MATERIAL BIOGRAPHIES

Identity, Meaning and Agency in the Cooke Daniels New Guinea Collections

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Abstract

Dispersed between museums in the UK and Australia, the Cooke Daniels collections comprise more than 2000 material objects, largely collected during the 1903-04 Daniels Ethnographical Expedition to British New Guinea. Led by William Cooke Daniels and Charles Seligman, the expedition continued the survey work begun by the 1898 Torres Strait Expedition, collating comparative material and visual data within the same evolutionary scientific framework. Often reducing people and things to abstractions in the interests of science (and colonialism), the expedition's Cartesian position stands in ontological distinction to the sensate and relational worldview shared by New Guineans. Seeking a nuanced approach to questions of difference, the thesis conceives a copresent approach to relational biography that recognises moments of ontological displacement, from expedition empathy to New Guinean intentionality.

Drawing on the work of Tim Ingold in particular, notions of ontological simultaneity and displacement (copresence) are the pivot around which stories from the collections emerge. Concentrating on expedition material from Central Province and colonial material, bequeathed to the expedition by Christopher Robinson, from Western and Gulf Provinces, PNG, stories explore how material things express identity, enact meaning-making and reveal agency. Patterned gourds, boards and modified skulls speak to the entanglement of scientific, colonial and Indigenous practices that make visible the formation of a complex and sometimes controversial collection. While stories can be projected onto things, copresent biographies materialise another view: the knowledge that arises through experiential engagement with people and things. In this way, collections remake themselves, revealing new stories – vital to our understanding of a shared past and shared futures. Relocating the Cooke Daniels collections at the centre of a shifting early twentieth century academic, political and cultural milieu, this first detailed study of the collections equally emerges as a pivot for new encounters and future stories.

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In memory of Henry Berman (1935-2017),
who first introduced me to collecting and collections,
albeit of a different kind. Thank you.

And

Igua Audabi (1962-2018)
of Gorobe Kae Iduhu, Pari.

Taumaku Koitabu (d. 2019)
of Vahoi 4 Iduhu, Porebada.

Buruka Araidi (?1953-2020)
of Hanuabada.

Betty Morea MBE (1954-2021)
of Taurama Iduhu, Hohodae, Hanuabada.

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Maps



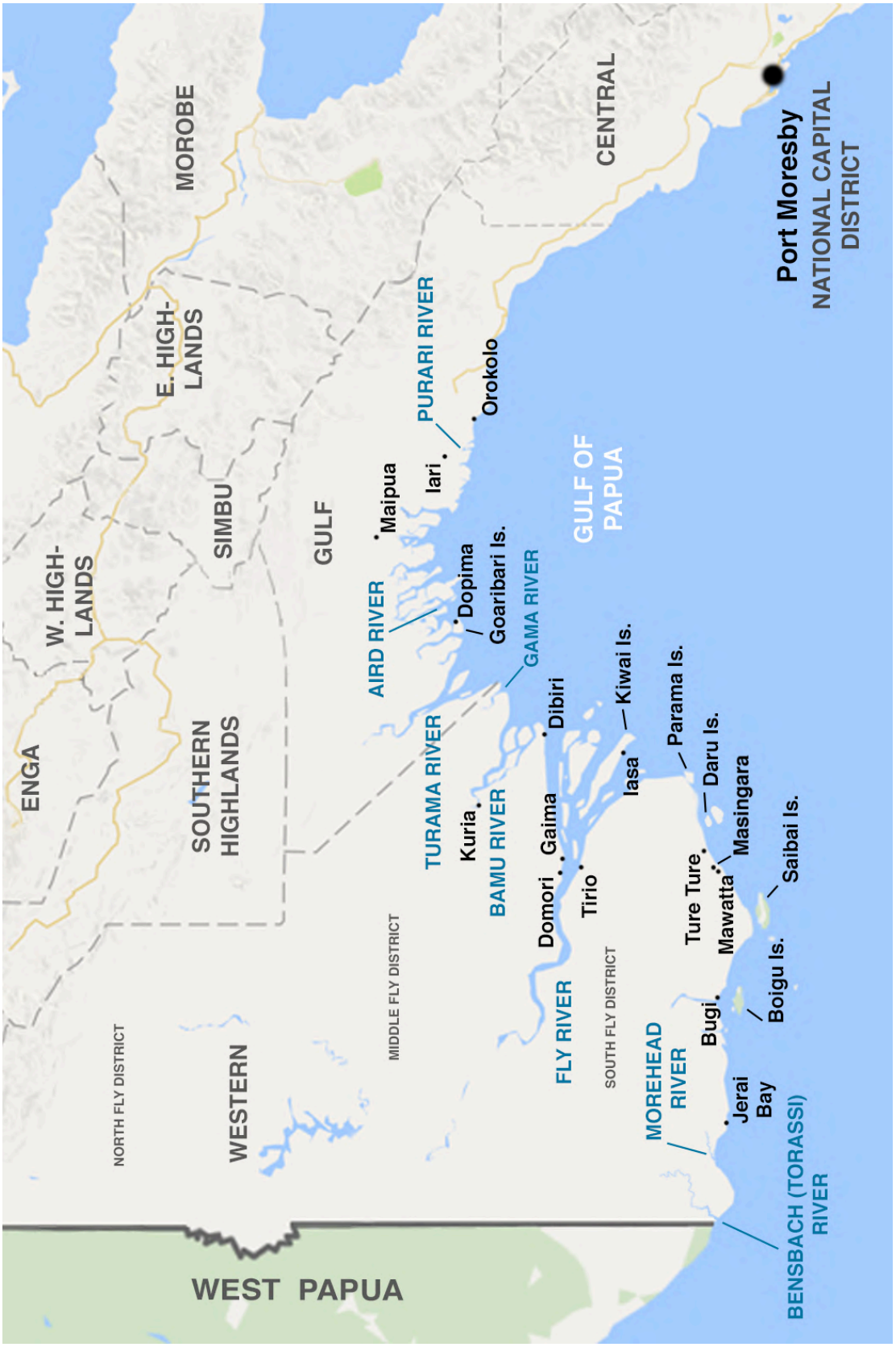
Map 1. British New Guinea 1903 to 1904. Created using google maps.



Map 2. Papua New Guinea, present day. Created using google maps.



Map 3.
National Capital District, Central and Milne Bay Provinces. Papua New Guinea. Created using google maps.



Map 4.
Western and Gulf Provinces. Papua New Guinea. Created using google maps.

Definitions

ABBREVIATIONS

ALRC	Anthropology Library and Research Centre, British Museum
AM(A)	Australian Museum (Archive), Sydney
ANT	Actor Network Theory
BFI	British Film Institute, London
BL	British Library, London
BM(A)	British Museum (Archive), London
BNG	British New Guinea
HM	Horniman Museum, London
LMA	London Metropolitan Archive
LMS	London Missionary Society
LSE(A)	London School of Economics (Archive)
MAA(A)	Museum of Archaeology and Anthropology (Archive), Cambridge
ME	SS Merrie England
MET	Material Engagement Theory
MSC	Missionnaires du Sacré-Coeur
NAPNG	National Archives of Papua New Guinea, Port Moresby
NCD	National Capital District, Papua New Guinea
NMWC	National Museum of World Cultures, Stockholm
NRI	National Research Institute, Port Moresby
NSW	New South Wales
PNG	Papua New Guinea
PRM(A)	Pitt Rivers Museum (Archive), Oxford
RAI(A)	Royal Anthropological Institute (Archive), London
RCS	Royal College of Surgeons
RM	Resident Magistrate
TSE	Torres Strait Expedition
UPNG	The University of Papua New Guinea, Port Moresby
VC	Village Constable

IMAGES

All object photographs, unless otherwise indicated, were taken by the author as part of this research project and are used here by courtesy of each institution (as indicated by the museum reference prefix, see below). Some historic photographs and some taken by the author during fieldwork in 2015 include (from a Western perspective) nude or partially nude men and women. In New Guinean terms, people were understood to be fully and, often, beautifully dressed (see points made by Jacobs 2019: 11). This remains the case today and my photographs were taken and are used here with the full consent of participants. Contemporary restrictions on images of human skeletal remains have been respected and are not included in the thesis, to access these images please contact the appropriate museum.

ITALICS

In keeping with the ontological equivalence assumed throughout this thesis, I have elected not to italicise words given in other languages, including the language of science (although I have maintained the convention of capitalising the first letter of the genus name to avoid ambiguity). Italics are used for emphasis only.

MUSEUM REFERENCES

For clarity, each museum reference number has been prefixed with the acronym of the museum where the object is located (so Oc1906,1013.120 kept in the British Museum appears in the text as BM Oc1906,1013.120).

OBJECT NAMES

Some objects attract more than one descriptive name in the literature and in museum catalogues, for example shell armbands implicated in kula exchange are also known as kula shells and kula armshells. While I have tried to maintain consistency, some names and descriptions are used interchangeably.

PEOPLE NAMES

Unless otherwise stated, I have attempted to use the contemporary name people give themselves. For example, I have used Koita rather than Koitabu, which is the name the

Motu use to describe the Koita. Where relevant, alternative names, both contemporary and historical, are given in round brackets.

Where I use the terms 'Indigenous' or 'Indigenous Peoples', I do so in line with UN conventions not wishing to homogenise hugely diverse self-identifying peoples. Most Papua New Guinean people prefer 'Papua New Guineans' as a term of reference, and I use this when speaking more generally of people from contemporary PNG. In historic circumstances, I use 'New Guineans', although I sometimes use this to refer to people from PNG regardless of temporal or political circumstances. I generally avoid using the term 'Papuan', which denotes ethnic identity and only refers to the region's non-Austronesian-speaking peoples. Like Alison Brown (2014), I use the term 'communities' in the absence of a more helpful way of conveying complex shifting relations that acknowledge the way people choose define themselves at any given point in time.

Any misunderstandings, omissions or errors are my own.

PLACE NAMES

Modern place names are used throughout, although some references to historic BNG district names are also made. Where relevant, alternative place names, contemporary and historical, are given in round brackets.

Although Port Moresby officially forms the National Capital District (NCD), I use Central Province as a geographical term to refer to the political areas of NCD and Central Province collectively. This reflects the historical Central Division, mirrors the way objects are stored at the BM and MAA, and makes for smoother prose. I do not follow this convention in appendices E and F, however, instead listing Port Moresby under NCD to ensure politico-geographical accuracy in the catalogues.

TIMELINE AND CATALOGUE

An overview of the expedition is given in chapter 1 and a collections overview in chapter 5. A more detailed chronology of the expedition can be found at appendix B. The catalogue at appendix F only includes objects seen during this research with the exception of BM Oc1906,1013.755 – briefly discussed in chapter 3. Objects are organised by museum (according to collection size), geographically and alphabetically by reference number in numerical order.

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Since the chance encounter that inspired this research, many people have supported my effort and influenced my approach to collections work, research and writing. Even if your name is not listed here, know that your contribution is appreciated.

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Douveri and Rocky Ulatu Douveri in Barakau; the family of Rev. Ikaini and Oa Willie in Delena; Buruka Araidi, Mala Ikau, Betty Morea, Hera Oa Ova, Linda Oa Ova and Abau Rohi Leke in Hanuabada; Rupa Kala, Varage Kala, Karo Kala and Gima Vui in Hula; Rose Aoka Keaike and David Aisa Ifagai in Inaoae; Orira Audabi in Kouderika; Hitolo Heri in Lea Lea; Igua Audabi in Pari; Allen Aoka, Kari Arua, Heau Doura, Dairi Gau Vagi and family, Kaia Igo, Morea Igo, Rev. Aisi Ikaini, Taumaku Koitabu, Hebou Morea, Iapaiwa Morea, Igo Morea, Kaia Morea, Tanito Morea, Kaia Tau, Riu Taumaku, Maba Vagi and Taumaku Vagi in Porebada; Agnes Aimo, Claudia Ban, Zoe Ban, Timothy Gumari, James Macpherson, Augustine Mungkaje, Gordon Pambang, Anita Stephen, Zadokim Stephen and Moses Stephen in Port Moresby; Martin Arua, To'oro Arua, Rev. Rea Mabata, Avia Ovia, Aihi Poha and Uni in Waima. Also, participants in the Arts of PNG project at Hula, Porebada and Waima, and the women of the Porebada Aru-Utu Congregation Women's Fellowship. Gratitude to those Elders who are no longer here for your wisdom, this thesis is dedicated to your memory.

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Sir, this thesis is also dedicated to you.

Preface

It is 2011. Inspired by a chance encounter with several New Guinean adze heads in the store at the MAA, my intern supervisor, Lucie Carreau, asks whether I have heard of the Cooke Daniels Expedition? I have not. Curious, I search the internet. Few results show up. Not only has little been published, my search results are also partial; 'Cooke Daniels Expedition' turns out to be a later moniker given by museums to the 1903-04 'Daniels Ethnographical Expedition to British New Guinea'. When the more than two thousand material objects acquired by the expedition were donated to British and Australian museums in 1905, as is common practice, the collections were named for their donor. Major William Cooke Daniels – Daniels to his acquaintances – used Cooke to distinguish himself from his father, also William Daniels, the American retail magnate from whom he inherited a business and a vast fortune. Daniels' generous donation came with one condition, however – that exhibited objects should be labelled 'Daniels Ethnographical Expedition' (Seligman 1905c). I suspect Daniels would not have been troubled by the moniker. More as a gesture to archival accuracy, I use the expedition's original name and reserve 'Cooke Daniels' for the museum collections, uniting the two monikers in once place. A more crucial gesture is needed though. One that also names and gives voice to object histories, New Guinean makers, users and communities, and recognises inherent colonial relations.

It is 2022. This thesis is my attempt at that gesture. It is the result of a decade-long preoccupation with the expedition, resulting collections and questions concerning our relationship with material things. For the expedition team – Daniels, Arthur Dunning, George Pim, Charles Seligman and Walter Mersh Strong – objects were material 'facts', evidence of the ritual and everyday lives of non-Western *Others* (Herle and Rouse 1998b: 15). Regarded through spurious racial hierarchies, espoused by men like John Lubbock (1871) and Edward Burnett Tylor (1881), notions of non-Western biological and cultural inferiority fuelled Western extinction anxieties, driving a 'salvage ethnography' (Brantlinger 2003: 3, 5; Clifford 1989: 73). Galvanised by Seligman's experience as a member of the 1898 Cambridge Anthropological Expedition to Torres Strait, the Daniels Ethnographical Expedition salvaged objects and surveyed people across areas

that today form part of Western, Central and Milne Bay Provinces and the National Capital District, Papua New Guinea. Rapport with colonial officials introduced further objects from Gulf and Oro Provinces, while Seligman supplemented the collection with material from the Torres Strait Expedition (to use its later moniker). Appointed with the latest innovations, the new eleven-month expedition would bring novel Edwardian capabilities to orthodox Victorian 'problems'.

For museums today, colonial collections are troubling legacies, often understudied and sometimes overlooked. Joining the MAA as an outreach assistant on the back of the 2009-10 exhibition *Assembling Bodies: Art, Science and Imagination*, the display of Marguerite Milward's Adivasi sculptures – once tidied away and forgotten – brought to my attention how museums can be spaces for both reckoning and reassessment. Exploring the busts' polysemic biographies, co-curator Mark Elliott (2012) confronts the simultaneity of their role as (now obsolete) anthrometric racial representations and as complex, dignified, individual portraits. As I began to research the Cooke Daniels collections, first for a Masters degree and then for this thesis, objects revealed analogous nuances and multiplicities. Garments restitched as expressions of grief and collected as examples of mourning; containers decorated as embodiments of New Guinean identity refigured as conflicting examples of inferior and superior works of art. Hints in labels and diaries that expedition members experienced more than just racial stereotypes.

Reimagining objects as 'person-like' with 'social lives' and biographies, entangled in dynamic relations with others, human and non-human, continues to reveal and weave new stories (Gell 1998; Appadurai 1986b). Subtle, surprising and sometimes unsettling, they can dispel biased assumptions, give voice to the historically marginalised and lay the ground for renegotiation and dialogue (see Geismar 2021; Herle 2000). Dan Hicks' (2020a) recent call to replace the analytics of life-history and entanglement with death-history or necrography recognises an explicit form of colonial violence, omission and erasure – in relation to Benin City in modern-day Nigeria – but understates the value of dialogue (essential to restitution) and counter-narrative. As Haidy Geismar (2021) remarks, this risks 'yet another top-down perspective'. Necrographies find their place in biographies. Acts of violence and looting intersect the (by no means benign) colonial paternalism of early twentieth century British New Guinea. The expedition did not commit such acts, purchasing and trading objects on locally agreed terms, but were –

as museums have sometimes been – complicit in their forgetting, emphasising notably white colonial histories.

In Melanesia, where sensible human and object bodies 'correspond' and 'objectify' social relations, entangled biographies have particular salience (Ingold 2013b; Strathern 1988; Fortis and Küchler 2021). Here, life-cycle rituals are punctuated by death rituals that invite communities to reconsider, unravel and remake relations – forgetting as re-collection in the creation of ancestors and descendants (Foster 1995). While museums have not always addressed difficult histories, as Hicks (2020b) notes elsewhere, that is not because they have shied away from processes of re-evaluation and re-display. New works of art and performance help shape ongoing and polyvocal dialogues; new biographical research informs museums' ongoing responsibility to safeguard objects' care and, in some cases, their return. Clearly, there is more to do. Much of this project was undertaken in museum stores in the hope of improving and sharing collections knowledge. Community books, left in Papua New Guinea during fieldwork in 2015, enabled people to share their analyses and observations; many – notably Elders – are quoted in the thesis and resulting Cooke Daniels catalogue (appendix F) alongside scholars. This includes new material collected for the MAA (appendix E), understood by their maker to be expressions of renewal and future Papua New Guinean legacies.

'[E]verything' writes Bayo Akomolafe (2018 italics omitted) 'dies and begins in the middle'. Exploring troubling and unequal entanglements, he narrates 'a tale about the *brilliant betweenness*' expressed by the Australian Yolngu aesthetic '*bir'yun* (meaning "brilliance" or "shimmer")… effected in paintings by crosshatching patterns and lines, which leave an optical impression' (Akomolafe 2018 original emphasis). This reminds us that nothing is static, that boundaries are blurred and can accommodate difference; bir'yun 'speaks of ancestry cutting into the present… im/possibilities opening up' that, for Akomolafe (2018), undermine notions of racial *Other*ness. Betweenness informs this thesis too, inspired by my reading of *brilliant* scholarship not limited to, but often part of, an ongoing remaking of approach to relational biography. Notable is Gilles Deleuze and Félix Guattari's (2013) philosophical rhizome, transversing and subverting representational linearity and binary opposition, which – as Akomolafe's (2018) work suggests – blurs like bir'yun. In kind, I set out to write this thesis rhizomatically, weaving stories from the Cooke Daniels collections together with theoretical insights conceived

largely through Tim Ingold's (2015) particular reading of Deleuze and Guattari's ontology. Readers will thus find narrative and theoretical threads entwined and cast off, picked up again and woven into later parts and stories (cf. Ingold 2015: 26).

Such threads are also deliberately Melanesian in context. Like the simultaneous and sometimes incompatible differences made visible through polysemic biography, anthropology from the region can present irreconcilable epistemological tensions as well as more sympathetic associations. Although not the first to do so, I have found aspects of Marilyn Strathern's (1988, 1992a, 1996) Melanesian and broader scholarship in accord with aspects of Deleuze and Guattari (see Lebner 2017b), which has encouraged me to subtly reread some more structuralist interpretations – I hope without diluting crucial insights. More broadly, a concern to allow for a kind of simultaneity that admits rather than discards previous epistemologies has encouraged me to subtly reread Ingold; suggesting a *copresent* approach to relational biography – that I hope will actuate the vital objects, stories and voices found within the Cooke Daniels collections.

Gathering these concerns, chapter 1 addresses the key research questions that have informed the investigation and writing of the thesis, while succeeding chapters raise a series of sub-questions set out in the overview for each chapter.



Figure 1.1
Earring of turtle shell strung with red shell beads. 2.3 cm diameter. Collected at Waima and recorded as made in Mailu, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.826. Photo by author.



Figure 1.2
Earring of turtle shell strung with red and white shell beads. 1.8 cm diameter. Collected at Hula, beads apparently from Cloudy Bay, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.827. Photo by author.

1.

Introduction: stories, concepts

'… for we are storymakers, not just storytellers. All stories are connected, new ones woven from the threads of the old.'
- Robin Wall Kimmerer (2013: 341).

STOREROOM EXPEDITION

It is April 2014. Perched on a stool in the British Museum's Ethnography Store, I lean in to observe a small earring (BM Oc1906,1013.826, figure 1.1). Carved from opaque turtle shell, it forms a loop with a narrow opening at one end, front and reverse faces polished flat; only the bevelled inner edges are uneven. Here, a coarse white patina has formed. I suspect the shell is fossilised. Six finely polished, pinky-red, discoidal beads, likely made from Chama sp. shell, are secured to the outer edge with delicately twisted plant fibre cord. Passing twice through the centre of each bead, the cord wraps either side of the turtle shell loop. A thin layer of dust has collected in the beads' inner perforations. I find another – with finer turtle shell – the following day. This earring (BM Oc1906,1013.827, figure 1.2) has two small white beads in addition to ten red, and an improbable-looking split in place of the opening. Despite its translucence, as I turn the earring over in my hand, I find it hard to imagine that turtle shell can ever be flexible enough for insertion into an ear lobe. Perhaps it is unfinished? No, I find another earring of turtle shell similarly split.

It is June 1904. Heralded as one of the most advanced and well-equipped scientific expeditions of its day (Lancet 1903; Nature 1903; British Medical Journal 1903: 38), the Daniels Ethnographical Expedition is six months into an ambitious eleven-month ethnographic survey along the coast of British New Guinea in the South West Pacific (map 1). Expedition leader and primary funder Major William Cooke Daniels (1870-1918) has recently arrived onboard his private schooner, the Kori, along with its crew Captain George William Charles Pim (1866-1914) and carpenter K. Karlsson, having

been detained in Australia while the Kori underwent repairs.[1] Joining them onboard is expedition organiser, Dr. Charles Gabriel Seligman (1873-1940) and the expedition's official photographer Arthur Henry Dunning (1884-1959). With Daniels' consent, the fourth core member, Dr. Walter Mersh Strong (1873-1946) has just departed to take up the position of Assistant Resident Magistrate for Mekeo. Seligman, acting leader in Daniels' absence, has hired Motu man Charlie – referred to using the hegemonic term 'boy' irrespective of age – to assist him. Now visiting Waima in the Roro District, Pim hires Aihi Keta, and Daniels, assuming leadership, takes on Bardi – 'an excellent all round man' (Seligman 1904a: 102) – and begins collecting in earnest.

In the store, reading the label tied to the likely-fossilised earring (BM Oc1906,1013.826), I recognise Daniels' distinctive hand: neat capitals and sharp cursive written in red ink 'WAIMA EARRING made in MĀILU'. It is one of the official white parchment labels printed 'DANIELS ETHNOGRAPHICAL EXPEDITION' made by Dennison & Co., whose popular plain brown card labels also appear throughout the collections. Of the 118 objects collected from Waima, most are directly annotated in pencil making the author difficult to distinguish. However, 25 objects have labels written by Daniels and seven by Seligman. A fair reflection of the ratio across the 2333 objects dispersed between the British Museum and Horniman Museum in London, Pitt Rivers Museum in Oxford, Museum of Archaeology and Anthropology in Cambridge, and Australian Museum in Sydney, that together form the official Cooke Daniels collections.[2]

Landing at Hula in Rigo District, a month later, Daniels is immediately fascinated by the colour and shape of red shell, and focuses his attention on jewellery (Seligman 1904a: 113). Noting the Hula provenance, I anticipate Daniels' hand on the label tied to the other red shell earring (BM Oc1906,1013.827). Instead, I find Seligman's. In his journal – the only chronological account of the expedition – Seligman (1904a) alludes to lengthy periods of collecting that he notes culminate in day-long label-writing and packing sessions. With formal responsibility for ethnology, Daniels relies on fieldnotes describing his acquisitions, sometimes annotating page numbers on associated labels. For objects collected at Wagawaga and Tubetube in the Massim, these fieldnotes form the basis of two catalogues mistakenly attributed to Seligman when, in the months

[1] During which time Daniels collected 275 lithics now in the PRM, see Hicks (2013: 543).

[2] This is based on the number of museum accessions, which are as follows: BM 1934; PRM 166; MAA 149; HM 57; AM 24. Lithics in n1 above excluded. See appendix A.

following the expedition, he organises and donates the official Cooke Daniels collections on Daniels' behalf.[3]

Seligman's label script reads 'Hulaa[,] beads said to be from Cloudy Bay'. I note the phrase 'said to be', used whenever some uncertainty does not quite warrant the use of a question mark. Perhaps he doubts his informant, or perhaps Seligman did not collect the earring himself. Few objects in the collections can be attributed to other expedition members, whose private collections were sold separately to museums,[4] though notably objects gifted by colonial officials and missionaries were included in Seligman's official donations. That much of the collecting and label-writing fell to Daniels and Seligman likely reflects their experience of collecting and expeditioning. Daniels, a former U.S. Army Major, partner in the Daniels & Fisher department store and Daniels State Bank in Denver, Colorado, had already made zoological and ethnographic collections while prospecting for diamonds in British Guiana, South America, in 1902 (Barnhouse 2015: 47-48).[5] A chance encounter with Seligman during a fishing holiday the following year set the Daniels Ethnographical Expedition in motion – appealing to Daniels' desire for further exploration, and Seligman's desire to continue research in British New Guinea (Haddon 1934: 2; Urry 1998: 207-10).

Trained in medicine and pathology at St Thomas' Hospital, London – where he would meet fellow physician Strong in 1903 – Seligman self-funded a last minute place on the 1898 'Cambridge Anthropological Expedition to Torres Straits', spending four months in BNG's Central Division (Rouse 1998: 57; Urry 1998: 207; Herle and Rouse 1998b). The expedition, led by 'natural scientist and ethnologist' Alfred Cort Haddon, proved to be a defining moment in the discipline of Anthropology, taking research beyond the confines of the 'armchair' directly out into the field (Herle and Rouse 1998b: 1; Barth 2005: 10-13). Following Haddon, Seligman planned a comprehensive regional survey with the aim of gathering equally broad comparative data. Despite a far smaller team, the multidisciplinary scope was no less ambitious. Leading on ethnology, Daniels was also to focus on experimental psychology – the latter apparently self-assigned. Strong on pathology and physical anthropology, geology and geography – equipment loaned by the Royal Geographical Society. Seligman on ethnology, linguistics and pathology

3 Likely the 'two-volume report' Denver press report Daniels preparing in Paris (Barnhouse 2015: 49).
4 Strong's collection was purchased by the BM Christy fund in 1906, Karlsson's by the NMWC.
5 Now in Cambridge University's Museum of Zoology and MAA.

focussing on tumours – with a grant from the cancer commission.[6] Lastly, Dunning on making state of the art recordings on kinomatograph, still camera and phonograph, an approach also modelled on the Torres Strait Expedition. Substantial funding – the sum unrecorded – provided by Daniels through the Daniels State Bank, supplemented small grants from the Royal Society and Government Grant Committee.

Letters dated May 1903 from Fr. Alexandre-Marie Fillodeau (1903) of Missionnaires du Sacré-Coeur hint at geographical plans, promising the expedition a warm reception at the Roro and Mekeo district missions. Having achieved only brief visits to villages like Waima while based at Roro in 1898 (Seligman 1910: 240), Seligman probably hoped to fill the gaps, complementing comparative data through revisits, including to Hula.

Looking at the shell beads on the Waima and Hula earrings, I notice differences in size and form. Around 0.6 cm in diameter, those on the Waima earring (BM Oc1906, 1013.826) are thicker with a rectangular cross-section, and more finely polished with fewer traces of outer shell. The Hula earring beads (BM Oc1906,1013.827), however, are thinner and smaller at around 0.4 cm diameter, with a rounded cross-section and more outer shell by the central perforation; some also have linear striations from grinding. Such variations may be suggestive of different bead manufacturing sites. Writing in his 1910 book *The Melanesians of British New Guinea* – culminating data from the 1898 and 1903-04 expeditions – Seligman (1910: 514, 529) describes valuable discoidal red shell beads called sapisapi in the Massim, used in earrings and necklaces such as bagi, manufactured from Chama pacifica on Vakuta in the Trobriands. Reaching the islands in 1915, Seligman's most prolific student, Bronislaw Malinowski, observed the same beads. Using the term soulava for bagi, he was also aware of manufacturing sites on Rossel and surrounding islands in the Louisiades as well as in the area around Port Moresby (Malinowski 1979: 164-65; 1922: 507).[7]

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[6] In a letter to friend Herbert Jonas, Seligman (1903a) bemoans the emphasis given to this work in the publications announcing the expedition.

[7] Malinowski (1979: 166) believed the Port Moresby supply of Spondylus sp. was no longer connected to the production of bagi in the Massim (and thus the kula); during a visit to Tatana Is. Port Moresby in January 1904 Seligman could only collect Spondylus remnants from manufacturing (BM Oc1906,1013. 73-74); Swadling and Bence (2016: 54-55) discuss this noting the decline of the Moresby bead industry. While the extent to which heirloom Spondylus beads were still in circulation in 1903-04 is unclear, Liep (2009: 205) takes the view that all Trobriand and Rossel Is. shell string discs were made from Chama sp. pre WWII. Note, the expedition collected two Spondylus sp. shells at Tubetube (BM Oc1906,1013.1253-54), where locals said they did not use them but thought some sapisapi were made from them at Muyua and the Trobriands.

An analysis by Pamela Swadling and Polly Bence (2016: 56, Table 1), estimates the diameter of Chama sp. beads in bagi from Rossel to be 0.5-0.7 cm, and general soulava 0.4-0.5 cm, ranges consistent with the bead diameters of both earrings. Using the term sapisapi to distinguish Massim beads from those manufactured around Port Moresby, Seligman (1910: 514) suspected the Hula beads' origins lay further east of Cloudy Bay, accounting for his hesitation on the label. A suspicion later confirmed by reports that Mailu canoes journeyed east to trade with islands in the Massim, trade that clearly also reached west to Cloudy Bay and as far as Waima near the Papuan Gulf, where Daniels collected the other shell earring (Seligman 1910: 540).

Whilst conducting fieldwork on Mailu Island in 1915, on Seligman's advice (Young 1988: 6), Malinowski observed smaller turtle shell earrings worn in clusters around the lobe, sometimes with sapisapi beads – one facing out from each turtle shell loop giving the impression of a flat row – that he believed to be of 'local manufacture' (Malinowski 1988: 155-56, Fig. 12-13). A possibility suggested by Daniels' label uninvestigated by the expedition. Despite the freedom the Kori offered, they did not survey the coastal area around Mailu, missing out a stretch of some 200 miles from Kalo, just east of Hula, to Rogeia Island in the Massim (map 3). The opposite of their time further west.

Departing England in August 1903, Seligman, Dunning and Strong had arrived in Port Moresby just six days before Christmas, basing themselves at Government House under the care of colonial host, then Resident Magistrate for Central Division, Captain Francis Rickman Barton (1865-1947) – later contributor to *Melanesians* – joining him on localised excursions. Returning there numerous times, Port Moresby became a base from which they conducted a more intensive style of fieldwork, Seligman developing a close relationship with Koita Chief, Ahuia Ova (c.1875-1951) – indirect contributor to *Melanesians*. Only during a ten-day stay at Wagawaga in October 1904, working with local man Ipunesa, would similar circumstances arise in terms of forming a close relationship with an informant. Moving from village to village between Waima in the west and Kalo in the east – Aihi sometimes arranging carriers, Charlie sometimes interpreting – the expedition maintained a brisk pace, particularly during their tour of the Massim, reaching as far northwest as Goodenough Bay.[8]

[8] Seligman also briefly visited New Britain, receiving skulls later given to the RCS (see Seligman 1906a).



Figure 1.3
Two children extend their hands across the back of a white linen jacket. PNG, 1904 (BM Oc,B120.1, black and white digital copy; ALRC Cooke Daniels collection).



Figure 1.4
Young man seated in three-quarter profile. Expedition member holds sign '259'. PNG, 1904 (BM Oc,B118.115, black and white digital copy; ALRC Cooke Daniels collection).

There, as elsewhere, reliance on missionaries and colonial officials proved vital and while most, like Barton, were indispensible, others proved far more challenging. On 20 June 1904, Christopher Stansfield Robinson (1872-1904) – until recently BNG's Acting Administrator – committed suicide, news reaching the expedition at the Roro mission two days later. Overstated reports of a massacre during a failed attempt to recover the skull of murdered LMS missionary Rev. Oliver Tomkins from Goaribari Island, in the Papuan Gulf, placed Robinson at the centre of a Royal Commission (Langmore 1972), an inquiry of conceivable interest to the expedition. In Daniels' absence, the team had joined Robinson aboard the government steamer SS Merrie England, accompanying him from late January to late February 1904 on his official inspection tour of Western Division. Making brief visits along the Bensbach River and coastline from Jerai Bay to Kiwai Island (map 4), tensions between Seligman and Robinson ran high, as Robinson (1904) placed frustrating restrictions on their movements. Having first visited Kiwai in 1898, fever left Seligman too unwell to travel any further; preventing the expedition's permitted travel up the Fly River. This pre-empted any further debate with Robinson over permission to go to Goaribari, which was never granted (Robinson 1904). In 1914 Haddon and his daughter, Kathleen, would explore the Fly Delta (Bell 2009).

Robinson's (1904) diary serves as a reminder of the colonial milieu and the ongoing task of pacification. His sometimes questionable ethics, while abhorrent to Seligman,[9] did not prevent Robinson objects from being quietly absorbed into the Cooke Daniels collections. Seligman's unease with aspects of colonisation and missionisation, rooted in a salvage paradigm that presumed the impending extinction of a culture or people (Clifford 1988; 1989; Brantlinger 2003), made him critical, snidely remarking on 'civis britannicus sum' (1904a: 81), notwithstanding the expedition's scientific agenda, itself inexorably interwoven with the ideology of progress. In figure 1.3, one photograph in a series of five taken at different exposures, two children spread their hands in front of a white linen jacket. Seligman and Strong's medical interests are probably the primary motivation for the image, one hand clearly showing signs of skin irritation. However, skin colour was also of concern, Seligman (1904a: 36) using the descriptive numbering from *Notes & Queries* (Garson and Read 1892), which offered guidance on anatomical

[9] Linked to Seligman's (1903b) visceral dislike of Robinson's character. Robinson's collecting practices are discussed in chapter 4.

observations and anthropometrics – activities that would engage much of Strong and Seligman's time, informing Seligman's (1906c: 422; 1909a,b) later assessment of New Guinean 'physical and mental characteristics'.

Social evolutionism – then the cutting edge of race science, today inescapably racist – dominated anthropological and colonial discourse, ordering the world's societies 'in linear sequence … from savage to barbarian to civilized' (Clifford 1989: 73). Perceived through this lens, the expedition's journey from Port Moresby to the Bensbach River was for Seligman (1904d) a distant 'promenade à travers les ages'. As Johannes Fabian (1983: 16 original emphasis) writes, 'anthropology's efforts to construct relations with its Other by means of temporal devices implied affirmation of difference as *distance*'. The further away, the further back in time. When considered alongside linguistics and cultural practices, Seligman believed physiology denoted not only race but population movement, with older races exhibiting more 'primitive' facial features and darker skin tones (for discussion see Urry 1998).

Of the expedition's photographic prints,[10] most of Dunning's physiological images are taken in relatively informal settings, the person(s) in side profile or forward facing. Many look directly into the lens. A small number however, despite close proximity to the person, enhance 'cultural and temporal distance' through overt scientific framing (Edwards 2001: 162-65). In figure 1.4, a seated young man looks to one side, his face in three-quarter profile, objectified by the small rectangular plate marked '259' supported by the hand of an expedition member. I am drawn to his earrings, multiple turtle shell loops of similar size and shape to the Waima and Hula earrings discussed above. The expedition may have been drawn to his 'oblique eyes', Seligman (1909b: 332; 1910: 16) observing this feature amongst some Motu Koita and Vula'a (Hula), perhaps hinting at the man's identity beyond the word, or name, Iasisiai inscribed on the reverse of the print, and the allocated plate number. Here, the 'salvage of people and the salvage of objects' form a 'visual continuum' (Edwards 2001: 164).

Other prints directly indicate the names of those photographed, including one (BM Oc,B119.52) showing Motu man Igo – likely Dunning's 'boy' who features in two wax

[10] 848 at ALRC, 220 at RAIA. BM curator's note states ALRC prints were found with papers connected to Seligman. The whereabouts of glass plate negatives is unknown, as is a catalogue of Cooke Daniels images sent by Seligman (1927) to Camilla Wedgwood (the letter confirms all images were taken under Seligman's direction and asks for the catalogue to be returned). c.20 prints in the Haddon collection at MAA (not seen) may also relate to the expedition.

cylinder sound recordings [11] – posing as Strong photographs him, Dunning apparently photographing them both. Images also cover a range of subjects including landscapes and manufacturing sequences, men and women occasionally displaying objects now in the Cooke Daniels collections. While Seligman often published images taken by others – notably Barton and LMS missionary Rev. Henry Dauncey – Dunning made good use of the expedition images, giving lantern slide lectures, while Daniels (n.d.) used them to illustrate a diary intended for publication, written following the expedition. Extracts are slightly sensationalised, drawn in part from Seligman's notes, making use of comic vignettes – of Seligman – and popular American stereotypes. Perhaps not the scientific output Seligman had in mind. In the preface to *Melanesians*, he laments the unrealised intention to publish a series of reports, like those produced following the Torres Strait Expedition, while stressing Daniels' complete lack of input (Seligman 1910: v).

Conclusions are tentative. Plausibly distracted by his society marriage, Daniels concentrated his efforts on the two object catalogues, before re-engaging with his business interests (Barnhouse 2015: 49-51). His diary was never published and no experimental psychology results emerged. Daniels moved on. Seligman and Dunning parted on less than amicable terms, however. Dunning apparently having 'behaved badly' (Seligman 1927). Only Seligman and Strong remained close, publishing a paper together in 1906 on anthropogeography and corresponding regularly. In the coming years, Seligman would become the first faculty appointed Professor of Ethnology at the London School of Economics, and Strong, briefly, the first government anthropologist for Papua (McGee and Warms 2013: 489; Papua Lieutenant Governor 1922).

Conclusions regarding the earrings are also tentative. Both may have been made at Mailu with beads either locally produced or imported. Archaeological evidence (Shaw and Langley 2017: 150) identifies Mailu as a significant intermediary between the two trading systems of east (kula) and west (hiri). As I observe the twisted plant fibre cord used on both, the same technique is apparent,[12] yet I am struck by differences in use-wear. The cord on the Waima earring is crisp and new. The cord on the Hula earring is matted, particularly on one face where there are traces of brown pigment with flecks of white, similar to that seen on personal objects associated with mourning. The cords

11 BL C62/1418 and C62/1452. The BL holds a total of 40 wax cylinders from the expedition.

12 Cord passing twice through each bead. Note, however, that the single-bead Mailu earrings illustrated by Malinowski (referenced above), appear to suggest the cord passed only once through each bead.

weave more than one story. Seligman (1910: 491) describes the significance of turtle shell earrings in life-affirming events at Tubetube, where babies receive multiple rings before weaning: the turtle shell 'ring is cut through at one spot… the two limbs of the circle are slightly drawn apart and placed one on each side of the lobule, they are then released and grip the tissue between them so tightly that a hole is formed'. In practice, turtle shell loop earrings, whether plain or decorated with red shell beads, were worn throughout the Massim region and South East Coast, probably throughout life – Koita brides near Port Moresby were seen to wear 'many earrings made of turtleshell [sic]' (Seligman 1910: 78).[13] The quantity of valuable beads on the Waima and Hula earrings suggests these were especially prized,[14] in trade as well as in life.

MATERIAL BIOGRAPHIES

Stories of objects are stories of people, the paradoxical convergence of tangled actions and experiences, fluxing identities and shifting meanings embodied in ostensibly fixed material forms. This thesis comprises a gathering of such stories, drawn from present-day (re)encounters with material objects from the Cooke Daniels collections, as well as related photographic and documentary archives, largely acquired during the 1903-04 Daniels Ethnographical Expedition to what was then British New Guinea (map 1) and is today southern Papua New Guinea (map 2). Due in part to Haddon (1895: 42) and Seligman's (1910: 37) allegations against Central Province art – as 'fairly uniform and uninteresting', executed 'by the poorest artists in the Possession' – and more sanguine assessment of art from the Massim and Gulf regions, later studies have often favoured these latter places (for example Newton 1963; 1975; Beran 1988; Weiner 1988; Beran and Craig 2005; Bell 2006; Welsch et al 2006; Hamson and Aldridge 2009; Craig 2010; Webb 2015). And while not neglected, material culture from elsewhere in former BNG has attracted fewer studies more contextual in approach (for example Landtman 1933; Choulai and Lewis-Harris 1999; O'Hanlon 1999; May and Tuckson 2000; Hitchcock 2004; Lewis-Harris 2010; Philp 2007; Bolton et al 2013; Hermkens 2013; Lilje 2013, 2018b; Torrence and Clarke 2013; McNiven 2016; Swadling and Bence 2016. A notable

13 Seligman does not specify design.

14 Note white or lighter coloured beads are used in other high value items, including samakupa (bagi) at Tubetube (see BM Oc1906,1013.341) and gabaiera lime spatulae (see BM Oc1906,1013.430). Whether fossilised turtle shell had any special significance is unknown.

exception is Brunt and Thomas 2018). Hoping to advance this attention, I concentrate on objects collected from Central Province (map 3), while also crossing into Western Province and the west of Gulf Province (map 4) in pursuit of Robinson objects, which together comprise nearly half of the Cooke Daniels collections.

Tracing the relationships that entangled these objects in the field before dispersing them amongst European and Australian museums, profoundly entwining their social lives (Appadurai 1986a) with the developing discipline of anthropology, this research reflects on the way people experience and comprehend objects through collecting and museum praxis in ethnographic contexts. As well as thinking biographically (Kopytoff 1986; Gosden and Marshall 1999) about scientific and colonial collecting and resulting collections (following Thomas 1991; Herle 1998; O'Hanlon and Welsch 2000; Gosden and Knowles 2001; Henare 2005; Cochrane and Quanchi 2007; Gosden and Larson 2007; Hill 2012; Jacobs 2011; Wintle 2013; Brown 2014; Thomas 2014), here stories of objects are approached phenomenologically with emphasis on emotional, sensory and lived experience (Howes 2003; Edwards et al 2006; Dudley 2012; Brown and Phu 2014; Veys 2017; Jacobs 2019). How people engage with and think through things (Henare et al 2007) are increasingly apposite questions in the study of sociality, which continue to provoke debates around object and human agency, and relations between materials, minds and bodies (Gell 1998; Byrne et al 2011; Harrison et al 2013; Henare et al 2007; Malafouris and Renfrew 2010; Malafouris 2013, 2018; Ingold 2000; 2007; 2011a; 2011b 2013b; 2015; Basu 2017b). Accordingly, research also follows object trajectories home to Central Province through digital repatriation to examine enduring ties between persons and things, and how these are materialised in contemporary PNG.

Mindful of the need for an approach capable of traversing this fluid multiplicity of objects, voices, times and places, I am interested to explore the way objects transform our sense of time and space, allowing us to coexist, however fleetingly, with narratives beyond our own. While anthropology, as already remarked upon, has been culpable in what Fabian (1983: 31 italics omitted) calls the 'denial of coevalness', the placement of contemporary Others in another time and space, my intention is not to create distance but to acknowledge measures of collapse – shifts in timespace that reveal agencies and stories from the past through shared engagement with material objects in the present. As a former museum collections assistant, the actions of turning an object over in my

hands, identifying materials, and relating what I have come to know, often echo those of past museum practitioners, researchers and collectors, who once encountered that same object. How we engage with the material past, and how our own past experiences shape contemporary understandings is at issue here. Notwithstanding our attempts to conserve materials in museums, sometimes chemically slowing their decay, objects are neither static nor resist reinterpretation. Certain earlier meanings are recoverable and despite separation of timespace and circumstance, shared sensate engagements can reveal glimpses of past praxis and decision making, while stimulating new approaches to thinking about and questioning historic museum collections (Hooper-Greenhill 2000: 50; Hooper 2012).

Motivated by the more sensory aspects of collections work, I previously considered how behind-the-scenes object-person relations in museums develop knowledge about collections through discursive and non-discursive practices (Donoghue 2013). In this study, I draw on these insights to develop a broader analysis that foregrounds objects' field lives, advancing the notion that my own experiences of encounter and praxis – in museum stores and archives, and in Central Province – can engender and make visible narratives – often obscure, forgotten or undervalued – fundamental to understanding the formation of the Cooke Daniels collections, and their later reception. As a result, I take a more heuristic approach, not only to the collections, but also to their attendant practices – making, performing, exchanging, collecting, classifying and researching – to ask how such practices enact knowledge production and meaning-making through material engagement. Understood in the context of Lambros Malafouris' (2013; 2019) Material Engagement Theory, persons and things are considered active and reciprocal agents in collecting and museum praxis: collaborators in the co-creation of the Cooke Daniels collections and collections knowledge (see discussion in chapter 2).

Given the autobiographical proclivities of this research and its inevitable attention on past colonial agencies, such ontological equivalence is a necessary guard against the privileging of Euro-American voices: verbal, sensory and material explications of how New Guineans experience their own lives (Hoskins 1998) and identities are equally central to the stories told here.[15] As writer Barry Lopez (1998: 13) notes, stories offer

[15] I refer to the Western categories of personal and collective identity, which I seek to problematise and discuss, see Linnekin and Poyer (1990b).

'patterns of sound and association, of event and image' through which memory might be embraced and life reimagined. What meanings and values material objects held for New Guineans in the past, and how they shaped identity, status and social relations, sit in tension with present-day collection encounters, emerging as experiential patterns of difference, absence, and spatiotemporal collapse that together weave new patterns of understanding and experience. However, ontological tensions are also at work, as any 'coeval' (Fabian 1983: 31)[16] entwining of lives past and present, human and non-human, runs counter to the polarising Cartesianism inherent in the evolutionism that I seek to explore.

This ongoing 'discourse of alterity' (Thomas 1991: 3) is perhaps best reflected in the work of Tim Ingold, particularly his argument in *The Life of Lines* (2015), which draws on the philosophy of Gilles Deleuze (2001) and his collaboration with Félix Guattari, *A Thousand Plateaus* (2013). Whilst the scope of these works is too great to consider in depth, I use their main tenets to frame a particular ontological and temporal position that I call copresence. Distinct from the noun/adjective coeval in Fabian's (1983) construction, copresent is a transitive verb, presenting two or more things simultaneously. It serves two purposes here. The first accommodates the notion that two ways of being arise together in the same moment. Deleuze and Guattari (2013) describe these as the root and the rhizome – the former referencing the dichotomous evolutionary tree, the latter its opposite, a multiplicity of potential new growth. Following this, Ingold (2015; 2013b) defines a position akin to a network, an assemblage of static parts *and* straight interconnected lines – of subjects *and* objects – versus a rhizomatic 'meshwork' of ontologically equivalent lines that grow and tangle *with* one another. While persuaded by Ingold's conviction that we join *with* others in the meshwork, I also discuss a case for *and* that complicates relations between the two copresent models, such that positions *with/and either/or* depend on one's mode of attention – or *ontological directionality* – (Ingold 2015; McGilchrist 2009; 2019b). Playing on such tensions is intended as a foil to overly simplistic assumptions concerning 'the imposition of the West upon the rest' (Thomas 1991: 83), framing more complex questions about the expedition's collecting experiences and motivations.

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16 Fabian defines coeval as simultaneity and contemporaneity with others in time and space capturing the German notion of Gleichzeitigkeit (see Bunzl 2014: xxvii n1).

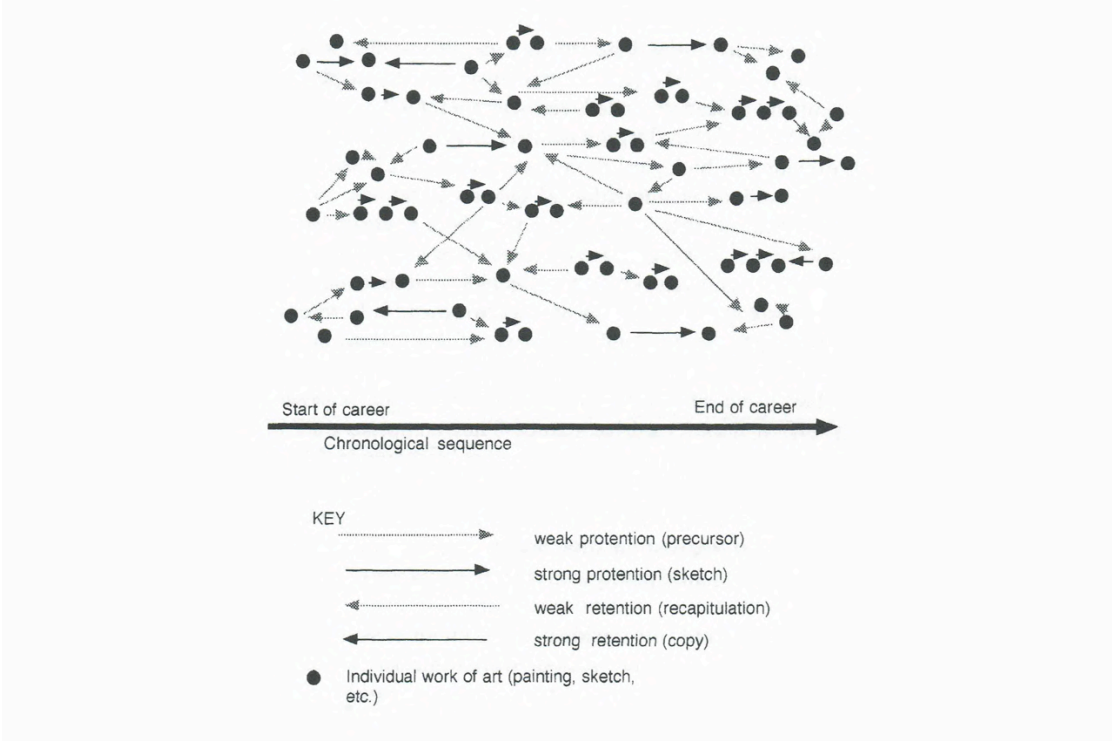


Figure 1.5
'The artist's *oeuvre* as a distributed object', after Gell (1998: 235, Fig. 9.4/1).

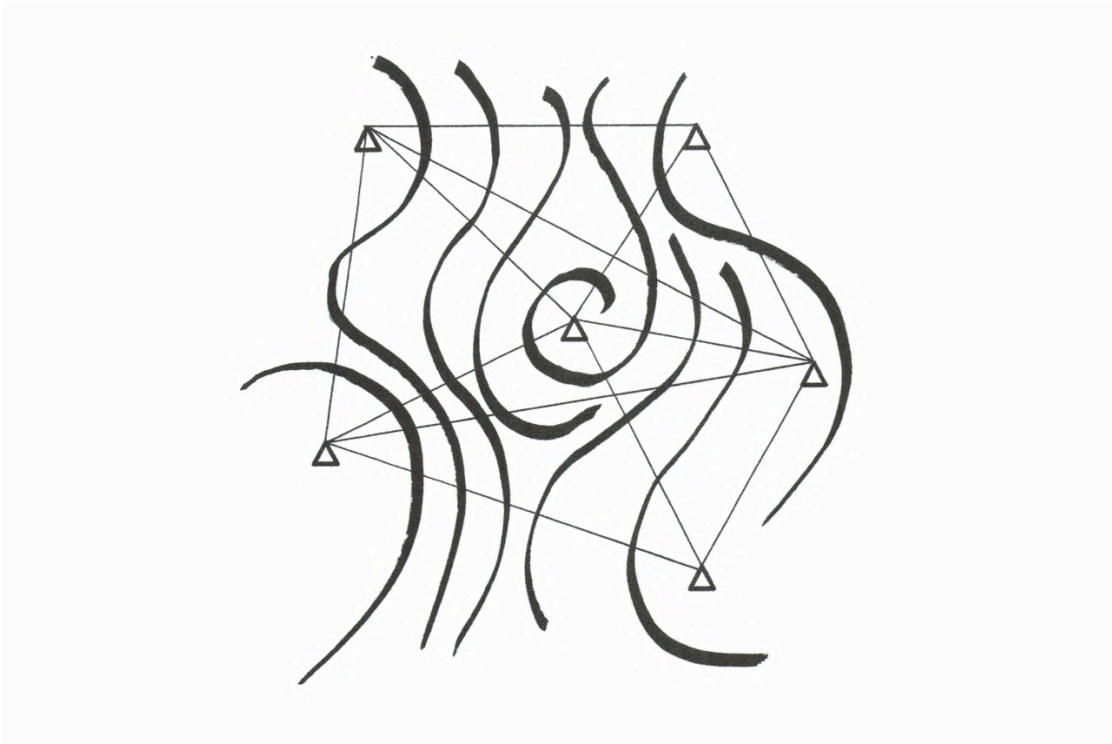


Figure 1.6
'Articulate and personal knowledge. Personal knowledge swirls around and amidst the fixed points that articulate knowledge joins up', after Ingold (2015: 149, Figure 29.2).

The second use of copresence accommodates biographical experiences; the more or less explicit tensions and collapses in timespace that occur through engagements with material objects, images of objects or surrogate objects (Macfarlane 2012: 362; Hoskins 1998).[17] Biographies are typically understood as linear life histories, accumulations of identities and meanings – inherent in objects, their associated practices or those who engage with them – that reveal past agency (Gosden and Marshall 1999; Hoskins 2006; Joy 2009). However, as Jody Joy (2009: 544) suggests, we might also tap into particular biographical moments theorised as 'connected jumps' in timespace. Alfred Gell (1998: 234, 256) notably conceived of the artist's oeuvre as a distributed object capable of engendering a 'distinctive distribution of retentional and protentional relations' – memories and imaginings – depending on one's 'temporal (and spatial) points of vantage'. In this way, a network of lines hold explicit biographical moments in tension as they crisscross chronological time (figure 1.5). Not denying such cognitive leaps, we might also experience collapses in timespace as we become absorbed in a particular task or sensorially engaged with a particular object. As Ingold (2007: 119 original emphasis) envisages, past and present intertwine such that 'the past is *with* us as we press into the future'. From this forwards coign of vantage in the meshwork, 'retracing the trails of predecessors' is a means of coming to know for ourselves, imaginings roaming ahead into the unfamiliar, while memories in the form of preexisting knowledge and skill follow closely behind, implicit in action – 'Thus', Ingold writes, 'all imagining is remembering' (2015: 136, 140-41 italics omitted).

It is this kind of collapse that defines Ingold's ontological position. Eduardo Kohn (2013: 15) observes how studies 'concerned with nonhumans have often tried to overcome the familiar Cartesian divide' by hybridising or reducing the poles of subject and object 'to [one or] the other'. Ingold (2015: 124, 141) negates both positions, replacing subjects and objects with verbs, to argue for only one way of being; not as assemblages of retrospective parts (subjects and objects), but as proactive lines (verbs) that entangle and knot along pathways in the middle of things. Of course, as Ingold (2015: 144) also acknowledges, life is lived both ways. Of ultimate concern is directionality. Life from

[17] Capturing this sentiment, Macfarlane describes a 'feeling of co-presence' as he walks alongside Mesolithic footprints at Formby, an uncanny experience wherein 'it is unclear who walks in whose tracks'. In Hoskins' account, objects act as surrogates for people, here they are surrogates for other objects.

the direction of the network – *retrospective copresence* – leads to a Cartesian *either/or*, a representation of life lived in the meshwork inducing abstraction and detachment. Life from the direction of the meshwork – *prospective copresence* – is lived *with* other beings as we dynamically shift toward and away from the network to define more explicit understandings about our experiences, a position of *with/and* that always returns us to the flow of life (analogous to figure 1.6).

My concern here is that Ingold pushes his model too far, conflating *either/or/and* to sustain his objections against agency, which he defines as an abstracted form of action (Ingold 2008; 2011a). Having no such axe to grind, and no desire to disregard feelings of agency and causality, I seek a broader perspective more akin with Kohn's (2013: 41) contention that overcoming Cartesianism need not 'do away with representation (and by extension telos, intentionality, "aboutness"…)'. Objects engender a plethora of responses, from awe and wonder to disgust and indifference, depending on one's point of vantage, which may be culturally or physically close, or (literally oceans) distant (cf. Thomas 2016: 96), encouraging retrospective reflection and comparison, beside efforts to imagine who made or engaged with the objects, for what purpose, when and where. Although I advocate paying close attention to material things from the direction of the meshwork, Ingold's argument for existential collapse (a position of *with* only) also has important biographical consequences. Defining life in the meshwork according to the Deleuzian aspiration for '*a* life' ('impersonal and anonymous' (de Beistegui 2010: 194)), Ingold denies any 'levels of transcendence' – displacement toward *and* – such that '*the* life' (packed with biographical moments) is 'dissolved or placed in abeyance' (Ingold 2015: 143-44, 152). As philosopher Miguel de Beistegui (2010: 194) writes, *the* life 'of those we refer to with proper names, are all instances of transcendence'; displacements I embrace as I seek out the 'biographical particularities' of both particular objects and particular persons (Ingold 2015: 143).

Prospective copresence is not the reduction of all things to subjects *and* objects, nor is copresence only a conceit for problematising the dualities of us and them, human and non-human, past and present. As a verb, it captures the directionality of the meshwork while its transitive nature can admit multiple objects, accommodating multiple biographies and the sense of being present with them, prompting occasional use of the present tense as 'grammatical temporality' (Bunzl 2014: xxiii), at once closing distance

and reinforcing its juxtaposition. A tension inherent in many object encounters – the apparently crisp and new fibre cord on an old earring, briefly adorning my hand, and not the ear it was made for. Like many words and terms, copresence also carries some academic baggage. Taken initially from the work of philosopher George Herbert Mead (2015) to capture co-operation between people, it is now used to frame 'the physical conditions in which human individuals interact and the perceptions and feelings they have of one another' exclusive of non-humans (Zhao 2003: 446). My use of the term came about independently of this work, and extends beyond it in the inclusion of non-humans, yet, it is helpful to retain the sense 'of "being there", remotely or virtually and with or without others' this meaning expresses apropos copresent biographies (Zhao 2003: 453). In this case, copresence grew out of reading the work of neuropsychiatrist and literary theorist Iain McGilchrist (2009; 2019b), who presents an innovative take on simultaneity as it arises in our own bodies. 'The brain' McGilchrist (2009: 9) writes, is 'a metaphor of the world'.

Premised on the lateralised brain of humans (and numerous other species, such as birds), McGilchrist (2019a: 404; 2009: 227; 2010) theorises that 'below the threshold of consciousness' the two different hemispheres underwrite an ontological or attentional asymmetry, in which the right hemisphere has priority over the left hemisphere. While 'mutually incompatible', both hemispheres are necessarily involved 'simultaneously' to permit a detailed understanding of the whole (gestalt) – the left hemisphere deriving a 'piecemeal attention that helps us to make use of the world' from the right, which 'sub-serves a broad, open attention that enables us to see ourselves connected to... whatever is other than ourselves' (McGilchrist 2019b: 14). In other words, the left hemisphere – analogous to the network in terms of its representational linearity, built up from static bits and pieces (McGilchrist 2009: 194-95) – arises out of and is dependent on the right hemisphere – analogous to the meshwork as it 'presences' embodied experience as an organic, flowing whole (McGilchrist 2019b: 17-18). *How* we pay attention – from which direction – defines our relationship with the world.[18]

Although Ingold (2015: 132-33) advances much the same contention, expressing the former as *intention* (reflection) and the latter as *attention* (presence), by dissolving the

[18] Note McGilchrist (see 2019a) theorises *how* the hemispheres characterise experience, not *what* the hemispheres do and that distinctions are not absolute.

marks of *the* life in order to replace intentionality (agency), his position of existential collapse obfuscates the necessary work of the left hemisphere and its capacity to grasp and elucidate.[19] Admitting (non-Cartesian) duality, McGilchrist (2018: xxiv; 2019b: 23; 2009: 177-78) permits a case for *both/and* in which 'subject and object are held in a suspension that embraces each potential "pole" and their togetherness, together'. The left hemisphere alone reduces everything to a Cartesian *either/or* (McGilchrist 2018: xxiv), arguably the danger of pursuing life through the network. However, what McGilchrist grants as right hemisphere attention, is in fact the *and* of Ingold's model; a take on betweenness that Ingold counters with in-betweenness (cf. Deleuze and Guattari 2013). A property of the network, *between* is a liminal 'double-headed arrow' that suspends 'two terminals'  converting 'lines and movements of growth [into] boundaries of containment', an 'inversion' that separates mind from matter (Ingold 2015: 147, 74; 2011a: 70, 210). A property of the meshwork, *in-between* requires no such inversion. It is a 'transversal movement' (Deleuze and Guattari 2013: 27) that intersects *between* at right angles , lines weaving in one direction 'but with no final destination', no terminals, and no separation – 'Things *are* their relations' (Ingold 2015: 147; 2011a: 70 original emphasis). Networks, stresses Ingold, are assemblages of 'and… and… and', meshworks 'sympathies of' 'with… with… with', a relation he terms 'correspondence' (2015: 23; 2013b: 103-08).

Figuratively drawn from the act of exchanging letters, correspondence *with* others in the meshwork is a sentient movement forwards in 'real time' entwining human and (non-)human 'along concurrent paths' in simultaneous 'counterpoint' ; like following the 'lines of feeling' and traces of gesture on the page as one reads *with* their respondent (as opposed to just '*about*' them), each correspondent always awaiting the other's reply (Ingold 2013b: 105; 2014: 389). 'To correspond with the world', contends Ingold (2013b: 108 italics omitted) is not to 'represent it, but to answer to it'. Implicit in this relation is a particular 'way of knowing from the inside', which Ingold (2013b: 5 italics omitted, 109-11) weaves into an analogy with what philosopher Michael Polanyi (1962: 66-67) terms personal knowledge; something 'discovered' for ourselves through 'skilful doing and skilful knowing'. However, as Polanyi observes (1962: 172), personal

[19] I deliberately conflate McGilchrist and Ingold's metaphors to emphasise that aspects of the network hold value. Mediated by the left hemisphere, grasp is compromised if that part of the brain is damaged (McGilchrist 2009: 55). Grasp requires focus, 'precision and fixity' (McGilchrist 2009: 115).

knowledge is often aided by the explicit rules and procedures of articulated knowledge *about* it, returning us to questions of transcendence and McGilchrist's simultaneous (but asymmetric) duality.

Figure 1.6 illustrates Ingold's (2015: 148-49) conception of Polanyi's forms of knowledge: 'articulate knowledge is *between*; personal knowledge *in-between*', such that the latter 'streams around and amidst the fixed points that the former joins up'. As I noted above, this might also illustrate a model of copresence, the network suspended within the meshwork, arising from it as per McGilchrist's (2009: 177) attentional asymmetry – 'beginning in the right hemisphere, passing through the realm of the left hemisphere somewhere in the middle, and returning to that of the right hemisphere'. Getting stuck in the middle seems to be the issue, however – and not just for McGilchrist. Paul Basu (2017a: 12 original emphasis), introducing an edited volume on 'inbetweenness', tries to accommodate both ways of being placing himself 'between *between* and *in-between*' only to describe, as does McGilchrist, a position of between. Markedly for McGilchrist (2009), much of what he attributes to the right hemisphere defines in-betweenness, the crux of his argument being that left hemisphere attention has now come to dominate Western ontology. Ingold is of course accurate in conflating *either/or/and* in the sense that betweenness can only ultimately lead to *either/or* if attention is not returned to the right hemisphere, displacing intention (McGilchrist 2009: 219; Ingold 2015: 133). This turns the model inside out, creating hylomorphism – the imposition of 'forms internal to the mind upon a material world "out there"' (Ingold 2013b: 21). Figure 1.6 might then be read vice versa: the meshwork a representation suspended in the network.

Following Ingold (2015: 132-33), this copresent suspension admits dynamic shifts in attention that displace as well as dissolve, though such movements are never absolute (McGilchrist 2009: 10). Collapse can only ever be fleeting, as we are always 'narrowing things down' to help us 'grasp' the point, transcending toward the *and* of *between*, even if this is as illusory as our sense of seamless experience (Rowson and McGilchrist 2013: 14). Directionality matters. Birri Gubba and Kungalu/Gangulu Murri artist Teila Watson (2017) observes the way Murri people face forwards 'looking to the future', whereas 'White Australia is often moving towards the future while facing backwards'. Expressing how the past collapses for Aboriginal Australians (who do not look back to speak the names of their dead, unlike the Maori who look back to recite their lineage),

White Australia looks back from the direction of the network, only to be caught in its own reflection. Inverted, the future is thus a 'stochastic sequence of moves' backwards 'à travers les ages': the 'denial of coevalness' (Ingold 2015: 131; Seligman 1904d; Fabian 1983: 31 italics omitted). Reorienting us *in-between*, Ingold importantly puts us in the middle of things to correspond prospectively with the world. Indeed, as McGilchrist (2018: xxvi) cautions, the 'left hemisphere is a wonderful servant, but a very poor master'.

Colonialism and the evolutionary science that fostered the Daniels Ethnographical Expedition undeniably 'faced' backwards – a problem, as Watson (2017) highlights, still ongoing – the expedition's attention caught in the reflection of what they thought they already knew. Evincing stereotypical scientific practices, they impulsively carried away material and verbal facts, often apathetic of their lived context (Kirshenblatt-Gimblett 1990; Gosden and Larson 2007), making short itinerant visits to villages; interviewing inhabitants; leaving swiftly with traded objects. However, life is lived both ways. Seeking copresent biographies, this thesis argues for a more nuanced reading that explores both attentional and intentional displacements engendered through Western and New Guinean encounter. From touching objects to watching dance performances, the expedition's more participatory experiences reveal more situated collecting practices, while more abstracted practices reveal moments of reflection in New Guinean lives generally lived in correspondence.

THINGS IN CORRESPONDENCE

A number of studies (for example, Barth 1975; Munn 1986; Mackenzie 1991; Küchler 2002; Were 2010; Hermkens 2013) have drawn attention to the way Melanesian knowledge or emotional experience can be expressed materially or through acts of making. Fredrik Barth describes how during mourning, Baktaman women wear their deceased mothers' taro scraper as a sensory mnemonic, recalling the sounds the scrapers once made to evoke feelings of sadness and loss (1975: 230; also see Boivin 2008: 120-21). Similarly, Maureen MacKenzie notes how neighbouring Telefol women 'like to think of the recipient as they loop' when bilum making, literally entwining expressions of love or sorrow into latticeworks of finely spun fibre threads (1991: 155 n8). Closed looping prevents unravelling, thus maker and recipient are caught in a web of material

relations that can extend even beyond the recipient's death when threads are reworked into mourning garments (MacKenzie 1991: 2, 154). In the Koita village of Kouderika, where I was privy to the weaving of a headdress from cotton fibre and seagull feather (MAA 2016.90) by Elder Orira Audabi, the use of specific designs – club suit insignia for Motu Koita 'front men' during dance performance [20] – and colours – black feathers for widows – make visible aspects of one's identity and status (cf. Lewis-Harris 2010). As I closely observe Orira's skilled and fluid movements, his hands only momentarily fumbling when under pressure to show me his technique (securing feathers by passing a weaving string, in various formations, over two tension strings tied between his waist and toe (figure 1.7)),[21] I am struck by his capacity to convey meaning.

'[T]elling is a practice of correspondence' remarks Ingold (2013b: 111), challenging Polanyi's (1962: 90-91) implied notion that what is tacit remains unspoken. What Orira has to tell is conveyed through both the subtlety of verbal stories and the performative qualities of making as praxis – through weaving Orira's bodily movements become his 'way of "writing" information and knowledge' (Farnell and Wood 2011: 97). Although notions of embodiment (first proposed by Mauss 1973; later established by Merleau-Ponty 1962; Bourdieu 1977; Turner 2008) conceive a socio-cultural body, this physical and static body has fallen prey to Cartesian dualism, separating it from a mind equally at work in its environment (see discussion in Farnell 1994; Ingold 2015: 148, 152 n3). I am concerned here to explore a more situated body, intimately tied to mind and world (Clark 1998), where 'meanings are appreciated as a whole, at once' – through the right hemisphere – in more or less implicit terms (McGilchrist 2009: 116, 179). For Orira, to speak of headdresses is also to think and move *with* his environment: where and how to catch a seagull in the mangroves, how to prepare feathers and roll cotton fibres on the thigh; while to weave is also to speak in more than verbal terms: the action of the weaving string moving between two tension strings echoing the choreography of various Motu Koita dances (see figure 4.2); the resulting pattern of vertical and horizontal stitches, visible along the forehead band, echoing the practices Orira learned from his father together with his own idiosyncratic techniques (figure 1.8).

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[20] The club suit is popular in Porebada and Kouderika on large-framed tubuka feather headdresses.

[21] The full process of making sisidara headdress MAA 2010.90 is discussed in Donoghue (2017).



Figure 1.7
Orira Audabi weaving feather headdress MAA 2016.90 at his home, with Dairi Aura. 19 October 2015. Kouderika, Central Province. Black and white still from film footage shot by author.



Figure 1.8
Woven band on MAA 2016.90. Photo by author.

In this respect, what is explicitly available to consciousness is not the same as what is consciously explicit. As Maurice Bloch (2012: 125-40) explains, our more accessible narrative self, from where we speak *with* experience, forms a continuum with deeper levels of more implicit and increasingly less accessible knowledge; the more explicit we make things, the closer we come to speaking about them. However, this move toward explicitness is distinct from meta-representations – envisaged as a mirror image of the continuum – from where conscious, explicit articulations *about* things are constructed (Bloch 2012: 131).[22] Galen Strawson (2004: 430-32) recognises these phenomenological distinctions in what he calls 'Episodics' and 'Diachronics', people whose temporal self-experience significantly differ such that for the former 'the past can be present or alive in the present' – resonating with Ingold's sentiments discussed above – thus collapsing what is for the latter an evolving narrative made up of 'parts of' their lives. Of course, such distinctions are not 'absolute' and are 'found across all cultures', a person's 'exact position' varying 'over time' (Strawson 2004: 431). Nonetheless, as Bloch (2012: 134), discussing Strawson, and Ingold (2013b: 111) agree, to articulate something is to lose something of the meaning of it. Discerning consciousness and meta-consciousness is more a matter of 'knowing from the inside' (Ingold 2013b: 5, 111).

As Orira has come to know headdresses for himself, through years of conscious and careful attention, entwining his 'perception and action' with the land and its materials, this project is my own attempt at 'correspondence' (Ingold 2014: 389 italics omitted); coming to know the object collections, their collectors, makers, users and descendants for myself, to bring new knowledge and stories to the fore. To correspond here is to do so copresently however, moving prospectively toward explicitness from the direction of the meshwork while simultaneously admitting agency and biographical detail – 'A process that resists, but does not negate', as one model informs the other to permit a 'dialectical synthesis' from which something new can arise (McGilchrist 2009: 91). To this effect, I also draw on studies similarly prone to such concessions and equally tangled with projects of anthropology, phenomenology, cognitive science, materiality and biography, as well as acknowledging the challenges posed by museum taxonomisation – the tendency to reduce things to categories, prompting meta-reflection (Bloch 2012:

[22] My use of, and emphasis on, *with* and *about* following Ingold (2013b; 2014). Bloch (2012: 130) highlights debate over whether the narrative self also includes meta-cognition. See figure 2.6 and discussion in chapter 2.

178). To preclude turning the model inside out, I make a case for paying attention to persons and things in ethnographic and museum research that seeks to collapse time-space through sensate experience. This begins with participant observation, originally established by Malinowski's intensive fieldwork in the Trobriands more than a decade after the Daniels Ethnographical Expedition; discarding the survey approach favoured by Haddon and Seligman for a mode of analysis dependent on cultural immersion (see Kuper 1983).

While the majority of this research unfolded in storerooms, time spent with Orira epitomised my three-month visit to Central Province from August to November 2015, where I lived in the city of Port Moresby before moving to the Motu Koita village of Porebada (journeying to villages elsewhere, including neighbouring Kouderika, as the opportunity arose).[23] Though my stay was all too brief (an issue I return to presently), the days spent with Motu, Koita, Waima, Vula'a, and Sepik men and women, in village homes and city spaces, were immersive days spent attending to everyday life and practice. Usually carrying my digital recorder, camera or notebook, I watched, listened and learned, at times participating (with varying degrees of success), always with consent. Challenging common perceptions of ethnographic encounter, Ingold (2014) redefines participant observation as a practice of correspondence. To 'observe is not to objectify' he writes, but 'to be present', not in the sense of a reciprocal 'back-and-forth' *between* two parties,[24] but as reciprocity in common, a conversation of 'alternating tension and resolution'  with one another to coproduce knowledge (Ingold 2014: 387-89; 2018a: 26-27; 2015: 23). Though some encounters took the shape of formal interviews, there were no predetermined questions, discussions and experiences resolved around images of Cooke Daniels objects,[25] as well as copies of photographs and film taken by the expedition. Responses were informal, varied and often spontaneous: dances, songs, stories, feathers, lime gourds, palm leaves, rice and photographs are to name but a few.

Such moments of resolution or collapse with one another permitted the beginnings of shared understandings that I convey in later chapters. However, photographs have

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23 My fieldwork itinerary is given in appendix D.

24 Ingold is critiquing intersubjectivity, suggesting it turns the model inside out so anthropologists are encouraged to write *about* others rather than work *with* them (also see Ingold 2015: 151).

25 Colour photographs, some of which were displayed on posters made in collaboration with Nicolas Garnier at UPNG as part of the Arts of PNG project, which I discuss in chapter 5. See Figure 2.1.

'an incompleteness and unknowability' (Edwards 2001: 5) that can complicate already subjective responses to visual representations. In the absence of the collections themselves, select images on crisp coloured backgrounds without reference to size, texture or other more sensuous qualities sometimes resisted interpretation (cf. Gell 1998: 71), risking disjuncture between visual explanation and sensory experience, imagined or remembered. As a cognitive study into human memory has revealed, participants shown real-world three-dimensional objects perform tasks of recall and recognition far better than when shown colour photographs of the same things (Snow et al 2014). Tensions between three-dimensional things and two-dimensional representations can become a productive way of exploring what value Papua New Guineans place on material things and any associated knowledge (Brown 2014: 29), while also raising questions about the significance material engagement has for understanding past and present agencies.

That objects and museum collections contain Indigenous agency is well understood (see Gell 1998; O'Hanlon 1989; O'Hanlon and Welsch 2000; Byrne et al 2011; Harrison et al 2013), just as museum spaces are recognised as a 'contact zone' (Clifford 1997) or 'field site' (Herle 2000) where knowledge and identity can be actively negotiated (also see Macdonald 2002). Given the constraints posed by doctoral research, spaces where Papua New Guineans could engage with the Cooke Daniels collections have to date all been located outside museums or in the digital space of social media.[26] Although this has opened the collections to new contextualisations and interpretations less inhibited by curatorial narratives or Eurocentric classifications, physical distance has doubtless compromised understandings, even for those 'already in the know' (Thomas 2016: 97). Speaking at a seminar at MAA about her experiences of making a kuri dog skin cloak, Maori artist and museum practitioner Keren Ruki (2017) stressed how vital museum collections are as a source of ancestral knowledge (echoing Herle 1998: 101-02). Cloaks in museum collections were her teachers: close and careful observation culminated in the production of her own cloak, reawakening and revitalising knowledge and practice that might otherwise have been forgotten. For Ruki, connection to culture and family, her own whakapapa,[27] and that of other weavers and cloaks, charged encounters and experiences with profound emotion and personal meaning. I reflect on this further in

[26] Largely Facebook and Messenger. Museum online catalogues have played a lesser role, as these can be difficult for people to access on their mobile phones.

[27] Genealogy, lineage.

chapter 5, noting how Papua New Guineans often responded to images with surrogate objects – a means of making present absent relations.

As a researcher with less intimate ties to the collections studied here, being present with Papua New Guineans is one side of a balanced approach that necessarily includes the collections themselves. In storerooms, more than in any other museum space, our conversations with objects are more sensual and bodily: we can not only look, but also touch, smell and even listen to objects and the materials they comprise. Fibres rustle. Scents linger: musky and bitter tobacco on a New Guinean bamboo smoking pipe. In Western contexts, preoccupations with sight can often eclipse non-visual experiences (Howes 2003: XII) to the point where they go virtually unnoticed (Miller 1987; 2005). However, they too can affect our comprehension in direct and tangible ways. Whether an object is graspable and offers 'monocular cues to 3D shape, such as surface texture' has been shown to affect neural responses (Snow et al 2014). In this way, our 'tactile capacities' can prompt us to ask 'what kind of thing is that?' (Goodwin 2010: 103-04). The textured feel and weight of wood in the hand can be suggestive of use (is there any patina? How heavy is it?) or processes of manufacturing (has the grain been followed? Are there any tool marks?). Not only indicative of a dry and sometimes brittle texture, the rustle of palm leaves layered through a fibre skirt can also hint at other possibilities (the swish of movement during dance or everyday wear), prompting questions (what value might that sound give the skirt? What meaning might it have to the wearer?). As Steven Hooper (2012: 44) remarks, objects 'can be the basis for plausible propositions about the intentions and contexts of the actors who made and used them'. If we are to correspond with New Guinean makers and users both past and present, we must also pay attention to our own 'sensory awareness' (Ingold 2013b: 111), and the information and knowledge this reveals.

In this way, my own multi-sensory encounters with the Cooke Daniels collections form the basis of the stories told here. Standard research visits of one or two days to the PRM, HM and AM allowed a brief study of at least half the (less than 200) objects held by each institution. At MAA, conversely, which holds a similar number of Cooke Daniels objects, and where I previously worked, the combination of a grant from the Crowther Beynon fund and supervised store access made it possible to study their collection in full. A comparable level of access was also possible at the BM where I was a

collections volunteer for the duration of the project, and where the majority of the Cooke Daniels collections are located. A full breakdown of the collections are given in appendix A and I discuss how they were dispersed and organised in chapter 5. Much of my research has focused on reconstructing and reuniting the exceptional standard of cataloguing and labelling achieved by Daniels and Seligman in the field. As is often the case, processes of time and museum practice have detached labels and reorganised objects, fieldnotes and photographs according to institutional categories. Whilst these new relations have elided some past connections and stories, the work of reactivating the collections has helped to illuminate some of the processes and people that formed and shaped them (Thomas 2011: 14).

Drawing on the work of Alfred Gell (1998), I have argued elsewhere that museum documents and objects might be considered distributed parts of collections, consisting of layers or events that record object-person interactions. Despite conceptual tensions with correspondence, each layer nonetheless indexes an object's cumulative agency as understood and expressed through the minds and actions of those who have formerly encountered it (Donoghue 2013: 13). We confront these layers in the fabric of objects, on labels and in museum database entries during the course of research, and our own experiences of encounter add new layers and new conclusions. Museums – 'mediated by the digital and historical infrastructures of ethnographic documentation' (Turner 2016: 174) – are constitutive of how and what we choose to document.

With this in mind, I created a relational database that not only captures the raw data museums require to successfully manage their collections – photographs, description, measurements, material identification, provenance – but also my research impressions and ideas – a sort of digital notebook. Each entry is dated, so I can look back through a specific record and see how my understanding of an object has changed over time, as I have encountered other layers and gained new understandings. Aside from informing this thesis, my approach also culminates in a more conventional-style report for each object,[28] with two object images, museum-critical data, and research observations that form the catalogue at appendix F. Included are the views of Papua New Guineans, who together considered some 260 Central Province objects. In the case of MAA and the

[28] Generated from my Filemaker Pro database as a PDF using a template created for this project.

BM, information in appendix F is being added directly to museum records,[29] many of which lacked photographs or data more recent than the digitisation of original 1905-06 accession entries. I explore the implications of taxonomisation further in the next chapter. Here, it is sufficient to note that while my descriptions and presentation necessarily reflect the requirements of each institution, as with other discursive accounts, they also express a patterning of layers: attempts at making sense of objects and other people's experiential object encounters.

Similarly inspired by Gell's (1998) *Art and Agency*, John Harries (2017) has astutely explored how touch can connect us to an absent other, challenging our perception of time as linear such that the past feels – physically and psychologically – immanent in the present. Gell's theory turns on Peircean semiotics and the 'avowedly phenomenological' (Knappett 2005: 126) notion of the index, a visible and, in Gell's formulation, physical thing, from which a 'causal inference… about the intentions or capabilities of another person' can be drawn through a 'cognitive operation' Gell calls 'the abduction of agency' (1998: 13 italics omitted). Critical to my conception of layers and Harries' notion of touching the past is the way the index operates, not as a representation, but, as a fundamental part of the thing itself (Chua and Elliott 2013: 8). Despite being paradoxically absent, agencies are indexical: they can inhere and accumulate within things (and their distributed parts). Pursuing an argument similar to my own, Harries views abduction as a process of tactile discovery,[30] rather than – as Gell typically argues – a visual inference of past intentionality (Donoghue 2013: 8, 16-17; Harries 2017: 124). It is through touch (and I would argue other senses too) that we share a uniquely human bodily experience, momentarily collapsing difference (Harries 2017: 125). Holding an object 'the agency of the thing no longer lies in the "abduction" of a ghostly hand that once sometime before made and used this artefact, but it lies in our hand, in our sensuous realization of the peculiar qualities of this material' (Harries 2017: 125). In this way, Harries overcomes Gell's unhelpful distinction between primary and secondary agents (see Gell 1998: 36-37): inferences about past agencies inherent in an object are abducted through our own experiences of an object's materiality in the present, not by looking through (secondary) objects in search of a primary agent. In the next chapter,

[29] MAA data is available online and the BM data will eventually become available as part of Collections Online. Photographs and data were shared with other museums during research visits.

[30] Gell (1998: 32, 66) does suggest agency might be abducted by touch but does not develop the idea.

I explore how Material Engagement Theory (Malafouris 2013) develops these ideas, as tension in-between materials and bodily experiences coproduce collections knowledge and stories.

Attempting to make sense of other people's experiences in this more reciprocal and bodily way has become, for me, conscious practice, a particular way of paying attention to objects that intertwines non-discursive and discursive practice – reflecting as well as contributing to museums' growing documentation and collections knowledge. Beyond the museum however, bodily praxis also has wider phenomenological implications for knowledge production. Writing of his experiences staying with the Kuranko in Sierra Leone, Michael Jackson (1983: 340) describes 'putting [him]self in the place of another person: inhabiting their world' as a deliberate means of making sense of alterity. Planning for fieldwork in PNG, it seemed obvious that I might gain a better understanding of the expedition's collecting practices if I made a collection myself.

In figure 1.9, expedition members examine objects for trade: Strong stands in the centre running his hands over a barkcloth beater while Daniels holds a hafted axe at its base, apparently considering its weight and feel. What kinds of judgements were they making? What made those objects significant to collect (or not)? The objects are too small to identify from the photograph. In the store, running my hand over beaters in the collection, I draw inferences about quality, use-wear, incised textures and patterns of potential interest. But what was happening in that moment of trade? Just how much agency did the expedition actually have when it came to accepting or rejecting objects? What kinds of relationships developed during usually brief encounters and what were the implications for collecting practices? What 'common ground' (Jackson 1983: 340) might I discover if I place myself in similar circumstances? I noted above the brevity of my stay in Central Province: this was my own attempt to correspond with expedition members through 'precept and practice' (Ingold 2014: 387) – following in the brevity of their footsteps. Fittingly, the Crowther Beynon grant I received also included funds to make a small contemporary collection of objects for MAA from Central Province (see appendix E), affording a wealth of experience on which to draw. This allows me to reflect, in chapter 3, on the relationships I formed in the field and the extent of my own agency as a collector, insights that help to illuminate the expedition's experiences and subsequent collecting practices.

THESIS OVERVIEW

Of course, it would be naïve and incongruous to suggest that simply using our bodies as others do (Jackson 1983: 340) – whether immersing ourselves through movement, touch, smell, sound, sight, or even taste – can make possible a direct recovery of Other personal or cultural experience. Jackson's position has been critiqued for 'reduc[ing] cultural body to biological organism' (Farnell 1994: 937) – Cartesian reductionism – a conflation that risks Eurocentric understandings of meaning and misunderstandings across timespace.[31] At issue is the 'ontological nature of mnemonic experience' and how 'shared human understandings' or recollections produce meaning-making in the context of material engagement (Harries 2017: 116; Bloch 2012: 196).

With this in mind, the thesis seeks to address the following key questions. How was knowledge produced in the past, in the context of the expedition's collecting practices? How might my own research and practice reveal such knowledge in the present? How might a copresent approach help to reconcile ensuing differences and the ethical consequences this reveals? Accordingly, the ways in which knowledge and experience are constructed and negotiated are of central concern.

This takes us to the first of three tensions explored in **chapter 2** concerned with the themes of identity, meaning and agency – that of memory and imagination. Closely aligned with questions of personal and collective identity (Mack 2003: 12), of interest is how sensible, emotional and material memories contend with imaginative (re)constructions of past and present. A second tension, knowing and not knowing, emerges from these ideas to confront challenges posed by difference and uncertainty – during collecting encounters and in subsequent taxonomising – and the implications this has for knowledge production, meaning-making and biography. A third tension, intention and attention, frames the previous two to explore questions of agency, explicating the position of copresence just argued for. Setting the theoretical trajectory for later chapters, chapter 2 forms the primary literature review, clearing the way for new stories to emerge from the Cooke Daniels collections.

Reflecting these tensions, chapters 3 and 4 place alternating emphasis on modes of practice and moments of encounter. **Chapter 3** examines how evolutionary constructs

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[31] Ingold (2014) also takes Jackson to task for treating observation and participation as separate actions, and for intersubjectivity (see n24 this chapter).

informed the aims of the Daniels Ethnographical Expedition, shaping encounters with people and things. Pattern-making on gourds, boards, carvings and drawings highlight the entanglement of scientific, colonial and Indigenous practices in Central Province, revealing stories of agency, displacement and misdirection. While scholars like James Urry (1998) have examined the expedition's ethnological publications, this chapter explores how these relate to the expedition's material collections, uncovering some of the colonial and Indigenous relationships involved in their formation.

Chapter 4 considers how the performative qualities of material encounter shaped Indigenous, scientific and colonial practices, with emphasis on New Guinean expressions of identity and agency. Concentrating on Western and Gulf Province objects left to the expedition by Acting Administrator Christopher Robinson, unsettling as well as empowering encounters reveal how different understandings mediated local relations, influencing what could be exchanged. As the concealment of modified skulls and spirit boards materialised Kerewo agency, acts of concealment disassociated the expedition from the source of these objects and the circumstances of Robinson's suicide. Tracing patterns of repetition in life and death, the chapter also explores ties to Motu pottery making and conceptions of ancestral life and mortuary practice in Central Province, calling attention to the way material agency remakes social relations, as New Guineans adapted and responded to colonial encounter.

Chapter 5 recognises how material agency remakes story and creates collections, as materials and things act as surrogates or stand for other things. Objects' field lives are discovered through my encounters with objects and field labels, shedding light on how the official Cooke Daniels collections were constructed. Framed as a collections overview, the chapter offers a general picture of the objects catalogued in appendix F.

Chapter 6 concludes the thesis. Moving beyond the binary oppositions of past and present, them and us, meshwork and network I argue that a copresent approach to biography is a necessary foil to academic debate that collapses nature/culture dichotomies and practices that collapse difference (or seek universalism). New understandings this study has revealed are considered, placing the expedition and collections at the centre of a shifting early twentieth century academic, political and cultural mileu. Questions of care and ethics are also discussed together with what potential new knowledge from this study holds for the future.



Figure 1.9
Expedition members trading for objects with local men in Central Province, PNG, 1904. Mersh Strong (*C*), Cooke Daniels (*R*) and two other men in European dress (likely Seligman, Barton or English) (BM Oc,B118.173; ALRC Cooke Daniels collection).



Figure 2.1
Rupa Kala (*L*) and Gima Vui (*R*) discussing images of Cooke Daniels objects displayed on posters (made by or in collaboration with the Arts of PNG project, UPNG) outside Rupa's house. 9 October 2015. Hula, Central Province, PNG. Photo by author.

2.

Experiences:
collecting, collections, tensions

"…they were eager to trade & we got a number of things including some particularly good baskets & a highly decorated new form of dancing stick… [the men] going into chuckles of delight when I rejected anything brought to trade, while the bringer looked vaguely surprised."

- Charles Seligman (1904a: 36-37). 19 Jan 1904. Bugi, Western Prov.

"The olden time people, they [were] very clever. I always think of those things they have done. They are very important to us… our culture is fading because some of these things we don't remember now."

- Rocky Ulatu Douveri. 27 Sept 2015. Barakau, Central Prov.

PATTERNS OF ASSOCIATION

Amongst Motu, Koita and Vula'a Elders in Central Province, Papua New Guinea, talk of the past, of ancestors 'olden time people' and their way of life, often prompts mixed and ambivalent feelings: joy, admiration, sadness, loss. Sitting with Motu Elder Rocky Ulatu Douveri outside his home in Barakau, conversation is also equivocal, permeated by a sense of continuity as well as absence. Behind us, strung across a metal pole, are several large nylon seine nets with plastic floaters – Rocky is a fisherman – called reke in Motu; next to us a rusting white Mazda, no longer road worthy, serves as a table on which rests a smaller net called dakwai. Composed of a smoothed and supple wooden pole, bent into a loop and firmly lashed with cord at the join, dakwai are one of two types of small hand held net with a gauge of around 2.5 cm. Traditionally, every Motu man owned a net made in this way: dakwai with long closed netting, ideal for catching

leaping mullet, or koe with short nets best for scooping. We are considering Rocky's net (figure 2.2) alongside two from the BM Cooke Daniels collection (dakwai Oc1906, 1013.922, figure 2.3 and koe Oc1906,1013.921), made using similar materials:[1] coarse, twisted, plant fibre cord, knotted into a diamond-shaped mesh, woven over the pole at intervals, before tapering to a closed end. Rocky has strengthened his with additional binding along the top and around the join, which also acts as a small handle. Today, as with larger reke, nets made from modern fibres, imported from Asia or Australia, are much preferred, being easier to obtain as well as maintain.

The Motu, an Austronesian-speaking people, who occupy the coastal areas around Port Moresby, divide southeast of the capital into Western and Eastern moieties. Prior to European contact,[2] both intermarried inland non-Austronesian-speaking peoples – the former with Koita and the latter with Koiari. Collectively, the Western moieties are known as Motu Koita, and while there are distinct Motu and Koita villages, Motu villages commonly include both groups (Goddard 2011). Similarly, intermarried Koiari can be found in Eastern Motu villages, including Barakau (Dutton 2016: 41). Different dialects are spoken between moieties, but across villages Motu is now the predominant language amongst intermarried Koita and Koiari (Dutton 2016: 41). Customary roles are also no longer observed – the Koita kept gardens, exchanging the produce for fish caught by the Motu, making for an effectual alliance – nevertheless, people typically identify as being one group or the other. Rocky is Motu,[3] and to some extent his net remains an important aspect of his Motu identity. Yet, both dakwai and koe speak of a shared material and cultural heritage almost indistinguishable; the Cooke Daniels nets originate from the Motu Koita in Port Moresby. Rocky is anxious to show me another object of shared significance: shell armbands called toea. He and his wife, Lekwa, have several toea tied together with cotton ribbon; unexpectedly, Rocky unties one and gifts it to me (MAA 2016.103, figure 2.4).

Made from the ground and polished upper portion of a Conus sp. shell,[4] only a few characteristic red-brown linear markings remain near the shell aperture, which forms

1 Dakwai BM Oc1906,1013.922 has a rattan pole, koe BM Oc1906,1013.921 is also wood.

2 LMS arrived in Central Province during the 1870s (Oram 1976).

3 Rocky calls himself Motu, although Oram (1981: 216) notes the Eastern Motu use(d) other names.

4 Typically Conus leopardus (Röding). Synonym: Conus millepunctatus (Lamarck), used by Seligman.

the distinctive one-sided whorl also found on other Conus sp. armbands, such as kula mwali. A shade of ivory white, with slightly textured striations from grinding; a small perforation in the outer whorl is threaded with green and clear nylon, attaching a large glossy white shell (Ovula ovum) and three strings of black banana seeds; two of which have rubber discs followed by white and black glass beads, and are tipped with cockle shells and lengths of blue plastic. These long streamers would, traditionally, have been made from pandanus; both materials add beauty – crucial for prestige – and a rustling or slapping sound when caught in the breeze. Today, toea are gifted along with plastic or metal kitchen utensils as part of brideprice (the central component now being cash) having operated as currency in both kin-oriented exchange and long-distance trading voyages called hiri. Best known for the exchange of Motu pottery for sago in the Gulf region,[5] the hiri also incorporated trade to the east, including trade for toea – only a small number were produced locally, the majority obtained from the coastal Western Vula'a, an Austronesian-speaking people from Hood Bay (Oram 2011: 13).

Two weeks after meeting Rocky, onboard a small motorised dingi in Hood Bay, off the coast of Hula, a Vula'a village with historic hiri ties, I observe a freediver surfacing for air. Diving to depths of several metres wearing fins, a snorkel and mask, alongside fish, the diver collects conus with caution, as the living animal is poisonous. As for the Motu, historically, local production was supplemented by armshells acquired through exchange to the east, originating in Milne Bay Province (Seligman 1910: 93; Swadling 1977: 295) – similarities with mwali are not coincidental – and whilst toea no longer hold the same significance for brideprice in Hula, trade in conus shell continues. Notwithstanding this historical importance, there are no toea in the Cooke Daniels collections[6] – large toea could achieve up to 350 lbs of sago in hiri trade (Barton 1910: 115) and may have been too valuable for any Motu, Koita or Vula'a man to part with. Discussing this with two Vula'a Elders, Rupa Kala – fisherman and dingi owner – and Gima Vui, both men reflect on the presence of absence in contemporary village life.

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5 See chapter 4. Like the expedition, I focus on the (Western) Motu Koita. Note, the Eastern Motu only began particiapting in hiri after European contact (see Dutton 2011).

6 The expedition collected one unworked conus shell from Port Moresby (BM Oc1906,1013.71) and kula armshells (usually referred to as mwali, their name in the Trobriands and on Muyua) HM 6.147; BM Oc1906,1013.1309-10; Oc1906,1013.811-12, although these are of varying value and are referred to by localised names. See Leach and Leach (1983) regarding kula exchange.



Figure 2.2
Rocky with his (Eastern Motu) dakwai. 27 September 2015. Barakau, Central Province. Photo by author.



Figure 2.3
Motu Koita dakwai fishing net. Frame 50 cm long, net further 73 cm long. Port Moresby, PNG. 1904. Cooke Daniels collection. BM Oc1906,1013.922. Photo by author.



Figure 2.4
Toea gifted to the author by Rocky Ulatu Douveri and his wife Lekwa, now in the collections at MAA (2016.103, 48.5 cm long, 6.5 cm diameter). Photo by author.



Figure 2.5
A distant freediver surfacing for air, Hood Peninsula in the background, 9 October 2015. Photo by author, onboard Rupa Kala's fishing dingi in Hood Bay, his granddaughter to left.

For Rupa, the image of a small linen bag, containing sea snail shells, intentionally broken to leave only the apex and spire, prompts childhood memories. The shells (BM Oc1978,Q.640.a-g), collected at Hula in July 1904, performed as spinning tops. While this game is no longer played, similar shells are found, and experiments with breaking and spinning them follow. The next day, Rupa takes pleasure in sharing his experience with Gima (figure 2.1). For Gima, however, not recognising all the objects I show him, and not knowing all their Vula'a names, prompts quiet consideration of what ancestral life might have been like. Rupa remarks upon his own sense of loss – diminishing use of Vula'a language, traditional pattern, song and dance, and sharing of food, especially the day's fishing catch. "Our tradition is our identity", he tells me, rather sadly.[7]

As certain practices have fallen out of use, so have the words and objects associated with them. Others have been subsumed or greatly influenced by Christianity (see Van Heekeren 2012: 110), and continue in new forms, or with different materials. As Erna Lilje (2018d) comments, through use 'people enact, embody, or re-present' things over time, and often, perceptions of 'degradation or loss of "authentic" forms' derive from perceptions of things as static and unchanging – though this in no way diminishes the way individual New Guineans construct and perceive changing practices; Rocky, and Elders in Motu Koita villages, reflect similar concerns. Such notions of lost authenticity find their origins in the salvage paradigm, and it is possible to imagine how, under its influence, members of the Daniels Ethnographical Expedition felt driven to document cultures fast disappearing 'from a calico-clothed hymn chanting generation' (Seligman 1904a: 29). Documentation took numerous forms: material objects – carefully selected to illustrate ritual and every-day life – photographs, film and sound recordings, as well as handwritten notes and labels. Examining the two nets in the BM store, I note how Charles Seligman's capitalised black-ink script records a phoneticised spelling 'KWOI [/kwɔi/]'. His later publication (Seligman 1910) records toea as 'toia [/tɔia/]'. Whether consciously intentional, spellings typically follow this pattern irrespective of published vocabularies (for example, Lawes (1896)). My impressions of the two nets are similarly experiential, and initially inaccurate – the smoothed poles of both feel like rattan, and I record this, until later realising the koe is made of wood, confirmed by Rocky's own dakwai net and its corresponding yet subtle irregularities of form and shape.

[7] Personal communication 8 October 2015.

Chapter overview

This chapter has a dual purpose. Firstly, it provides a comprehensive literature review. Secondly, it gestures a pathway into and through the thesis; a line of theoretic enquiry along which prevailing themes – identity, meaning and agency – as well as questions – raised by the above narrative and fundamental to the thesis as a whole – can begin to unfold. How do objects materialise and mediate social relations? How do such sensate experiences shape knowledge practices? What does it mean to engage with the material past and how do contemporary experiences shape understandings? What tensions arise when we seek to collapse past and present or transcend time and space? Three tensions, each aligned with the above themes, are of central concern: memory and imagination (identity); knowing and not knowing (meaning); intention and attention (agency).

Having just argued in the introduction for things in correspondence, it might seem contradictory to now turn towards these apparent dichotomies. My interest, however, is in how they relate to one another in the literature and the extent to which they correspond copresently. To begin, I develop earlier questions of mnemonic experience to explore the implications for personal and collective identity. This leads me to ask how our experiences shape knowledge about material objects, and how multiple, copresent biographies arise as objects acquire new meanings through time, frequently in the face of uncertainty, cultural difference and the presence of absence. At issue is the extent to which tensions are sustained, made more or less explicit, or appear to collapse.

Initially concentrating on the work of Bloch (2012), subsequent discussions explore the work of Malafouris (2013; 2019) and Marilyn Strathern (1988) before turning back to Ingold (2015) and questions of agency, which are considered together with the new materialisim of Karen Barad (2007). To elucidate underlying themes, later sections are framed around the phenomenology of Martin Heidegger and Maurice Merleau-Ponty, and the philosophy of Deleuze and his collaborations with Guattari. Here the material world is recognised as agential and coconstructive, meshwork and network arising copresently as different modes of attention. While Deleuze and Ingold foster knowing as an intransitive movement *in-between*, denying more explicit realisations, much of the work reviewed, despite its *betweenness* and propensity for abstraction, reveals an ontological directionality more often prospective, supporting my approach to collections research and practice.

Recognising the dangers of abstraction in both contemporary and colonial practice, discussions emphasise difference as oneness rather than otherness, framing the attentional and intentional displacements I explore in the chapters that follow.

MEMORY AND IMAGINATION

In an effort to reconcile aspects of cognitive and social science, Bloch (2012: 125-40, 186) conceptualises memory and selfhood as fluid layers of implicit and explicit knowledge that shift within and between two continuums: our own and that of others. Revisiting Farnell's (1994: 937) concern that by placing ourselves in another's shoes we risk Cartesian reductionism – here, the assumption that physiological experience is the same across cultures – we might instead acknowledge how persons are both biological and cultural, as our action in the world is at any one moment caught within these 'two very different continuities' (Bloch 2012: 176). And while cultural meanings cannot be disentangled from phenomenological experience, our capacity for implicit emotional and physiological resonance with others – including empathy and unconscious mimicry, which neurobiology has shown to operate in response to touch as well as visual stimuli (Riess 2017) – contributes to the way we reconstruct others' implicit meanings (Bloch 2012: 179). Indeed, our own sense of continuity, sense of self 'with a history, and a personal and emotional memory', depends largely on our brain's right hemisphere, the same region responsible for this implicit engagement with body and world (McGilchrist 2009: 87, 199). In other words, the way we experience persons and things shapes us, just as we shape them (cf. Tilley 2004; Malafouris 2013).

For Harries' interlocutors – Newfoundlanders of European descent concerned with historic Beothuk material culture[8] – the absence of persons when engaging with the material world may be as innately powerful as their presence, with some experiencing a sense of wonder in response to touching stone tools, and more visceral feelings of the uncanny and even fear when walking in places where they sensed the presence of past Beothuk peoples (2017: 112, 117). While this absence is 'excessive to or beyond [our] experiential knowing' (Harries 2017: 127), it is yet made present in action as we recall our own experiences and imagine those of others.

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[8] The last Indigenous Beothuk person is believed to have died in 1829 (Harries 2017: 116).

Engaging with just such possibilities within cultures, Carlo Severi (2015) draws on earlier ideas by Robert Vischer and Aby Warburg to propose a theory of memory and imagination, termed 'the chimera principle'. Akin to a cognitive elaboration on Gell's (1998: 216) 'inter-artefactual domain', Severi explores how we interpret the implicit in an image, projecting what is absent or invisible – often, in apparently oral societies 'the heterogeneous features of a number of different beings' (2015: 67), hence chimera – as a form of mnemonic salience that through ritual action and ordering transmits knowledge and permits cultural remembrance (2015: 332-33). Like Gell's (1998) theory, the emphasis is on visual relations, although here bodily experience is neglected such that mnemonic acts are deemed 'entirely mental' (Severi 2015: 67).[9] Examining the role of clasps and masks in ritual naming in the Bahinemo area of the Sepik, Severi posits that memory and imagination combine to enable a mnemonic act. Memorising the name of an ancestor happens when the name is ritually evoked in association with projecting (imagining) and giving salient order to the anthropomorphic mask or clasp's invisible chimerical elements – a fish or bird – the mask or clasp simultaneously making visible the name and its associated relations (Severi 2015: 78, 81-84). Consequently, chimeric spaces hold infinite possibilities, as complex relations are established between different verbal and spatial memories (Severi 2018: 236; 2015: 86).

Despite his problematic Cartesian divide, and a lack of engagement with theories of materiality (discussed below) and the extended mind (Clark and Chalmers 1998, also see Graeber 2015: xxi) – in which the mask or clasp would be understood as part of the proposed cognitive operation and not as a separate materialisation (Severi 2015: 67) – Severi establishes that, on an implicit level, acts of memory require acts of imagination and vice versa. While conceptually *between*, this moves forward earlier social theories, such as the phenomenology of Jean-Paul Sartre (2004), who reasoned that only imagination was necessary to make absent objects present,[10] as well as finding resonance with concepts like Scene Construction Theory: the idea that images are constructed in the same part of the brain whether one is recalling past experiences or imagining future ones (Mullally and Maguire 2014).

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[9] While Severi (2018: 253) later acknowledges tactile input, his theory is primarily representational, see my discussion below, this chapter.

[10] See discussion in Levy (2012), who turns Sartre's argument against him to demonstrate that memory and imagination are inseparable.

Ultimately, Severi (2015; 2018: 18-19) pursues a cognitive study of knowledge transmission focused on the 'conditions' that generate shared 'forms of communicative interactions'. To borrow from Gell (1998) (and to an extent, Bloch (2012))[11] individuals subconsciously pick up, transform and pass on elements of what Severi (2015: 261, 329) calls 'common' cultural memory or 'tradition', making these ritually and materially explicit and so accessible to others. In Severi's proposition, the dialectical relationship and collapses between memory and imagination occur hidden inside the mind, only mnemonic acts are brought to the fore and made explicit.

This emphasis on memory and the role its construction plays in the transmission of knowledge and culture has also been the subject of other studies (for example Sperber 1985; Küchler 1987; 2002; see review by Rowlands 1993; also Kwint et al 1999; Mack 2003; Were 2010) and, lately, an emerging discipline concerned with common cultural or social memory – often exploring themes like commemoration and loss (Connerton 2011; Macdonald 2013) – inspired in part by Maurice Halbwachs' (1992) sociological treatise on 'collective memory' (discussed in Connerton 2006; Bloch 2012; Gensburger 2016). Bloch is especially critical of Halbwachs, remarking on his failure to distinguish the relationship between implicit memory and explicit recall: memory (subconscious and inaccessible) is only really shaped at the point it is stored and resists change; recall (accessible to consciousness) can be influenced by one's immediate circumstances and social processes with relative ease; Halbwachs' contends the 'fluid social adaptation of recall' effects memory, Bloch thinks this is unlikely (2012: 186, 205-12). Not only can memory 'only exist in one individual nervous system', collective memory is really 'the synchronisation of recall within a group' (Bloch 2012: 213). As noted above, this finds its corollary in Bloch's treatment of selfhood (technically termed 'the blob'): envisaged as a cone, inaccessible implicit layers form the base and accessible explicit layers form the apex, with a fluid continuum between (2012: 125-30). What is largely available to consciousness – our narrative selves and autobiographical memory – come from the top layers of the blob. However, as discussed in the introduction, for diachronics, who re-represent what is easily available to them 'as a tale *about* themselves', a further layer of articulate meta-representations (or meta-autobiographical memory) reflects above the cone (Bloch 2012: 135 original emphasis, 131, 203) (figure 2.6).

[11] Note Bloch sees biological and cultural spheres as fluid, Severi (2018: 16-17) stresses their separation.

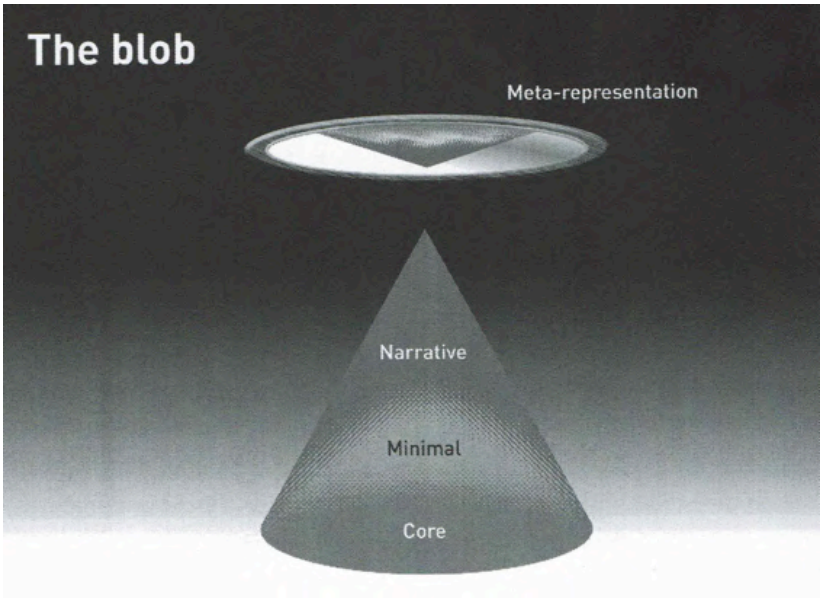


Figure 2.6
'The blob', after Bloch (2012: 132, Figure 5).

Paying attention to this latter level has, according to Bloch, led to some problematic misunderstandings: chiefly the 'divide between the individualist west and the social relational rest' (2012: 122). In respect of Melanesia, this dichotomy has been unpacked by Edward LiPuma (1998), who takes issue with the New Melanesian Ethnographers'[12] emphasis on what Marilyn Strathern defines as dividual personhood (1988; later also fractal personhood 2004) and its comparison (and thus incommensurability) with, not Western notions of personhood, but an unhelpful ideology of Western individualism (LiPuma 1998: 56-57). LiPuma offers a revised perspective, positing that dividual and individual aspects of personhood exist within every culture, and that persons emerge from tensions *between* the two, which are 'always variable and culturally/historically shaped' (1998: 75). Unlike LiPuma, Bloch is less concerned with the particularities of personhood, hence the generic blob – at once continuum and fluid mass – that merges with other blobs in social contexts, evading the rigidity of *between's* double headed arrow (cf. Ingold 2015: 7).[13] Critiquing Strathern (1988), as well as others, Bloch's (2012:

[12] Robert Foster (1995) defines New Melanesian Ethnography, after Lisette Josephides (1991), as a self-conscious exploration of an us/them dichotomy and deliberately juxtaposes this approach with the New Melanesian Historians, such as Thomas (1991), who emphasise similarities and shared history.

[13] Bloch (2012: 120) collapses distinctions between personhood and selfhood etc. on the grounds 'that much the same claims have been made, whichever word is used'. However, it is helpful to note that personhood, as Debbora Battaglia (1983: 291) distinguishes, is more focused on behaviours relating to 'commonly held notions of individuality and corporeality', whereas selfhood, although interdependent, emphasises personal, phenomenological experience. I am concerned with both aspects.

121-22) scrutiny turns on his inference that meta-representation and memory, drawn from imagination and what is available to consciousness – in the form of story and ritual – are mistaken as evidence for a form of personhood unique to Melanesia. His reproach is somewhat undermined, however, as Strathern's exploration of the dividual is premised on an *imagined* 'prevalence of gift exchange', an analysis both deliberate and contrived (Strathern 1988: 19; also see Gell 2006).

I will return to Strathern's theory – and implications for exchange relations – in the next section. What is important here is Bloch's contention that imagination is critical to making explicit aspects of personal and collective identity through recollection and story, including ritual repetition and evocation (Bloch 2012: 115, 214). That identity in the Pacific is constructed and demonstrated through performance has been recognised by Marshall Sahlins (1985; discussed in Linnekin and Poyer 1990a: 8-9), amongst others (including with respect to New Guinea, Strathern (1988), Severi (2015) and Mel (2010; 2018)). In a colonial context, such as that encountered by the Daniels Ethnographical Expedition, Chris Gosden and Chantel Knowles (2001) propose that a new 'colonial' culture was created, with profound implications for identity. 'The lack of a means of imagining links between black and white' resulted in performative acts 'attempting to make real something no one was sure existed'; acts that extended from colonial patrols to cargo cult rituals (Gosden and Knowles 2001: 14-16). While these diverse identities were more explicitly performed, social relations between colonists and New Guineans remained determinedly implicit (Gosden and Knowles 2001: 15).

As Bloch (2012: 115, 111) points out, such 'norms, institutions, roles, death defying groups and legal systems' are 'usually explicit' shared imaginary systems that depend on our ability to simultaneously hold numerous roles without confusion. This is consistent with more generalised conceptions of personal and collective identity as fluid and multiple (Linnekin and Poyer 1990a: 9). Bloch's concern with meta-stories and the apparent ease with which they are performed, is not to suggest some kind of *false*hood of fictional persons operating according to fictional protocols, however.[14] Such 'constructions are not inventions or mystifications' (Thomas 1997: 6): although fluid and localised, performative engagements within shared systems are no less experiential or

[14] Bloch (2012: 134-35) understands the difference between diachronics and episodics to be more 'one of rhetorical style', the issue being anthropologists mistaking meta-stories 'for the complex business of being oneself among others'.

real (cf. Ingold 2013a). Like Ingold (2014), Bloch (2012: 153) is concerned with ethnographic practice, and more specifically, 'Seligman-like interviews'.

As will become clear, interviews were a primary means of gaining information with sometimes misleading and troubling consequences. Asking for an explicit articulation of self and culture 'would, however sincere the informants, falsify the lived embodied reality of knowledge in practice' (Bloch 2012: 153). Short survey visits were high risk, potentially divesting encounters of more implicit understandings – of 'knowing from the inside' (Ingold 2013b: 5 italics omitted). In the expedition's defence, their longer stays in Port Moresby also built longer-term relationships, although encounters of all durations were certainly framed within existing colonial relations (Gosden and Larson 2007: 182). Bearing in mind 'that identities are contextual' and may be defined in ways not limited to processes of colonial encounter (Thomas 1997: 11), one concern here is the way the expedition's collecting and interview practices (re)produced relations and defined identities. By paying attention to objects' material qualities, I am interested in the more or less explicit ways objects expressed New Guinean identity and status, and how this influenced what was available for trade with colonial officials and expedition members. To what extent were objects imagined as 'potentialities' for future exchange (Strathern 1988: 173) and how did they visibly perform colonial (as well as more local) relations? Did everyone – including the group of New Guinean men trading with the expedition in figure 1.9 – share in BNG's colonial collective imagination?

Although questions of colonial consciousness also invite Indigenous constructions of culture and identity (see Thomas 1997), studies engaging the collective imagination are usually more concerned with the 'European imagination', or with general Western notions of creativity (for example Herbert 1991; Fulton and Hoffenberg 2016; Murphy 2012). That said, to what extent the expedition experienced and interpreted objects in accord with late nineteenth and early twentieth century scientific paradigms is equally at issue here. A veteran of the 1898 Torres Strait Expedition, Seligman was returning to BNG in 1903-04 with partial data, seeking validation as well as elucidation. If, as Severi (2015: 86 italics omitted) proposes, inferences about a material object, 'which establish a relation between different memories', can be projected and interpreted according to already implicit understandings within cultures, did the expedition – in the context of encounter – simply project Western (mis)understandings? How did this inform their

publications, catalogues, labels and notes? Did more implicit, embodied experiences of people and objects in BNG challenge or shape these more explicit understandings?

Forgetting

Another form of action typically associated with memory – previously noted as loss or absence – is that of forgetting. As John Mack (2003: 13) observes, forgetting can be a deliberate act, often critical to the process of shaping identity, that seeks to erase or censor particular people or events – sometimes involving the deliberate destruction of objects, such as the removal, using chainsaws, and disposal of a haus lain (lintel) and larger carved pole from PNG's national parliament building in 2013. Motivations for such forgetting can vary widely. In this case, difficulties reconciling non-Christian past with Christian present prompted an attempt by the then evangelical Christian speaker to 'cleanse' parliament of non-Christian spirits. Highlighting conflicting tensions, the devastating act has been 'remembered' by the inclusion of part of the haus lain in an exhibition at the national museum, as well as high profile legal action concerning the carvings' removal.[15] Wider tensions between aspects of modernity and tradition were of equal concern in colonial BNG, and a number of objects associated with acts of destruction found their way into the Cooke Daniels collections, as colonial officials and expedition members sought to record a way of life that, to different degrees, they themselves were altering. This, too, had implications for what the expedition chose to document about the source of some objects, as less palatable recollections were quietly suppressed (see discussion of Robinson objects in chapter 4).

Destruction as forgetting can also be understood as a means of remembering absent others in the context of Melanesian mortuary rites. In general, such rites aim to finish and replace relations with the deceased now considered dangerous or obsolete, usually with the ultimate goal of renewing collective identities (see Munn 1986; Küchler 1988, 2002; Battaglia 1992; Foster 1995). Following the New Melanesian Ethnography, most studies stress the dividual nature of personhood, wherein persons are the sum of their relationships, viewing mortuary rites as a dissolution of 'androgynous substances' into

15 Part of the haus lain was exhibited from September 2015 during *Built on Culture: The Art of Papua New Guinea*, having been salvaged by the museum's director Dr Andrew Moutu, and now forms part of the national collection. Legal action was principally brought by Moutu and Sir Michael Somare against speaker Theo Zurenuoc, whose actions were ruled unconstitutional in 2017 (see Fox 2017).

momentary singularities capable of being exchanged or reproduced – material objects explicitly constituting as well as instantiating changing relations (cf. Henare 2005: 2) – (Küchler 2002: 81-82; also see Mosko 1985; Wagner 1986; Strathern 1988). A series of damaged and broken Koita mortuary objects in the Cooke Daniels collections uncover how rituals, intended to ensure safe passage into the afterlife, released singularities toward the realisation of an ancestral '*a* life' (Ingold 2015: 143), while also protecting the living from the presence of wandering spirits (Seligman 1910: 190-92).

These absent others – recalled in sound by Baktaman taro scrapers (Barth 1975) – could also manifest in silence: areas visited by the expedition decimated by European disease (Seligman and Strong 1906b: 350; for wider discussion Bayliss-Smith 2006) as well as villages where mourning compelled the living to withdraw from everyday life and practice. Such encounters (discussed in chapter 4) brought objects associated with death and mourning into the collections and thus into present-day conversations with Papua New Guineans. Needless to say, death makes itself explicit in all our lives. Orira Audabi (the Koita headdress maker) has just informed me that his sister Igua, whom I met and interviewed in Pari village, has sadly died. Her funeral feast will take place in a few days time and my contribution will be received and redistributed in absentia.

KNOWING AND NOT KNOWING

The presence of absence is a strange paradox, intimating a form of knowledge drawn largely from experience and closeness of relationship. Even in the absence of the latter, our capacity to both recall and imagine – as with the Beothuk – inevitably 'returns us to what we already know' (McGilchrist 2009: 180), despite lying beyond our knowing: a paradox illuminated in the distinction Heidegger (1971; 2001; 2002) draws between objects and things. Objects are to their perceiving subjects named and known, explicit representations 'of our knowledge' (Schwenger 2006: 22). Things, however, exist 'apart from our own minds' (McGilchrist 2009: 150). While naming annihilates the thing as it appears to us, 'there [remains] an ineluctable presence – the thingness of the thing – that we can never grasp' (Schwenger 2006: 23). In other words, there can never be only one truth, nor can things as we apprehend them – through an objectifying museum or 'ethnographic gaze' (Kirshenblatt-Gimblett 1990: 415) – arbitrarily become 'whatever we care to make them' (McGilchrist 2009: 150).

As Carl Knappett (2010: 82) notes 'objecthood and thingness are relational registers', what is in one moment a thing to one person might be an object to another. Naming is one means of enacting this shift – the creation of a museum object through the process of taxonomising suggests an imposition of ideas and an assumption that to name is to know. Of course, the museum gaze can never annihilate thingness. Although I use the term object to reflect a collection of things already taxonomised, such materials often attract more than one typology, exceeding museum attempts to define them. Likewise, 'erosions, surface patina, or evidence of damage' can undermine 'dominant meanings' and stories advanced through the very same processes of collecting and 'collectioning' that make such traces visible (Hooper-Greenhill 2000: 50; Carreau 2009). While often masquerading as a process of unassailable objectification, fixing meanings 'usually for ever [sic]… for scientific or educational purposes' (Smeds 2016: 119), taxonomisation is also a practice in discovery and meaning-making (even if 'misinformed, factually incorrect, historically ignorant' (Hooper-Greenhill 2000: 50)) that is both fluid and experiential. An essential tenet of Heideggerian phenomenology.

Heidegger (2001: 95-107) considered the material world inherently unconscious or 'ready-to-hand', caught in the flow of lived experience, becoming 'present-at-hand' or explicit when brought into the focus of attention. Too familiar, a thing becomes a representation, something 'conceptualised rather than experienced' (McGilchrist 2009: 154), its readiness-to-hand 'hidden' (Heidegger 2001: 100). However, coming to know is more dynamic than the alternate registers of thing and object suggest. The very act of paying attention to what is present-at-hand can jolt us back into the ready-to-hand world, allowing for new possibilities as our sense of wonder at the thing before us is renewed (McGilchrist 2009: 154). Heidegger (1977: 3-35) came to critique what he saw as a Western tendency towards conceptualisation, or 'en-framing', reducing the world to passive resource, or 'standing reserve', envisaged for human ends. Such a Cartesian position refuses thingness, 'stunn[ing] the earth out of wonder' (MacFarlane 2015: 25) and museum objects into lifeless inertia.

One important materiality study addressing these concerns is Lambros Malafouris' (2013) Material Engagement Theory (MET). Although written from the perspective of archaeology, I frame my discussion here around its consequences for taxonomisation – a practice enacted in the field as well as the museum, and therefore central to how a

collection is constructed – as MET offers a critical new perspective in which materials and bodily experience mutually constrain and afford meaning-making. How we know what something is and how we feel about it, is determined in part by the thing itself. Taking a diachronic view of human cognition as synergistic, distributed across mind, body and the material world, MET reconfigures 'objects and things as reciprocally co-constructive agents' (Blassnigg 2014: 299) collapsing ontological distinctions between mental and physical spheres. This collapse turns on questions of intentionality – vital to my discussion of agency in the next section – as Malafouris brings James Gibson's (1979) notion of 'affordance' together with a reassessment of John Searle's (1983) concepts of 'background' and 'intention in action'.

For Searle however, intention is a mental operation, an internal state realised *upon* the external world, problematised by Ingold's (2015: 132) piercing maxim 'the mind intends and the body extends'. As distinct from a deliberate 'prior intention' formed in the mind before any action takes place, Searle defines an 'intention in action' as a non-deliberate bodily movement, shaped by both an ongoing mental representation of the intended goal, and a 'pre-intentional' background of non-representational 'know-how' (Wakefield and Dreyfus 1991: 261; Malafouris 2013: 137-42). The latter, Malafouris (2013: 141) notes, echoing aspects of Bourdieu's (1977) habitus. It is this background that is key to MET. Whilst humans do conceptualise and form prior intentions about things, most interpretations and meanings arise in the moment as intention in action or nondeliberate skillful activity (Strauss and Quinn 1997: 59; Malafouris 2008: 28-33; 2013: 137-40). In any case, Malafouris contends (2013: 139, 143), until realised as intention in action, prior intentions do not have any 'pragmatic effect in the world'.

To overcome Searle's reliance on mental representations,[16] Malafouris turns to the phenomenology of Jerome Wakefield and Hubert Dreyfus (1991),[17] who argue sensory perception mediates nondeliberate action, as we seek 'an optimal fit' or gestalt position between body and world in any given moment. Preintentional background skill or 'G-Intentionality' (for gestalt), as Wakefield and Dreyfus (1991: 268) call it, need not be representationally mediated, indeed explicit 'R-Intentionality' can interrupt the flow of implicit skillful action – a position not dissimilar to the dynamics of ready-to- and

16 Which Searle assumes necessary for a person to experience an action as being of their own volition (Wakefield and Dreyfus 1991: 261-62).

17 Malafouris only references Dreyfus here presumably in error (see 2013: 142).

present-at-hand envisaged by Heidegger. However, it is in the work of Merleau-Ponty (1962) that G-Intentionality is ultimately grounded. Best explicated by Dreyfus (2002; 2014: 234-41), Merleau-Ponty expressed skill acquisition as a recursive feedback loop or 'intentional arc': as we seek an optimal gestalt or 'maximum grip', bodily responses are increasingly refined, 'past experience is projected back into the perceptual world of the learner and shows up as affordances or solicitations to further action'. We literally find what we know in the way the world shows up and not as an image in our mind.

Importantly for MET, this notion of 'tacit thinking' is sustained by cognitive studies that posit 'a system of brain-body-environment', in which neural patterns 'associated with prior experience' are activated and de-activated 'in an ongoing circular dynamic' (Malafouris 2013; 2019: 6-7; Gallagher and Allen 2018: 2634-35). Plastic minds are thus 'inextricably intertwined with the plasticity of culture', as brain-body becomes attuned with its physical and social environment (Malafouris 2019: 5; Gallagher and Allen 2018: 2634, 2643). This not only suggests a neural basis for Merleau-Ponty's intentional arc (explored by Dreyfus 2002; 2014). In what Clark and Chalmers (1998) term 'active externalism', cognition is also understood to be extended, as mental states and processes are no longer confined to 'skin and skull' (Malafouris 2013: 74).

For Malafouris (2013: 142-43 italics omitted), G-Intentionality dissolves boundaries between mind, body and world to create an 'extended intentional state' where 'the line between human intention and material affordance becomes… difficult to draw'. Reconceived, intention in action is not only non-representational, it is also a distributed and emergent phenomena. Consider making a hand axe, Malafouris (2010; 2013: 173-77) explains, 'the stone, like the knapper's body, is an integral and complementary part of the intention to knap'; the tool taking shape as the knapper discovers and replies to the tactile (and arguably percussive) qualities of the stone. Drawing on Gibson (1979), for whom things in their form and shape afford certain actions, values and meanings, 'we observe how the affordances of stone make possible for human bodies to learn and to remember skills, to sense causality, or to enact intentions' (Malafouris 2019: 3). That Gibson (1979: 139) understands affordances to be at once independent of and relative to their perceiver, is for MET an advantage,[18] supporting the idea that material things

[18] See Ingold (2018c) for a critique of this dualistic position. Affordance is integral to MET, Malafouris gives Gibson little attention in the main text, however.

actively participate in extended cognition (Malafouris 2013: 252 n3). In this way, as the hand axe emerges a 'dynamic tension' arises in the struggle towards 'maximum grip'; in no way 'a blank surface' awaiting 'the knapper's pre-existing mental plan', the stone sometimes becomes an extension of the knapper, the knapper sometimes an extension of the stone (Malafouris 2013: 175-76).

Clearly, MET has profound implications for our understanding of making (which I return to in chapter 4), but what of taxonomisation? In conventional representational accounts, identifying and classifying something is based on finding similarity between the perceived thing and a recalled mental image (Dreyfus 2002: 375), any sensory data represented and manipulated in the head (Gallagher and Allen 2018: 2629), much like Severi's (2015; 2018) abstracted chimeric spaces. On the contrary, in MET similarity, difference, 'salience, relevance or value' are discovered through intention in action, as material affordances and bodies 'already configured' by background know-how come together 'in real time and space' (Gallagher and Allen 2018: 2636-37; Malafouris 2019: 7). This is not to deny mental representations, only to shift their ontological position. In MET, sentience is not a priori. Thinking and feeling *about* things arises from thinking and feeling *with* and *through* things (Malafouris 2010: 19; 2013: 174-75; 2019: 7 original emphasis). As opposed to being recipients of our preconceived ideas, things are reciprocal and active participants in an embodied 'process of cognitive becoming' (Malafouris 2019: 8). That is, as we become attuned to the affordances of things, we also become sensorially familiar with their particular and individual qualities, generating and modifying the explicit rules and procedures that govern taxonomy, a process Bloch (2012: 178) and Malafouris (2010: 18-19; 2013: 175-76) refer to as conscious meta-reflection or thinking about thinking.

This returns us to McGilchrist (2009) and the ontological directionality inherent in the asymmetrical lateralisation of the brain into left and right hemispheres. Beyond its temporal and ontological precedence over the abstracted left, we can also note how the embodied right hemisphere presents individual and 'unique instances of things', while mediating implicit and personal knowledge – including capacity for care and concern (McGilchrist 2009: 51, 89, 153). Unfolding and making this knowledge explicit, the left hemisphere mediates public knowledge – including shared norms and systems – representing 'categories of things and generic, non-specific objects' (McGilchrist 2009:

216, 51). Like Heidegger, McGilchrist (2009: 232, 219, 216) believes Western ontology tends towards conceptualisation theorising that the abstracted left hemisphere, having mistaken its re-presentation for lived experience, interrupts the dominant circular dynamic (analogous to Merleau-Ponty's intentional arc) in which unfolded knowledge is reintegrated back into the embodied right hemisphere. Hence, to pay attention to the particular in ethnographic and museum practice is not only a means of care, it is also a corrective to the indifference of generalisation, as we come to know things before we come to name them.[19] A notion underscored by MET, as our personal continuity with material things takes precedence in constituting categories and the meanings they imbue. But what of our continuity with others?

From the standpoint of neuroscience, our capacity for shared meanings and joint action – how we are able to taxonomise – depends on aspects of background known as schemas: culturally mediated assumptions and interpretations that allow one to make inferences 'beyond the information given' (Bloch 2012: 172-82; Strauss and Quinn 1997: 49). In the fluid continuums of the blob (discussed above), schemas are co-determined at more or less implicit levels by our social and personal relations with others and the world, meaning they are liable to 'block necessary reconsiderations of previous understandings' about the way the world shows up (Bloch 2012: 181, 174). When faced with cultural difference, experiential acts of attention and wonder – in coming to know for ourselves – may jolt us back into the ready-to-hand world, helping to resist the ease of projecting and interpreting Other's stories according to our own.

Ethnographic museum taxonomies are influenced by various schemas, privileging iconography, form and shape, as well as questions of use and value inexorably rooted in Western expectations about others – most expressly the racial stereotyping inherent in nineteenth century evolutionism, from which early classificatory schemes emerged (see Hicks 2010: 30-34). How such schemes – including the work of Seligman's mentor Alfred Cort Haddon – and schemas shaped the intellectual interests and personal ambitions of Daniels Ethnographical Expedition members, and their collecting practices, is a recurring theme throughout this thesis, often highlighting the dangers of 'attempting to derive equivalent meanings' (Silverman 2015: 4) in the absence of Papua New

[19] Essayist Wendall Berry (2000: 41), in arguing against the dangers of scientific abstraction, notes 'we need a particularizing language, for we love what we particularly know', a point I am evoking here.

Guineans and their own schemas. Even in post-colonial museum practice – alert to the processes of decolonisation – the local name for an object, collected by the expedition or more recently, should not be taken to hold the same meaning as the name derived through Western epistemology. Equally, categories cannot be assumed. Collaborative research between Namgis chief, William Wasden Jr. and Aaron Glass, for example, has established 'a taxonomic relation based on hereditary claim rather than iconography' for some types of regalia in the Kwakwaka'wakw collections at Berlin's Ethnologisches Museum (Glass 2015: 32). Databases and taxonomic practices need not be confined to Western schemas. Returning to the notion of correspondence, Ingold (2018a: 63, 27-28 original emphasis) entreats us 'to study *with* people; not make studies *of* them' – a case for reciprocity as relevant to non-human as human – both as a means and as a duty of care: what I consider (briefly in chapter 6) to be the basis for an ethics of decolonisation.

Difference

Reciprocity as commonality, in the sense inferred by Ingold, has, according to Annette Weiner (1992: 2), a very different Western economic tenet: assumed mutual exchange. This 'norm of reciprocity', likewise rooted in nineteenth century evolutionary schema (Weiner 1992: 2), not only informed how the expedition traded with New Guineans – for food and labour, as well as coveted objects – it also framed Seligman's (1910) later commentary on inter-New Guinean exchange, in which he drew distinctions between systems of barter and ceremonial gift exchange, observing how valuables such as toea and mwali armshells could circulate in both (for example 1910: 94, 185-86, 529). While Seligman's empiricism kept him from detailed analysis, his student Malinowski sought to clarify the distinction, instead speciously restricting Massim kula shell valuables like mwali to instances of kula gift exchange (Thomas 1991: 12). Together with reciprocity, this tension between gift and commodity has remained central to subsequent analyses in anthropological exchange (notably Mauss 2011; Sahlins 1972; Gregory 2015; Leach and Leach 1983; Appadurai 1986b; Munn 1986; Miller 1987; Strathern 1988; Thomas 1991; Humphrey and Hugh-Jones 1992a; Weiner 1992; Godelier 1999); some studies concerned to separate capitalist commodity exchange from barter on the basis of monetisation (and notions of 'progress'); others positing similarity on grounds of separation

from 'social, political, or cultural norms'; all upholding some distinction between these forms and the gift as the focus of social relations (see Appadurai 1986a: 9-11).[20]

Strathern (1988) takes the most radical of these positions, conceiving a Melanesian gift economy exclusive of and antithetical to a Western commodity economy, a fiction designed to accentuate difference – notably between respective conceptions of person-hood and gender (Strathern 1988: 13, 30, 134). In a series of complex analytical moves, Strathern (1988: 158, 12-13) displaces 'one-to-one' relations *between* Western society and the individual to realise a Melanesian 'sociality' in which persons are 'constructed as the plural and composite site of the relationships that produced them' (discussed in Lebner 2017a: 5, 11). As Gell (2006) illustrates in *Strathernograms*, the singular person is thus fractal, composed of self-similar pairs of relations that, as already noted, can be dissolved or else deconstituted to reveal as well as renew relations (Strathern 1988: 288). Within and generative of this fractal framework are several modes of inalienable exchange: cross-sex, same-sex, unmediated and mediated, which together form the basis of Strathern's gendered gift economy (1988: 183, 178-79).

Whilst these exchanges can play out in six different combinations, two best explain how the economy works (Gell 2006: 45). In cross-sex unmediated exchanges, such as those between husband and wife, what is produced by these paired relations – a pig, to borrow Gell's (2006) example, or a child – becomes a 'substitution' for those relations, both replicating them and making them explicit (Strathern 1988: 181-82). In same-sex mediated exchanges, such as the Moka (wealth) ceremonial exchanges that Strathern (1988: 199-201, 161) notes Hagen big-men participate in, wealth – for example, pigs – stands in for and circulates as parts of persons in the Maussian sense. Notably, the pig, produced by cross-sex unmediated exchange between kin, is an 'objectification' of this previous relation, as well as being a 'personification' (appearing as a person) and a 're-ification' (appearing as a thing) of the same-sex Moka exchange (Strathern 1988: 176-82). While gender is not a specific concern in this thesis, it is worth noting how these shifts and objectifications also allow Strathern to construct gender according to 'social circumstances' (Lebner 2017a: 11). The cross-sex unmediated pig is androgynous until it acquires a male gendered form through same-sex male relations in Moka exchange, allowing male participants to detach their name (reputation) and thus replicate 'a like

[20] Conceptions of the gift are premised on Marcel Mauss' (2011) theory of reciprocal gift exchange.

identity among themselves' (Strathern 1988: 184, 204-05). Here the Melanesian person is a 'composite microcosm' of 'collective' clan relations that compliment and replicate one another by eliminating difference (Strathern 1988: 275).

Simultaneity, in the form of androgyny and objectification, constructs both identity and knowledge. As fractal relations, the male form encompasses female parts from the cross-sex exchange, which are eclipsed by its all-male appearance, hence why in Moka exchange, male prestige (and identity as a clansman) eclipses domesticity (and identity as a husband) (Strathern 1988: 125, 204-05). Regarding kinship, Strathern (1988: 129) notes how Gimi male flutes are simultaneously female bamboo containers depending on 'how they are used, caused, or completed by the opposite sex'. Clearly, form as well as material contribute to this construction such that the flute/container is always both 'hollow and penetrant', ritual action making it appear as one form or the other in any given biographical moment (Strathern 1988: 128-29). Analogously, an eclipsed relation might also be evoked in other circumstances, reconfiguring appearances and identities (Gell 2006: 50). Just as all-male relations can only replicate the clan when female parts are hidden, the plural 'dividual' achieves singularity 'through eliminating one or other of the [gendered] forms' that make up 'particular' paired kin relations (Strathern 1988: 189, 275). Knowing or objectifying one form – collective or particular, male or female – at any given moment means not knowing, or hiding, the other.

Drawing on Wagner (1975), Strathern (1988: 189) likens this to a 'contrast between invention and convention'. In unmediated exchange, no object circulates, as it is 'work [that] produces relations', one partner directly influencing the inner mind of the other (Strathern 1988: 179). In mediated exchange 'transactions create objects', which in the Hagen example 'brings things visibly to one's outer "skin"', the husband bringing this relation, both created (by coercing the mind of his wife) and contained within him, to the outside, which reifies his capacity to elicit pigs (Strathern 1988: 178-80). The 'techniques of reification' (i.e. the convention that pigs stand for the work of husbands and wives) are hidden, as the transaction appears to invent the convention anew, revealing the relation (pig) as newly created by the Moka exchange (Strathern 1988: 176, 180-81). More generally, the successful separation of a relation from its producer or transactor is constrained by what Strathern (1988: 181) refers to as 'the appropriate aesthetic': the conventional form in which objects (personified relations) are made to appear and the

way in which these relations are performed. Objectification makes 'internal capacities external' by appearing as the form anticipated, which explicitly differentiates the mode of exchange or gender (Strathern 1992b: 188; 1988: 189-90). Implicit is the structure of this form – the nested fractal relations it contains (Strathern 1988: 190). Strikingly, this has temporal and biographical consequences, as 'past and future become present: any one form anticipates its transformation, and is itself retrospectively the transformation of a prior form' (Strathern 1992c: 249).

Whilst this collapse appears redolent of Ingold's (2011a: 70; 2015: 141) singular line – wherein things are their relations and all imagining is remembering – Strathern does not quite escape the network model. Rather than arising *in-between* relations, meaning inheres within them, 'one instant replacing another' (Bergson, cited in Ingold 2007: 118). To create a new relation the term must be turned inside out (Ingold 2011a: 70), resulting in asymmetry, as one person elicits the capacities of another (Strathern 1988: 131) – the inspiration for Gell's (1998: 140) distributed person, visible in his formulaic models of agency and patiency. Such asymmetries are momentary, however, creating enchainments of changing relations rather than static hierarchies, besides the creation of value. This also accommodates the idea that Melanesians 'suppose a split between the cause of an action and the doer of it', as people simultaneously perceive relations from their own point of view and that of others, 'forever regard[ing] themselves as moving from one position to another' (Strathern 1992b: 179; 1988: 271). Indeed, 'temporal (and spatial) points of vantage' (Gell 1998: 256) direct Melanesian sociality, as the agent (or doer) of an action is typically conceived as the 'pivot' in relations with two other persons (Strathern 1988: 270).[21] What moves Strathern beyond the classic network model and its hybridising forms, however, is her notion of oneness.[22] A pivot in relationships may have 'multiple perspectives' but must take a singular form – appearing as one person, a unity (collective or particular), who carries out one act (Strathern 1988: 276-77).

Oneness is predicated on difference – the suppression of one form to reveal another – returning us to Ingold's (2015: 34 original emphasis) singular line which, following Deleuze (1994), is unilateral and interstitial rather than bilateral and discrete: 'It is like

[21] Although a wife producing pigs in relation to her husband is orientated towards him, her marriage has created future obligations between her husband and her brother (Lederman 1986: 118) through her existing kin relations, so she will act with both men in mind, even though her brother is not directly implicated in the production of her pigs (or her relationship with her husband) (Strathern 1988: 274).

[22] Strathern (1996) does explore hybridity later, although oneness arguably takes priority.

lifting up a sheet to form a crease. We register the line of the crease, we see it as something that has an existence of its own, and yet the crease is still *in* the sheet', not separated from it. For Strathern (1988), every 'one' is divided 'and multiple relations are "fractions of one"' (Lebner 2017a: 11). Consequently, Melanesian sociality is implicit in every objectification (also see discussion of detotalisation in Gell 2006), generating an equivalence of scale, as 'each [person] contains the gendered relations/exchanges that made them' (Lebner 2017a: 11). The *betweenness* of the Western individual and society Strathern displaces is one of static hierarchy predicated on comparison, the individual joined externally to other individuals regarded as parts awaiting completion by society (Strathern 1992a: 82, 86). Moreover, the Western person can be conceived as a part of a kinship group, itself another part of society, neither part 'reducible to one another' (Strathern 1992a: 80). Whereas Western knowledge integrates parts to make a whole, Melanesian knowledge is revealed through a division of wholes, enabling a reciprocal exchange of perspectives impossible if 'each perspective encompasse[s] the other perspective as "part" of itself' (Miyazaki 2004: 52; Strathern 1992a: 90).

It is on this basis of oneness that Strathern (1992b: 188) advances her gift economy into the arena of inter-New Guinean barter, arguing that barter 'exchange is always a totality: one perspective for another; your view of my assets for my view of yours'. The composition of 'one', for example '1 pig = 6 salt bars (=1)', being the outcome of the exchange or coercion, replete with asymmetries and power struggles, made ultimately in anticipation of 'One's own acts' being returned 'in another form' (Strathern 1992b: 176, 187-88 italics omitted). This model, together with Strathern's wider resolve against any form of Melanesian commodity exchange – on the grounds that Melanesians have no alienable property; either objects circulate as parts of persons or work 'governed by the mind precludes its appropriation' (Strathern 1988: 161-62) – has been critiqued, not least because commodity exchange is 'ethnographically demonstrable' (Gell 2006; also see Thomas 1991 and Görlich 1998 on the significance of quantitative ratios). For Gell (1992a: 146 italics omitted), discussing 'inter-tribal' commodity barter and intra-'tribal' reproductive gift exchange in pre-colonial Melanesia, the distinction between gifts and commodities is founded on 'social context'. Notwithstanding similarities – both forms premised on coercion and both resulting in the creation of social relations – barter is 'orientated towards obtaining commodities' not reproducing persons, thus

'transactors involved in [such a] swap are "quits" with respect to that transaction' (Gell 1992a: 144). Since the desire to obtain a commodity has been satisfied, the action of barter itself 'nullifies demand' (Humphrey and Hugh-Jones 1992b: 18).

Similarly concerned with social processes, Arjun Appadurai (1986a: 13 italics omitted), establishes commodities not as things, but as a 'commodity situation' that 'things can move in and out of'; what he terms, following Igor Kopytoff's (1986) biographical approach, phases in an object's trajectory or life history. While a name can attach to an object through gift exchange (Gell 1992a: 145), it might also be 'bought, sold or stolen' (Seligman 1910: 215). Equally, toea armbands gifted in brideprice might be bartered in hiri trade, their value 'transformed through movement between contexts' (Myers 2001: 17). As Weiner points out, the speed at which such objects circulate depends upon the density of their biography: while some 'are easily reduced to commodities', others are coveted because of their accrued cultural meanings, created through associations 'with [an] owner's fame, ancestral histories, secrecy, sacredness, and aesthetic and economic values' (cited in Myers 2001: 9). In critiquing the norm of reciprocity – including Strathern's assertion of oneness, whether achieved immediately or in later exchanges – Weiner (1992) instead recognises broader temporal and social processes intent on the return or retention of biographically dense 'inalienable possessions' (also see Godelier 1999 and discussion in Myers 2001).

Not surprisingly, the Cooke Daniels collections contain few such objects; however, some – modified skulls obtained as a consequence of government confiscation; a red-shell heirloom negotiated in exchange for cloth and iron (both discussed in chapter 4) – raise questions of inalienability and ambiguity. Kopytoff (1986: 83) suggests – like Strathern's use of androgyny – that things are indeterminate in terms of alienability except at 'the moment of actual exchange', when a commodity situation becomes clear. Even then, Nicholas Thomas' (1991; 1992: 38) analyses of colonial and Indigenous encounter expose conflicting assumptions and cultural values – what Appadurai (1986a: 15 italics omitted) terms 'regimes of value' – such that 'what for one side is a gift relationship may be barter for the other'. Seligman's relationship with his main Koita informant Ahuia Ova (discussed in chapter 3) reflects such issues, Ahuia negotiating his various chiefly roles with that of Village Constable. In other 'commodity context[s]' (Appadurai 1986a: 15), however, such as markets, barter was no doubt the mode of

exchange. In less explicit situations, such as village encounters, ambiguities may have been implicit in trade, collapsing into assumptions of mutual exchange. The specifics of many exchanges are not known or known only partially, however – a pencil note written on an object's surface, recording the number of tobacco sticks exchanged, or a brief mention noted in a diary.

Biography

Emerging from these theories of exchange are a series of tensions concerning the way objects acquire – or lose – their biographies that have implications for the relationship between persons and things. Superficially collapsing these distinctions to support the conceit that things have 'social lives', Appadurai (1986a; 2006) soon re-establishes them arguing, as does Kopytoff (1986), that objects only attain meaning when immersed in socioeconomic processes – making objects the passive recipients of human action and social life rather than active, or indeed reciprocal (cf. Malafouris above), participants (similar remarks have been made by others, such as Appelgren and Bohlin 2015: 149). Seeing commodification (alienability) and singularisation (inalienability) as poles in a continuum (of *betweenness*), Kopytoff (1986: 87) regrettably reinforces the distinction by associating the former with culture and the latter with nature. Kopytoff's (1986: 70, 90) point being that culture, as a cognitive process, defines or 'constrain[s]' persons and things within this continuum in a bid to avoid either extreme. The outcome is a reductionist parade of shifting economic values (see Dant 2001) or what Thomas (1991: 28) takes up as 'the mutability of things in re-contextualisation'.

Implicit is time as a linear continuation – each contextualisation replacing the next, sometimes eliding what came before, even to the extent that previous interests are 'categorically erased' (Thomas 1991: 24) – and space as an abstraction – the object itself, its materials and relationship with time and its environment both separated from and elided by the projection of human cognition. That this kind of re-contextualisation is a form of disjuncture or loss is not in question – as my earlier discussion of forgetting suggests. Noting how 'There is a distinction to be made between control and persisting rights [over an object] and memories and cultural associations', Thomas (1991: 24) indirectly recognises how space and time can be ruptured by the loss of material things, a point also made by Andrew Moutu (2007) discussing, among other issues, the loss of

museum objects through theft. What Moutu (2007: 103) locates, however, is a process of re-gathering (one's thoughts or things) and 'movement back and forth in time' that permits recovery. This may take the form of a newly made thing, like a dog skin cloak, that gathers in its materials and form knowledge of its making, use and ancestry, only revealed through the action of its creation. Recovery is often a reforming of timespace, a healing of rupture between persons and things through processes of renewal.

Time, of course, does not run backwards, and while making can be understood as a piecing together of parts – or temporal moments (Moutu 2007: 109) – or even a taking a-*part*, the materials have still aged and worn through a process of growth (Ingold and Hallam 2014: 7). As Staffan Appelgren and Anna Bohlin (2015: 158) observe, 'it is not possible to ungrow the qualities of [an] aging chair'. Similarly, the high status of mwali or kula armshells rests on the smoothness of their patina – age and value synonymous with the number of hands a shell has passed through (Weiner 1992: 135). Drawing on Nancy Munn's (1983; 1986) Gawan ethnography, David Howes (2003: 110, 112, italics omitted) suggests things can have not just a social life, but a sensory life, noting how, within a 'Massim hierarchy of sensing', kula shells are said to have the capacity to see, smell and hear. Although a similar construction of sensory ethnography is beyond the scope of this thesis, Howes' (2003) work usefully highlights intersensory experience as integral to localised forms of value and meaning-making. Less helpful is Howes' (2003: 110) assertion that shells have 'no existence as things in themselves'. As Munn (1986: 113-14) notes, the 'essential characteristics' of a kula shell – its 'beautifying properties of color [sic] and light' – 'are contained in the properties of the core shells' that, like persons, are decorated to extend the potentialities of (human and shell) bodies forward in 'spacetime'.

Questions of biography are deeply rooted in questions of time and space. Story and repetition form the basis of assumptions that time is circular for non-Western cultures (Leach 2000), as opposed to the 'modern' linear time of the West, which only furthers the 'denial of coevalness' (Fabian 1983: 31 italics omitted; Schulz 2012: 442-43). For Munn (1992: 94, 102, 105), lamenting 'space as time's antithetical "Other"', not only are these time concepts inextricable rather than oppositional (Schulz 2012: 443), they also situate persons in space, to the extent that persons are envisaged as 'constructing'

their own timespace.[23] Hence Gawan acts of 'giving and travelling' to create and maintain kula paths, which expand 'a spacetime of self-other relationships formed in and through acts and practices' (Munn 1986: 9). As in Moka exchange, human intentions draw potentialities 'from implicit to explicit existence' because moving bodies move minds, convincing partners to move kula shells (Abram 1997: 193; Munn 1986: 160). Such movements 'displace the present, make it past, and establish the ground for the future' (Kelleher 2003: 55).

By contrast, it is the present as presence rather than displacement and the presence of absence – how past and future make themselves known in the lived present – that define what Heidegger (2001; 1972) first termed 'time-space' (Abram 1997: 209). Like Merleau-Ponty's (1968) 'flesh', at once body and world, the simultaneity of time-space takes on an asymmetry analogous to – as well as inspiring of – that of the left and right brain hemispheres identified by McGilchrist. David Abram (1997: 209-13), writing of the present as landscape, notes how past and future lie beyond Heidegger's structural metaphor of the horizon and while one can 'journey toward the future', one cannot do so toward the past in the same way. Even journeying backwards, retracing one's steps, things (as we have noted) are inevitably aged and changed. In Heideggerian terms, this asymmetry can be expressed as the yet to come future that '*withholds* its presence' and the already past that '*refuses* its presence' (Abram 1997: 211 original emphasis).

As Abram (1997: 213) explains, this is also analogous to Merleau-Ponty's notion of the visible and invisible: 'The other side of that rock, for instance, is withheld from my gaze, but it is not refused, for I can disclose it by walking over there' – a propositional movement visible in the simultaneity of androgyny in Strathern's Melanesian ontology. The inside of one's body and the ground beneath one's feet, on the other hand, are absences of a different kind that – like the past – refuse their disclosure. What is invisible supports our movements in the perceived world (Abram 1997: 214), as objectification changes its form (Strathern 1988: 156; McGilchrist 2009: 180).[24] The 'world's structure' is thus a support for our background knowledge engendering the ontological 'primacy of the bodily world' from which thinking *about* things arises (Merleau-Ponty 1968: 13;

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[23] Bloch (2012) critiques Munn on this latter point, despite himself universalising time in accordance with Western conceptions (also see Bloch 1977).

[24] Another way of expressing this analogy would be to note that unmediated exchange is withheld and mediated exchange is refused (hence substitution and objectification).

Abram 1997: 208). Dissolved into the present, the future can be understood as a series of possibilities still to be discovered that, according to Heidegger, draw us outside of ourselves in a centrifugal movement while the past residing inside our own bodies and in the ground form a support that 'continually approaches us from beyond' in a centripetal movement – a reciprocal but asymmetrical relation known only partially in any one moment (Abram 1997: 209, 211, 214-15).

Although Ingold (2007; 2013b; 2015) also draws on Bergson, as well as Deleuze and Guattari (2013), we can see how the phenomenology of Heidegger and Merleau-Ponty inform the collapse in timespace apparent in his meshwork and theory of lines as met in the introduction. Indeed for Ingold (2015: 71, 54-57), time is not progressive 'in any consistent [or chronological] direction'; rather, centrifugal and centripetal movements take the form of growth and erosion driven by 'forces of winding and unwinding', patterned not in straight lines or circles, but in coils and spirals. Concerned with Merleau-Ponty's (1968: 140) notion of flesh as a 'coiling over', Ingold (2015: 86-87) distinguishes how one can be with insentient beings such as a stone or a tree,[25] and how they can, in turn, be with us. The latter is 'an inhalation of being, an invasion of consciousness' into a body already familiar with the texture of stone or bark, a body that touches with them as they touch through the body (Ingold 2015: 86-87). The former is the exhalation that follows, at first caught 'in tension like the pause of a held breath' before being released 'along a line of growth or becoming' (Ingold 2015: 87). This captivating notion figures flesh as the atmosphere in which we are immersed alternately gathered, coiled and released as the meshwork, weaving 'lines of speech, song, story… into the fabric of the world' (Ingold 2015: 87).

Grounded in the 'attunement of attention and response', such alternations give rise to both dissolution and displacement (Ingold 2015: 71). Acknowledging an intentional 'mind at work' in setting out to go for a walk, Ingold (2015: 132-33) suggests a focus on the destination results in a mind absent 'from the world itself'. Once walking however, the intentional mind dissolves to become 'immanent in the movement itself', thrusting the walker 'into the presence of the real' thus displacing the explicit intention to go for

[25] I take issue with the notion that trees, as living beings, are insentient. While the way they perceive us as we simultaneously perceive them may differ from our relation with other humans, plant cognition is accepted, see Anthony Trewavas (2016) for an overview of the current position. This raises issues about Melanesian views of sentience, which I comment on in chapter 3.

a walk with attention to the unfolding world before them (Ingold 2015: 133). Although one might be absent from oneself in the sense of Merleau-Ponty's coiling over – one's attentive vision ranging though the atmosphere and returning to reveal another view – to be absent from the world is, on the other hand, to move from point to point in the network (Ingold 2015: 95-96, 132-33). For Ingold (2015: 131), these distinctions can only be directionally oppositional: the meshwork revelative, the network designative.

Yet in accordance with our established order of ontological priority, the intentional network arises copresently from the attentional meshwork. Spirals and coils give rise to a sense of time and place already passed, of phases – the field life of a Cooke Daniels object (explored in chapter 5) – layers and moments congealed and displaced from the 'disorienting, even dizzying' tangle and flow of the meshwork; a discernable pattern of stoppages (Knappett 2011: 48). The meshwork is not devoid of outcomes of course, as knots form 'whenever the materials of growing life-forms wrap around each other so as to form a lump or nodule' (Ingold 2015: 19). Knots are strikingly detailed, revealing the ongoing 'performance of knotting' and even unknotting, as untied they still 'retain a memory of their former associations' (Ingold 2015: 19, 25). But the performance can be too chaotic and insistent, urging displacement or an 'interpretative pause' (Strathern 1996: 522); a means of marking a clarification rather than a goal before one's attention is caught over again. Ingold is right to acknowledge an existential danger here though, abstraction leads to representation and representations can be misleading.

'The screen of the cinema, for example, remains blankly impervious to the moving images that play on its surface', warns Ingold (2015: 102), 'These movements are projected onto the white screen, but are not woven into its fabric'. This is Heidegger's 'enframing' or the opaque automatons revealed in Descartes' detached window view (see McGilchrist 2009: 154, 181). Likewise for McGilchrist (2009: 450), it is the isolated left hemisphere, what he refers to as 'the hall of mirrors', reflecting and sending 'the mind ever back into itself'. The Projection of this internalised mental state onto the world – reflecting what is already supposed – captures the directionality of colonialism and its network of imposition: 'straight and regular' lines that 'intersect only at nodal points of power' cutting and disrupting the existing meshwork (Ingold 2007: 81-84).

There is a dilemma here. Holding an object in my hand I become aware of multiple spiralling threads; previously elided stories collapse into my own 'sensuous realization'

(Harries 2017: 125) making me aware of explicit layers of time, biographical moments and revelations of intent. As I try to grasp – using my left hemisphere, where physical and conceptual grasp are located (McGilchrist 2009: 111) – these more explicit understandings, I respond and shift my intentions according to what my attention discloses. While my intentions may be refused in moments of collapse, can the fluid movement of displacement – if not absolute – lead to replacement? Am I imposing my will hylomorphically on the world? What kinds of absences are at work here? Also drawing on Merleau-Ponty, archaeologist Christopher Tilley (2004: 18) suggests the ambiguity inherent in coiling over – in who sees who – gives us the sense that things have agency. But what, where, or as Malafouris (2013: 147) asks, when is an agent, and how might feelings of intentionality and causality be accounted for? It is to these questions that I now turn in the final section of this chapter.

INTENTION AND ATTENTION

According to physicist and feminist theorist Karen Barad (2007: 178-79, 234-35), agency, intentionality and causality are not attributes or properties of individuals, but dynamic enactments or 'intra-actions' in which 'matter-in-the-process-of-becoming' is endlessly reconfigured. These 'nonarbitrary, nondeterministic causal enactments' produce space-time and 'enact specific boundaries' such as cause and effect, human and non-human, subject and object through the momentary resolution of 'ontological indeterminacy' (Barad 2007: 179, 175). Barad (2007: 348) refers to this latter notion as an 'agential cut' – intended in the same way as Strathern's (1996: 522) use of 'cutting' as an 'interpretative pause' – that, in scientific experiment for example, creates the 'conditions for objective description' without destroying the ongoing entanglement of matter. Thus 'meaning is made possible through specific material practices' (Barad 2007: 148).

These concepts have much in common with MET, indeed Malafouris' (2013: 149) concern to demonstrate intention in action as distributed and emergent phenomena is primarily a means of establishing agency and intentionality as 'emergent properties of material engagement'. The 'dynamic tension' Malafouris (2013: 147) recognises in the ongoing 'struggle toward a "maximum grip"' plays out in Barad's (2007: 241) reading of Leela Fernandes' study of power relations at a Calcutta jute mill, in which 'identities

and power relations are mutually constituted and iteratively reworked'. Similarly, with reference to Gell's (1998) modelling of agency and patiency, Malafouris (2013: 145) insightfully highlights how, in the context of MET, these hierarchical positions are not a priori but 'states to be acquired in practice', emerging as 'ontological moments' – or in Barad's terms, agential cuts. Although, as Barad (2007: 183) is careful to point out, this does not mean that matter is merely passive 'awaiting the mark of culture'. Nothing is fixed, and for both, boundaries are never absolute (a point shared by McGilchrist),[26] as meaning-making is mutually constrained rather than determined (Barad 2007: 177-78, 152; Malafouris 2013: 147, 72).[27]

There are some important distinctions in approach, however. Drawing extensively on the work of Bruno Latour (especially 1991; 1999; 2005) and Actor Network Theory (ANT), Malafouris (2013: 128-29) understands agency and intentionality as 'properties of a chain of associations' that form 'networks of material engagement'. These one-to-one links *between* terminals or 'nodes' form assemblages or 'traces' that, Latour (2005: 44, 128, 39) explains, 'can be re-traced' or 're-assembled' by following human or non-human 'mediators' who 'transform, translate, distort, and modify' meanings, while disregarding any 'intermediaries' who do not. Accordingly, 'There is nothing to be found outside the network' (Malafouris 2013: 128), which itself takes on a kind of symmetry Latour (2005: 16) describes as 'flat', wherein no one participant is assumed to be more important than any other. This 'two-dimensional' topography, intended to connect the 'poles of Nature and Society', stabilises the messy formation of objects and things into hybrid entities (Barad 2007: 41).

For Malafouris (2013: 130, 144, 149), hybridity gives non-absoluteness, blurring the boundaries between persons and things such that agency and intentionality cannot be reduced 'to any of the constituent elements' of the network. This assumes persons and things have 'inherent boundaries' a priori, a position Barad (2007: 172, 214) rejects; for her, boundaries are acquired through intra-activity such that agency and intentionality 'cannot be designated as an attribute of subjects or objects' since they 'do not preexist as such'. While both perceive agency as 'distributed over nonhuman as well as human

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26 See n18 chapter 1 and McGilchrist (2009: 10).

27 Barad notes that in describing intra-actions as 'constraining' she does not mean that possibilities are limited, but that new ones open up as others are excluded. Malafouris makes a similar point in terms of 'hiding affordances' and both agree agency is an 'open concept' not aligned with human intentionality.

forms' (Barad 2007: 214), they differ in terms of directionality. Referring to her theory as Agential Realism (AR), Barad's (2007: 180-81, 184, 56) position is one of non-linear entanglement in which 'material-discursive practices' – making, measuring, collecting, cataloguing – intra-act 'from within, and as part of, the phenomena produced' (as opposed to inter-acting from without) to remake boundaries; a process that leaves marks or histories that enfold past and future in each new becoming. What is outside the network or beyond the cut cannot be excluded, as we are already entangled and mutually responsible (Barad 2007: 393). To know is thus to be accountable 'as part of a network of performances' that manifest as action forming 'a congealing of agency' (Barad 2007: 149, 183-84).

ANT creates unresolved tension in MET. 'There are no pre-formed ideas here, only potentialities' Malafouris (2013: 193) clarifies, advancing the idea that MET is an open and enactive 'process of cognitive becoming'. He even turns to Ingold (2008), likewise challenging the 'logic of inversion' that creates boundaries of containment (Malafouris 2013: 192). MET makes more sense in the context of AR than ANT, and AR brings us closer to Ingold's notion of the meshwork. It may even be a helpful bridge, the *and* in *with/and* as we dynamically shift toward and away from the network, grasping at more explicit understandings or congealings. Considering how both network and meshwork metaphors might have value, Knappett (2011: 46-47) suggests the entangled lines of the latter resonate 'at the micro-scale' of things in detail, whilst the former help us 'zoom out' to the scale of object knowledge and more abstracted comprehension. Noting how Ingold sets the two scales apart, Knappett (2011: 47) proposes the chaîne opératoire as a means of linking them together, although this may prove too limiting given its concern with technological comparison. In a familiar-sounding passage we find instead in AR a 'not necessarily diminishing' (Knappett 2011: 48) forward movement: as Barad (2007: 185, 334) writes, 'the possibilities for what the world may become call out in the pause that proceeds each breath before a moment comes into being and the world is remade' and 'specific "concepts" and "things" are articulated'.

Remarking – in a footnote in *The Life of Lines* – on an earlier paper by Barad (2003), Ingold (2015: 153 n9 original emphasis) acknowledges the similarities, prompting him to ask why 'if agency *is* intra-activity' we need to conceptualise 'action' as agency at all. The distinction is more than tautological, however. The meshwork captures a specific

position, one we might reasonably term action given the invisibility of intentional and causal relationships, however, this position is neither absolute nor sustainable. Neither can agency be castoff as a 'sprinkling' of 'magical dust' from the outside needed to enliven inert objects (Ingold 2008: 213), as it is a movement from the inside. As Merleau-Ponty (1962: 499-500) observes, 'the subject is inseparable from the world, but from a world which the subject itself projects'. This is not the hylomorphic projection of preformed ideas onto the world – the position Ingold is primarily taking issue with – it is instead the reciprocity of a world that projects 'toward me as much as I project toward' it (Malafouris 2013: 142). For Barad this projection is a causal movement, for Ingold it is not. And while we find the same ontological directionality in both, the patterns they map are quite distinct.

Indeed, Ingold (2015: 153 n9) notes that intra-action 'reverses the between of "interaction", turning it outside in'. Moving *in-between*, the meshwork takes 'a 90° rotation' best captured by the prefix mid- rather than inter- (or intra-); a position Ingold terms 'midstreaming' (2015: 151-52, 153 n9). Envisaging the lines of the meshwork as a 'river current', Ingold (2015: 143-45, 151) turns to the Deleuzian (2001) aspiration for '*a* life' to note how this flow 'is forever escaping from *the* life which leaves its appearances as benchmarks on the banks'. Such marks, however, have no origin as 'Agency has yet to fall out from action, and intentionality from consciousness' (Ingold 2015: 145, 124). In other words, there are no boundaries to be remade or cuts to reveal distinctions that in AR manifest in the marking of the effect by the cause (Barad 2007: 176). After Donna Haraway, Barad (2007: 71-94; 2014) perceives this as a pattern of 'diffraction' – waves that 'propagate out and overlap with each other' – instead of reflection, which assumes 'mirroring, sameness'. While Ingold notes those ripples, he only accounts for the mark left by their movement and not their effect. If the meshwork is the anonymous flow of the river, AR makes its 'wavelike behaviour explicit' (Barad 2007: 81) whilst ANT glosses a homogeneous mirrored calm.

The unresolved nature of agency in the meshwork is intimately tied to the notion of *a* life, and its asymmetrical relationship with *the* life informs the overarching structure of *The Life of Lines*. For this reason, it is worth considering these Deleuzian concepts in more detail, particularly as I am critiquing Ingold's argument for existential collapse

in the meshwork – itself predicated on *the life* perpetually dissolved into *a life* or what Deleuze calls *pure* immanence.

Writing toward the end of his life, Deleuze (2001) was concerned that the 'plane of immanence' could be attributed to consciousness contrary to his endeavor to define immanence as being 'immanent' (attributable) only to itself (Adkins 2018: 541). As Deleuze and Guattari (1994: 37) explain, 'The plane of immanence is not a concept' it is the plane or horizon from which concepts emerge (genesis) provoked by sensible experience without. Thought is immanent to the real (world) that provokes it, as 'there is no origin of the world, and of thought, other than the world itself' (de Beistegui 2010: 14). To suggest that the real is immanent to thought, as Kant's transcendental idealism does – defining concepts as a priori internal representations, *possible* only if they comply with conditions of experience; made actual by an imposition from subject to object – is to transcend (or be outside of) the plane of immanence (see de Beistegui 2010: 13-14, original emphasis). Rather than abandon the transcendental field, however, Deleuze sought to make it a plane of immanence – to change its directionality – as he clarifies: 'The transcendent is not the transcendental' (2001: 26).

Drawing on Bergson, Deleuze (1991: 96-97) replaces Kant's concept of possible with *virtual*; while possible can pre-exist its realisation (an image or representation that we project), virtual does not await realisation, *it is* real because it is the *process* of being actualised (also see Smith and Protevi 2015). What is actual is therefore 'what is – which is not what it will be when it changes. The potential of a situation exceeds its actuality' (Massumi 1998: 16-17) – hence, as Ingold (2015: 143-44) notes, the virtual moments of *a* life forever escape the actual moments of *the* life. Following Sartre's definition of the transcendental field 'without a subject', Deleuze nonetheless remained aware this was not entirely free from consciousness and consequently implicit representation (Adkins 2018: 537).[28] Thus, Deleuze set out 'to think the transcendental field as distinct from consciousness, or to think *pure* immanence as "a life"' (Adkins 2018: 537 my emphasis).

As philosopher Brent Adkins (2018: 538) remarks, 'it is not surprising that Deleuze's first example of "a life" involves someone who has been beaten unconscious'. Deleuze

[28] As Kant argues 'that the necessity of cause and effect only applies to appearances and not to things in themselves' there is always an 'another [implicit] subject' governing any relationship between cause and effect (see discussion in Adkins 2018). Deleuze (2001: 26) expresses this as consciousness 'reflected on a subject that refers to its objects'.

(2001: 28-29), recounting the care given to the reprehensible 'rogue' Mr Riderhood in Dickens' *Our Mutual Friend* 'as he lies dying', discerns this 'singular essence' holds 'no subject, or personality, or individual' until, recovering consciousness, 'the scoundrel's old identity' reemerges to the literal repulsion of his carers (Adkins 2018: 538). Picking up the tale, Ingold (2015: 143) notes how 'the plane of immanence is suspended precariously between the biographical particularities of life and death, or of consciousness and coma: a suspension in which those particularities – decisions made, courses taken, goals achieved, crimes committed – are dissolved or placed in abeyance'. Suspended in the potentiality of *a* life, agency is never realised. An immanent life, Deleuze (2001: 29-31) explains, drawing on earlier work with Guattari (2013), is carried out in the space between moments 'yet to come and already happened' – what Ingold defines as the *in-between* – and while it coexists with *the* life, since 'Transcendence is always a product of immanence', *a* life is only 'made up of virtualities, events, singularities'.

Sharing the notion of oneness with Strathern (1988), discussed previously, Deleuze (2004) uses this latter term to express the 'tension and potentiality' that 'will generate qualities and shape when a thing enters into a particular field of forces', as opposed to the qualities or things themselves (Bryant 2012). Ingold's (2015: 23-25) use of knotting, an instance Deleuze (2004: 63-66) also exploits, follows the same premise: 'in the knot, materials offer themselves to one another on the inside', in 'sympathy – through interstitial differentiation [*with*] rather than external accretion [*and*]'. In other words, there are no individuals with pre-formed identities, only multiple singularities 'composed of differences' that gain their identity 'as an effect of diverse forces' in 'constant tension' (Thornton 2018). As Ingold (2015: 24-25) clarifies, forms emerge from this 'gathering of forces' but may also be 'pulled apart', processes that Deleuze and Guattari (2013: 61) refer to as 'movements of deterritorialization and reterritorialization' – also analogous to centripetal and centrifugal forces (Müller 2015: 32) – that, as Konstantinos Retsikas (2014: 162) notes, resonate in 'Strathern's talk of elicitations undertaken in the course of social praxis'.

A life, then, has no forms a priori and is in constant process, unlike the fixed points that mark *the* life. Acknowledging these as two sides of the same coin (one the product of the other), Ingold (2015) frames a series of analogous metaphors not unlike Deleuze and Guattari's (2013) rhizomatic plateaus. We have already met the intentional walker

that Ingold (2015: 130-33) places in 'the maze' contrary to the attentional walker who inhabits 'the labyrinth'. For this latter 'wayfarer' 'following the trail is a task which, like life itself, he is compelled to undergo; his doings – those moments of perception and action through which his movement is carried on – are thus framed within this undergoing' (Ingold 2015: 133). Drawing the verbs 'to do' and 'to undergo' from the work of theologian Henry Nelson Wieman, Ingold (2015: 125-28 italics omitted) expresses this as 'doing-in-undergoing',[29] itself a form of 'anthropogenic making-in-growing, wherein forms arise from the careful nurturing of materials within a field of correspondence'; a non-passive movement in which undergoing is the 'leading edge of action'. Likewise, 'in the labyrinth as in life, submission leads and mastery follows' since it is 'only in the follow-through that mastery, born of past practice, kicks in'; one's doings and makings are thus no longer 'construct[ed] according to a prefigured design but rather' carry on (Ingold 2015: 139-40, 128 italics omitted).

To capture the directionality of growing-in-making, Ingold (2015: 120-22) coins the aforementioned term 'anthropogenic' in opposition to anthropomorphic (growing-in-making or 'nurture as the projection of pre-existent cultural form'). Equally, borrowing the verb 'humanifying' from the medieval philosopher Ramon Llull to capture doing-in-undergoing, Ingold (2015: 128) sets this against humanising (undergoing-in-doing or the delusion of mastery). Thus 'humanifying is to humanising as anthropogenesis is to anthropomorphism' (Ingold 2015: 128) and labyrinth is to maze as meshwork is to network. With this array of directionally oppositional terms established, Ingold (2015: 152) makes one last move, clarifying: 'intention is replaced by attention, the subject by the verb, and human agency by the doing-in-undergoing of humanifying'. To turn the coin again, the other side of displacement is replacement such that 'The anthropogenic process of humanifying… recognises no levels of transcendence' allowing this triad to 'add up to' a more refined definition of 'correspondence' (Ingold 2015: 152 italics omitted).

For Deleuze and Guattari (1994; 2013), however, this oppositional distinction is not so clear cut. As they explain in *A Thousand Plateaus* (Deleuze and Guattari 2013: 552), their own parallel paired terms 'exist only in mixture: smooth space is constantly being

[29] Philosopher John Dewey (1934) also discusses the relation between doing and undergoing, which he believed should be in balance 'to form a whole in perception'.

translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space'. This latter pair – smooth and striated space – are another way of conveying the planes of immanence (*a* life) and transcendence (*the* life), or the meshwork and the network. Whilst they 'are always engaged in undoing one another', in displacement, 'one plane does not replace the other' (de Beistegui 2010: 67). The *in-between* carries on 'in the fold where the two [planes] meet' and any attempt to 'escape the ontological difference' thrusts us into either extreme: the chaos of smooth space or the inert organisation of striated space (de Beistegui 2010: 194). Indeed, such extremes appear to recreate an unhelpful binary opposition, and may even prove dangerous. To move into smooth space without some organisation, Deleuze and Guattari (2013: 187) caution, means 'you will be killed, plunged into a black hole'. Narrowly avoiding such a fate, Ingold (2015: 80-82) takes up the notion of smooth space, suggesting it has 'two sides': the atmosphere we gather and the meshwork we release. As with the flesh of the world, freed from *the* life and its striated space, we are, fortunately, only unconscious. Or 'sleepwalking', Ingold (2015: 132) suggests.

Absent from ourselves, it is not clear where one life ends and another begins; *a* life is nameless, freed from prior identity – a notion, remarked on earlier, that I explore in chapter 4 in the context of ancestral life. However, as Deleuze (2001: 29) and Ingold (2015: 144) both attest, '*A* life is every-where', prompting Ingold (2018a: 27) to enquire whether, lost in the task at hand, one might 'wonder afterwards "did I do that?" or "was that me?" Their agency… always in question'. Of course, as Malafouris (2013: 215, 217) observes, one might respond more typically with "I did it" in what he terms the 'agency judgement': the explicit belief that 'one produced an action or caused an effect'. This is distinct from the 'sense' or 'feeling of agency' one experiences during an activity: an awareness of 'causing the movement' that may be 'disrupted', in the way Ingold infers, as one becomes immersed in action, giving rise to 'a sense of loss of agency or loss of self' (Malafouris 2013: 224); collapsing difference, at least momentarily. This distinction is also evocative of the split in agency common to Melanesian understanding; the pivot relations that displace the judgement of cause and effect from the agent or self carrying out the act (Malafouris 2013: 218), hence Strathern's (1988: 273) discrimination 'between "person" and "agent"'.

These more or less explicit manifestations of agency might, according to Malafouris (2013: 214-15), be unique to human consciousness and should therefore be understood apart from what he calls 'agency proper': the causal movements, we have noted, better captured by AR. Although all of these agentive congealings are emergent properties of action, the latter accounts for the enactment of matter's specific boundaries (becoming actual) regardless of human participation (Barad 2007: 149, 171; Malafouris 2013: 214). In the context of museum collecting and collections, where persons and things are co-constitutive, such 'material agency' cannot be extricated from human agency, however, and therefore from consciousness; in any one ontological moment, one might only ask with Malafouris 'when is an agent?' (2013: 119, 147).

Identifying an illusion that arises 'from the plane itself like vapors [sic] from a pond', Deleuze and Guattari (1994: 49) likewise recognise this 'natural inclination of thought towards transcendence' (de Beistegui 2010: 193). Yet, it is the source of transcendence that is of consequence. As de Beistegui (2010: 193) explains, because 'thought emerges from the real itself, it is the real as such that produces its own effects of transcendence, which are akin to surface or optical effects. The illusions of transcendence are physical, material illusions. Because they are real, and indeed actual, it is easy to understand why they can so easily be mistaken for the causes'. As with Kant, who believed the source to be thought itself (inter-subjective and distinct from reality), our agency judgement can lead us astray. Directionality matters. While paying attention may not 'eradicate transcendence once and for all' (de Beistegui 2010: 194), its patterns of displacement return us to the action of the real where intention is dissolved, or in Malafouris' (2013) terms, is intention in action. But what of Ingold's replacement?

Refiguring smooth space, Ingold (2015: 76-77) reimmerses us in atmosphere – not only 'meteorological', but also 'aesthetic' or experiential – at once reexposing us to the elements that mark time and growth. Here 'the black hole is a place not of nothingness but of infinite density' – blackness or silence – from which colours and sounds emerge as 'a continuum of intensity' (Ingold 2015: 103, 111). This last term another Deleuzian (1994: 293) means of expressing difference that, like virtuality and singularity, motion depth – unlike the flatness of ANT, the other target of Ingold's critique. Lines are thus gradients of intensity that never figure any subject, or individual as they correspond in 'alternating tension and resolution' with others, forming knots and leaving their traces

as meshwork (Ingold 2015: 23). Collapsing knowledge into movement – a thinking-in-moving (Ingold 2015: 49) – time, distance and cognition dissolve into 'action without agency' (Ingold 2015: 145 italics omitted). While Ingold's theory is a remarkable and necessary take on *pure* immanence as sought by Deleuze in his attempt to dissolve 'the illusion of transcendence', as de Beistegui (2010: 194-95) remarks, not even Deleuze could dissolve his actual name and identity into the 'impersonal and anonymous'.

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Replacement from the retrospective directionality of the network is, at its most horrifying, no less than genocide. To replace this with the directionality of the meshwork is, as Ingold advocates, more than essential. My argument here challenges whether one model superimposes the other absolutely from a phenomenological standpoint – whether we might lose more than humanity's worst intentions. I ask if recognising ontological shifts in directionality that permit displacements might better acknowledge the simultaneity of partial ontologies. Consequently, this thesis primarily explores patterns of displacement – of intention from the meshwork, of attention from the network – the models arising copresently, always entwined and inclusive of agency.

Copresence

'Depth, as opposed to distance', argues McGilchrist (2009: 77, 183), whether temporal or spatial, 'never implies detachment'. A phenomenon of the right hemisphere, depth 'allows us to "feel across" the intervening space', through the thing to its wider context (McGilchrist 2009: 182-83) collapsing difference. However, as Tim Thomas (2009: 114) surmises, the 'directional movement from being to narrating [may be] encouraged by forms of detachment'. While the intransitive and storied movements of the meshwork capture emerging identities as verbs rather than subjects or objects, often more explicit biographical moments surface as agential congealings, expressing particular identities and meanings. Conscious that copresence is transitive, questions of directionality also invite us to consider, along with David Graeber and David Wengrow (2018), just 'how did we get so stuck?'. A phenomenon of the left hemisphere, explicitness concentrates 'on the surface' encouraging reflection – a practice we all engage in, myself included –

that if not 'resolved into the whole picture by right-hemisphere attention' can deceive rather than define (McGilchrist 2009: 182).

For Rocky, Lekwa, Rupa and Gima, as for other Papua New Guineans encountering and negotiating a 'diverse and shifting, as well as universalizing' modernity, analogous concerns arise as displacements redefine tradition (Lipset 2017: 3). Indeed, as Thomas (2009: 114) analogously remarks, 'History is made from such tensions'.



Figure 3.1
Dubu platform post, Pari, Central Province, 1904, with expedition ink framing (BM Oc,B119.69; ALRC Cooke Daniels collection).



Figure 3.2
Charles Seligman (*R*) with carriers or expedition 'boys', Central Province, 1904 (BM Oc,B119.99; ALRC Cooke Daniels collection).

3.

Practices: shaping encounters

> *"Pushed on to Kalo where [we] stayed at mission house – influence of teacher nil – sent for policeman to come to mission & explain through Charlie that I wanted to know all about dubus [sic] – started at once on them… men sat on dubu discussing my points, practically no asking for tobacco, & after information drifted quickly away."*
>
> - Charles Seligman (1904a: 114). 16 June 1904. Kalo, Central Prov.

PATTERNS OF MEANING

It is the afternoon of 27 December 1903 in Port Moresby – the Daniels Ethnographical Expedition have been in British New Guinea for eight days – and Seligman is watching a dance performance beside RM and colonial host, Barton. Participants originate from the Mambare River area and are members of the Armed Native Constabulary (ANC), the Indigenous all-male police force established by William MacGregor in 1890 to aid pacification (see Jinks et al 1973: 61). The men are decorated with 'feathers loaned by Barton, trade handkerchiefs & coconut leaves' and have erected 'a small roof shaped framework covered with gay blankets' (Seligman 1904a: 17-18). Mesmerised, Seligman and Barton watch this 'ark', now occupied by two dancers, emerge from the south side of the government boathouse and gatecrash another performance by men from the Fly River area (Seligman 1904a: 18). Surrounding the ark 'beating drums over their heads', the 'Fly men' then hand over the drums (probably also borrowed) before retreating to allow the Mambare dance to gain momentum (Seligman 1904a: 18).[1]

'[S]ix men advanced in low position', Seligman (1904a: 19) recollects in his journal, two facing toward the group 'who on meeting them rose up & beat drums', 'Presently a low groan like sound proceeded from "ark", drumming became more vigorous than

[1] The expedition filmed Mambare ANC men dancing at Barton's durbar, Port Moresby, 1 July 1904. See 11953 1904 Gaumont Company, BFI. One of 12 35mm reels at the BFI filmed by the expedition.

ever dying down to a rapid low pattering of fingers on tympana'. Seligman (1904a: 19) notes the ease with which one can 'read an emotional meaning of pity or intreaty [sic]' and, as the atmosphere intensifies, he recalls Judaism's most sacred day, Yom Kippur. Perhaps unconsciously reflecting Seligman's heritage, or inspired by the 'arc', or both, Barton turns 'spontaneously' to him and asks whether he has 'ever been in a synagogue' (Seligman 1904a: 19). Although the two men met for the first time only a few days ago, their rapport is immediate. Writing to friend and physician Herbert Jonas, Seligman (1903b) declares Barton a 'good sort… thoroughly keen on natives', suggesting 'Probably he will join me in writing some of the report articles'. In the same letter, Seligman (1903b) struggles to follow Jonas' 'instructions to write [his personal] impressions' and finds relief in digression – discussing medical facts.

A small, ink graphic in Seligman's (1904a: 19) journal equally reduces the complex patterns of movement expressed in the Mambare dance to a series of lines and arrowheads that extend from dancers depicted as empty, circular terminals. The convention is similar to that used by Haddon (1901: 215-16), although Haddon's static dancers are supplemented with detailed and life-like illustrations. As an alternative (drawing is not Seligman's strong suit), he attempts photography, described – rather pompously – by Daniels (n.d.: 183) as barely 'passable' on account of 'Sligs's weaker camera discipline and lesser experience'. In a similarly egregious description – albeit with comic intent – Daniels (n.d.: 3) portrays Seligman, 'arms waving like delerious [sic] windmills', as he seeks out ethnographic facts under building eaves during a visit to Waima. Seligman is in pursuit of designs, particularly those carved into the posts of men's houses and dubu platforms (figure 3.1) and his intention is to abstract their precise meanings.

In one particularly discomforting encounter at Kalo on 16 June 1904, six years after he first visited the village with Haddon, Seligman (whose account opens this chapter) had few misgivings about his coercive acquisition of information on dubu. Aware that Kalo actively restricted relations with outsiders by limiting trade (Haddon 1901: 213), Seligman called upon the Village Constable – the other arm of MacGregor's pacifying force – to ensure cooperation; the Elders appear to have received nothing in return and no objects were collected. Colonial authority displaced material exchange. Examining the Kalo dubu posts, Seligman (1904a: 115) discerns patterns he believes signify toea armbands and crocodile skin, the latter – first observed by Seligman (1900: 591) on

dubu in 1898 – or at least similar forms, recurring on other Central Province carvings, including objects in the Cooke Daniels collections discussed in this chapter. Notably, the conspicuous framing around the crocodile-like image in figure 3.1 is Seligman's – he has inscribed his initials on the reverse of the print – one of his better photographs.

Seligman's pursuit of design-meanings was closely shared with Barton, whose own interest fixated on tattoo patterns. Some of Barton's photographs are far more discomforting.[2] These concern young women from Central Province, some divested of their fibre skirts, their tattoos personally enhanced by Barton, who used 'his own mixture of soot and oil' to trace over their skin (Wright 2003: 149). Discussing one such 'overtly staged' and sexualised image of a Vula'a (Hula) woman named Luikama, Christopher Wright (2003: 145-49) remarks on Barton's attempt to hide his voyeurism by drawing a box around Luikama's underarm tattoo, 'to isolate the "scientific detail"'. Although Seligman appears to have limited his (literal) scientific framing to material objects, Barton's images, 'products of a colonial desire', circulated as postcards, others appearing in his protracted 1918 paper *Tattooing in South Eastern New Guinea* (Wright 2003: 147-49). Seligman lent his fieldnotes to Barton in preparation (see Barton 1918: 52 n1) and correspondence reveals the extent to which Barton and Seligman exchanged ideas and notes,[3] influencing the content of each other's publications. Numerous objects in the Cooke Daniels collections also originate from Barton, some relating directly to his own collections now in the British Museum.[4]

Whilst Barton's gift of objects to the expedition reflected his amateur ambitions in anthropology and his camaraderie with Seligman, his loan of objects to the Mambare dancers reflected the wider colonial milieu and the salvage discourse of 'doomed race theory' (Edmundson 2019: 4). Barton (1904a: 20) believed 'that native institutions and customs should be allowed to decay by degrees… [as] forcing a change from age-long custom, upon natives such as these' would leave them 'unable to adapt'. A notion that vied simultaneously with 'stadial theory optimism' (Edmundson 2019: 6); either extinction was inevitable or progress was possible 'if change comes slowly and is carefully

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2 The main collection (on various topics) is held at the RAIA, see Wright (2003). Several postcards of unclothed young women are held at the BM (Oc,B102.1-13), others are published in Barton (1918).

3 Such as letters dated 16 November 1905 and 6 September 1906 from Barton to Seligman in the LSEA (SELIGMAN 4/1/1).

4 A number of Barton pottery sherds in the BM Christy collection were matched to sherds in the BM Cooke Daniels collection in the 1970s, see BM Eth Doc 1032.

guided' (Barton 1904a: 20). The dubu in figure 3.1 was built at Pari village in 1904 and might have been directly encouraged by Barton. This was undoubtedly the case for the dubu built at Hohodae, Hanuabada a year later (see Seligman 1910: 63). As Ahuia Ova (in Williams 1939: 20) recollects in his memoirs,[5] Barton specifically asked why dubu and associated ceremonies were no longer taking place, Ahuia replied '"Because we are afraid of the missionaries". But Captain Barton said, "Oh no, you must not stop it; because they are the customs of your olden people". So from that time we started [again]'.

Standing to the left of a woman from Waima in one of Barton's tattoo photographs is a member of the ANC, his arm extended as if he is presenting her to Barton or to us, the viewer (figure 3.3 (*L*)). He is wearing a metal badge, suspended from a chain on his chest, to indicate his status as Village Constable (VC). Ahuia's appearance is otherwise ambiguous, the ANC uniform displacing his identity as Koita and Hohodae chief. His presence and gesture in the photograph similarly speaks more to colonial than chiefly authority – roles made especially distinct in cases of clan conflict; Barton (1904a: 16-17), recording incidences where neighbouring VCs reported crimes so as to absolve the local VC of responsibility as well as likely tensions. However, while Barton encouraged Indigenous practices, the ANC in turn encouraged local participation in colonial and scientific practices (Brown 2001: 23) – though not before they were pressed into taking part themselves. Many of Seligman and Strong's anatomical measurements were taken from ANC men (Seligman 1906c: 425), Seligman (1904a: 12) noting how the 'auricular radii instrument produced an absolute panic in a big Mambare man' named Evia.

Strikingly, Ahuia's colonial coercion contrasts with his apparent chiefly persuasion; acquiring objects from his Hohodae kin perhaps as gifts for the expedition; clan taking precedence over colony. As a key informant for Barton and Seligman, Ahuia also made objects, sought out knowledge from Elders, translated for and travelled with both men (Williams 1939: 27-28; Seligman 1904a: 141-42); one identity often bolstering another. And although VCs were necessary intermediaries between colonists and communities (Brown 2001: 23), here a depth of relationship developed that would further entangle scientific, colonial and Indigenous practices, shaping encounters.

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[5] As Goddard (2008: 40-41) points out, Williams significantly edited 'the manuscript dictated by Ahuia' rearranging the memoir 'to achieve the conventional autobiographical structure [he] desired'. Although reliable, it is at odds with the traditional lack of Motu Koita 'autobiographical consciousness' (Goddard 2008: 40). A point I return to at the end of the chapter.



Figure 3.3
(*L*) Ahuia Ova in ANC uniform with Waima woman, her tattoos overpainted. (RAI 20318; Barton collection, after Wright 2003: 152 image 3); (*R*) Ahuia Ova in ceremonial dress. (RAI; Barton collection, after Seligman 1910 Plate III).



Figure 3.4
Walter Mersh Strong taking anatomical measurements. Yule Is., Central Province, PNG, 16 May 1904 (BM Oc,B119.31, black and white digital copy, exposure enhanced; ALRC Cooke Daniels collection).

Chapter Overview

Having traced a theoretical pathway through the thesis in chapter 2, this chapter picks up threads concerned with aspects of sensorium and abstraction in scientific, colonial and Indigenous practice. Emphasis is given to the former (Indigenous practices taking precedence in chapter 4) and how these early twentieth-century constructs informed the aims and ambitions of the Daniels Ethnographical Expedition, shaping encounters with people and things. My aim is to weave a series of stories about intentions and circumstances of collection through a series of present-day encounters with objects from the Cooke Daniels collections. Some encounters are my own while others concern New Guineans (re)encountering their material culture, all explore constructions of identity and meaning. In this way, sensate experience brings past and present into relation not by tracing lines of past encounter, but by creating tracings anew (Deleuze and Guattari 2013: 22); the stories arising from tensions concerning 'conscious awareness and lively materials' (Ingold 2021: 14). Supplementing these experiences are historic fieldnotes, journal entries, object labels and relevant literature that permit an assessment of how the expedition's theory and publications relate to the material collections.

The stories typically begin in museum store and workrooms, where I encountered the Cooke Daniels collections arranged geographically, concentrated into object types; the result of museum practice and taxonomy. This shaping of encounter brought into focus patterns of repetition, similarity and difference, inviting questions of relations, both in the inter-artefactual sense inferred by Gell (1998: 219) and in the more haptic sense of reciprocal action – how these objects actively participated in their collection, as well as in people's lives and practices. With this in mind, I initially consider groups of Waima, Lala (Nara) and Mekeo patterned objects, particularly gourds, as a means of exploring localised patterns of collecting and the way these emerged from entangled relations implicating Seligman and Barton. Doing so prompts reflection on the role of informants and collaborators, notably Ahuia and his pivotal role in Seligman's understanding of dubu and apparent Motu Koita cultural decline. Central are Ahuia's pencil drawings and their relationship to carved objects, which in turn shed light on some of the expedition's collecting practices. Here, I also draw insight from the relationships I formed in the field in 2015 to reflect on collector agency, both past and present.

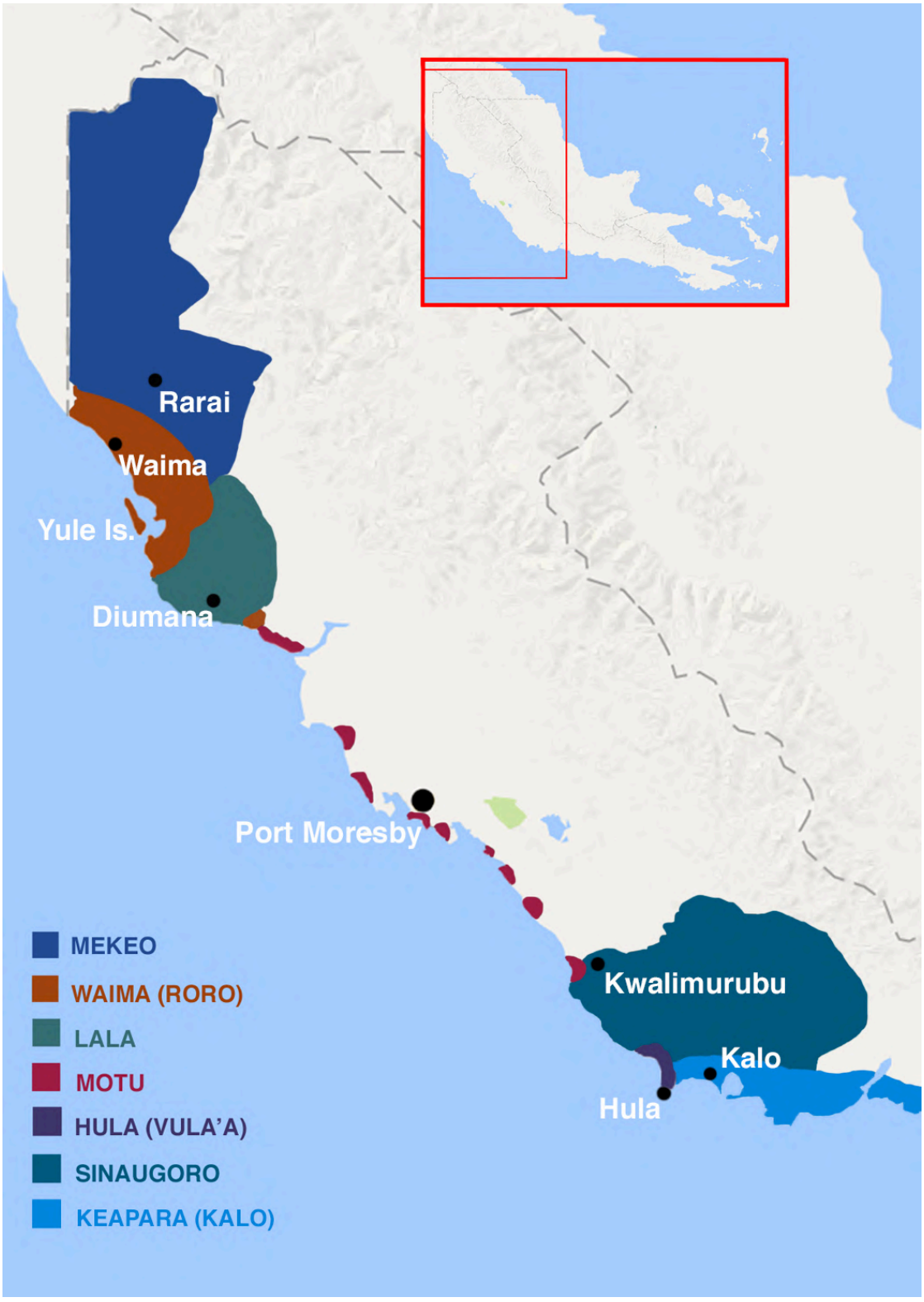


Figure 3.5
Relevant Austronesian language areas in Central Province, PNG. Created using google maps with data drawn from SIL-PNG (n.d.). Dialects are not shown, for example, Waima (Roro) dialects include Waima (spoken at Waima), Roro (spoken on and around Yule Island) and Paitana (spoken at Mou, south of Waima); see Monsell-Davis (1974). People also define themselves variously according to dialect, place or cultural group. Although the expedition also visited other inland groups, this area from Waima to Kalo covers the extent of their travels in Central Province (see chapter 1).

SCIENTISTS AND COLONISTS

I am holding one end of a large wooden box, the corners reinforced with black metal brackets; Jill Hasell, Assistant Collections Manager for the British Museum's Oceania Section, holds the other end. We are in the Oceania Store at Orsman Road – the BM's off-site Ethnography Store in Hackney – preparing objects for the day ahead. Together we place the box onto a trolley, which we load into a freight elevator, before wheeling it through the Americas Store one floor below and into the Student Room.

Lifting the box lid, I reveal the anticipated containers from Central Province, PNG, made from bottle gourd (Lagenaria siceraria), each nestled in white tissue paper. One has leaked white powder, which billows slightly when I lift the gourd from the box to examine it. The powder is slaked lime (calcium hydroxide), typically made from clam shells,[6] which is chewed with areca nut (seed from the palm Areca catechu) – referred to as betel nut – and mustard (Piper betel inflorescence). The lime reacts chemically with the areca nut turning the saliva red (Kinaston et al 2016: 10) – a startling sight, as Seligman (1904a: 15) noted upon seeing a Motu lagatoi (double hulled canoe) 'flecked here & there a bright red as though with blood'. Even today betel spit remains a messy problem in PNG, though the Motu Koita now make a point of swallowing – not spitting – after chewing, the lime helping to alleviate the bitterness of the areca nut.

Orange in colour, the gourds range in shape from elongated to bulbous and length from 11.5 cm to 32.5 cm. All but two have a small circular opening in the top, and one, collected in the Mekeo village of Rarai (BM Oc1906,1013.515), has been plugged with a section of cut plant stem, perhaps to replace a spatula that might otherwise have acted as a stopper.[7] The two gourds without top openings (BM Oc1906,1013.524 and BM Oc1906,1013.613) are unfinished containers, though an inscription (in square brackets to indicate supposition) on the museum label for BM Oc1906,1013.613 suggests this might be a rattle. An idea afforded by the percussive qualities – the swish and clatter – of the loose seeds inside each container, perhaps also encouraged by known examples

[6] Possibly mud clams (Geloina coaxans) (see Pernetta and Hill 1981: 186). I witnessed Motu women at Lae Lae collecting clam shells for lime making in 2015, although coral is the preferred medium in other parts of PNG (see Beran 1988: 5). Seligman (1904a: 87) also notes the Mekeo burned shells for lime.

[7] Plant material may have been used to stopper lime more generally or added to BM Oc1906,1013.515 (see figure 3.14) when the gourd was traded. Some eastern Central Province gourds in the collections at MAA (Z 32620; 1925.232) have wooden spatulae with bulbous centres, which may have acted as stoppers. I have located one Central Province gourd with a (broken) bone spatula (BM Oc1906,1013.511) in the Cooke Daniels collections, otherwise gourds and spatulae appear to have been collected separately.

from the Americas; deceptive, as gourd rattles are not typical of PNG. Considering BM Oc1906,1013.613 with Gima Vui in Hula, where the gourd was collected, I learn that mature gourds are dried out in the sun before the top opening is made, allowing the seeds to be shaken out and discarded (personal communication 9 October 2015). Similar observations are made in Waima where BM Oc1906,1013.524 was likely collected. While gourd rattles are not known here, lime gourds are known to double as drums in dance performance (Avia Ovia and To'oro Arua, personal communication 27 October 2015).

I remove the gourds one by one from the storage box, processing each one in turn – measuring, describing, photographing. The gourds are cool to the touch, reflecting the temperature of the store, the skin smooth and firm. Hairline fractures have developed on several examples, some are especially brittle. Others have developed a shiny patina, presumably from past hands and handling – my own hands, sheathed in purple nitrile, contribute little. However, the gourds warm in response to my body temperature; skin answering skin despite the gloves and the desiccating effects of time and decay.

A degree of decay is both inexorable and vital to the creation of lime gourds. When first harvested from gardens, where they remain an important crop (Allen et al 2002: 8), their skin is comparatively soft and thus amenable to being cut and decorated, even after drying (Avia Ovia and To'oro Arua, personal communication 27 October 2015). Toughening takes place over time preserving the exquisite pyroincised designs – black-brown in orange skin – that decorate all but one gourd (BM Oc1906,1013.94).

Designs typically wrap the gourds from opening to base, just as tattoos traditionally wrapped the bodies of Central Province women from head to foot. For Waima women like Avia Ovia, whom I met in 2015, this includes the scalp, although for other groups, such as the Motu, head tattoos marked only the face. Avia, from Ere Ere in the Waima village settlement – occupied by Austronesian-speaking Waima people (see figure 3.5) – is now in her nineties and, like other older women, has the typical V-shaped motifs and geometric body patterns also visible on the Waima woman Barton photographed more than a century before (figure 3.3 (*L*)).[8]

[8] Note the large chest V-shape motif, loosely termed the '*mairi-mairi* angle' by Barton (1918: 27), who thought it derived from mother-of-pearl shell breast ornaments of the same name (such as BM Oc1906, 1013.106), are not unique to Waima and appeared across Central Province groups as a sign of betrothal or readiness for marriage.



Figure 3.6
Side faces of lime gourd BM Oc1906,1013.518 (viewed side on, top to right of image. Catalogue record in appendix F shows front and reverse). Arrows indicate expedition blue pencil cross marks. 29 cm long. Collected at Waima, Central Province, PNG. Cooke Daniels collection. Photo by author.



Figure 3.7
Blossom end of lime gourd BM Oc1906,1013.518. Photo by author.



Figure 3.8
Elder Avia Ovia at her home in Ere Ere, Waima, 27 October 2015. Like many older women, Avia 'wears' her tattoos and was photographed with her consent as she usually dresses. Photo by author.



Figure 3.9
Mangeau pattern with central pi'iu. 26 cm long. Collected at Eboa, Mekeo, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.513 (lime gourd viewed side on, top to left of image). Photo by author.

Of the 31 Cooke Daniels lime gourds (28 of which are in the BM), the ten collected at Waima share a distinctive decorative style that comprises motifs used in tattooing.[9] The most common motifs, often arranged concentrically or as chevrons, consist of V-shapes, giving rise to a kaleidoscope of diamonds and triangles that border on optical illusion. BM Oc1906,1013.518 (figure 3.6) is an elongated bottle gourd containing lime powder, 6.5 cm in diameter and 29 cm in length, with a circular top opening. The blossom end of the fruit is visible as a small circular node at the base, which forms the apex of three sets of concentric triangles or nested V-shapes, each line pyroincised; an additional line drawn to the right of one triangle to balance the design where the apex has not fully aligned with the blossom end. Enclosed within the smallest triangle of each nest is a single vertical line (figure 3.7). Three undecorated bands run horizontally around the gourd near the base and top, and at the centre, distinguishing larger lower and upper panels decorated with variations on the base pattern.

A thin band of vertical chevrons and two single vertical lines divide the lower panel into three, each consisting of four concentric triangle motifs, apex pointing toward the centre, diverging from the upper panel, which alternates opposing concentric triangles to form a continuous zigzag pattern. A single vertical line marks the smallest triangle of each nest on one side of the gourd. The same pattern is repeated in a band above, which sits below a further band of horizontal chevrons. Care has been taken in several places to match lines from one panel or band to another, adding to the optical effect. Elsewhere, the horizontal line separating the upper panel from its corresponding band veers off course hindering a neat join. Here, the band design runs into the panel below without encroaching on its design, suggesting the horizontal dividing lines were pyroincised before the pattern. Viewed from one side, the neck appears undecorated. From other angles, a diagonal line traces into a large V or chevron (apex pointing upwards), which kicks out at the base on one side, suggesting the beginning of a zigzag. This line fades away, the pressure in its application visibly and, seemingly deliberately, lessened.

Haddon (1895: 42), quoting Lindt, describes the artist blowing on a slice of coconut leaf sheath to keep the end white hot, as 'the glowing ember forms a fine point, which on being slowly moved along the desired lines leaves indelible tracks'. Irregularities in the width and pressure of some lines on BM Oc1906,1013.518, which indicate where

[9] Nine (seen) are at the BM with one further (unseen) Waima example at the PRM (1905.63.37).

the incising tool was lifted – perhaps blown on – and reapplied, appear consistent with this technique. Quite the opposite of Avia Ovia's tattoo lines (figure 3.8), which appear fluid and continuous, belying their method of application by plant thorn, the pigment 'driven into the skin by a quick tapping movement' (Barton 1918: 26). Burning was not limited to gourd skin though, as Barton (1918: 44) records women burning 'indelible spots upon their skins by the application of a glowing ember'. Conceivably this created texture, just as deeper incisions in gourd skin creates small and coarse depressions.

The spots incorporated in Avia's designs are tattooed, however, and arranged down the centre of two vertical, parallel bands on her back, enclosed either side by the same zigzag pattern described for BM Oc1906,1013.518, consisting of alternating opposing concentric triangles; the smallest triangle either in-filled or decorated with a single line. The pattern, with some variation, also appears on the front of her legs, below the knee. Much to his frustration, writing in his paper on tattooing, Barton (1918: 29-30) reveals the name of this design is 'missing in [his] notes', however, 'It appears to be the same pattern as the Mekeo *mangeau* design'. This consists of two parallel lines with designs either side, which, according to Barton (1918: 32-33), also form designs called malegau used by the neighbouring Lala (Nara), where 'the pattern-name denotes a lime-gourd design as well as a tattoo pattern'. Observing differences in the pattern's execution by a Lala artist, Barton (1918: 33) defaults to a common colonial stereotype: the inept artist – a trope apparent even in literature from the 1970s (such as Ison 1974) – that assumes variation is merely error rather than innovation. Elsewhere, variations are reduced to classificatory instances within a type, suppressing differences between patterns across groups, which often share similar names (see Barton 1918).

Not all of Barton's comments projected and reflected colonial tropes, however. His careful observation of the way mangeau and malegau pattern operate as a 'bisection of the figure by a space enclosed within two parallel straight lines' precisely explicates the way lines match each other between bands and panels as if to form one pattern, both on gourd BM Oc1906,1013.518 and Avia's back. Another gourd, BM Oc1906,1013.513 (figure 3.9), collected in the Mekeo village of Eboa, appears to show a mangeau pattern arranged either side of a plain vertical band or two parallel lines. The V-shape typical of Waima design is expressed here as concentric rhomboids, each mirrored near the gourd's top and off-set in a zigzagging formation further down, the smallest rhomboid

of each nest in-filled. Reconsidering the plain, horizontal band around the base of BM Oc1906,1013.518 as a bisection of concentric figures, the same combination of mirroring and zigzagging becomes apparent. Strikingly, the space in between the outer bands of rhomboids on BM Oc1906,1013.513 accommodates concentric diamonds, known in Mekeo tattooing as pi'iu (Barton 1918: 31), echoing the diamond motif that occurs between sections on the lower panel of BM Oc1906,1013.518 where the vertical dividing line – though single – is a ninety degree rotation of the bisected figures just discussed. This rotation also generates the four concentric triangles, apex to centre, noted earlier; the central negative space of which takes the form of a 'Maltese cross' or 'combination of light St. George's and St. Andrew's crosses' frequently observed as isolated motifs by Haddon (1895: 43-44) and Barton (1918: 49) in Motu, Vula'a and Sinaugoro design.

Decayed Naturalism

For the Daniels Ethnographical Expedition, such observations lay at the root of their interest in surveying and collecting pattern, in particular, Haddon's perceptive remark, as paraphrased by Seligman (1910: 37) in *The Melanesians of British New Guinea*, 'that the art of each ethnic group is characterized by a special style'. Not only could design be used to classify ethnic or cultural groups, it could also help establish 'the distinguishing characteristics' of the 'tribes' they comprised (Seligman 1910: 34). Whilst this notion is never fully articulated in *Melanesians*, which concentrates instead on other social and anatomical evidence, the text is nevertheless woven with examples of objects where the design, or name for the design, is taken to be indicative of the work's origin or relation to neighbouring peoples (for example Seligman 1910: 210-12, 246, 347-48). Consistent with this are the references to designs or patterns in Seligman's fieldnotes and journal, which suggest he was paying close attention to similarities and differences within and across groups, both visual and linguistic.

James Urry (1998: 217) argues 'The ordering of [Seligman's] data into culture areas and groups was more a consequence of the need to order facts than to select them for analysis or interpretation'. Seligman was, however, as Urry (1998: 216) also recognises, evolving Haddon's use of the term 'ethnic group' into a formal mode of classification denoting 'similar tribes who varied only "in particular cultural characteristics"'; these 'groups could contain a number of tribes, the group… identified by the name of the

dominant tribe in the area'. A practice recalled in group names like Mekeo. Moreover, 'ethnic groups could be considered together as a "stock" or "congeries" if they occupied a common geographical area and showed cultural or physical similarities' (Urry 1998: 216). Likewise following Haddon's use of similar divisions,[10] Seligman (1910: 1-2, 33) applied the term 'Papuasian' to 'all the inhabitants of New Guinea', 'Papuan' to western Papuasians and 'Papuo-Melanesians' to eastern Papuasians; further dividing this latter race into 'two great stocks': 'Western Papuo-Melanesians' and 'Eastern Papuo-Melanesians' or the 'Massim'.[11] The former occupying what is now Central Province and the latter, Milne Bay Province. With plans to collate and evaluate art and craft abandoned with Seligman's (1910: v, 34) hoped for TSE-style reports, *Melanesians* acknowledged Haddon's intellectual legacy tacitly corroborating his study of art in a volume that, as Urry (1998: 220) remarks, was never intended to offer detailed analysis.

Indeed, while the lines that decorate gourd and human bodies might be understood today as traces of gesture or movement (Ingold 2015: 61), their organisation into self-scalable fractals, which extend in multiple directions from a 'middle' space, rhizomatic (Deleuze and Guattari 2013: 566, 26-27), Seligman, after Haddon, saw decorative lines through the unilineal organising principles of evolutionism. As Anita Herle (1998: 84-85) explains, Haddon's biological approach regarded 'art as a growing and changing life form' that either developed or decayed, 'degeneration being associated with the loss of clarity and meaning associated with particular forms or designs'. Accordingly, designs were assumed to have 'developed from a naturalistic beginning' but to have decayed to such a degree that meanings were often unknown – facts Barton continued to verify in the field following the expedition (Seligman 1910: 38, 34, ix, 38 n1). This, of course, did not prevent Seligman or Barton from seeking out design meanings and, in Seligman's case, speculating on whether designs were really naturalistic or '"autotelic," existing only for the purpose of embellishment' (Seligman 1910: 35; Barton 1918: 22-23). An idea drawn from Haddon (1895: 4) who viewed 'Æsthetics [as] the study or practice of art for art's sake, for the sensuous pleasure of form, line, and colour' – an idea Seligman believed had significant psychological implications.

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10 Predicated on physical, linguistic and cultural evidence, see Haddon (1894; 1895; 1900); also discussion in Firth (1975: 277).

11 As Urry (1998: 214) notes, Seligman's division into Papuans and Papuo-Melanesians rejected his and Haddon's earlier classification, which divided Papuans into east and west.

Art, Seligman (1910: 36-37) argued, can result in a 'heightened appreciation of self, brought about as the result of skilled co-ordinate movements, or other actions which allow a man to feel that he is impressing himself strongly on his environment'. Equally, 'vague moods of wonder and perhaps uneasiness or perplexity may be translated into artistic production' (Seligman 1910: 37). No doubt rooted in the derogatory belief that, for the 'savage' mind, 'Perception is unconscious induction' (Powell 1885: 183; also see Lubbock 1871), the idea that aesthetics, implicit emotion and bodily engagement were vital to the development of self and the artistic process reified supposed mental limitations. The retrospective directionality of evolutionism rendering embodiment inferior to abstraction, directing Seligman's (1910: 35-38) copresent search for 'the portrayal of natural objects' through embodied practice – here imposed upon the material world – and geometric representation. However, it was Barton (1918: 22-23) who thought that failure to give the correct name or meaning to a – possibly decayed – design was due 'to an imaginary likeness between the pattern and some commonplace object… [given that] natives seldom, if ever, associate mentally the name of a conventionalised design with its corresponding natural object'. Evolutionary schemas leading Barton to believe his own judgment of pattern meaning, largely based on etymological similarity, more valid than that of New Guineans thought incapable of such analysis.[12] Displacing such views would require a different kind of imaginative engagement and attention: bodily empathy. For the expedition however, analytical thinking frequently prevailed.

Decayed Totemism

Upon one side of gourd BM Oc1906,1013.518 are two blue pencil cross marks (figure 3.6), one in the middle of four concentric triangles, or Maltese etc. cross, the other in the corresponding panel above. Either Seligman or Daniels made the marks sometime during the expedition's unaccompanied visit to Waima village – between 4 and 9 June 1904 – or during subsequent sorting and analysis. Had circumstances been different, they might have travelled with Barton, working on ethnography together – as at Motu villages (discussed below) – however, a serious bout of malaria and dysentery left him

[12] Rejecting Haddon's (1894) suggestion that meanings should be sought on the ground on account of unreliable answers, and likely encouraged by Seligman's etymological observations, Barton (1918) suspected meaning lay in the pattern name, which could then be compared with wider Oceanic languages. However, struggling to amass enough vocabulary the result was, by Barton's (1918: 23) own admission, insufficient 'to carry conviction'.

convalescing in a more 'temperate climate' (Barton 1904b; BNG Administrator 1905a: 21). Fortunately, writes Seligman (1904a: 89), Daniels 'has been marvellously quick in grasping Papuan ideas & capacities & will probably in a week beat us all to pieces in yarning & trading with natives'. Having previously catalogued the close to 85 objects he acquired during his 1902 trip to British Guiana,[13] Daniels was, if not scientifically trained, at least a practiced and confident collector. But, while Barton had four-years experience on the ground in BNG – an asset Seligman greatly valued – to compensate for his lack of training, Daniels had no experience at all. Academic direction thus came from Seligman and accordingly influenced Daniels' eye for pattern. Notably, the pencil marks on the gourd – notwithstanding who made them – are each precisely placed at the base of three successive V-shapes.

The significance of this placement lies in its visual relationship to V-shape motifs on several other objects also collected at Waima. Written in graphite pencil on the reverse of carved and painted marea board BM Oc1906,1013.548 (figure 3.10), collected from a men's house (marea), is the text 'WAIMA HORN BILL PATTERN?'. The capitalised handwriting is difficult to discern, but the same query appears in Daniels' hand on the labels for two further marea boards, BM Oc1906,1013.231 and BM Oc1906,1013.269. Triangular in form, BM Oc1906,1013.548 is decorated with three concentric V-shapes; the smallest in red pigment, the outer two in white; the board edged in small repeated triangles. To enhance the contrast, the outer surface – into which the motifs are carved in low relief – has been burned to a dark sienna. BM Oc1906,1013.231 is decorated in the same way, with the exception of a single white line at the centre of the smallest red V. BM Oc1906,1013.269, however, is crescent-shaped and thought by Seligman (1910: 246) to be 'derived from the waxing or waning moon' – a determination made by the object's name, papares; 'the word for moon in the Elema languages of the Papuan Gulf is *papare*' thus suggesting 'Gulf influence'. And not a hornbill pattern, as discerned by Daniels' apparently less experienced eye.

The marea – comparable to a dubu platform (discussed below) – seems to have been the focus of Seligman and Daniels' attention in Waima, Seligman (1904a: 92-95) noting 'D & I still at Mareas [sic]' on their final day. Several of Dunning's photographs show marea posts carved with three nested V-shapes (BM Oc,B118.233; Oc,B119.116, figure

13 See Daniels (1903).

3.13) and one captures a post with six (BM Oc,B119.113). 'These ^-shaped marks',[14] hazards Seligman (1910: 211), 'were said to be derived from the marks on the beak of the hornbill'. Indeed, New Guinea's only hornbill species, Blyth's Hornbill (Rhyticeros plicatus), is known for its large pale bill adorned with casque that upon adulthood can reach six wrinkles, older wrinkles then breaking off with each annual growth (Pratt and Beehler 2015: 394). Seligman's phrase 'said to be' conveys the implicit assumption that persons interviewed may have made the wrong 'mental association' or were less likely to know the meanings of their designs. A pervasive stereotype not limited to Barton's observations. However, accustomed to the presence of colonists and missionaries, one wonders how equivocal villagers felt about this unannounced group of scientists; Pim drawing village settlements, Dunning photographing, Daniels and Seligman collecting, questioning and notetaking. Surviving diary entries offer few insights beyond villagers' evident hospitality, in keeping with obligations to welcome strangers and visitors at the marea (Daniels n.d.: 121; Monsell-Davis 1981: 208). At a marea in Abotaiara, however, evidence in *Melanesians* suggests discussions focused on the three-V motif and its role as an öaöa, a word Seligman (1910: 207) translates as 'clan badge'.

This term has its origins in the work of Lorimer Fison and Alfred William Howitt (1880), who, critiquing John Lubbock's (1871) position on totemism, conceived totem plants or animals as the 'collective symbol or "badge"' of a 'totemic group' (Jones 2005: 128). James Frazer (1887) – an authority on evolutionary totemism – was greatly influenced by Fison (Jones 2005: 123), and Haddon (1895: 250, 263-64) in turn by Frazer; encouraging his notion that 'the decorative and glyptic art of many primitive peoples has been inspired by totemism' such that 'artistic representation becomes modified as totemism itself becomes modified' in 'a sort of life-history of totems'. While totemism was not universal, indications for totemism included the presence of exogamy and the prohibited consumption of one's totem (Haddon 1895: 264; Frazer 1887: 57, 7). In the absence of the expedition's questionnaires, one can imagine the questions asked of informants – do you eat your öaöa sir? The answer at Waima was a resounding yes, 'the men of the Abotaiara settlement at Waima eat their *öaöa*, the hornbill' (Seligman 1910: 208).

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[14] Barton (1918) uses V and photos of marea posts support this orientation. However, Seligman (1910: 235, Fig. 20) records an example of ^ orientation, suggesting the motif was used both ways.



Figure 3.10
?Öaöa, Wooden Marea Board. 39 cm long, 10.5 cm wide, Waima, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.548 (viewed side on). Photo by author.



Figure 3.11
Hauani bone coconut scraper. 13.5 cm long, 2.3 cm wide, Waima, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.654 (viewed side on). Photo by author.



Figure 3.12
George Pim (*R*) in front of a men's house (marea) at Bereina en route from Waima; boxes possibly contain Waima objects; 10 June 1904 (BM Oc,B119.27; ALRC Cooke Daniels collection).



Figure 3.13
Interior of the Airava marea with hornbill motif on rear side post. Abotaiara, Waima, Central Province, PNG, June 1904 (BM Oc,B119.116; ALRC Cooke Daniels collection).

'There's no doubt in my mind', asserts Barton (1906b) to Seligman, 'that the social system of all these Melanesian Central Div[n] tribes is a decayed totemism'. Rather more tentatively, Seligman (1910: 16) reports 'signs of a former totemic condition, or at least a stage in which animals were of importance in the beliefs of the people'. Observing an exact resemblance between the three-V hornbill motifs on the side posts of the Airava marea at Abotaiara (figure 3.13), and those 'upon the bone implement called *hau ani*', used throughout Waima settlements 'for removing the interior of a coconut', Seligman (1910: 211) concludes 'that there is now no effective copyright in this pattern' for hau-ani nor for 'lime spatulae' – the latter also typically bone and used to spoon lime from gourds. True öaöa, writes Seligman (1910: 211), were restricted in ownership and use, and while they could be 'bought and sold', that was 'very different from the condition of decay which allows conventional representations or derivatives' of öaöa on objects, 'regardless of the stock or settlement of the folk making or using them'.

In danger of undermining his own logic, Seligman (1910: 208) recognises how 'the *öaöa* may be some perfectly simple, common and widely distributed object worn in a particular manner', confirming presentation and context, and not only design, defined öaöa status. Hence, a hornbill jaw would only become the Abotaiara öaöa when worn 'just above the forehead… pointing vertically upwards', being otherwise 'devoid of any special significance' (Seligman 1910: 208-09). Evident as three oblique incisions carved in the finial of hauani BM Oc1906,1013.654 (figure 3.11), the three-V motif, however, was 'truly the property of Abotaiara', igniting debate amongst Abotaiara men over the pattern's use, which Seligman (1910: 211) construed as evidence of copying. Complex histories of exchange and compensation may have been difficult to obtain during brief 'yarns' or chats, Seligman (1910: 211-13) conceding that several Waima settlements 'of certain *itsubu*' (clan),[15] have 'a number of patterns admittedly derived from the horn-bill' and 'where partial and often temporary fusions of groups' occur 'there seems to be a bewildering multiplicity of öaöa, the relationship of which it is not always possible to disentangle'. Debate and payment likely a sign of usual practice rather than decay.[16]

As they moved between settlements, the expedition encountered patterns on objects and persons both similar and complicatedly different. The marea boards and hauani,

15 Clan is a loose term: itsubu are residential groups 'with a patrilineal idiom' (cf. Goddard 2011: 285).

16 Actual or perceived use of designs, objects, dances or other öaöa without compensation would have been (and remains) cause for serious offence and could lead to conflict, which did sometimes occur.

of which three examples with V-shaped finials were collected,[17] suggest they gravitated toward similarity largely exercising a kind of 'thinking that joins things *up*' rather than 'a thinking that joins *with* things' (Ingold 2021: 13). For two of the marea boards (BM Oc1906,1013.548 and BM Oc1906,1013.231), no record exists of which settlement they were collected from, nor any indication of whether the designs were considered öaöa. Viewed through the lens of decayed totemism and naturalistic design, three-V motifs were thought largely to derive from the hornbill – itself a modified representation, or perhaps an evolutionary modification of a former totem – which, in certain instances had degenerated into mere 'late stage' copying (Haddon 1895: 202).

The label for hauani BM Oc1906,1013.654, written in Daniels' hand, reads 'Ray fish pattern copied by man who had seen it in near by village where it was used by horn-bill people'. Seemingly asked for the pattern's 'meaning', the man's response was not horn-bill but rayfish. That designs might be open to interpretation or could derive localised expressions of difference, place or environment – in the observed patterns of hornbill casques, the gill slits of manta rays – was largely suppressed by the reductive scientific narrative driving the expedition's collecting interests. Similarity offered a visual thread through the tangle of social relations and inherent contradictions – doubting informants while fixing definitions – that could frustrate attempts to neatly classify stock and itsubu or define their apparent evolutionary status. And while difference was carefully observed – Seligman (1904a: 93) noticing how 'Waima women have closed concentric squares' on their calves while Mou women have 'a square spiral tilted diamond wise in the long axis of the leg' – these subtle variations were often collapsed into categories of least difference, or assumed to be of little significance in the overall scheme of cognate Western Papuo-Melanesian cultures (such as Seligman 1910: 25, 199).

On the contrary, finding totemism in Eastern Papuo-Melanesian (Massim) groups, stress was placed on wider stock distinctions, despite comparable use of 'conventional representation' that can 'degenerate into the spiral patterns so common throughout the district' (Seligman 1910: 14). Wider visual similarities, such as wavy patterns denoting hermit crab tracks on tobacco pipes from the Lala area (BM Oc1906,1013.699 and BM Oc1906,1013.1167) similarly incised into a staff from Wagawaga in the Massim (BM Oc1906,1013.389), also went unremarked – whatever the origin of their resemblance.

17 BM Oc1906,1013.1525; Oc1906,1013.653-54.

Drawing parallels might have undermined another of Seligman's key distinctions: his assertion vis-à-vis poor art in Central Province; their totemic Gulf and Massim neighbours apparently preserving 'the two richest and most distinctive styles of decorative art in British New Guinea' (1910: 37-38). An exception was made for Central Province tattoos however, Seligman (1910: 37-38) noting they 'are certainly more complex, and to European eyes more beautiful than the tattooing of the Massim'.

Eliminating Difference (*Between*)

As I examine gourds in the Student Room, I find evidence of the expedition's desire to trace a pattern-likeness across differing Central Province peoples. Where the large V or chevron kicks out on the neck of Waima gourd BM Oc1906,1013.518, a small letter O is marked in blue pencil; one letter in a partial sequence: A labelled on Lala gourd BM Oc1906,1013.523; B on Mekeo gourd BM Oc1906,1013.514; L and M pencilled on two other Mekeo gourds; N on Mekeo gourd BM Oc1906,1013.515; finally, the letter P on another Waima gourd, BM Oc1906,1013.519 (figure 3.14). In the absence of a written explanation for the lettering, I am left to follow the graphic clues.

White stickers in red ink read A and B respectively, and each are placed in or near a pyroincised spiral motif formed from a single line. According to Barton (1918: 32), in the Lala (Nara or Pokao) area 'An intricate spiral design is burnt upon the surface of lime-gourds' called laudioi, which also appears as a 'rectangular spiral' on the calves of Lala and Waima women – perhaps the 'closed concentric squares' Seligman (1904a: 93) observed. Notably, on the face opposing sticker B on Mekeo gourd BM Oc1906,1013.514 (figure 3.14), the spirals are a mix of circular, rectangular and rhomboid, the latter evocative of BM Oc1906,1013.513 (figure 3.9) considered earlier.

Turning to those marked with blue pencil letters, I notice further blue cross marks; two placed over the circular and more rectangular spirals on one side of Mekeo gourd BM Oc1906,1013.515, and two in the horizontal bisecting bands of Waima gourd BM Oc1906,1013.519. While this latter placement is less obvious, there is no mistaking the intention to highlight the central spiral motifs on the former. Sat either side of largely plain bisected bands, each spiral is enclosed above and below by two- or three-V motifs also visible on the Waima gourd. The bisected circular motif containing the spirals on the Mekeo gourd is also echoed on the neck of the other Mekeo gourd marked B, and

finds its corollary in the Maltese etc. cross motifs – the semi-circular halves inverted or everted depending on perspective – adorning the neck and base of the Waima gourd, itself another expression of the apex to centre triangles on BM Oc1906,1013.518.

Such 'inter-artefactual' relations (Gell 1998: 219) are not unexpected among objects from Austronesian speaking peoples deeply entwined by both geography and cultural exchange; Waima and Lala coastal produce traded through Mekeo into the mountains; each group implicated in mutual feasting, sorcery and occasionally violent conflict (see Hau'ofa 1981). Waima, called Maiva by the Motu, was also a significant stopping point on the annual hiri trade route, further implicating Motu and Vula'a material culture in these and wider exchanges with the Papuan Gulf (Monsell-Davis 1974: 3; Oram 2011: 8, 11; see chapter 2). Aware of this and evidence of Gulf influence, such as the papares board discussed earlier, Seligman (1910: 204-05, 26 n1) determined Waima and Mekeo were areas of 'contact metamorphosis'; another idea informed by evolutionary biology – metamorphosis denoting gradual change (Haddon 1895: 7) – developed by Seligman to describe ethnic and cultural intermixing. Operating on a sliding scale *between* more or less – Melanesian or Papuan, for example – for Waima and Mekeo metamorphosis was unidirectional, moving from intact totemic stock to decayed totemic stock. While incomplete, the gourd sequence and related blue crosses seem concerned with similar ideas, tracing within localised ethnic groups what Gell (1998: 218 italics omitted) terms 'the principle of least difference'.

From the fractalisation of V-shapes to the 'least modification' or rotation of bisected figures, similarity becomes apparent through differentiation (Gell 1998: 218). Notably, each gourd collected by the expedition is unique in its combination of design elements with the exception of two other Lala laudioi-motif gourds, which Seligman donated to the MAA and AM,[18] keeping the other gourds in sequence at the BM. With Seligman, rather than Daniels, looking increasingly like the probable author, the least differences in question do not seem to be perceived as arbitrary (cf. Gell 1998: 219). Following an evolutionary and linear rational, the crosses on BM Oc1906,1013.515 (when placed in alphabetical sequence) trace both the degeneration of the naturalistic arithmetic spiral and the movement of the spiral form from the Lala area, where Seligman (1905e: 2) believed it was 'indigenous'.

[18] MAA E 1905.277; AM E.15692. Although the number and rotation of spirals vary.



Figure 3.14
(*Top L*) 'A' BM Oc1906,1013.523, 20 cm long, Lala; (*Top R*) 'B' BM Oc1906,1013.514, 29 cm long, Mekeo; (*Bottom L*) 'N' BM Oc1906,1013.515, 31.5 cm long, Mekeo; (*Bottom R*) 'P' BM Oc1906,1013.519, 32.5 cm long, Waima. | Central Province, PNG. | Cooke Daniels collection. | Photo by author.

Despite describing merging clan or tribal groups as fusions, for Seligman (1910: 45, 212) all movements were composed of persisting parts – even in mixture. And as with any mixture, understanding composition meant understanding origin. '[I]t is not until an attempt is made to obtain the history of the events leading to the present', remarks Seligman (1910: 315), 'that it becomes obvious how complicated were the movements which preceded the present geographical distribution'. Documenting current groupings was not enough. Tracing the origins of patterns and other cultural evidence was also a means of tracing the origins of peoples and the settlement patterns of BNG. The fusion of integral motifs, innovating and generating new designs – albeit within strict conventions (cf. Strathern 1988) – made little conceptual sense within an evolutionary framework that saw the transmission of similar forms as a means of classifying certain ethnic groups together as local stock. Localised difference, on the other hand, helping to define distinct ethnic groups – an 'often impossible' task without cultural evidence (Seligman 1909a: 246, 248). How far Seligman might have developed ideas concerning pattern and migration, had he focused on art and craft, remains unclear.[19]

Eliminating Difference (*In-between*)

For New Guineans, origin and pattern were deeply entwined with notions of identity and embodiment. As contemporary Mekeo skin marker Julia Mage'au Gray (2019: 00: 05:04; 00:01:44-00:03:05) explains, tattoos marked transitions, defined where a woman came from, her status and to whom she belonged, not as a 'stamp' but as a movement intimately tied to dance performance, marks moving along with bodies. Carried out by women on women's bodies, designs were often hereditary and for the Western Motu, passed 'from mother to daughter', moving with bodies through marriage as markers of relation as well as obligation (Ison 1974: 41). Barton (1918: 24), failing to find evidence of this in the Eastern Motu, was baffled by the notion that, in some cases, designs were selected to suit the body to which they were applied; unbecoming designs, painted on before pricking, could be wiped away, allowing for experimentation – negating crude assumptions around copying. The outcome was, like the designs themselves, fractal in nature, the oneness of wider group and clan maintained through a visual likeness that

[19] See Urry (1998) for further discussion of how physical and linguistic evidence played into Seligman's ideas about migration.

could be emphasised during performance or exchange or otherwise suppressed to reveal marks and identities particular to family and person (cf. Strathern 1988).

Indeed, as Gell (1993: 36) remarks, 'the peculiarity of tattooing is that it is inside the skin rather than on its surface'. Consistent with Melanesian, particularly North (Bush) Mekeo, conceptions of skin 'as inner space turned outward', adult women – now fully marked – were conceived of as clan 'skin' (Mosko 2007: 70 italics omitted, 58). Their bodies simultaneously containing and extending clan identity and procreative efficacy, further replicated in their status as 'inside-everted' sisters and 'outside-inverted' wives (cf. Strathern 1998: 136; Mosko 2007: 58).[20] This 'quadripartite structure', recognised by Mark Mosko (1985: 2-3, 25), in which 'outside and inside domains are bisected by a reversal or inversion of each', finds visual salience in some fractalised designs, many of which take on an asymmetrical simultaneity revealed by perspective (see discussion in chapter 2). The objectification of conventionalised motifs, such as spirals or V-shapes, made anew on each body – human and gourd – elicit self-similar forms in movement, by swinging one's hips or turning one's gourd to reveal another view.

The correspondence of human skin with gourd skin, as a container for persons and as a container for lime – to be consumed by persons – which simultaneously protects (bodies) and projects (identities), similarly patterns 'four-fold' movements (Gell 1993: 32, 38; Mosko 2007: 47). And while emphasis is placed upon the inside turned outside, tattoo marks or pyroincised gourd marks – burned into the exocarp in the absence of an equivalent dermis – are applied from the outside inside, creating 'an extra layer by folding the skin over upon itself' (Gell 1993: 39). This fold or crease 'in the sheet' finds its expression in the bisecting pairs of parallel lines that crosscut the continuity of one pattern (Ingold 2015: 34 italics omitted). What is invisible, the often undecorated band inbetween, structuring an alternating folding and unfolding of the exterior whole (cf. Deleuze 1993: 8-9; Deleuze and Guattari 2013: 57). To turn Gell's (1993: 39) phrasing around, skin marks are 'thus definable as the' 'interiorization of the exterior' 'which is simultaneously the' 'exteriorization of the interior'.[21]

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[20] With this in mind, the marking of women's bodies to elicit new life has its converse in the marking of men's bodies following homicide, documented for Waima Roro, Motu Koita and Aroma (Barton 1918: 27; Seligman 1910: 130; Haddon 1894: 176).

[21] This shift in directionality is in line with chapter 2, patterning embodied world to mind, rather than representational mind to world; similarly the Deleuzian (1993: 6) notion that the inside is a fold of the outside; also see Mosko's (2006: 284) observation that the 'womb is outside space folded inside'.

Carried out by men, the pyroincising of gourd skin, alongside the carving of boards and posts on men's houses and platforms, express asymmetrical simultaneity through emphasis upon beauty and visibility over concealment (cf. Stephen 1995: 50). Waima Roro marea, and equivalent Mekeo ufu, while historically closed structures open to the front (as in figure 3.12), were (and still are) located in 'central, prominent positions in the village', serving as 'centres of social and ceremonial life' (Monsell-Davis 1981: 209; Stephen 1995: 8; Hau'ofa 1981: 11). Notably, men openly gathered there to chew areca nut and 'discuss village affairs', likely also occupying 'idle' time by making things such as lime gourds and spatulae (Seligman 1910: 227; Monsell-Davis 1981: 15). Visible on the surrounding posts, clan members maintained and responded to clan öaöa,[22] not by reproducing naturalistic forms, as Seligman and his evolutionary contemporaries supposed, but by exploring natural 'processes' (Ingold 2015: 123). As Ingold (2015: 123) reasons, 'if there was a likeness between artefacts and organisms, it was not because the former had been modelled in the image of the latter but because similar processes would generate similar results'.

To produce öaöa was also to visibly maintain and renew relations with an animate environment suffused with often dangerous spirit beings and shape-shifting ancestors, such as the mythic paipai, who was 'carved at his command' as an öaöa on the Kevori marea at Pinupaka (Seligman 1910: 233, 304-05): mythic consciousness, experienced as a continuous 'being-in-place', made present through pattern (Van Heekeren 2012: 70). Having much in common with Ingold's (2000: 112) 'totemic ontology', framed around Aboriginal Australian conceptions of Country harbouring 'vital forces which animate the plants, animals and people it engenders', lively designs are evidently not, as Ingold (2000: 116, 118, 73) contends, expressions of 'static', 'inanimate and insentient' beings or landscape.[23] As with the sensible kula shells noted in chapter 2, 'the consequences of social relations in Melanesia are thought always to bear an outward shape, a manifest body of some kind which is both sensible and visible' (Kwanglee Soh 2018: 70). Marea,

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22 Equivalent term is kangakanga (Mekeo). Alt. given in Monsell-Davis (1981) itsubu hoahoa (Roro).

23 Ingold's (2000: 111-31) distinction between totemic and animic (circumpolar North) ontologies is predicated on the former as inanimate and static and the latter as animate and reciprocal, and ties into his views on object agency. Arguably both ontologies are predicated on reciprocity, though enacted very differently. Ingold is reworking older ideas on totemism, which as noted, Seligman applied cautiously. I am not suggesting Central Province peoples are or were categorically totemic. Also note many scholars accept Aboriginal Country as sentient, see Merlan (2020).

board, gourd, person are corresponding bodies, their decorated skins not only 'a locus of remembered events', but also '"the environment" in a different form, the environment folded back on itself' (Gell 1993: 36; Kwanglee Soh 2018: 70 italics omitted).

Curiosity Shop

The gender divisions that allowed the use of more or less restricted designs within this Melanesian sensibility did not, however, delimit the visible act of chewing, enjoyed by both men and women.[24] Despite its mess and effects as a mild stimulant, colonists and missionaries largely thought areca chewing 'harmless' (see Prendergast 1968: 134); the more tolerant MSC – active throughout Mekeo, Lala and Waima – overlooking, if not encouraging, chewing alongside favoured social practices intended to boost conversion and church attendance (Langmore 1989: 131, 123, 151).

In a similar vein, staying at the Waima MSC mission, Daniels and Seligman awoke on Sunday 5 June to a 'Big specimen market' on the verandah (Seligman 1904a: 93); an innovative way of gathering villagers for Sunday mass. Frustratingly, Seligman's diary neglects the details. However, emulating existing food markets as well as the ornament trade that took place before major feasts, the market offered a legitimate place to trade and exchange objects, including öaöa, and may have been the source of some Waima objects now in the collections (see Seligman 1910: 314; Williamson 1912: 232-33).

For Daniels, easily infatuated by certain object types or designs – red shell in Rigo, hornbill motifs at Waima, lime spatulae in the Trobriands [25]– time at the market and in marea might have fostered a more selective, yet, fervent style of collecting. Despite the concentration of patterned objects, the collections made at Waima do not include bamboo tobacco pipes – widely available and collected from Mekeo and Lala villages – as well as other common patterns documented by Haddon (1895) and Barton (1918), such as those associated with centipedes, widely tattooed on the lower torso of Waima women. While availability and the desire to trade no doubt influenced the collections' composition – issues I return to – it seems Daniels' enthusiasm could get the better of him. A tendency that did not go unnoticed.

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[24] Women did not have their own lime gourds (Daniels n.d.: 138). Considered the 'mark *par excellence* of hospitality', areca nut was exchanged as part of courting, betrothal and brideprice; in the 1970s, N. Mekeo men and women chewed publicly 'for the first time... as newlyweds' (Stephen 1995: 33; Seligman 1910: 76-77, 268; Mosko 1985: 90-91). Today, many Papua New Guineans chew routinely.

[25] Spatulae account for half of the objects Daniels collected there.



Figure 3.15
Possible missionary market. ANC crowd rear table, locals wait in foreground. Missionaries (LMS?) and colonial official to centre (*R*) and right (*rear*). Central Province, PNG, 1904 (BM Oc,B121.207; ALRC Cooke Daniels collection).



Figure 3.16
William Cooke Daniels (*L*) and Francis Rickman Barton (*R*) with expedition (possibly government tents) camp to rear. Central Province, PNG, 1904 (BM Oc,B119.127; ALRC Cooke Daniels collection).

Writing to his sister-in-law on 24 October 1904, the newly appointed Chief Judicial Officer, John Hubert Plunkett Murray, remarks uneasily on the 'expedition here under Major Daniells [sic], an American' (West 1970: 33). Noting how the 'two doctors with it' have 'collected a vast variety of information', he continues, 'I have a fear that Major Daniells [sic] was what his countrymen call a "hustler", and wanted to do too much in too short a time' (West 1970: 33). If Murray found Daniels' collecting zeal and notable patriotism disagreeable, the expedition's association with Barton probably quelled any remaining sympathy. As Murray later put his concerns to Australian Prime Minister, Alfred Deakin, Barton and his allies suppose 'the destiny of B.N.G. would be fulfilled if it never became anything more than a sort of glorified curiosity-shop and an extensive and very expensive ethnological museum' (West 1970: 37).

As with many colonists, deeply concerned by population decline and perceived lack of 'progress towards practical civilization', Barton's ethnographic interests found their corollary in experience, notably as Resident Magistrate for Central Division from 1902 and as BNG's Administrator from June 1904 (Barton 1904a: 16). 'The more I see of the tribes in this Division', he wrote in an extended government report – later expanded to form his chapter in *Melanesians* – 'the stronger becomes my conviction that they will, within measureable time, die out' (Barton 1904a: 16). Actively promoting the furtherance and restoration of practices considered essential for New Guineans psychological wellbeing was, for Barton, an ethical as well as political prerequisite.

On 1 July 1904, he marked his inauguration with an unparalleled gathering of New Guineans from across Central Division at the ANC parade ground. This feast or durbar was, like Haddon's evocative experiences of ceremony in Torres Strait, more than just a salvage exercise: it was an exhilarating and perceptual validation of approach – however patriarchal – to a people still 'roaring' with life, and thus worth saving (Herle 1998: 92-93; Daniels n.d.: 191). Although coloured by his penchant for sensationalism, Daniels' (n.d.: 180-91) diary captures something of the durbar's emotive impact; the 'seething shouting whirl-pool' of dancers, a 'massed bewilderment of light and colour' overwhelming 'eyes and ears... driving over our choked brains'. The Kinematograph footage shot by the expedition is possibly some of the earliest known film from BNG, several reels shot from Barton's feet 'where he sat holding a sort of levee for chiefs and "V.C.'s"', befitting the feast's imperial moniker: durbar (court) (Daniels n.d.: 190-91).

Barton's 'sympathy with the natives', which so impressed Seligman, would coalesce into a 'policy of "passive resistance" to white settlement' and extractive industrial development, especially mining, prompting Murray's censure of his administration (West 1970: 39). Accused of subservience to Treasurer David Ballantine – a notable collector, donating objects to both the Torres Strait and Daniels expeditions, whom Murray denounced for lying 'drunk in his cottage' (West 1970: 40-41) – Barton was superseded in 1907 by none other than Murray (see appendix C). As the first Lieutenant Governor of the newly formed Australian Territory of Papua, Murray was considered a safe pair of hands capable of balancing 'the "emerging science of anthropology" as a tool for native administration' with the economic needs of the colony (Edmundson 2019: 1). Something Barton had apparently failed to accomplish.[26]

INFORMANTS AND COLLABORATORS

Although I first saw the objects months ago, cataloguing them separately as I worked systematically through Orsman's Central Province boxes, getting them out for further photography is no less thrilling. My hope is to evoke an illustration from *Melanesians* by similarly arranging the featured iduhu dagi – Koita for öaöa (clan badge) – side by side. Made from the same medium weight, pale wood, unevenly carved in distinctive designs and decorated with red and black pigment, it quickly becomes clear their illustrative counterparts are not quite to scale. However, the result is no less striking (figure 3.17; objects are discussed in the order they appear, from left to right).

At 57.2 cm in length and 3.2 cm in diameter, BM Oc1906,1013.749, has three distinct sections; the top comprising two opposing prongs stained red with black vertical stripes either side. The red central section is flanked top and bottom by two trapezoids stained red and black respectively; two sides then consist of a vertical band with rows of small rectangles carved in raised relief, stained horizontally in sections of alternate red and black, with two vertical lines left unstained dividing each section into three. Finally, two almond shapes intersect these bands on either side, each one stained black with an unstained outer border and almond-shaped centre. The base of the unstained lower section is saw-cut, intersecting a blue pencil inscription, the remains of which read 'H…' [Hohodae]; 'DUBARA' is inscribed just below.

[26] See Lewis (1996) for an account of this period and the planter colonialism that dominated.



Figure 3.17
(*L*) '*Iduhu dagina* of (*a*) Dubara; (*b*) Taurama; (*c*) Keakone clans', after Seligman (1910: 52 Fig. 5) | (*R*) objects (from left to right) BM Oc1906,1013.749, 57.2 cm long, 3.2 cm diameter; BM Oc1906,1013.762, 40.8 cm long, 3.9 cm diameter; BM Oc1906,1013.750, 40 cm long, 4.3 cm diameter; Hohodae, Central Province, PNG. Cooke Daniels collection. | Photo by author.



Figure 3.18
Dubu at Hohodae, Hanuabada, associated with Ahuia Ova, photographed by Frank Hurley c.1921-23. V.4431, after Specht and Fields (1984: 26-27). Consists of four mains posts and an open platform.

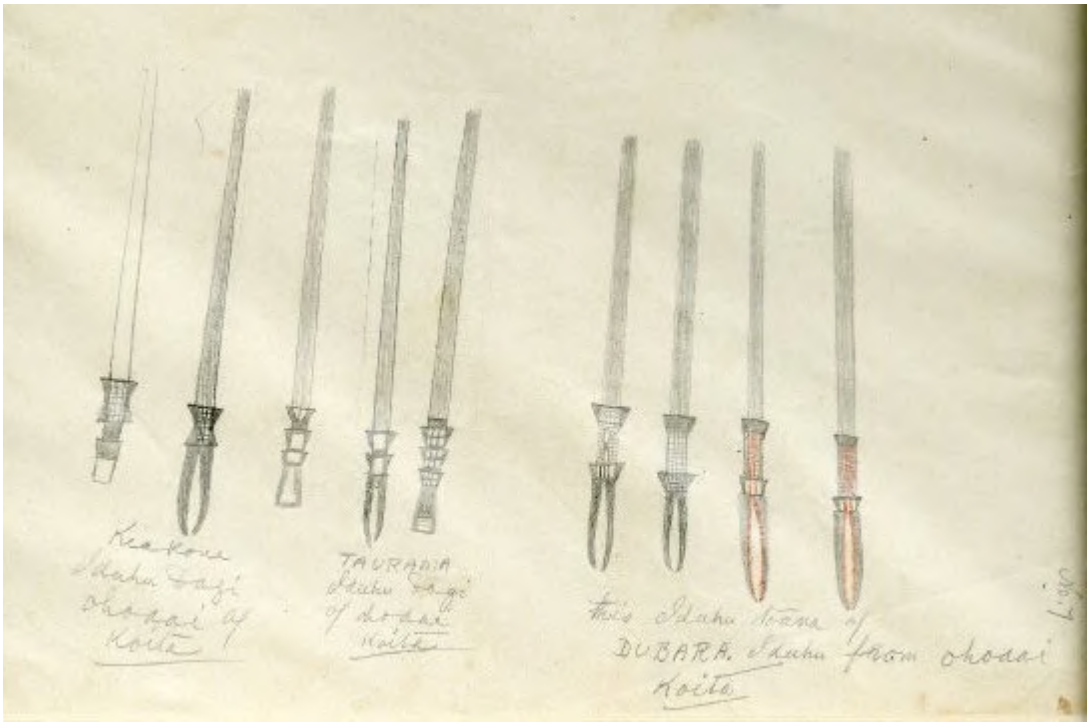


Figure 3.19
Lower half of drawing by Ahuia Ova showing iduhu dagi of Keakone (Geakone), Taurama and Dubara iduhu, 'No. 7' (BM Oc2006,Drg.703; ALRC).

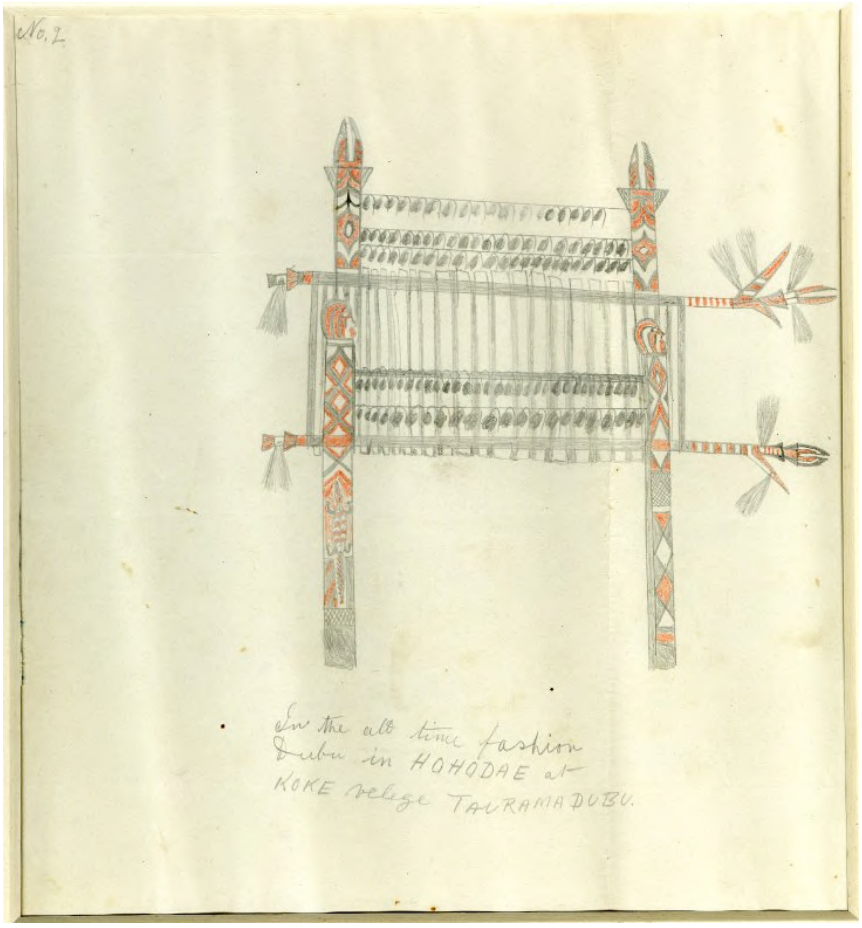


Figure 3.20
Drawing of the Koke dubu by Ahuia Ova, 'No. 2' (BM Oc2006,Drg.688; ALRC).

Some 20 cm shorter, BM Oc1906,1013.762 is also formed of three sections, the top section carved into three prongs. The first of these is decorated with alternate red and black horizontal stripes, the second with alternate red and black circles and the final side with a combination of the two. The red central section is hourglass in shape with opposing trapezoids above and below, the broadest edge of each stained with a black horizontal line. This same pattern is repeated above and below giving the overall appearance of red and black stripes. Again, the unstained base is saw-cut, this time transecting the blue pencil annotation '…AMA (ID)'; 'TAURAMA' repeated above. Lastly, BM Oc1906,1013.750 consists of four sections, the top forming a three-sided teardrop, each side stained red with a black centre. Below this, three trapezoid shapes are stained red with black stripes at the top and bottom. The lower section is carved with narrow stripes stained in red leaving the areas either side in raised relief, which are alternately unstained and stained black; a rounded trapezoid shape below repeats a similar pattern. The unstained saw-cut base is annotated in blue pencil, reading 'KEAKONE' on one side and '(ID)' on the other. The latter being short for iduhu or clan.[27]

The illustration, titled '*Iduhu dagina* of (*a*) Dubara; (*b*) Taurama; (*c*) Keakone clans', like my photograph, offers a partial view, the remaining surfaces refused, except to the imagination. Giving no indication of size or scale, Seligman (1910: 51) explains '*a*, *b*, *c* are *dagina* on the ends of the rafters supporting the roofs of the verandahs of houses in Hohoda[e]', the Koita section of Hanuabada, Port Moresby. Drawing attention to the restricted designs – iduhu dagina – as opposed to the objects – iduhu dagi – Seligman (1910: 51) also emphasises a further absence: *other* iduhu dagi.[28] Only able to collect Motu examples (iduhu toana) called pepe, associated with hiri voyaging (BM Oc1906, 1013.45 and MAA E 1911.58),[29] iduhu dagi were assumed 'to be far advanced in decay among the eastern Koita'; carved verandah roof terminals the only survivals.

Visiting the Motu Koita village of Pari with Barton on 30 December 1903, Seligman (1904a: 21) 'examined about 20 houses of known iduhus [sic]' noting 'about ⅓ of these had no ornamentation [whereas] the rest had varied forms of ornament not consistent

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[27] As n15 this chapter, clan is a loose term, for further discussion see Goddard (2001).

[28] Whether this distinction was recognised as such in Koita is not clear. At other points in *Melanesians*, Seligman appears to use the two words interchangeably.

[29] MAA E 1911.58 was a later donation and may have been collected in 1898. Ahuia illustrates two pepe in a drawing made for the TSE (Fig. 1, Haddon 1904a), raising the possibility that BM Oc1906,1013.45 may also have been collected earlier – I discuss the inclusion of 1898 material in chapter 5.

for any iduhu'. Surmising only two possible reasons for this: the sharing of designs by 'the folk who help' build the houses or the forgetting of designs, Seligman (1904a: 21; 1910: 51) naturally erred on the side of the latter. Seemingly insensible to the restricted patterns of Motu Koita tattoo and other designs, including large-framed feather headdresses (tubuka), two more issues may also have been at play: Seligman's vain attempt to distinguish between Motu and Koita practices – subject to generations of 'extensive cultural sharing' (Goddard 2014: 5) – and the influence of his main Koita informant, Ahuia Ova, with whom he spent considerable time.[30]

Verandah designs loomed large in Seligman and Ahuia's relationship, the two men regularly sitting beneath them 'on the verandah of the house where [Ahuia] lived with his uncle Taubada, the old chief of Hohoda[e]', to discuss Koita culture; Taubada and other Elders 'constantly in attendance… anxious to explain any difficulties' (Seligman 1910: ix). Unlike the mixed ornamentation at Pari and elsewhere in Hohodae, Ahuia's verandah was decorated exclusively with Dubara dagina – a unique example reflecting Taubada's status as Dubara hereditary chief (iduhu rohi), a role now largely occupied by Ahuia – which may have distorted Seligman's expectations concerning the use and correlation of iduhu and design (Seligman 1910: 51). Possibly encouraging a belief that all verandah iduhu dagi had been displayed in this way at one time.

Confident of extensive decay, iduhu dagi only warranted a brief section in his Koita chapter in *Melanesians*, whereas öaöa and Mekeo equivalent – thought comparatively intact – necessitated for the most part a chapter each. Arriving in BNG with notions of finding a functioning totemic or even pre-totemic system, Seligman (1903b; 1910: 51) felt iduhu dagi lacked any 'real significance', despite holding meaning for Ahuia and village Elders both as expressions of Motu Koita identity and Hohodae Koita relations. Expressions missed in translation as Seligman focused on how Koita practices differed and not on how Koita people defined themselves.

Looking again at BM Oc1906,1013.749 I notice a further inscription. Apparent on one prong in blue pencil, 'DUBARA (ID)' is largely obscured by red stain, its thicker application rosier and chalkier in appearance. As with the similarly styled inscriptions

30 Tabuka are often described as Motu (for example, Oram 1981: 235) but were also worn by Koita men (see introduction regarding more recent use). Seligman's (1904a) diary suggests he and Ahuia met most days from late December 1903 to mid January 1904, and again in May, June and October 1904.

on the other iduhu dagi, it is not clear whether the iduhu name repeated on the base is written in the same hand. Nonetheless, considered together with a series of annotated drawings, the inscriptions and corrective pigment hint at a likely author – Ahuia. On a portion of graphite drawing No. 7 (BM Oc2006,Drg.703, figure 3.19), Ahuia illustrates nine iduhu dagi, five to the left with those of Keakone (Geakone) and Taurama iduhu and four to the right with those of Dubara. Facing down the paper (or toward the roof edge), the Dubara iduhu dagi are pencilled black and red, possibly denoting multiple iduhu dagi or the multiple surfaces of one; the left Dubara dagi reflecting the almond-shapes of BM Oc1906,1013.749. Inconsistencies and quirks in Ahuia's handwriting – the extended horizontal head and foot of some capital letters for example – are evident on the drawings and mirrored on the objects.

The text below each drawing supports their propositional nature, a clear attempt to convey to Seligman knowledge about iduhu dagi and their relation to clan; an aboutness also made explicit through the inscriptions on the collected iduhu dagi. Educated by the LMS, Ahuia had clearly acquired some grasp of written English and, according to Seligman (1910: ix), had also 'learnt to speak English and to write Motu extremely well'.[31] He might also have been taught Western drawing techniques, such as the use of perspective evident on the dubu posts in drawing No. 2 (BM Oc2006,Drg.688, figure 3. 20) and in several drawings made for the Torres Strait Expedition that Haddon (1904a) – assessing them against Western aesthetics – thought fairly accomplished (Donoghue 2018a: 290; also see Mack 2012). Faint lines – traces of rubbing out and repositioning – in drawing No. 7 speak to a more gestural approach, however. Perhaps a combination of 'attuned observation' and recollection, as Ahuia's hand felt out familiar shapes and patterns on paper (Ingold 2013b: 126). An action not too dissimilar to marking lines on other surfaces, such as gourd or bamboo, themselves – as discussed earlier – narrative expressions of relation to place and person.

As Mack (2012: 84) remarks of such encounters, colonists and missionaries 'did not [always] initiate practices of representational drawing', as more abstracted forms often 'already existed'. Not amounting to a shift in directionality admitting hylomorphism, the drawings are nonetheless both Westernised graphic illustrations of objects bearing

31 Goddard (2014: 7) suspects Ahuia 'spoke broken' English and suggests Seligman's interpretations of 'indigenous concepts… need to be treated with caution'.

designs and novel forms of iduhu dagi exploring existing modes of geometric pattern-making. Here propositional and biographical arise copresently with non-propositional and sensorial, not only because of Western and New Guinean entanglements but also because the latter already allowed for such expressions.[32] Like paipai at Pinupaka, the two (often) crab claw prongs forming the finials of many iduhu dagi, including some relating to Dubara (meaning crab), hold mythic importance for the Motu Koita, crabs assuming the form of tabu, malevolent supernatural or mythic beings (Seligman 1910: 183).[33] Collapsing timespace, the exploration of natural forms through pattern-making brings the efficacy of the 'spirit world' into the 'everyday world' while resulting forms simultaneously hold such effects in tension; particular forms making explicit particular identities (Van Heekeren 2012: 93).

Often illustrating mythical incidents and stories, Ahuia's drawings also narrate his encounters with Seligman. Numbered from 1 to 21,[34] they trace subjects of discussion and shared experiences in seemingly chronological order; mnemonic traces consistent with aspects of oral storytelling and written notetaking on numbered pages (cf. Severi 2015). Practices equally shaped by dynamic shifts in attention, from tangible and tactile roof terminals – seen on rafters and held in hands – to marks on paper that make explicit moments of encounter. Indeed, while Seligman handwrote notes, Ahuia made drawings – Seligman recording their visit to a hill, occupied by a powerful tabu, in his journal entry dated 25 October 1904; Ahuia illustrating the hill in drawing No. 18 (BM Oc2006,Drg.694; Donoghue 2018a: 290). Seligman's enquires in late December 1903 likely encouraging drawing No. 7, together with another drawing of the same number illustrating iduhu dagi elsewhere (BM Oc2006,Drg.702).

Whether the three collected iduhu dagi were cut from Hohodae verandahs or made expressly for the expedition is not recorded. Light scratching, chips and faded pigment in some places support the former, while bright and fresh pigment elsewhere support the latter. Plausibly, Ahuia touched up existing carvings, concealing the inscription on

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32 cf. Ingold (2013b: 127) on propositional/non-propositional distinctions.

33 The finial on BM Oc1906,1013.749 appears to feature a crocodile or lizard jaw, discussed later in the chapter. Other Dubara iduhu dagi, drawn by Ahuia's half-brother Rabura and annotated by Ahuia (BM Oc2006,Drg.700), appear to feature crab claw finials, which may also appear on the front left post of the dubu associated with Ahuia in figure 3.18. Lagatoi are famous for their crab claw sails.

34 There are 11 works attributable to Ahuia at the ALRC, some have multiple numbered drawings: BM Oc2006,Drg.688-92; 694-95; 699, 701-03.

BM Oc1906,1013.749; regretting its placement. The clean saw-cuts, likely made with a metal saw, slicing through annotations, indicate they were reduced in length following collection, to aid transport back to England or more likely during their museum lives, as each iduhu dagi fits neatly into a standard-size museum box. Two other carved 'clan badges' support this – one certainly Koita (BM Oc1906,1013.46), the other possibly Roro (BM Oc1906,1013.44)[35] – each more than 70 cm long. Signs of weathering and chopped rather than sawn bases, imply removal from buildings; their diameter, 3.8 cm and 3.5 cm respectively, consistent with the Hohodae examples – which if made new, would most likely have been made to scale.

Mnemonic Imaginings

If Seligman's concern with tracing abstracted designs at times displaced the physicality of iduhu dagi, such superficial distinctions dissolved in moments of tactile encounter. Days before his visit to Pari, he travelled with Barton and Ahuia to a former village site at Koke, which had once been occupied by the Hohodae Koita. Together, they walked the 'stinking' landscape, kicking 'fragments of weathered pottery', before coming upon the now rotting remains of an open dubu platform, abandoned some three generations earlier (Seligman 1903b; 1910: 44, 47). Investigating the posts, a 'picture of desolation' emerged 'constituting a sombre & vanishing living memoire of former tribal greatness', the past viscerally abducted through collective material encounter, momentarily collapsing difference (Seligman 1903b; Harries 2017: 125).

Ahuia was overwhelmed. '[E]ven tobacco… failed to rouse him', his distress in part a reaction to Seligman and Barton's alarm, as much as the decrepit scene before them (Seligman 1903b). Unlike neighbouring Kila Kila weeks later, where Seligman (1904a: 28) observed 'Not a sign of anything approaching reverence or regret… on the faces of even the oldest natives', despite 'half burnt & rotted' timbers. As Seligman (1904a: 28) 'cleaned the surrounding scrub – which itself seemed a profane & almost sacreligious thing to do' – he sensed the dubu posts 'stood grandly upright as though still possessed by & keeping within themselves, sleeping, the essence of former social life'. An emotive and powerful experience, especially given that dubu post finials were iduhu dagi. And

35 Seligman (1910: 210) records that similarly carved Roro öaöa (such as BM Oc1906,1013.1881) could also be mounted on large-framed headdresses. Motu Koita examples are not documented.

unlike house verandah finials, dubu – including those in Hohodae (Williams 1939: 20) – were in *literal* decay.

As surrogates for these larger structures, verandah iduhu dagi afforded mnemonic-imaginings, materialising for Seligman a lost vitality that may have encouraged him to overestimate the extent to which iduhu dagi – as restricted things more generally – had fallen into decline. A portent for the future of öaöa and marea. For Barton and Ahuia, however, decaying structures and living counterparts offered the vibrant possibility of dubu restoration. In drawing No. 2, Ahuia reimagines the Koke dubu 'in the old time fashion', the right front post owned and maintained by the chief or iduhu rohi, the left post by his second in command, the rear posts by two other men of renown (see figure 3.20; Seligman 1910: 62).[36] Belonging to Taurama iduhu, the neatly illustrated designs embrace the recollections of village Elders familiar with the ceremonial tabu feasts for which dubu platforms were traditionally erected.

'[P]robably the most important feast of the Koita, Motu, and the neighbouring folk' further east, preparations for tabu (largely unconnected with spirit beings)[37] mobilised kin and gardens to realise immense quantities of food for distribution, which would be piled over and around the dubu, itself repaired or rebuilt by the organising iduhu rohi or rohi ketaike (division chief) as required (Seligman 1910: 146-48, 63). In drawing No. 3 (BM Oc2006,Drg.689), Ahuia narrates a previous Hohodae tabu feast illustrating the Dubara dubu piled with yams and strung with bananas, the latter also visible as rows of repeated ovals in drawing No. 2 (Seligman 1910: 148; Donoghue 2018a: 290). Their vast scale and significance meant tabu were 'long recollected' and for the Dubara 'even used in argument, to fix the order of [clan] migrations' (Seligman 1910: 142). Perhaps held as infrequently as once or twice in a generation, the dubu encountered by Barton and the expedition would have been in varying states of disrepair, depending on how much time had elapsed since the last tabu. Ten miles away at the Motu village of Gaile the dubu was still in good order, men gathering there for ceremony or to discuss matters of importance (Seligman 1910: 61-62).

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[36] Iduhu leaders, termed chiefs or headmen by Seligman, are glossed here as chiefs, the term used by the Motu Koita today, see Goddard (2001). Seligman (1910: 60, 65) refers to Koke as Koge in error.

[37] Specht and Fields (1984: 26) suggest the feast may have been 'designed to placate' tabu spirit beings, however, this is not documented. Williams (1939: 41 n71) remarks the name's 'application to the feast is due probably to the legend that certain songs and dances employed in connection with it were taught by the *tabu* to human beings'.

Elsewhere, Seligman (1910: 17-18) suspected that not all Motu had embraced dubu structures, or that 'the custom was apparently obsolescent in many villages before the advent of European influence', accounting for some absences. However, possibly more than western groups, the Motu Koita were experiencing accelerated and marked social change brought about by their proximity to LMS missionaries and the colonial administration at Port Moresby. Barton no less complicit in the implementation of policies – notably legislation issued under the Native Regulation Board – targeting practices and behaviours thought maladaptive or detrimental. Villages were forcibly relocated from 'unhealthy sites' and, in line with existing missionary stances, certain ceremonies were prohibited, especially if associated with sorcery (BNG Administrator 1903; Langmore 1989: 126). While an epidemic and warfare led to the voluntary abandonment of Koke, unsuccessful hiri voyages, severe drought, famine and disease – willingly perceived as biologically inevitable by colonisers – no doubt contributed to tabu and dubu decline (Seligman 1910: 44; Oram 1981: 225; BNG Administrator 1890: 102; 1904: 16). And as tabu comprised dances not compatible with LMS sensibilities, missionary pressure like that described by Ahuia discouraged future planning for tabu gardens and dubu maintenance (including further east, see Daniels n.d.: 20; Williams 1939: 20).

In this respect, Barton's attitude must have appeared relatively refreshing; endorsed by interest from Seligman and the expedition. By October 1904, several Gorobe iduhu at Pari had joined forces to hold a tabu 'distinctly in the nature of a revival' (Seligman 1910: 142). Missing the feast whilst in the Massim, Seligman (1904a: 143) hurried to Pari to see the dubu before departing BNG, his 'boy', Edigabi, running ahead with the camera. The resulting photographs (BM Oc,B119.69-71, figure 3.1) focus on the carved and painted posts, one finial apparently taking the form of a crocodile mouth; squared notches cut along the inside edge reminiscent of teeth (BM Oc,B119.71). It was during a visit to the Sinaugoro village of Kwalimurubu in 1898 that Seligman (1900: 591) first observed a pattern 'made up of a number of four-sided pyramids carved on the wood' beneath a similar crocodile mouth finial, 'the pyramids being conventionalised scales'. Much like the pattern of raised rectangles stained red and black on Dubara iduhu dagi BM Oc1906,1013.749, the two almond shapes either side evocative of eyes and the two extended prongs a probable jaw (figure 3.21 (*R*)).



Figure 3.21
(*L*) Pyramidal 'crocodile' scales on a dubu or men's house post. Central Province, PNG, 1904 (from BM Oc,B119.121; ALRC Cooke Daniels collection) | (*R*) Scale pattern on side of Dubara iduhu dagi BM Oc1906,1013.749. | Photo by author.



Figure 3.22
Men's House Post BM Oc1906,1013.1 in situ at Diumana. Central Province, PNG, 12 May 1904 (BM Eth Doc 1010 C; ALRC Cooke Daniels collection). Approximately 2m long; associated with Poha Oa.

The observation inspired Seligman's (1910: 38 n1) theory that geometric abstraction was 'naturalistic [in] origin', encouraging him to survey dubu for evidence of crocodile motifs and scale patterns. Including at Kalo, 30 miles east of Kwalimurubu, where the house dubu (koge) comprised a larger platform with a steeple roof, distinct from open dubu, which likely originated with the Sinaugoro (Seligman 1910: 20, 18).[38] And while tabu feasts were 'conducted on an even ampler scale' in this area, Seligman (1910: 142, 21) soon realised that 'whichever form the *dubu* assumes, the decoration on its corner posts consists of the same type of design worked out in small four-sided pyramids'.

At Kalo, the practice of convening men on dubu elicited confirmation of Seligman's ideas. Further west, where platforms morphed into men's houses, his persistence would secure one of the Cooke Daniels collections' largest objects. At approximately 200 cm long and 23 cm wide, wooden post BM Oc1906,1013.1 is carved from the whole, the top terminating in a curved anthropomorphic head, the front carved in raised relief in the form of what appears to be a crocodile. Distinctly, scales are incised in a crisscross pattern of diamonds, the elongated mouth notched along the outer edge with squared teeth suggesting the lower jaw. 'Bought the original post… for 1lb of tobacco' exclaims Seligman (1904a: 75), '[a]fter a hard mornings interrogation on old dubu' (referring to a löe or men's house) at the Lala (Nara) village of Diumana. Here, enclosed structures had been replaced 'by lightly built open platforms',[39] however, his informant Keripu, a chief and VC with 'license to trade', took the expedition to the remains of a löe built 'on the Waima model'; the posts, including BM Oc1906,1013.1 (figure 3.22), carved by (or under direction of) Poha Oa of Waima (Seligman 1904a: 75; 1910: 374, 205).

'You attribute the thing carved on Nara loe posts to a crocodile derivative' Barton (1906c) writes to Seligman, 'Nara natives have always led me to understand that the reptile was a lolio; a large tree-climbing lizard'. Whether references to crocodile motifs in Seligman's (1904b) Diumana fieldnotes record Keripu's explanation or Seligman's assumption is uncertain. However, as with the three-V hornbill motif, his pursuit of a

[38] Kalo notably resisted LMS attempts to introduce Christianity until after WWII, perhaps contributing to the upkeep of the structure, photographed by Haddon in 1898 (Oram 1975 cited in Trompf 2006: 389; Seligman 1910 Plate IV). Kalo is known for the murder of several Rarotongan teachers and their families in 1881 after relations with the LMS broke down (Garrett 1982: 213).

[39] Löe, marea and ufu are chiefly meeting houses not associated with tabu where men also sleep, which is not generally the case for dubu. One Diumana löe photographed by the expedition (BM Oc,B119.13) shows a roofed platform with open sides.

quantifiable naturalistic form – in this case the crocodile – made Diumana knowledge a scientifically universal phenomenon, which confirmed the 'meaning of practically *all* dubu designs – painted & carved' (Liboiron 2021: 50-52; Seligman 1904a: 75 my emphasis). On other occasions, Seligman (1910: 208) recognised how related forms, such as the two-pronged finials on some Roro öaöa, replete with toothed incisions, could be 'the head and jaws of a kind of garfish called *akumu*'; his attention to things admitting space for localised and particular forms of knowledge. Nonetheless, it was likely a relief when Barton's subsequent dubu investigations verified his hypothesis: 'the geometrical carving of the posts of the *dubu* of the Central District *is* derived from the scales of the crocodile' (Seligman 1910: 38 n1 my emphasis).[40]

Although Barton also missed the Pari tabu, attended instead by his private secretary Guy Owen Manning, photographs in the RAI collection record his attendance at other Motu Koita tabu feasts (see Seligman 1910 Plate XIX; BM Oc,A1.13; for example RAI 20637 featured in Wright 2003: 157 image 5). The pattern of reciprocal tabu gathering momentum under nascent colonial patronage, extended as Barton toured the province frequently accompanied by Ahuia. At Keapara-speaking Aroma, east of Kalo, research generated a further drawing, this time by Barton; a mnemonic-imagining co-produced with village Elders 'who approved this restoration' of their dubu, illustrating posts patterned with crisscross diamond scales and now prohibited suspended skulls (Seligman 1910: 22-23, Fig. 2). In Sinaugoro villages, recalls Ahuia, Barton 'saw the *dubu*' and 'said "Why don't you make one like these?"; something Ahuia kept 'in mind', subsequently commissioning the right front post of a new open dubu in Hohodae; Barton personally gifting him a pig for the accompanying tabu feast (Williams 1939: 28).[41]

Legacies (Ahuia 1904)

Ahuia (in Williams 1939: 28) describes this gift as one of friendship, a reflection of his relationship with the colonial administration, established through earlier employment with white traders and officials. A capable interpreter, he gained prominence as a man of renown (lohia) by asserting himself as acting Dubara iduhu rohi and Hohodae rohi

[40] Barton (1918: 43) noted the pyramidal pattern was called kalakala in Motu and was associated with a zigzag tattoo pattern called neneva 'derived from the jaws and teeth of a crocodile', a variant of which 'is burnt upon the surface of lime-gourds by the Kerepunu tribe'; Barton illustrates the possible crocodile origin in Plate VI. Fig. 4. Also see Barton (1906a); Wright (1997: 45-46).

[41] Seligman (1910: 61) notes the dubu was built in 1905 or 1906.

ketaike and through his appointment as VC for Hanuabada. Part of a colonial strategy aimed at either generating or appropriating localised power relations, VCs reproduced coloniser relations on often inequitable scales (see Jinks et al 1973: 127; Nelson 1976: 106-08; Brown 2001: 22-23; Gosden and Knowles 2001). 'An active village constable obviously becomes a "government chief," and usually uses the prestige attaching to his position… to increase his influence', writes Seligman (1910: 59). Other New Guinean men of renown resisted appointment, however, 'aware of the limitations that acting as "middle management" [had] on their influence and actions' (Nash 2001: 112). If Ahuia experienced dissonance, he managed it to good effect, capitalising on his proximity to central government; his Barton- (later Murray-) endorsed dubu standing when photographer Frank Hurley visited Hanuabada almost twenty years later (figure 3.18).[42]

Walking through Hanuabada toward Hohodae in early September 2015, I note the contemporary dubu posts standing between house fronts and the adjacent road. They are painted white, the intricate carved geometric designs in-filled with red, yellow and green. The Motu intermediary I have been working with can no longer assist and I am seeking an appropriate introduction. Briefly explaining my research and its connection to Ahuia, my aim is to invite those interested to participate. I am advised to speak with Elder Abau Rohi Leke and led along a dilapidated walkway extending over the ocean, tightly packed stilt houses on either side, to the home Abau shares with her daughter Betty Morea. Descendant cousins of Ahuia, they would like to contribute. Betty asks to meet me away from the village, however. Being seen with a white woman might cause tensions for Betty and Abau, eliciting expectations from others – a reminder that even good intentions can reproduce colonial relations (see Liboiron 2021: 26, 68-69).[43]

For Ahuia, being seen on the verandah with Seligman might have elicited more than renown, 'discontent' over his relationship with whites and aspects of decision-making reaching its climax in the 1930s when Murray intervened to keep Ahuia in Hanuabada

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[42] Yielding to LMS pressure, in 1923 Ahuia briefly ceased holding feasts and dances, burning his headdresses. He ultimately held three tabu feasts during his lifetime (Williams 1939: 35, 38 n37).

[43] I am grateful to Prof. Nicolas Garnier, then Dean of Research at UPNG, for bringing these issues to my attention, accompanying my visit and involving me in the Arts of PNG project (see chapters 5 and 6), enabling a more community led approach. Betty might also have suggested this for safety reasons, as gun violence is an issue in Hanuabada, making it unsafe to hold a poster exhibition there. Written consent was gained from participants who were compensated for their time. I'm highlighting the challenges of building relations on the ground and the colonial relations reproduced in setting the research agenda, as well as my own 'assumed access' to knowledge, consent notwithstanding (Liboiron 2021: 68).

(Belshaw 1951: 132; Windou 2012: 5). Such power also brought accusations of sorcery, Ahuia later describing himself as 'the best hated man in the village' (Shelley 1978: 203; West 1970: 135). Here relations were public and performative, villagers viewing Ahuia and Seligman's association as an extension of Ahuia's alliance with the administration; the expedition largely indistinguishable from the government (cf. Gosden and Larson 2007: 181). That the expedition also expected to trade for objects – and that Ahuia also had influence over this – may have been similarly assumed; collecting as a mode of colonial expansion and ongoing settler relations familiar practice (see Quinnell 2000).

In May 1904, Ahuia led the men of Hanuabada mullet fishing, expedition members and colonial officials observing from nearby boats. 'The ten canoes formed themselves in a deep crescent Ahuiya [sic] in the centre to direct the attack' writes Daniels (n.d.: 77-78) describing how each man, 'reke on his left arm', encircled the shoal to catch fish with hand nets. The event likely provided the expedition opportunity to collect the koe and dakwai nets (BM Oc1906,1013.921-92) discussed in chapter 2, as well as model reke (seine net) BM Oc1906,1013.130, made 'Life size except as to length'.[44] Hand nets were broken during funerary rites, having acquired personhood through use, and might not have been traded lightly; heritable reke, however, appear not to have been traded at all (Seligman 1910: 160-61) – circumstances I assess in chapter 4. This raises questions concerning how compelled Hanuabada villagers felt to part with valuable or personal objects and how Ahuia might have shaped the dynamics of incommensurate collecting encounters, predicated on 'assumed access' (Liboiron 2021: 68).[45]

Apparent in Barton's photographs of female tattooed bodies, such assumptions are equally implicit in the expedition's research into melanoma marked bodies; Seligman, Strong and Chief Medical Officer Allan James Craigen, calling from house to house to examine Hohodae occupants on 6 January 1904. At house 'No. 7', Seligman (1904c: 5) examines Vani Goro. A name I recognise, incised into sede PRM 1905.63.5 (figure 3. 23), a bamboo percussion instrument associated with hiri trading voyages. Betty and Abau recognise the name too: Vani Goro was Ahuia's cousin.[46] His name appears again on bamboo dancing staff ageru PRM 1905.63.3, written in Ahuia's idiosyncratic hand;

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[44] Cited from the expedition label.

[45] Liboiron (2021: 33) recognises incommensurability as a way of honouring difference, a point I return to in chapter 6. Here, I'm using the word to problematise inequalities.

[46] Personal communication 7 September 2015.

one of several annotated by Ahuia and obtained from kin seemingly as a 'prestation', a performative and 'upward social gesture' to the expedition and by extension the colonial administration (Mauss 2011; Wingfield 2012: 48-49; Guyer 2016: 13).

Like hand nets, sede and ageru were personal objects that villagers 'would not have exchanged among themselves' (Thomas 1991: 91). As Thomas (1991: 91) conceives for Niue, Vani Goro may have disposed of his otherwise non-exchangeable sede to acquire European objects without incurring 'debt or burden of friendship' with the expedition; notwithstanding kin obligations to Ahuia, which may have compelled trade. Similarly, walking through Hanuabada with Ahuia on 24 May 1904, Seligman purchased model house AM E.12931 and lagatoi AM E.12932 for ten shillings each; remarks on villagers apparent inability to comprehend monetary value reflecting misconceptions over local terms of barter and deep-seated stereotyping (Seligman 1904a: 89; 1903b). While such exchange was an important means of agency for villagers – a counteraction to colonial assumed access – for Ahuia, the prestations this made possible engendered an innovative kind of pivot relation (see Strathern 1988: 270). Earlier, typically distinct, kin obligations were revealed in newly formed relations with whites; chiefly relations the cause of colonial relations, which in turn enhanced renown. Such effects – essential to Melanesian sociality – did not occur in isolation, however.

As Fredrick Barth (1975: 225) acknowledges of his fieldwork among the Baktaman, relationships 'based on reciprocity and compatible learning' can produce an 'observer effect', launching '"informants" in intellectual careers as analysts of their own society'. An effect later confirmed by Malinowski who, writing to Seligman in 1914, noted how Ahuia 'being started by you and tapped by Barton… has become a passionate Anthropologist' (cited in Young 1988: 7). Whether Seligman fully appreciated this at the time is not really clear, the extent to which Ahuia was recompensed for his time, interpreter assistance and gifts unrecorded. Emulating white collectors like Barton and Ballantine, whose object gifts to the expedition were motivated by friendship, desire for scientific recognition and personal esteem, Ahuia was comparably systematically gathering and preserving his own culture and his role within it (cf. Torrence et al 2020: 125; Harrison 2011: 61). The consequences of his more nuanced motivations, expectations of friendship and future exchange, however, at times displaced by notions of naïve intellectual curiosity and blunt ambition (Strathern 1988: 173; Seligman 1903b; 1910: 59).



Figure 3.23
Sede bamboo percussion instrument. 86.8 cm long, 11.6 cm diameter. Hohodae, Hanuabada, Central Province, PNG. Cooke Daniels collection. PRM 1905.63.5. Photo by author.



Figure 3.24
Dairi Arua Heri (*L*) with author (*R*) discussing the Cooke Daniels collections together with objects later collected for MAA at the home of Igo Morea, Porebada, PNG. 4 October 2015. Dairi's sede (MAA 2016.89.1) and uro (MAA 2016.104) in foreground. Photo by Randall Baibo John.

Legacies (Dairi 2015)

Preparing images for this chapter, I find myself drawn to a photograph of Ahuia (figure 3.3 (*R*)). Taken by Barton, probably sometime between 1900 and 1907, Ahuia is posed formally in ceremonial dress and holds an elongated – and notably undecorated – lime gourd. Investigating European museum collections, Haddon (1895: 46; 1946: 163) suspected few decorated lime gourds and tobacco pipes 'obtained at Port Moresby' were 'of local manufacture'; his reasoning premised on perceived similarities between Koita and inland Koiari designs. Examining the Cook Daniels collections, I am struck by the absence of Motu Koita lime gourds and tobacco pipes.[47] Similarly, Haddon's collection of approximately 70 Central Province gourds at MAA, largely acquired during the TSE, comprises only one gourd (MAA Z 8643) provenanced, with some uncertainty, to Port Moresby. Perhaps Motu Koita gourds and pipes were generally undecorated? Perhaps this made them less desirable to collectors, or even less perceptible (cf. Torrence and Clarke 2013: 185-86)? A gift from Barton to the expedition lends weight to this idea: mourning neckband BM Oc1906,1013.755, woven with the possessions of a deceased Koita man, includes a small and undecorated lime gourd.

Chatting with Dairi over Messenger – our regular mode of conversing about life in the village, his sons (his youngest is my husband's namesake) and material culture – I ask about old time lime gourds. A few days later, Dairi sends two photographs. In the first, he is holding an undecorated globular gourd, the top stoppered with a plastic flip cap, probably taken from a salt dispenser. In the second, the gourd has been decorated in black marker pen with his grandmother's tattoo designs, also used on the uro cooking pot (MAA 2016.104, figure 3.24) I collected for MAA in 2015. Dairi made the uro in 1996, only decorating it in 2014 for the annual Hiri Moale festival in Port Moresby – an innovation on a commonly undecorated and utilitarian object.[48] Barth's (1975: 225) 'observer effect' comes to mind and I wonder if my curiosity has prompted further innovation, an addition to Dairi's 'traditional' repertoire? Everyone in the past decorated

[47] A gap partly filled by decorated pipes gifted from Barton and Ballantine: BM Oc1906,1013.704, however, attributed to the Eastern Motu and BM Oc1906,1013.674 only recorded as possibly Motu.

[48] Historical examples, including those in the Cooke Daniels collection are undecorated (see chapter 4), although some bowls included rim and shoulder decoration (see May and Tuckson 2000: 55). May and Tuckson (2000: 56-61) observed Porebada potters adding geometric incising to uro and flower pots (made from modified uro) sold locally in the 1970s, around the time Dairi's grandmother was potting, likely inspiring Dairi's unique interpretation.

lime gourds with tattoo designs, Dairi tells me through chat (personal communication 5 October 2020). Perhaps Motu Koita decorative practices altered before or as a result of European arrival? Another of Ahuia's drawings (No. 10, BM Oc2006,Drg.690) lends weight to this idea: annotated 'old time fashion pipe', he illustrates three bamboo pipes decorated with Motu Koita tattoo designs.[49]

Dairi Arua Heri, a Motu Koita dance choreographer and material culture specialist registered with PNG's National Cultural Commission, practices what he defines traditional handcrafts, making and selling fibre clothing, shell and featherwork, musical instruments and pottery (Lilje 2013; 2018c; Donoghue 2017). Latterly, he tattoos women with customary Motu Koita designs; a practice now gaining popularity after a lengthy hiatus. Dairi otherwise teaches, choreographs dance performance and coaches a female Hiri Hane Namo (Hiri Queen) contestant as part of Hiri Moale. Resonant of the early twentieth century revival in tabu and dubu, the Motu Koita developed Hiri Moale – a festival themed around hiri voyaging, which largely ceased in the 1950s – in response to feelings of social marginalisation and loss of cultural identity in the 1970s (Goddard 2011: 280, 282). Learning headdress and drum making from Orira Audabi (see introduction), skirt and pottery making from his grandmother and sede making from his grandfather,[50] Dairi is an exceptional cultural revivalist. One of only a few artists in the village of Porebada, his work uniquely crosscuts conventionally gender-restricted roles – such as female tattooing – to assert traditional forms of knowledge and practice.[51]

When I met Dairi in mid September 2015, through my informally adopted brother Randall Baibo John, his expertise had already garnered the attention of other museum researchers, prompting his decision to sell and donate work to the AM.[52] Motivated by a desire to conserve ancestral design and material, Dairi was as happy to sell his work to MAA as I was to purchase it with Crowther Beynon funds. Describing the objects as

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49 Tobacco was introduced by colonists and decorated pipes were likely produced for trade with whites from the 1880s (see Torrence and Clarke 2013: 184-88). European interest may have also promoted the decoration of gourds, men asserting their identity to elicit relations, however, this does not preclude my observations on their relationship with dubu and other structures (see below).

50 There is no equivalent kinship term for great aunt/uncle, grandparent is used instead. Here, Dairi is referring to his grandmother's brother, Taumaku Koitabu.

51 Dairi considers the work of other village artists to be contemporary rather than traditional (personal communication 23 October 2015).

52 See Lilje's (2013) doctoral research and Lilje (2018c). Dairi also consulted on the Australian Research Council funded project *Producers and Collectors: Uncovering the Role of Indigenous Agency in the Formation of Museum Collections*.

his 'legacy', this was an opportunity to develop his reputation in the UK – in any case, he explained, it is the *knowledge* rather than the things themselves which hold value; a more salient legacy to pass on to his descendants (Dairi Arua, personal communication 6 October 2015). In this vein, I was to spend just over a month living in Porebada at the home of Dairi's cousin, Gunina No. 1 iduhu chief, Igo Morea, learning about Motu Koita culture, sharing knowledge about the Cooke Daniels collections, and purchasing objects for the museum.

As I note in the Crowther Beynon report (Donoghue 2017), initially, my agency as a collector felt limited to the power of rejection, as Dairi set the terms of our exchange – what he wished to sell and for what price. Time to reflect has been quite informative. As we sat in Igo's home talking though the community book – a folder I had prepared containing images and object descriptions from the Cooke Daniels collections – Dairi began reaching for his own objects, producing them in response to my interest and the collection images, as well as what mattered most to him (figure 3.24). Pottery paddles (BM Oc1906,1013.57-58) and cockle shells (BM Oc1906,1013.77-79) used to incise certain pot rims,[53] led to our discussion of Dairi's uro (and my eventual purchase), while Vani Goro's sede prompted me to ask about Dairi's sede, hanging on the verandah outside. As Lissant Bolton (2001) came to realise of her fieldwork in Vanuatu, things often operate beyond the margins of Western category. More than objects, sede are inseparable from the sound they produce and the songs and dances they attend – things I collected in the form of sound and film recordings together with Dairi's sede (MAA 2016.89.1-2). Collecting, it seems, was more mutual than I expected and in more ways than one.

Diffractions

'There is no absolute boundary between here-now and there-then' writes Barad (2014: 168) on the notion of 're-turning' to make 'new diffraction patterns'. Concluding this chapter, my reflections on time spent with Dairi extend the possibility of new insights into Seligman and Ahuia's relationship, and in turn some of the expedition's collecting practices. Dairi and Ahuia are very different men of course and I am not a white male

53 See n48 this chapter. The shells being discussed were collected in the context of drill making, however, as tools they likely had wider applicability.

scientist. Reiterating Haraway's (2018: 16) concern that reflection only displaces sameness, Barad (2014: 169) 're-turns' to the work of post-colonial theorist and filmmaker Trinh Minh-ha to acknowledge how similarities (reflections) occur within differences (diffractions), disrupting binary separation. Like the nested fractals patterned throughout this chapter, these narratives might be read prospectively 'through one another… [to] help illuminate differences as they emerge' (Barad 2007: 30). A copresent reading diffracted through timespace, made visible through my own experiences.

In this sense, re-turning to Papua New Guinea in 2015, I sometimes observed what felt like moments of 'diachronicity' in conversation with Dairi, as he narrated his path to becoming a registered specialist, or explained how particular objects were used and understood, now and in *his* past (Strawson 2004). That my presence (and that of other researchers) may have shaped Dairi's mode of response and expectations would not be surprising.[54] Arranging for me to speak with village Elders before acting as translator (a role at other times performed by Randall) shifted emphasis from Dairi's own story and expressions of knowledge to that of others, encouraging exegesis. Brief displacements in an otherwise embodied 'episodicity' often communicated through material practice and mythopoeic story (Strawson 2004).

When Seligman started working with Ahuia in late 1903, Ahuia's expectations had already been shaped by his encounter with the TSE, particularly their 'considerable interest' in drawing (Haddon 1904a: 33). While the Daniels Ethnographical Expedition commissioned drawings (largely in the Massim)[55] under the same psychological rubric, Ahuia plausibly produced drawings for Seligman of his own volition assuming this to be a conventional and desired means of communication (Mack 2012: 84-87; Donoghue 2018a: 290). He also collected several drawings from his half-brother Rabura Geita,[56] the VC at Kila Kila, having conducted his own fieldwork in the village to correspond with Seligman's research on tabu, dubu and iduhu dagi. Sending one drawing (BM Oc 2006,Drg.697) to Seligman via Barton in January 1904 illustrating the Kila Kila dubu, noting that Rabura 'got his information from the old men', he seems to have recruited Rabura in the same task (Barton 1904b).

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54 Education and involvement in other Westernised practices have likely played a role too.

55 Originally registered as BM Oc1906,1013.1088-137, now in Eth Doc 1010 E (ALRC).

56 There are six unnumbered works attributable to Rabura at the ALRC: BM Oc2006,Drg.693; 696-98; 700; 704.

Thematically similar – although stylistically distinct – Rabura's drawings are held at the ALRC together with Ahuia's in a box embossed 'Torres Strait Expedition'. Like the Daniels catalogues – bound and embossed in similar lettering – later misattributed by the BM to Seligman, the drawings have been dislocated from their origins by processes of time and conjecture. Processes that also deceived Seligman. Preparing the drawings for publication in *Melanesians*, he may have muddled the drawing Ahuia made of the Hohodae dubu in No. 3 with that of the Kila Kila dubu sent by Rabura; both drawings showing a platform with food and dancing girls as described in Barton's letter (1904b). The result is a series of misattributions in *Melanesians*, Seligman struggling to tell the two artists apart; drawing No. 3, featured in Plate XVIII, labelled as a 'native drawing' to avoid speculation on authorship.[57] Asessing these drawings alongside those made by Ahuia in 1898 reveals consistency in the handling of human figures, buildings and use of perspective not seen in Rabura's work.[58] Rabura has also annotated his unnumbered drawings in Motu – his hand notably absent from Ahuia's numbered works – while Ahuia has added clarifications to Rabura's work in English, presumably intended for Seligman's benefit.

Discussing Motu Koita mythopoeic consciousness, Michael Goddard (2008: 40-41) stresses the lack of a self 'imbued with temporal continuity' – a lack of diachronicity – in Ahuia's later autobiography, overseen and significantly rearranged by government anthropologist F.E. Williams (1939). Consistent with the prospective directionality of Ahuia's drawings, his more abstracted practices and insights – on social structures and power relations, as well as population data (Seligman 1910: 66-67) – seem not to have significantly altered his sense of dividuality and the separation of 'story and its subject' inherent in Motu Koita consciousness (Strathern 1988; Goddard 2008: 41-42). As with Dairi's use of his grandmother's tattoo patterns, much of what Ahuia conveyed to the expedition was expressed materially in the context of relations with others. Expressions Seligman found unexpected empathy with. While appreciating Ahuia's capacity to obtain material 'facts', he also experienced material agency (Herle and Rouse 1998b: 15). Joining *with* Ahuia at Koke, attuned to his environment, Seligman momentarily shared

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57 Seligman (1910: 17 n2) generally attributes authorship to Ahuia but suggests some drawings are by Rabura; Plate VII (No. 2 BM Oc2006,Drg.688) and Plate XXVIII (from No. 17 BM Oc2006,Drg.694) are misattributed to Rabura. No drawings actually attributable to Rabura are published in *Melanesians*.

58 Ahuia's 1898 drawings are reproduced in Haddon (1904a); the drawing in Plate C, Fig. 4 is conserved at MAA (2010.630).

in a sentient and mythopoeic world – 'the essence of… social life' paradoxically 'sleeping', suspended in 'the black hole' of decay and absence that would soon rematerialise in revival (Ingold 2021: 13; 2015: 103; Seligman 1904a: 28).

The expedition were arguably at the eye of the storm, witnesses alongside Barton to a variable world they expected to find immutable, profoundly moved by a sense of loss seemingly apparent in all that surrounded them. Passing through the 'black hole of the eye's pupil', however, this was an image frequently turned inside out (Ingold 2015: 74). Seligman's muteness in *Melanesians* on the continuity of some Motu Koita iduhu dagi and practices reflected his own lived experience to the point of confirmation bias, possibly blinding him to other associations – even those of loss. For men no longer able to gather on central dubu platforms, intimate relations with supernatural or mythic tabu beings, expressed through pattern-making on structures and attendant containers used for public chewing and smoking, were becoming less visible. Haddon's research might suggest little altered with the revival of tabu feasts and dubu, despite Barton's support. And although Barton engendered spontaneous renewal on one hand, on the other, his imperial bread and circuses style durbar – of which he held 'several' (Wright 1997: 55) – channelled cultural expression into government sanctioned performance.

Further experiential acts of attention jolted the expedition from their retrospective directionality, however, as they traced the 'more complex, and… beautiful' patterns of Central Province art and regularly encountered 'intelligent' men like Ahuia, displacing notions of New Guineans as simpleminded and poorly skilled (Seligman 1903b; 1910: 53, 38). While Seligman perceived the Motu Koita as somewhat less primitive – Keripu at Diumana had 'a hohoda[e] mother' and was likewise 'one of the brightest Papuans' he had met, even 'untrained' with 'little English' – the expedition's experiences belied their expectations (Seligman 1904d; 1904a: 75). Just as I could not have conducted my fieldwork without Randall and Dairi, the expedition came to rely heavily on local men and women, the latter employed as carriers (see BM Oc,B119.50). From the 'boys' who made introductions and interpreted, to informants such as Ipunesa at Wagawaga and Keripu – without whom the Diumana löe post could not have been collected – the expedition attracted and quickly engaged enterprising men who could help them gather people for interviews and make object purchases. That these encounters of humanity

and agency could not dissolve the implicit spectre of scientific racism and evolutionary linearity troubles the expedition's publications and material collections.

Throughout *Melanesians*, written in the years after the expedition, Seligman (1910) intentionally filters his knowledge and experience through an evolutionary lens. Here, Ahuia's intelligence – as well as others like Toakina of Panatinani Island – is recast as 'unusual' while others are merely 'averagely intelligent lay natives' (Seligman 1910: 59, 736, 279). Paradoxically, the need to emphasise New Guinean intelligence undermines the stereotypes it promotes. The need to insist upon this as exceptional is, however, an especially pernicious colonial conceit. Such misdirection, aided by time, also permitted acts of forgetting. While Ahuia's drawings are sometimes presented as expressions of a Motu Koita worldview, at other points in *Melanesians*, they become largely illustrative, further reduced by Seligman's (1910: 17 n1, 60, 183) misattribution of 'the most elaborate of these' to Rabura (see Donoghue 2018a: 290). Colonial misdirections and forgettings will re-emerge in the next chapter. As for the iduhu dagi – scarcely discussed, patterns unexamined, similarly reduced to illustrations – in *Melanesians*, their image can only be seen as a reflection.



Figure 4.1
Ageru. Dancing staff belonging to Arua Ganiga. 177 cm long. Hohodae, Central Province, PNG. Cooke Daniels collection. MAA E 1905.238. Photo by author.



Figure 4.2
Ageru dancing staffs in action at Barton's durbar, Port Moresby, 1 July 1904 (BM Oc,B120.114; ALRC Cooke Daniels collection).

4.

Encounters: shaping practices

"To truly know is to feel and perceive through all the senses."

- Tilley (2004: 15) on synesthesia.

"Several Motu dances seen & one Koita… each individual having a piece of bamboo some four feet long often with Pangium rattles on it. These are thumped on the ground to the rhythm of the dance – there are no drums – & produce a very fine effect. At a short distance this is like the thud of a mighty threshing machine, louder indeed than any combination of flails I have heard."

- Seligman (1904a: 27) on ageru dancing staffs.

PATTERNS OF REPETITION

The repetitive action of lifting a bamboo staff and bringing it back into contact with the ground evokes the sound of Koita dances now rarely performed. In the story told to Seligman in January 1904 by Ahuia Ova, the bamboo staff and accompanying dance came into being through a song called Maginogo. Years earlier, the Gorobe Koita created Maginogo within a sacred erima tree, before exchanging it years later with their neighbours the Yarogaha Koita. However, sung elsewhere, away from the percussive qualities of the erima tree, 'it was felt some accompaniment was required' (Seligman 1910: 155). Thus began the practice of dancing with bamboo staffs called ageru. The right to perform Maginogo was later acquired from the Yarogaha in exchange for axes and shell valuables by Ahuia's great grandfather, Abau Rohi. Performed in Hohodae almost daily, Seligman watched the ageru in action – writing about his experiences in the above account – as Dunning stood beside him filming and photographing: 'In evening Dunning developed a foot or so film of this dance, it proved a brilliant success' (Seligman 1904a: 27).

The action of gently lifting an ageru down from the racks at MAA and carrying it through to the Andrews Gallery for photography creates an occasional rattling sound, as numerous hollow Pangium edule seedpods click against one another or against the hollow bamboo. Carefully turning the ageru over creates more sound, a clattering that reverberates around the gallery. In 2014 and 2015, I examined four ageru, each unique; their acquisition apparently arranged by Ahuia. The ageru now at MAA (E 1905.238, figure 4.1) belonged to Arua Ganiga, another of Ahuia's cousins. As with Vani Goro's ageru, Ahuia has written Arua's name on one side in blue pencil – possibly the same pencil he used to annotate the iduhu dagi. The bamboo is light-weight and cool to the touch. The section above the pangium rattles and below the V-shaped top is smoother in texture, reflecting more light, perhaps due to the repetitive action of lifting the bamboo, it sliding through the hand as it is brought into contact with the ground. A lateral section is cut away at the bottom third and rectangular perforations are cut either side of the central node, creating a sound unique to this ageru, the others having differently shaped and sized cut-outs. On Ahuia's ageru (BM Oc1906,1013.299, 174 cm long) red-brown finger prints and streaks are visible below the V-shaped top where he gripped the bamboo, perhaps with pigment for decorating skin on his hands, or maybe messy hands stained from chewing betel nut. He has also signed his ageru in blue pencil.

The repetitive action of the dancers in Dunning's film footage, now conserved at the British Film Institute,[1] stepping and then thumping their ageru on the ground in unison, appears rapid at first, the tape passing too quickly through the Steenbeck table viewer during my 2015 visit. Slowed down to their proper speed, movements are considered, performers pay attention, following the man or woman in front, occasionally looking around to assess the movement of the group. There is no sound beyond the background clicking of the Steenbeck, out of time with the movement of the dancers. The inseparability of body, dance and ageru at odds with the separate categorisation of the film. Watching this footage a few months later in Papua New Guinea, Dairi Arua acknowledges the bamboo staffs. We are at Igo's home in Porebada; images of the four Cooke Daniels' ageru are on the floor beside an image of Ahuia (figure 3.3 (R)). Dairi can tell me little about ageru or the Hohodae Maginogo dance, only that he recognises

[1] *Koita Bamboo Dance Maginogo* (21490) 1904 Gaumont Company. 35mm film. Filmed by Dunning at Hohodae, Hanuabada, 9 January 1904 (from 2 mins 10 secs). The remaining footage from this reel was shot at Barton's durbar on 1 July 1904 (see Daniels n.d.).

them. He can, however, tell me about rattles or shakers called tareko in Motu, showing me the Pangium edule seedpods on the gaba drum he made in 2000 (MAA 2016.88).

The action of Dairi shaking the gaba up and down during a later impromptu performance, cause the tareko to clatter audibly over the drum's hollow booming. Dairi's cousin, Kaia, wearing her niece's too small fibre skirt, quickly joins him swinging her hips, the swishing of nipa fibres contributing to the overall performance, a gentle echo of Seligman's mighty threshing machine. Dairi's aunt, Maba Vagi, explains the importance of keeping time with the rhythm of the dance; it shows how well a woman has listened to her elders, expressed in her bodily movement and the resulting swish of her skirt. On another day, I walk along the beach with Iapaiwa Morea, the wife of Dairi's cousin Igo, helping her to collect Pangium edule seedpods that wash up on the beach so that Dairi can make tareko. In this context, Dairi explains how people roll fibres on their thighs (joking that this keeps his legs smooth), twisting them into cord, which is passed through perforations made in seedpods and knotted. Tareko can be used alone or tied to gaba, or to ageru dancing staffs. Various shells also litter the beach, visible as tareko tied to ageru in several expedition photographs (figure 4.2)[2] that I had shown to a group of Hohodae Koita a few weeks previously. Related to Dairi through marriage, Betty and Abau are now joined by Linda Oa Ova, Ahuia's granddaughter.[3] The women view the film footage but are not familiar with the name ageru. "Maginogo" spoken by me is repeated and discussed in Motu before Betty and Linda tell me that dances with bamboo staffs are "Kuikui". In Motu this refers to the action of kneading or pounding (dough, for example) or to getting your body in the mood for dancing.[4]

The repetitive action of pounding generates visible performative traces on the four ageru acquired through Ahuia Ova. Conspicuous on Arua Ganiga's ageru are the ends, pounded until individual fibres reach out, root-like, forming entangled fibrous tufts, a 'meshwork' emerging from the knotting of minds, bodies and materials (Ingold 2008, 2013b, 2015). These are ontologically equivalent domains; 'the flows and growth patterns of materials… bodily movement and gesture… sensory perception… and human

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2 Also BM Oc,B119.24; Oc,B120.113.

3 Dairi's great uncle was married to Betty's first cousin once removed. In Western kinship terms Linda is both Ahuia's great niece by adoption and his cousin once removed by birth.

4 Personal communication, Betty Morea, Abau Rohi Leke, Linda Oa Ova 21 September 2015; Kaia Morea 25 February 2016.

relationships' becoming and 'remaining entangled' across time and space (Ingold 2015: 18 italics omitted; Barad 2007: 197).

Chapter Overview

Following on from chapter 3 and remaining concerned with aspects of sensorium and abstraction, this chapter concentrates on how the performative qualities of material encounter shaped Indigenous, scientific and colonial practices. Emphasis is given to New Guinean expressions of identity and agency both in everyday life and during collecting encounters. Here, pattern emerges in repetition, in acts of making and transformation that sought to engage an animate environment or maintain and solicit colonial or other human relations; the latter also encompassing the finishing and replacing of the dead in mortuary rites (Foster 1995). How were such relational desires negotiated and how did this shape localised practices and trade? What did encounters with this Melanesian worldview mean in turn for expedition and colonial collecting?

Returning to the BM Oceania Store, the stories in this chapter begin with a series of objects associated with Acting Administrator Christopher Robinson; modified skulls and spirit boards often secreted away in men's houses and later left unlabelled, secreted away within the Cooke Daniels collections as a means of finishing and replacing a troubling collecting history. Exploring how concealment materialised as empowerment for Kerewo men – fertile ground for colonial confirmation bias – and as disavowment for the expedition following Robinson's actions at Goaribari, I also consider objects' capacity to perform and displace copresent relations. Made visible are events that carry forward to Betty and Abau through family story and a headhunting complex that ties back to the Motu Koita through hiri trade.

This thread leads me to a series of Motu pots collected in association with Dunning, who sought to record their manufacture through photographic sequencing; capturing in the process something of the dynamism of women's pottery making – a 'making-in-growing' analogous to and supportive of some western men's cults (Ingold 2015: 122; Barker et al 2012: 162). Intimately entwined are objects encountered by the expedition associated with death and mourning, which invite me to explore local understandings of ancestral life and mortuary practice. This not only illuminates how New Guineans responded and adapted to colonial encounter, it also reveals how identity, like agency,

emerges as a shared attribute capable of transversing cultural norms and boundaries, as social relations are remade (cf. Akomolafe 2018).

PERFORMING

The small, square paper label is not typical of the expedition, nor is the spidery cursive advising me that this bamboo container (BM Oc1906,1013.300, figure 4.3), now in the Cooke Daniels collection, is a 'Human grease pot'. A large, lateral opening on one side reveals a hollow interior containing a dark, red-brown and sticky substance, which has oozed out to cover much of the container's 70.3 cm long exterior. An 11.7 cm long rattan toggle, lashed to the bamboo with cane strips one third from the top, secures a loop of twisted cane – a clue to the object's other use as a carrier for human heads. 'When the head was cut off the victim's shoulders' wrote F.E. Williams (2015: 269) of Trans-Fly peoples he named the 'Keraki', occupying the Morehead River area in what is now Western Province (see map 4, figure 4.9), a similar 'looped end was passed through the mouth and out of the wind-pipe' permitting the victor to tote his newly captured 'trophy'; the loop worn over the shoulder, the victim's head hanging below. The label notes the 'grease pot' was acquired from the Umaidai on the Turama River,[5] several hundred miles north east in what is now Gulf Province. Provinces within a localised region of divergent 'language-culture areas' that nevertheless 'share much in common', notably – and now historically – 'the taking and incorporation of life-force, especially through headhunting' (Knauft 1993: 172-73).[6]

It would be several months before I uncovered the unknown label-writer's identity. Robinson's (1904) diary, held at the NAPNG, offered a likely match to the cursive and confirmation of Umaidai villages where 'skulls were found in the outages as also cane beheading knives and bamboo head carriers in the form of a tube in [which] they keep a store of fat & marrow from their victims'. He has struck out the apparently superfluous detail 'from human bones', leaving aside any question of how the tube was sealed or for what purpose bone marrow grease might have been extracted (Robinson 1904). As Andrew Strathern (1996: 107-08) observes, Melanesian conceptions of bodily fluids, always considered to be 'in a variable state of plenitude or shortage', typically equated

5 The name Umaidai might be anachronistic.

6 Groups in this region speak non-Austronesian/Papuan languages, some illustrated in figure 4.9.

bone marrow with semen as well as 'growth and fertility… linked to the spirit world'. The tube's content may have been consumed or applied to the body in preparation for a raid to strengthen the headhunter,[7] a performative act akin to the ritualised sexuality many regional groups enacted to strengthen the community (cf. Knauft 1993: 173).

As with the discrete looped carriers of the 'Keraki', head carriers belonging to the Kiwai of the Fly River Delta (see map 4, figure 4.9) comprise a length of looped rattan, here secured to a wooden toggle or harpoon dart (Landtman 1927: 32). At 42 cm long, AM E.15697 (figure 4.5) is covered with resin, its 17 cm long toggle held by triangular supports wrapped in cotton fibre and cane strips. The compact design, worn hanging down the back during a raid (Landtman 1927: 32), makes the 'grease pot' appear less practicable – more container than carrier. Touring the Fly Delta in mid February 1904, Robinson (1904) may have obtained AM E.15697 together with decapitating knife AM E.15696 (figure 4.5).[8] Worn alongside the head toggle and formed from a split section of bamboo 49.5 cm long, one edge forms a blade, while the other reveals four sets of either two or three decorative notches. According to Gunnar Landtman (1927: 32), the notch visible above the blade indicates how many times it has been sharpened, and by extension, the number of heads it has taken.

The handle, which largely retains the outer bamboo is packed with wood, and like Kiwai blades 'tightly bound with a plaiting of string in various patterns', is wrapped in a zigzag woven fibre stained red and white (Landtman 1927: 32).[9] A pattern also pyro-incised along the notched back edge of the bamboo, roughly echoed by a scattering of dotwork. The incisions are imprecise, perhaps alluding to inexperience and a desire to attract trade with whites or to assert local identity, as Robin Torrence and Anne Clarke (2013) advance for bamboo tobacco pipes from Central Province.[10] Notably, variations on zigzags, chevrons and V-shapes are often incised into the frontal bones of modified craniums from the region, as well as the male and female paired agibe skull racks more typical of Gulf Province (figure 4.4) (Kjellgren 2007: 123). Similarly, chevron rows of coix seeds, pressed into the resin-filled handle terminal of knife AM E.15696 find resonance in the overmodelled parts of skulls from the Bamu River.

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7 Landtman (1916: 323) notes the Kiwai smeared arrows 'with "grease" from a decaying human body'.
8 Also used for cutting meat and fish (see Bonshek 2013: 66).
9 The motif appears to have been widely traded, see chapter 3 regarding its significance at Waima.
10 See n49 chapter 3; n35 this chapter.



Figure 4.3
'Human Grease Pot', Head Carrier. 70.3 cm long, 6.9 cm diameter. Turama River, Gulf Province, PNG. (Acquired by C.S. Robinson) Cooke Daniels collection. BM Oc1906,1013.300. Photo by author.



Figure 4.4
Agibe, Skull Rack. 107.5 cm long, 38.5 cm wide. Goaribari Island/immediate area, Gulf Province, PNG. (Acquired by or in association with C.S. Robinson) Cooke Daniels collection. PRM 1905.63.7. Photo courtesy of the PRM (edited).



Figure 4.5
(*Top*) Head Carrier. 42 cm long, 17 cm wide. AM E.15697; (*Bottom*) Decapitating Knife. 49.5 cm long, 7 cm wide. AM E.15696; Kiwai people, Fly River Delta, Western Province, PNG. (Objects acquired by or in association with C.S. Robinson) Cooke Daniels collection. Photo by author.

On 23 February 1904, at the Bamu village of Bimirami, Robinson (1904) encountered 'A considerable number of human skulls all largely decorated with red and white seeds and having grotesque artificial noses and handles inserted into the eye sockets'. While some modified skulls, particularly those made by the Kerewo on and around the island of Goaribari (such as BM Oc1906,1013.955.b), have lengths of spiral bound cane or rattan passed through the nasal cavity for attachment to the agibe, Bamu nasal projections suggest more esoteric intentions (cf. Le Fur 1999: 136).[11]

Lifting skull BM Oc1906,1013.578 from its box, I take care, conscious of the visibly loose left eye projection, which reveals a dowel-shaped insert at its base. A similar insert, situated inside the nasal cavity, supports the wooden nasal board, which is further

[11] Here, Le Fur casts doubt on Rev. Chalmers' suggestion that nasal boards, 'called kanega at the mouth of the fly' (Haddon 1918: 180), were used to hang the skull on a house post. A long plaited fibre cord on BM Oc1906,1013.578 may have been a means of attaching it to a post, platform or board.

secured with twisted fibre cord through a small perforation. A resin, possibly also containing wax, coats the binocular eye stalks, a circular area on the right temple, either side of the jaw and the skull base; repeated indentations revealing now missing coix seeds in and around the remaining chevron-patterned seeds. The right side of the oval nasal board, its centre cut away, is carved with zigzag bands; small perforations at the top supporting four white feathers, paired carefully to form chevrons or nested V-shapes. At 28 cm in length, measured on the diagonal, the board exaggerates the nose just as the 14 cm cylindrical stalks exaggerate the eyes. Perhaps an attempt to draw out the skull's sensory modalities, just as corresponding yet divergent regional patterns can make visible the inner capacities of corresponding skins, containers and bodies.[12]

In Melanesian constructions, sight and smell both attract and transform. Kula shells are 'attracted by each other's redness' and can 'sniff each other out', while on Tabar in New Ireland, the odours of decomposition – in cooking and in death – experientially bridge the corporeal and metaphysical worlds (Howes 2003: 112-13; Fergie 1985: 271). Part of the atmosphere in which we are immersed, when inhaled, odours are at once inside us and beyond us, a measure of '"here and now" experience and the evanescent, transcendent world of spirits' (Ingold 2015: 87; Gell 1977: 31; Fergie 1985: 270-71). To 'objectify' such faculties in the form of a nasal board might also be a means of making present the metaphysical properties of the skull, simultaneously modifying it into an object of influence or rejuvenation while materialising a headhunter's relationship to the source of this power in the spirit world (Strathern 1988: 181). As Joshua Bell (2013: 133) remarks more generally, skulls 'were tokens by which men transformed others in the constitution of themselves'.

Often absent, the inclusion of the jawbone – notable on skulls from the Bamu,[13] and some from the Goaribari area – on skull BM Oc1906,1013.578 might have elicited similar sensory relations, or otherwise completed 'the appropriate aesthetic' to achieve communication or participation in certain rites (Strathern 1988: 181). Secured with wooden toggles positioned inside each mandibular notch and wrapped in twisted fibre cord, the jawbone is probably from the same individual as the skull, having been removed and cleaned before reattachment (Austen 1936: 343). Praxis varied, however,

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12 Compare my comments in chapter 3, also Strathern (1988: 121-22) on the decoration of outer skin to produce singular effects and identity, a point I will return to.

13 See Haddon (1916), Le Fur (1999), Hallam (2016), also Jones (2018).

and while some skulls – with or without jawbones – 'became inalienable parts of men's cults', jawbones also circulated as valuables 'in bridewealth and peace payments' (Bell 2013: 133). Human bodies circulating as shell bodies circulate further east.[14]

Puzzled by the presence of jawbones and nasal boards, colonists and later scholars have conjectured that such skulls belong not to adversaries, but to ancestors (Haddon 1918; Jones 2018). Haddon (1918: 178-79) was notably sceptical, emphasising Kerewo examples where ancestral skulls were kept in dwellings, rather than men's longhouses (where he found skulls in association with agibe) before being (re-)interred at the conclusion of mourning rituals.[15] Landtman (1927: 259) made similar observations among the Kiwai, noting kin skulls were 'provided with lips, ears and a nose made of beeswax' and reattached to their de-fleshed, decorated body ready for immediate burial. Elders did not contribute skulls here but sexual rites to community 'fertility and food production' (Knauft 1993: 195-96). In contrast, Kiwai enemy skulls acquired by Haddon at Mawatta in 1888 (MAA LS.116601.TC1; LS.116602.TC1), were found hanging beneath a men's longhouse devoid of jawbones and decoration to serve as 'trophies and fertility relics' (Knauft 1993: 196). Although identity in life could inform identity in death, the matter of ancestor or 'trophy' might be informed as much by context.[16] At Bimirami, Robinson's diary offers tantalising clues. Recording the presence of 'one large dubu', he notes the skulls were found 'in the ~~large~~ at this village' (Robinson 1904). Perhaps he intended to write large dubu (longhouse)? Possibly this is where BM Oc1906,1013.578 was acquired. Probably, we'll never know.

The Creature and the Grotesque

For Robinson, repeated encounters with the paraphernalia and consequences of headhunting did not materialise the capacities of relational bodies, but the exoticism of the imperial imagination. 'There can be no doubt but that these natives are cannibals', he wrote of the 'grease pot' and further finds made on the Turama (Robinson 1904).[17] A preoccupation that would later emerge in the questioning of his own captives taken in

14 There is no formalised exchange system like kula; I return to circulating bodies later in the chapter.

15 Welsch (2006a: 43) asserts that both ancestor and enemy skulls were hung from 'large *agiba*'.

16 I use trophy cautiously; skulls did not only objectify a successful raid (cf. Coiffier and Guerreiro 1999).

17 This was 'augmentative behaviour rather than key ritual' (Goldman 1999: 4). Regional practices varied from 'Whole-body cannibalism of [few] headhunt victims' among the Purari to the 'ritual eating of small body fragments' among the Kiwai 'for ritual strengthening purposes' (Knauft 1993: 107, 197).

the waters off Goaribari Island (Robinson 1904). His first official tour of the Western Division and the Gulf of Papua,[18] Robinson (1904) anticipated hostility from 'unsettled' 'natives' 'apt to take advantage of any helpless & marooned party'. With little compassion, he gave orders for any 'armed and apparently hostile' New Guinean scouts to be shot (cited in Langmore 1972: 71). As Seligman (1903b) crudely remarks, 'the blithering idiot thinks every bush has a Papuan with a 10 foot spear behind it'.

Robinson was indeed intensely anxious. An impressionable Brisbane solicitor with only brief experience practising in the New South Wales goldfields (see appendix C), his appointment as BNG's Chief Judicial Officer in May 1903 and promotion to Acting Administrator just one month later brought immense pressure and responsibility.[19] In his memoir, North-Eastern Division RM Charles Monckton (1927: 253, 261) portrays Robinson as 'man all through' despite inexperience and a reluctance to fight or harm New Guineans; a notion Monckton would remedy with his 'shoot and loot' policy, as he accompanied Robinson on the first leg of his tour of inspection (Lutton 2006). Plotting a new route to the Yodda goldfields, their carriers sick with measles, encounters with often startled scouts and villagers – few of whom spoke known dialects – rapidly escalated into violence, causing Robinson considerable unease, as Monckton (1927: 264) dramatises:

> '"What would they do to us, if they caught us?" asked [Robinson], who was looking very haggard from want of sleep, and from worrying over the ultimate fate of the expedition. "At best, kill and eat us," I answered, "perhaps torture us first. They are a bad lot in this part. A short time ago some similar natives caught two miners, Campion and King, on the Upper Kumusi, the part we are making for, and stuck stakes through their stomachs and roasted the pair alive."' [20]

A tale that especially shocked Robinson, who had met Campion in the NSW goldfields, inducing his certainty that 'The natives in this vicinity have not yet been brought into subjection, and require, in my opinion, a severe lesson' (Robinson's despatch cited in

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18 The Gulf Division officially came into being in 1906 (BNG Administrator 1907: 14).

19 Chief Judicial Officer Francis Winter became Acting Administrator under dormant commission and Robinson inherited this role when he took over from Winter (see BNG Administrator 1903, 1904).

20 Campion and King were attacked and killed while prospecting in January 1901; tensions caused by earlier government aggressions may have contributed; 'Later, miners and government officers believed that Campion and King were captured alive, tortured and eaten' (Nelson 1976: 122-23).

Monckton 1927: 274). One month later, deeply affected, he tried and hung two New Guinean men for (unrelated) murders – one, named Miraweno, had shot his grossly abusive white employer; Sir Francis P. 'Winter [the previous Chief Judicial Officer] might have commuted both sentences' (Nelson 1978: 134).

Filtered through Monckton's apparently unchecked 'readiness with a gun… callous punishments and… sexual exploitation of local women', Robinson's early impressions of BNG took on a kind of 'Conradian Horror', his traumatic experiences magnifying the writings of previous Governors, whom he quoted in his diary and sought to emulate (Lutton 2006; Davies 2021).[21] As Monckton (1927: 262) learned when Robinson refused his – rather uncharacteristic – advice to retreat, demanding 'Did Sir William MacGregor ever do such a thing?' Most captivating, however, was Sir George Ruthven Le Hunte's (1904) despatch of 29 March 1902, describing his return visit to Goaribari Island and attempt to recover the skulls of LMS missionaries Rev. Oliver Tomkins and Rev. James Chalmers, killed at Dopima village on 8 April 1901 together with the Kiwai Chief Navagi and ten mission students. While successful in obtaining Chalmers' skull, Le Hunte (1904) was, at least ostensibly, denied Tomkins' skull on several occasions. Frustrations that would afford Robinson an opportunity to prove himself and to execute further outstanding 'lessons'.

When Robinson returned to Port Moresby on 1 January 1904 with a directive from the Australian Acting Governor-General, Lord Hallam Tennyson, to take the Daniels Ethnographical Expedition on the tour west, news of his intended punitive expedition to recover Tomkins' skull preceded him, as did his reputation for white sympathy and New Guinean antipathy. Seligman (1903b) could barely contain his loathing. Exposing his own racial antipathy to friend Herbert Jonas, he refers to Robinson as 'the creature', slighting his 'unpleasant Australoid characteristics' – Robinson was certainly white – exclaiming 'worse… [he] wants every policeman he can get to come West with him – he is going to take 39 about 20 more than MacGregor took when he went 500 miles up the Fly' (Seligman 1903b). Reading this, I am struck by Seligman's unguarded remarks, the air of professionalism found in his journal stripped away. In the same letter, he calls Dunning a 'bore' full of 'pointless stories' that he fears 'may be trying in the bush when we've got fever and are short of carriers' – an all too accurate premonition, as Seligman

[21] Also see Langmore (1972: 70-71) on Monckton's 'unfortunate' influence during their northern tour.

succumbs soon after Dunning, who, collapsing en route to Tivi on the Bensbach River, is prevented from falling by Seligman and Robinson (Seligman 1903b; 1904a: 40). Constraining the content of their respective journal and diary, both Seligman (1904a: 30) and Robinson (1904) record – without comment – that they share Robinson's cabin onboard the SS Merrie England. The atmosphere imaginably strained.

It seems Lord Tennyson's despatch, advising that particular care should be taken of the expedition, increased Robinson's anxieties (Seligman 1903b). Ignoring Seligman's 'injured tone' he placed the expedition – minus Daniels, still in Australia awaiting the Kori – 'entirely under my command [with no] attempt to do anything or to seek to go to any place except under my sanction' (Robinson 1904). They were to join Robinson in travelling 'along the coast & up the Bensbach' before going 'a certain distance up the Fly', terminating at Iasa on Kiwai Island; on no account could they accompany him to 'Goaribari & other unsettled places' (Robinson 1904).[22] Given the 'scientific party's absence of anything like organization' – they had assumed food would be supplied and brought nets instead of cheesecloth to protect from mosquitoes – Robinson (1904) felt his decision justified, after all 'they could prosecute their researches within a radius defined by me' while based on Kiwai Island. Generously, he allowed the expedition to select Iasa 'as their head quarters' (Robinson 1904).

Despite differences, and Seligman's evident vexation, the two men also found some common ground, Robinson (1904) taking interest in Seligman's medical observations ('awful case of lupus…!') and both taking interest in Strong. He 'is splendid, does his work & anyone else's that he can help in quickly & [does so] well' remarks Seligman (1903b). Robinson is less verbose, but equally impressed, permitting Strong to sit in on his meetings with New Guineans (figure 4.7) in Western Province and later in Mekeo (see appendix B), where he offers Strong the position of Acting RM, inducing Strong's decision to resign from the expedition. The landscape captivates them too. Seligman's (1904a: 32, 98) attention caught by cloud formations and later, lines and diamonds in pigeon flocks, implicitly corresponding with his observation of women's tattoo marks in Central Province. Robinson (1904) is stunned by 'beautiful' fireflies, a scene, however, that he contrasts with the 'grotesque' objects he finds in men's longhouses.

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[22] Seligman (1903a) had hoped to join the 'punitive expedition', noting 'we had a practically formal invitation [while in Melbourne] for D & myself to go to the West… in January with the acting governor'. Robinson only agreed to take the expedition as long as Seligman (1903b) 'promise[d] to be good'.



Figure 4.6
Kiwai longhouse. Iasa, Kiwai Island, Western Province, PNG, February 1904 (BM Oc,B120.87; ALRC Cooke Daniels collection).



Figure 4.7
Walter Mersh Strong (*L*) and Christopher Stansfield Robinson (*R*) with local men on the Bensbach River. Western Province, PNG, January 1904 (BM Oc,B118.155; ALRC Cooke Daniels collection).



Figure 4.8
(*Top*) Gope Board. Front and reverse, 79 cm long, 35 cm wide. MAA E 1905.254; (*Bottom L*) Gope Board. 83 cm long, 36 cm wide. BM Oc1906,1013.6; Bamu River, Western Province, PNG; (objects acquired by or in association with C.S. Robinson) Cooke Daniels collection. | (*Bottom R*) Gope Board. 97.5 cm long, 27.5 cm wide. Made Bamu River, Western Province, PNG, ?possibly acquired Maipua, Gulf Province, PNG. BM Oc1906,1013.8. (Acquired by A.C. English) Cooke Daniels collection. | Photo by author.

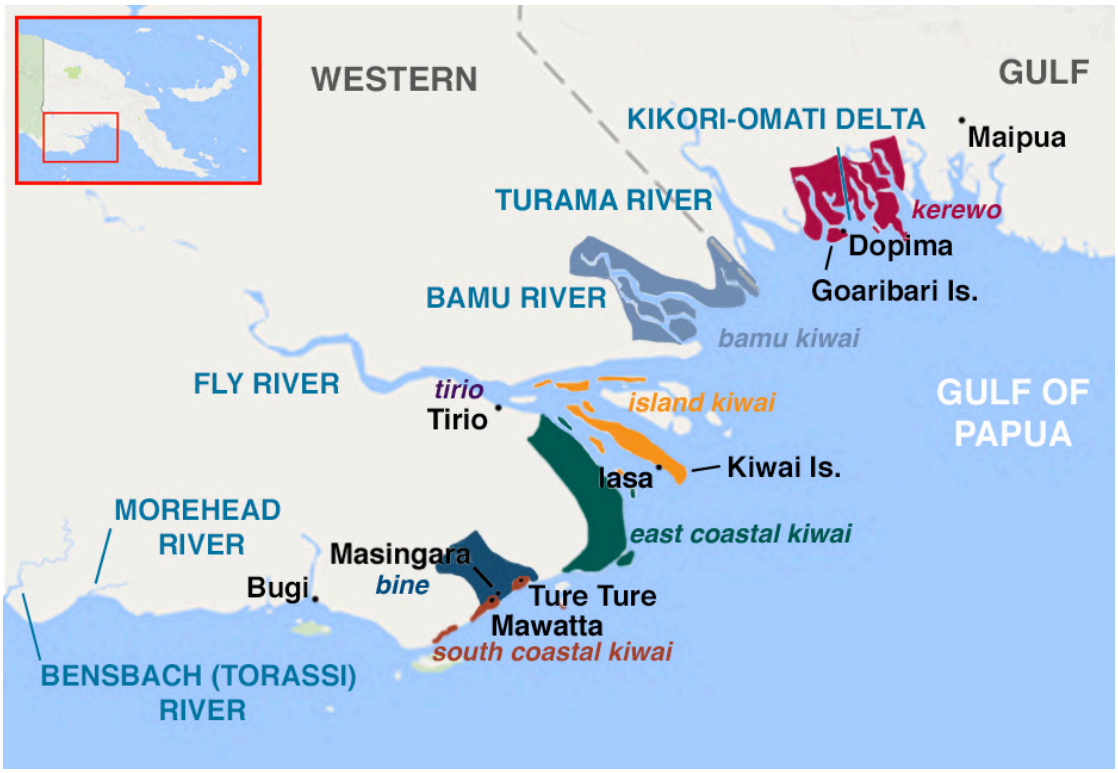


Figure 4.9
Relevant non-Austronesian language areas in Western and Gulf Provinces, PNG. Created using google maps with data drawn from SIL-PNG (n.d.) and Lawrence (2010: 3, Map 2).

The Settled and the Unsettled

If the landscape functioned as a metaphor for 'the personal and collective unconscious' in Joseph Conrad's (2002) fiction *Heart of Darkness* (Davies 2021: 134), for Robinson, narrating his literal experiences, it was overwhelmingly objects. Mentioned infrequently in his diary, he first notes seeing carved 'figures and emblems' on 11 February 1904 at Tirio (Tiria) on the Fly River, one of 'the "settled" villages' he has given the expedition 'permission to visit' (Robinson 1904). Just upstream from Kiwai Island, here the Koabu people are 'kindly', 'quiet & amenable'; their buildings 'well constructed'; their canoes and longhouses 'embellished with cleverly carved' boards (Robinson 1904).[23] At neighbouring villages, however, Robinson is apprehensive. Children wear 'heavy wooden ear ornaments' such as BM Oc1906,1013.1687 – 6 cm long bulbous n-shapes, erroneously registered as charms – and men wear calico to disguise 'their appearance' as would-be assailants (Robinson 1904). As he moves east into further unsettled territory, low entryways (despite similarity with those in settled villages like Iasa (figure 4.6)) weaponise

[23] See Lawrence (2010) for an overview of Koabu and Kiwai peoples.

longhouses, forcing one to crawl – the ideal position for decapitation (Robinson 1904). There are no clever carvings here, only 'grotesque figures' such that the grotesque – Robinson's most used adjective – is effectually the unsettled (Robinson 1904).

Two such figures, MAA E 1905.254 and BM Oc1906,1013.6 (figure 4.8), were likely collected by Robinson at Bamu Kiwai villages along the Bamu River between 22 and 27 February 1904, while the expedition was safely installed at Iasa. Measuring 79 cm and 83 cm long respectively, the wooden boards were 'rigged up in the bow of river canoes, supported by stays and decorated with leaves' to bring luck, or secured to the entrance of longhouses to prevent illness (Landtman 1933: 77). Woven rattan stays are visible on the reverse and sides, although the medicinally prepared leaves – capable of swaying in the breeze to express a man in dance – are now absent (see Landtman 1933: 77). The open-work basket suspended at the top contains a small piece of wood that may have been used, as with the prepared leaves, to enact intentions through sorcery. Known as gope, Robinson certainly encountered related boards at Tirio – though particular to the Koabu – yet chose to acquire MAA E 1905.254 and BM Oc1906,1013.6 from unsettled Bamu villages, which his diary records as largely deserted, the inhabitants having fled; though some were 'seen watching' from a safe distance (Robinson 1904).

This darker facet of performative colonialism differed from that exhibited at Tirio, where Robinson (1904) checked on villagers' welfare and 'told them of three medicine men' – the expedition – 'whom the King had sent out to see them'. Although the King's representatives may not have appeared,[24] the selected mamoose or leader was given 'the usual present' (Robinson 1904), the colonial and missionary means of establishing and maintaining relations with a view to pacification or conversion – the so-called 'civilizing mission' (see Stocking 1991; Brantlinger 2003).[25] For the Koabu, such gifts were perhaps more empowering than colonists supposed, materialising the group's capacity to elicit wealth and relations (Strathern 1992c: 246; Bell 2013: 133). Early encounters, on the other hand, could be fraught with confusion and ethical failings. Gifts – Robinson (1904) records presenting tobacco, calico, shirts, beads, knives and tomahawks – were typically left in plain view and if contact could not be enticed, food and material objects

[24] Seligman was too unwell to complete his journal between 9 and 23 February 1904; I have not located any objects attributable to Tirio in the Cooke Daniels collections.

[25] Mamoose is a Torres Strait Islander term meaning "Chief of the tribe", apparently used in Western Province (Schafer 2021). Gifts were employed in 'generalized reciprocity' (Sahlins 1972; see discussion in Torrence and Clarke 2013: 175).

could be taken without consent, the gifts presumed to be adequate payment (Robinson 1904; Thomas 1991: 90, 178-79; Stanley 2016: 21). A practice that would persist despite MacGregor's earlier attempt to criminalise it (see BNG Administrator 1890: 45-46).

The circumstances surrounding the acquisition of gope MAA E 1905.254 and BM Oc1906,1013.6 are ambiguous. We might – charitably – assume they were consensually exchanged, imitating MacGregor's purchase of Kiwai gope, which he notably described as 'represent[ing] a grotesque human face' (BNG Administrator 1890: 44). Previously thought of as ancestors, the boards were more likely intended as containers for animate and efficacious spirit beings, known in form and name to particular owners (Schultze-Westrum 2015: 40-41). Thomas Schultze-Westrum (2015: 40) hypothesises Kiwai gope possibly even contain two faces, 'one above the other'. Carved in raised relief, the upper face consists of two circular eyes bisected by a potential linear nose and small mouth – downturned on MAA E 1905.254 and upturned on BM Oc1906,1013.6 – although this could also be interpreted as the ala or tip of the nose. The two smaller circles below this and above the large and upturned toothed mouth then form the lower face (Schultze-Westrum 2015: 40). A stylistic convention uniquely expressed on each Kiwai gope.[26]

Such distortions and repetitions undoubtedly contributed to their grotesque western reading; seeing faces, doubled and asymmetrical, enhanced by radiating red and white lines; hearing swishing palm leaves. Active participants in Robinson's imaginative and sensuous experiences, whatever 'intentional arc' the boards engendered was disrupted, generalising the particular; reflecting his worst fears and expectations (see chapter 2; Malafouris 2019: 3; Merleau-Ponty 1962: 157; McGilchrist 2009: 219). For the Kiwai, however, such capacities, expressed through particular form and decoration, arguably engendered gope agency and efficacy, not only in attracting the desired spirit or spirits but also enabling their magical powers of protection (from illness) and provocation (in raids) – what Gell (1992b; 1998: 71-72) would term their 'virtuousity'. Sustaining such powers might also involve the remaking of gope, which decay over time, eroding their capacity to encompass spirit beings. Two such Bamu gope, BM Oc1906,1013.7 and BM Oc1906,1013.8 (figure 4.8),[27] are particularly aged and worn; rattan stays missing; little pigment remaining; sections broken away. As Bell (2013: 129) notes, opportunities to

26 And largely unique *to* Kiwai gope (see Schultze-Westrum 2015: 40).

27 Both acquired by Assistant RM for Rigo, Albert Charles English, possibly while visiting Maipua with Robinson in March 1904, see appendix F.

elicit relations with whites also 'created spaces for more productive ways for communities to rid themselves of spent objects'. Exchanging something finished for something desirable, New Guineans could empower themselves by retaining 'intellectual property' in the form of knowledge and designs while still effecting relations (Küchler 1997: 41). For Robinson, however, any removal of boards without consent was likely a deliberate performance intended to disempower; even if gope owners could remake what was taken. The kind of performance he would repeatedly enact with skulls.

At Bimirami and villages along the Bamu and Turama Rivers (and later at Goaribari) Robinson (1904) removed several skulls for collecting purposes – very likely including BM Oc1906,1013.578 discussed above – while visibly destroying the rest. Gifts were left 'to help them in the making of their canoes', the message clear: headhunting will not be tolerated (Robinson 1904). Whether villagers interpreted the message in this way is less clear, despite some success at communication (Robinson 1904). Skulls – ancestor and trophy – were so valuable, their capacities so desirable, that they could be stolen during raids along with the taking of new heads (Coiffier and Guerreiro 1999: 38-39). Notably, the ANC force accompanying Robinson included several Island Kiwai, known locally for 'large-scale death contracting and treachery' (Langmore 1972: 65; Knauft 1993: 196). Unpredictably, the plundered skulls manifested 'tomahawks & knives', which might account for Robinson's (1904) observation that villagers were, on one occasion, 'delighted to find what had been left'. The unmitigated destruction of skulls, however, might have been more perplexing than instructive.

Robinson was not alone in ethicising certain kinds of acquisition. Acts of vandalism and looting were frequently displaced by narratives of scholarship and confiscation, an ongoing 'moral hypocrisy' the expedition were no less complicit in upholding (Thomas 1991: 180-81; Di Rosa 2017). 'If [Robinson] works the trip right we ought to get lots of new stuff ethnographically – skulls of new tribes' wrote Seligman (1903a), explaining his palpable disappointment when prohibited from unsettled places where such skulls might be found. There is no evidence to suggest the expedition directly acquired objects or human remains without consent. Nonetheless – acting in the interests of science (cf. Thomas 1991) – they had no qualms when it came to indirectly accepting government confiscations. These included two sorcerer's charms, one (BM Oc1906,1013.790) made from crocodile teeth, the other (BM Oc1906,1013.263) a female skull suspended within

a cane frame, seized in Central Province as part of a colonial effort to eradicate sorcery (see Goddard 2014). Indeed, the Bamu River skull (BM Oc1906,1013.578) and three Goaribari area skulls (BM Oc1906,1013.93; Oc1906,1013.1607 and Oc1906,1013.955.b) associated with Robinson were given to the expedition by Chief Medical Officer Allen Craigen in June 1904 (see Seligman 1904a: 103). Trained at Aberdeen Medical School, where Seligman (1907a) would later lecture on the anthropometrics of western BNG, Craigen had already donated his almer mater a skull from Le Hunte's 1901 punitive expedition and would go on to donate skulls acquired by Robinson.[28] Whether these were obtained for Craigen – with his craniological interests in mind – or as confiscations for Robinson's own collection is not clear.

For the expedition – as indistinguishable from Robinson's armed government party as from the administration in Central Province (see chapter 3) – collecting largely took the form of commodity exchange, although framed within pre-existing social relations with colonial whites. In so-called settled areas from the Bensbach river, near the border with then Dutch New Guinea, east along the coast as far as Mawatta (figure 4.9), such relations arose from mutual concern over ongoing cross-border Marind-anim (Tugeri) headhunting raids (see BNG Administrator 1902). Camped near Tivi, encounters with groups seeking government protection proved occasion for barter, contributing some of the 41 objects the expedition collected from the Bensbach area (see Robinson 1904; Seligman 1904a: 40-43). The groups' willingness to trade and co-operate less an act of subjection and more one of resistance – both to the existential threat posed by Marind-anim and to encroaching colonial rule – levering advantage from otherwise inequitable circumstances. Surrounded by ANC – now protectors rather than potential antagonists – visiting groups relaxed, permitting Dunning to photograph the process of firemaking (figure 4.10) while Seligman (1904a: 43) took notes and bartered for the used fire sticks (likely BM Oc1906,1013.139.a-b) as well as a Wartha firemaking kit (BM Oc1906,1013.80.a-b) (figure 4.11). Images and objects obtained through brief but collaborative local engagement (cf. Bell 2009: 147).

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[28] The Anatomy Museum, Aberdeen, holds sixteen skulls donated by Craigen. At least one (ABDUA: 58683) was donated in 1902 with reference to the 1901 punitive expedition (see Hallam 2016: 224). A further fourteen were donated in June 1905 and are recorded as originating from Robinson (see Spittal 1905). Fifteen of the sixteen skulls are attributed to Robinson in Aberdeen's catalogue, however. Hallam (2016) suggests the fourteen were donated c.1902; this is before Robinson arrived in BNG and probably relates to the earlier donation.



Figure 4.10
Man displaying firesticks. Bensbach River, Western Province, PNG, January 1904 (BM Oc,B119.125; ALRC Cooke Daniels collection).



Figure 4.11
(*Top*) Wartha (Toro) Fire Making Kit. 39 cm long. BM Oc1906,1013.80.a-b; (*Bottom*) Fire Sticks. 30.5 cm long. BM Oc1906,1013.139.a-b; Bensbach River, Western Province, PNG. Cooke Daniels collection. Photo by author.



Figure 4.12
(*Top*) Dancing staff. 98.3 cm long; 4.7 cm diameter. MAA E 1905.239; (*Second from top*) Dancing staff. 67.8 cm long; 4.1 cm diameter. MAA E 1905.240; Bugi, Western Province, PNG. | (*Third from top*) Dancing staff. 102 cm long; 5.4 cm diameter. ?Bugi or ?Dembibi, Western Province, PNG. BM Oc1906,1013.546 | (*Bottom*) Dancing staff. 102 cm long; 5.2 cm diameter. ?Bugi, Western Province, PNG. BM Oc1906,1013.378. | Cooke Daniels collection | Photo by author.

This was perhaps no more so the case than at Bugi, a government station founded as a village in 1898 to shelter disparate groups; survivors and refugees from Marind-anim raids (BNG Administrator 1898: 39).[29] Walking to Bugi with Robinson on 19 January 1904, Seligman (1904a: 37) is struck by the scarcity of women, most murdered, noting the 'tone & gestures [of the men] when telling me this seem to convey – "a most natural thing["]'. An empathetic response to suffering not so discernible in Robinson's journal. Describing Bugi as a 'Goal Station' – perhaps due to the presence of defensive palisade and barracks (BNG Administrator 1898: 39) – he discounts 'BUGI natives assert[ions]' that Marind-anim still stalk the vicinity and trivialises their feelings of 'constant dread' (Robinson 1904). While authorities hoped the raids had 'now ceased', refugees initially refused to occupy Bugi, negotiating an ANC presence only gradually withdrawn; Dutch and British officials later agreeing compensation for victims' families (Robinson 1904; BNG Administrator 1898: 39, 1902: XXI). A degree of local agency Robinson appeared reluctant to acknowledge. Rather than a goal – a place of dominance and control – Bugi was a place where New Guineans could forge new lives and identities, often performed through gardening, dancing and the making and trading of objects.[30]

Men 'break into chuckles of delight' as Seligman (1904a: 36-37) barters for 'a highly decorated new form of dancing stick' – a stark contrast to his later encounter at Kalo where objects are conspicuously absent (see chapter 3). Carved from a red-brown hardwood, six of the seven staffs collected retain a dark brown outer bark, bands of incised patternwork revealing an inner bark of gradually lighter tones. Ranging from 67.8 cm to 102 cm in length, the shafts are undecorated and often polished to a sheen while the top decorative sections are bulbous with zoomorphic or hourglass finials (figure 4.12). Evocative of Central Province gourds, alternating plain and patterned bands fold and unfold to reveal repeating motifs featuring zigzags, chevrons and spirals;[31] BM Oc1906, 1013.378 further bisected by a carved raised ridge running from finial to top of shaft,

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[29] Government knowledge of the Marind-anim came in part from George Pim (1900 cited in Hitchcock 2004b; 2009), then a bêche-de-mer trader in the Torres Strait, who travelled to the area in 1900 (appendix C; BNG Administrator 1902: XXII). Experience that likely contributed to his appointment as Master of the Kori. Seligman (1906b) later made use of Pim's photographs in his discussion of the 'Tugere'.

[30] Gardens were established in advance of occupation and Bugi residents apparently showed 'a marked improvement' in wellbeing, likely encouraging dance and ceremony, particularly given the near absence of visiting missionaries (BNG Administrator 1898: 39).

[31] For the Kiwai, Landtman (1927: 240, 39, 45) notes tattooing and scarification were practiced on both sexes and that tattoo patterns were used on lime gourds and tobacco pipes, especially by the Gogodala. Plausibly, the staff designs could also relate to those used in tattooing.

the designs imperfectly mirrored on either side (figure 4.12). These encompass crescent and circular shapes, which compliment the star motifs also featured on four other staffs (MAA E 1905.239; PRM 1905.63.17.1; PRM 1905.63.17.2 and BM Oc1906,1013.546), in-filled with red, blue or white pigment – used widely on all seven. Only MAA E 1905. 240 engages the use of black, highlighting four-pointed stars and crescents, here more directly evocative of the night sky (figure 4.12).

For the 'Keraki' of the Trans-Fly – including some disparate groups at Bugi, whom Seligman (1904a: 35) records as Bugi, Boiboi, Wasi, Tolidu, Mat, Dabu, Tomke, Sanana and Babiri – such designs may have expressed relations with sky-beings, mythologised as the ascended sun and moon, capable of bestowing both benevolence and destruction (Williams 2015: 297-98).[32] Concerned with seasonal shifts, emphasis was given to lunar cycles, also significant to the Marind-anim who explored such relations through carved spatulae with 'a regularly undulating out-line, the prominences indicating the moons' (Kooijman 1960: 165).[33] Acting as a kind of seasonal calendar, spatulae might also have performed as mnemonics, like Severi's (2015, 2018) notion of chimeric space – though extending rather than limiting the mental; mind and material arising together through tactile experience and variations in the cyclic monsoons (see chapter 2; Kooijman 1960: 168). With the Cooke Daniels staffs, however, such entanglements most likely emerged through dance performance.

Like the attentive, individual dancers that coalesce and perform as one in Dunning's film footage – encountered in the chapter opening – we might speculate on how, when brought together in dance, individually patterned staffs combine to perform one story; a oneness found in the shared mythology of sky-beings. Writing of musical polyphony biologist Merlin Sheldrake (2020: 61) notes how a song made up of differing melodies cannot be found 'by unravelling the music into its separate strands'.[34] In objectifying the collective, the identity of performer and staff is withheld or 'eclipsed'; an asymmetry

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[32] Williams (2015: 38) takes the name Keraki from the Nambo speaking Keraakie people and applies it more generally to what he terms language area II east of the Morehead River. He may have assumed a greater degree of cultural similarity within and between Trans-Fly language areas than is justified (see discussion in Hitchcock 2004b: 66).

[33] Mary Ayres (1983 cited in Knauft 1993: 185) posits 'a strong positive cultural valuing of fixedness as a central notion in beliefs about the meaning of land, place and locality' for Trans-Fly peoples. As with my comments on Ingold's (2000: 112) 'totemic ontology' in chapter 3, some caution may be warranted. Kooijman's (1960) observations on the variation of lunar names and expressions in spatulae appear to undermine notions of fixity.

[34] For Sheldrake, this is analogous to mycelium, returning us to Deleuze and Guattari's (2013) rhizome.

enabling an emergent performance and group identity that cannot be found in any one individual – displacements that might also bring together remnant or disparate groups expressing newly emerging identities (Strathern 1988: 166; Sheldrake 2020: 61). As in knotting, where singularities find identity in the play of forces expressed here through bodies of wood and flesh, each performance is thus a repetition, not a replication, even as explicit moments emerge and congeal into marks (Ingold 2015: 23-25; Bryant 2012; Barad 2007: 176).

Loss of pigment (on most) and hints of wear around the shaft at the lower third (on some) suggest the staffs were held upright, as with corresponding Kiwai staffs, perhaps traded from Bugi where at least one Kiwai dance originated – perhaps traded on terms commensurate with Maginogo (see chapter opening; Landtman 1927: 48-49, 420; 1933: 109, 117). In the two years, from 1910, that Landtman (1927: v; 1933: 41, 87, 64, 113) resided with the Kiwai, Bugi (Budji) emerged as the source of wallaby and dog's tooth necklaces (such as BM Oc1906,1013.114; BM Oc1906,1013.1548 and MAA E 1905.231), as well as woven bags, some (like PRM 1905.63.11) made at Bugi, others (such as BM Oc1906,1013.310; MAA E 1905.282 and HM 6.154, nn14064) probably acquired from the Suki to the north. Objects the expedition also collected at Bugi in 1904 (a number labelled by Strong, helping Seligman (1903b) with what work 'he can'). Fifteen painted Gogodala arrows with bone or cassowary claw points (BM Oc1906,1013.1071-82; MAA E 1905.250 A-C) probably traded at Bugi from the inland village of Dembibi – a name associated with staff BM Oc1906,1013.546 (figure 4.12) – further reveals a complex of tangled trade routes and relations, with Bugi a vital participant.

Plausibly, the opportunity to trade with whites for desirable western objects brought material to Bugi, possibly inspiring innovative forms and designs (Torrence and Clarke 2013). Seligman's (1904a: 36) confidence in finding a 'new form of dancing' staff suggests as much, designs drawn from familiar repertoires,[35] reimagined within a new and emergent cultural milieu. As raids and colonist interventions shifted local and regional group dynamics – bringing practices associated with headhunting into decline – people may well have found alternative ways of expressing themselves and their relations with each other, place and spirit world. Although we cannot be sure which group made the

[35] Zigzag and V-shape designs circulated at a time when contact with whites was minimal; for example HMS Fly collection bamboo knife BM Oc1846,0731.15 acquired in 1845 (Bonshek 2013; see Ballad 2016 on early exploration).

dancing staffs, their potential to 'iteratively rework' and transverse copresent identities – as reductionist form and evolving performance – continues to displace asymmetries and facilitate new cuts (Barad 2007: 242, 384). Display is not limited to any one kind of skin (human or non-human) yet can manifest specific meanings (sky-beings, perhaps); hierarchy is not limited in any one moment of trade (displaced through laughter); and projections of settled and unsettled are not limited, as we have seen, to any one thing.

The horror and its hiding

I am sitting poolside with Betty and Abau at Ela Beach Hotel, Port Moresby. We are admiring Abau's tattoos, applied gradually – painfully – to her hands, arms, legs and back between the ages of fifteen and eighteen. They show me a sepia stained photograph of Abau (figure 4.13 (R)) taken before this, when she was twelve, sitting next to her father, Rohi Leke. Employed as a 'house boy' at Government House, Rohi attended to Acting Administrator Robinson. One morning, says Betty, Rohi heard a bang – "My goodness, that must be a shot" – and ran to the door, but a small dog told him to go to the flagpole. This is where Rohi saw him. This was on 20 June 1904. Robinson had shot himself in the head with a pistol. Rohi put the flag at half-mast and went into Robinson's office where he saw piles of written stories. Robinson had taken an army to Goaribari Island – where they killed Tamate (Rev. James Chalmers) – and he had shot people there.[36]

Rohi is absent from the official account of Robinson's suicide. Led by the Australian Government, the Royal Commission report into the 'Affray at Goaribari' describes how Administrator Barton and Secretary Manning, awoken by 'the continued barking of a dog', find Robinson lying under the flagpole 'still breathing, but mortally wounded by a shot in the forehead… a revolver in his hand'; Dr. Craigen is sent for but Robinson dies before he arrives (Royal Commission 1904: 16). (Betty adds that Rohi brings a blanket to cover Robinson's body.) Notified of the forthcoming Royal Commission by Barton on 16 June 1904,[37] Robinson supplements his official despatch of 23 March 1904 with two letters – his final words refuting allegations by LMS missionary Charles Abel that Robinson's party had killed 50 Goaribari Islanders (Langmore 1972: 57).

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[36] While I have not deviated from Betty and Abau's description of events, this conveys my experience of their stories told to me on 7 September 2015 in English, Betty translating for Abau who spoke Motu.

[37] As Diane Langmore (1972: 74 n17) clarifies, Robinson was not removed as Acting Administrator due to the events at Goaribari; his term concluded and Barton had already been selected for appointment.



Figure 4.13
(*L*) Abau Rohi Leke showing the author her arm and hand tattoos. 7 September 2015; (*R*) Abau as a girl with her father Rohi Leke c.1948. Reproduced with permission. Photo by author.



Figure 4.14
Approximate historic Kerewo village sites c.1904. Created using google maps with data drawn from Barker et al (2012, figure 1) and Di Rosa (2018, figure 1).

Accompanied by a detachment of ANC, their commandant William Bruce and RM Army Jiear, Robinson (1904) had 'steered a course for Goaribari' Island on 5 March 1904, anchoring SS Merrie England between Dopima and Otoia (Turotere) (figure 4. 14) – villages Le Hunte (1904: 101) still held accountable for the 'unpurged offence' of harbouring Tomkins' skull and those implicated in the murders. According to Kemeri – a Kerewo man arrested during the 1901 punitive expedition (returned to Goaribari in 1902) – Dopima village organised the assault; Iake and Arau-u of Otoia carried it out, striking Chalmers and Tomkins, before Mururoa and Ema decapitated them, allowing others to overcome Kiwai Chief Navagi and the students (Royal Commission 1904: 10-11). Vitalised by Le Hunte's (1904) sentiment, Robinson (1904) planned 'to capture as many of these natives as possible', luring them toward ME sat 'quietly at anchor'. 'This inaction had the desired effect', Robinson (1904) wrote in his diary, 'and during the pm a number of canoes approached & one or two were induced to come aboard'. Speaking 'quietly to one native', Robinson (1904) 'told him to go and get the skull in question', however, promises to bring this 'were not kept'.

The next morning, some 600 Kerewo canoes approach ME to trade; Iake of Otoia is 'induced to come on board' and 'seized' along with several others; an act that provokes arrow fire from the canoes and return gunfire from Robinson, Bruce and the 32 ANC – around half are new recruits (Royal Commission 1904: 15, 18). Inexperience that limits the death toll to approximately eight Kerewo men; no one aboard ME is injured (Royal Commission 1904: 18-19). Following in Le Hunte's footsteps, Robinson proceeds to Dopima and Otoia, then Ai'id'io, Pai'a and Ubua on the mainland, calling on Aimaha, and Dubumuba and Gebabari on Babaibari Island the next day (figure 4.14) (Robinson 1904). The visits are uneventful, men flee and pigs are 'obtained for the police… a large knife fixed to the tail as a token of payment' (Robinson 1904). Turning attention to the prisoners, Robinson (1904) questions an elderly man on Kerewo headhunting practices before using him as an interpreter at Otoia: 'They said that Ema had the skull I wanted & had hidden it away'. What follows is a repetition of earlier events.

7 March 1904: Robinson (1904) promises 'he will not fight them today' but warns he will do so 'next time' if they return without Tomkins' skull. Later, a canoe arrives and men offer two 'bushmen' skulls; the prisoners interpret and confirm Otoia village will not give up Tomkins' 'head'; the 'bushmen' skulls are refused (Robinson 1904).

3 March 1902: Le Hunte (1904: 100) promises he will 'not do anything to them now' but will 'take' those responsible in future; 'delivery' of Chalmers' and Tomkins' skulls is required. The next day, men from Dopima offer a 'comparatively new skull… evidently that of [an older] white man'; the ANC sergeant confirms it is 'certainly Mr Chalmers' head' (Royal Commission 1904: 13). On 5 March 1902, a canoe arrives and men offer 'some heads' in exchange for tomahawks; the ANC sergeant confirms one 'to be that of a woman'; Tomkins' skull is still missing (Le Hunte 1904: 100). Angry, Le Hunte (1904: 100) refuses the skulls and warns he will return and burn the longhouses and canoes, as he did in May 1901. A further skull is offered but is not recent enough to be Navagi or a student and is 'evidently not' Tomkins; it too is refused (Le Hunte 1904: 101).

That the identity of those killed may have been transformed beyond any assertion of personhood, with distinct implications for Kerewo circulation and exchange, was not a possibility considered by colonists. Writing of the Umaidai and immediate groups on the Turama River, Leo Austen (1936) describes how, during the liminal and dangerous period following death (Hertz 1960: 33), the newly taken head was given to the victor's classificatory elder brother, temporarily displacing ownership 'to confuse the spirits' – an act that possibly led colonists to misidentify Iake, Ema and others named in place of the 'real' murderers (Langmore 1972: 73 n9). Paralleling the 'double burial' recognised by Robert Hertz (1960: 28), the stand-in brother would remove the flesh (and features) before the initial ceremonial dance; feeding and caring for the skull, he would later decorate it (remaking the features) in preparation for the final ceremonial dance (Austen 1936: 347).[38] Thus protecting headhunters from the malicious 'ghosts of their victims' until the 'dangerous character' of skull and spirit diminished and dissolved (Williams 2015: 281; Hertz 1960: 40).[39] The purpose, advances Robert McKinley (2015: 470 italics omitted), being 'to convert an external social person into an internal social person'.

'Headhunters take a head for the sake of its face' McKinley (2015: 470) continues, as 'the face allows them to deal with their enemy as a generalized social person'. It is why the Marind-anim name their children after their victims – 'any last utterance… can be taken as [a] "name"' – since names and faces 'express the uniqueness of the individual

38 cf. Battaglia (1992: 6) on notions of support: men who substitute (stand-in) or work for another.

39 Whether the skull continued to host the victim's ghost – possibly conceived as distinct from the 'soul', which departs to the land of dead (see Williams 2015: 361-63; Landtman 1927: 290) – is unclear.

in a form that can be presented to society' (McKinley 2015: 468). To name (somebody) is to know (somebody). Arguably then, to dissolve facial features – Austen (1936: 343) states flesh was removed through cooking – is also to dissolve 'biographical particularities': *the* life or '…name-face' of a particular person (Ingold 2015: 143, McKinley 2015: 472). Just as decomposition bridges the corporeal and metaphysical (Fergie 1985: 271), dissolution permits absorption: elderly Turama warriors consuming the cooked flesh; Asmat and Marind-anim headhunters becoming *the* life of their victim and living on as their name-face replacement (Austen 1936: 343; Zegwaard 1959: 1027; Strathern 1997: 93-94; Boelaars 2013: 149; van der Kroef 1952).

However, through these different, localised practices, in which emphasis on warfare and the remaking of persons and communities discernably varied,[40] *a* life still endured. For some, this took the form of a nameless 'bushman' (or whiteman) skull to whom a substitute face might be given;[41] one that, following McKinley's (2015: 473) structuralist reading, balances the loss of an internal member (who became an 'external social person' upon death) by internalising an external enemy. Less rigidly, *a* face constructs *a* substitute ancestor through whom social relations might unfold (cf. Panagiotopoulos 2019: 77). More generally, *a* skull – even undecorated – (re-)creates *a* headhunter while simultaneously materialising his capacity as *the* headhunter who took *the* life of his victim (cf. Strathern 1997: 93).[42]

Thus, in the context of renewal – in which *a* life manifests as oneness predicated on difference (see chapter 2) – a Kerewo headhunter brings 'one way of life and growth… to a close', as his stand-in brother brings into being a new body, its features uniquely moulded from resin (Ingold 2015: 121-22). At 14 cm long, Kerewo skull BM Oc1906,

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[40] While names for the Asmat were 'required for the bodily development of young men and for their sexual maturation', for the Marind-anim the focus was on community renewal with 'an element of immortality', as names lived on through captured heads (Zegwaard 1959: 1039; van der Kroef 1952: 234). As noted earlier for the Kiwai, sexual rites brought community renewal, not skulls; although all groups shared in an element of warfare and male prestige, taking heads from other groups – notably the Kiwai (Knauft 1993: 196). Further east, the Purari took heads from other Purari villages as life-force to renew the community, while the Elma did not engage in headhunting or sexual rites (see Knauft 1993). The Kerewo appear to have emphasised community or longhouse renewal (see Welsch 2006a: 43); Haddon (1918: 180) asserts flesh was consumed, possibly also for strengthening.

[41] Practices and forms of skull modification also varied widely (for example see Williams 2015).

[42] Hence, Kiwai men could assert influence over other Kiwai men by presenting them with an undecorated skull, an exclusory anonymity perhaps consistent with their value as 'trophies' materialising male power – although, enemy skulls were also exploited in ritually revitalising the longhouse and were given identities atop posts decorated as human effigies (Landtman 1927: 356; Knauft 1993: 196).

1013.93 comprises only the frontal cranial bone, maxilla and zygomatic bones, serrated edges indicating where the rear portion of the skull was cut away. Incongruous with the act of violence that took the head – intensified by its small size, possibly that of a child – socially inclusive chevron marks are incised into the frontal bone and enhanced with red-orange ochre. Above this, four circular perforations also afford the addition of hair or feathers. These are absent, however. A darker patina has also formed over the ochre – suggesting time spent in a smoky longhouse – and much of the once sensorily amplified resin face, concentrated around the eye sockets and nose, has broken away, leaving traces on the bone surface. Marks of decoration and deterioration that disclose the skull's biography or, rather, its 'necrography': entangled with the biographies of the living, *the* dead live on anew (Panagiotopoulos and Espírito Santo 2019: 2).

Asymmetrically copresent, the anonymity of ancestral life takes precedence over the necrographic marks revealed by the skull's participation in social life.[43] As with living 'namesakes' – those who share the same name – generalised ancestors might also share 'in each other's social identities… on the understanding that as social persons they are inter-changeable or *somehow* the same' (McKinley 2015: 469 my emphasis). While to be anonymous is not to *be* the same – there are no preformed identities in these 'de-territorialized' bodies (Deleuze and Guattari 2013: 60-63) – skulls (ancestors) can stand for other skulls (ancestors) in death, just as headhunters can stand for other headhunters in life. Likewise, as transformed objects, skulls also stand for male work and the relationship between headhunter and classificatory elder brother – whom, Austen (1936: 349) reports, was compensated for his labour – fundamental to the cult activity that 'reterritorializes' outside enemies by folding them inside as substitute ancestors (cf. Damon 1980: 283; Strathern 1988: 180; Deleuze and Guattari 2013: 62-63).

Ritual work that also creates inalienable cult skulls, vital to the construction of male identity, while simultaneously making up part of the substance of *a* life. In other words, skulls implicated in cult activity objectify male headhunting, limiting their circulation, while simultaneously being the means by which headhunting can continue (see chapter

[43] *A* life and *the* life are also copresent in the living; in death, however, *the* life only dissolves when one's name is truly forgotten (or, it seems, stolen). de Beistegui (2010), referenced in chapters 1 and 2, makes this point in recalling Deleuze's name and identity, such that his biographical moments persist 'long after biographical death' (Gell 1998: 222). Necrography can be indifferent to biography, though this does not preclude its recovery. Here, the intention was erasure and replacement; Marind-anim headhunting being exceptional to the point of genocide (see Hitchcock 2004b: 88 n32).

2; Weiner cited in Myers 2001: 9; Bell 2013: 133). Cult skulls are, following Gell (1992a: 146), implicated in a form of social reproduction that defines their exchange context. As with Motu toea in bridewealth or Reite yams, 'grown for other people [to] make up a part of wider ceremonial exchanges' that replace 'the substance of the body' for another body, skulls and jawbones also reify relations with others that 'can be substituted, made into objects of exchange value' (Leach 2015: 625, 627, 631; also Strathern 1988: 180-81). Indeed, the conceit that the skull is a body and not a person – *the* life now dissolved – sustains the skull's capacity to renew relations (cf. Leach 2015).[44]

However, as Strathern (1988: 196) notes of kitoum shells – 'products of male work' that can be entered into circulation as kula shells in the Massim – because they embody activity, they can also 'substitute for the activities of others. As a consequence, *kitoum* valuables circulate outside the *kula* and may be used by men to obtain other products, such as canoes' without creating debt.[45] Or, as Le Hunte and Robinson observed, skulls could also be alienated and used to purchase tomahawks. In this context, Kerewo men sought to elicit social relations through singular transactions – 'potentialities' for future exchange (Strathern 1988: 173) – possibly in direct response to a perceived demand for skulls driven by Le Hunte and Robinson's requests. While colonists sought the skulls of named persons, Kerewo offered unnamed substitutes: *a* skull that, paradoxically, could circulate for the same reason that *a* cult skull could not.

More simply, the skull accepted as that of Chalmers was likely offered because it was alienable while the skulls of Tomkins and others were likely withheld because they were not; emboldening men to barter further skulls not implicated in cult rites.[46] Such skulls were not intended as literal substitutes for the persons sought, though Le Hunte (1904: 101) and Robinson (1904) clearly suspected this, stereotyping Kerewo men as deceitful and greedy. Beyond 'old' and 'native', they give no description of the skulls offered, no indication of whether jawbones were present or absent (whether this changed how they were understood or valued by their owners), only confirmation that they were refused (Le Hunte 1904: 100; Robinson 1904). Robinson (1904) evidently extending Le Hunte's

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44 In a local context, see n40 this chapter. This is what Gell (1992a: 144-46) terms a gift situation rather than a commodity situation like the colonial exchange discussed below (see chapter 2).

45 Appearing to acknowledge the alienable nature of kitoum, Strathern (1988) follows Damon (1980) in stressing the ultimate return of inalienable work. See Weiner (1992: 134) on the alienability of kitoum.

46 Men may or may not have wished to part with a skull for any number of reasons, I speculate on their use in cult rites as one possibility.

(1904: 100) previous 'instructions that the "Merrie England" was not to trade with the people from' Dopima and Otoia, lest this imply forgiveness. As the necrographic marks on BM Oc1906,1013.93 suggest, the upshot was a double impasse in which contextually alienable (and thus available) skulls were refused and inalienable (and thus unavailable) skulls were stolen. Not because the intention was deception but because Kerewo understandings mediated notions of exchange.

In addition to skulls BM Oc1906,1013.1607 and BM Oc1906,1013.955b, Robinson very likely removed BM Oc1906,1013.93 from a longhouse together with two agibe skull racks (BM Oc1906,1013.5 and PRM 1905.63.7, figure 4.4), though it is not known from which village(s). Twelve carved boards (see appendix F, figure 4.15) and a roughly cut, flat section of palm spathe, decorated with astonishing red dancing figures, (BM Oc1906,1013.42, figure 4.16) were also taken, left behind as men fled inland.[47] Another repetition of earlier events. During his 1901 punitive expedition, Le Hunte (1902: 29) documents 'permitt[ing] two or three specimens of hand fishing-nets to be taken as articles of interest, as being of a new pattern', having otherwise forbidden the 'looting' of domestic items, notably by the ANC (see Di Rosa 2017). Thickly woven fibre tubes, used stretched on a cane loop in muddy creeks, the nets in question (BM Oc1906,1013. 925-26) were taken by Ballantine, a key member of Le Hunte's punitive force, and later given to Seligman for the Cooke Daniels collections (see BNG Administrator 1902: XV; appendix F). Joining the 1902 expedition, Barton likewise removed carved figures and boards (see appendix F, figure 4.15),[48] offering a number to Seligman (1904a: 104) on 6 July 1904. Having seen their 'stuff from defunct Robinson' the previous day, it seems the expedition were now the recipients of objects from all three Goaribari expeditions (Seligman 1904a: 104).[49]

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47 Welsch (2006b: 83) states 'most' of the Robinson Cooke Daniels objects are in the PRM; PRM holds two boards (PRM 1905.63.13-14, not seen) and agibe PRM 1905.63.7; two further boards are at MAA, the majority of objects are, however, at the BM (see appendix F).

48 In addition to the Barton material at the BM (see appendix F), Seligman sent three boards (E015703; E015704; E015705) and an agibe (E015706) to the AM, likely intended as part of the Cooke Daniels collections, however, they were accessioned separately under Barton and are not included in appendices A and F (see S44/1905 AMA).

49 Barton made a fourth conciliatory expedition in 1906 and on 18 March obtained what he believed to be Tomkins' skull, offered as a gift during a meeting in the longhouse (presumably at Dopima, although this is not clarified) (BNG Administrator 1905b: 8; Di Rosa 2018: 106).



Figure 4.15
(*Top L*) Painted Board. 160 cm long, 28.5 cm wide. BM Oc1906,1013.3; (*Bottom L*) Titi Ebiha, Carved Board. 263.5 cm long, 36 cm wide. BM Oc1906,1013.51.a-b; Goaribari Island/immediate area, Gulf Province, PNG; (Objects acquired by F.R. Barton) Cooke Daniels collection. | (*Top R*) Painted Board. 189 cm long, 32 cm wide. BM Oc1906,1013.275; (*Bottom R*) Titi Ebiha, Carved Board. 149 cm long, 28 cm wide. BM Oc1906,1013.278 (the 'necktie' element may indicate the area outside Goaribari (Welsch 2015: 52); Goaribari Island/immediate area, Gulf Province, PNG; (Objects acquired by or in association with C.S. Robinson) Cooke Daniels collection. | Photo by author.



Figure 4.16
Painted Sago Palm Spathe. 43.5 cm long, 82 cm wide. Goaribari Island/immediate area, Gulf Province, PNG. (Acquired by C.S. Robinson) Cooke Daniels collection. BM Oc1906,1013.42. Photo by author.



Figure 4.17
Kwoi, Carved Board. 166 cm long, 39 cm wide. Iari, Purari Delta, Gulf Province PNG. (Acquired by A.C. English) Cooke Daniels collection. BM Oc1906,1013.4. Photo by author.

Concavo-convex and painted, large wooden boards BM Oc1906,1013.3 (acquired by Barton) and BM Oc1906,1013.275 (likely acquired by Robinson) (figure 4.15) – 160 cm and 189 cm long respectively – were thought by Seligman (1905f: 179) to have 'stood at one side of the entrance to the man's portion of the long house'. BM Oc1906,1013.51.a-b (acquired by Barton) and BM Oc1906,1013.278 (likely acquired by Robinson) (figure 4.15) – 263.5 cm and 149 cm long respectively – are, by contrast, flat, ovoid, carved and painted. Known as titi ebiha, such boards may have been wrapped and concealed in the longhouse rafters (Welsch 2006a: 39-40). While the Mekeo, met in chapter 3, emphasised visibility – displaying boards on the front of ufu[50] – the Kerewo emphasised concealment, rarely displaying boards except in 'certain ceremonies' when they were 'held over the head when dancing' (Welsch 2015: 47). Moreover, 'the single most significant feature of these spirit boards' observes Robert Welsch (2015: 52) 'is that [they all] look essentially the same, even though they represent a spirit associated with different clans' within a longhouse. Here, *a* board is unique in *the* spirit it attracts but specific in form and design: 'long droopy eyes, a torso with navel, raised hands and bow-legged feet' or 'a necktie sort of element' as in BM Oc1906,1013.278 (figure 4.15) (Welsch 2015: 52).

This singular form relies on concealment, the elimination of difference (to promote group identity) and the hiding of manifold spirits (imunu), analogous to the expression of oneness in dance performance noted earlier and found in palm spathe BM Oc1906. 1013.42 (figure 4.16) (cf. Strathern 1988: 275). Dressed in feather headdresses and waist plumes, the dancers that follow one another along the top edge are paralleled below by an inverse line of bow-legged spirit figures; one larger; all positioned along a single line or fold. Like the spathe itself, this is one surface, revealing a hidden and invisible spirit world continuous with the visible human world of the dancers – a topographical surface that blurs the distinction between inside and outside (visible and invisible), a Möbius strip (cf. Kwanglee Soh 2018: 70; also Harrison 2013: 25). Decorated, 'persons are transformed', remarks Strathern (2013: 64, 48; 1997: 96-97) of Hagen dancers, their oneness determining how effectively they have concealed their domestic relations to reveal male clan relations: 'It is as though people had turned their skins inside out', revealing their capacities. Recalling the dances necessary to transform a skull and how decorations recreate an ancestor, here, performance makes invisible relations visible.

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[50] See Welsch (2006a: 44, 2015: 51) on boards with human faces seen by A.B. Lewis at Aipeana in 1912.

Appearing beside the dancers, present beyond the fold, are several spirit figures; one anthropomorphic, like the bow-legged board figures revealed in dance, the others zoomorphic. Writing of the Purari, Bell (cited in Schultze-Westrum 2015: 42) highlights a 'similar nexus' of understanding among the Purari and neighbouring groups, including the Kerewo, for whom imunu took 'the form of birds, plants, fish, reptiles' – inhabitants of an animate environment. Decorated Purari kwoi (koi) boards, such as BM Oc1906, 1013.4 (figure 4.17), were made from canoes, themselves made from trees now 'turned inside out', their 'inner capacities revealed' (Bell, cited in Schultze-Westrum 2015: 42). The concavo-convex profile of BM Oc1906,1013.3 and BM Oc1906,1013.275 suggest they too were previously canoes, transformed from the same kind of wood comprising BM Oc1906,1013.51.a-b and BM Oc1906,1013.278. Like the corresponding bodies met in chapter 3, boards are 'containers or skins' 'into which unseen *imunu* could flow and dwell', conceivably using the navel as a 'gateway' (Bell, cited in Schultze-Westrum 2015: 42; Welsch 2015: 49). A movement resonant of Purari, as well as Mekeo, land practices and relations: 'bringing things from the forests into the village, and in the process transforming them and being transformed' (Bell, cited in Schultze-Westrum 2015: 42; Mosko 1985).

'While... this may be too structural an interpretation' worries Bell (cited in Schultze-Westrum 2015: 42), understanding skins – boards, spathes – as 'relational surfaces' or folds *in-between,* as opposed to boundaries *between,* village and environment privileges a Melanesian ontology concerned to differentiate flows of people and things (Kwanglee Soh 2018: 70). Lightweight, titi ebiha have perforations either side that enable dancers to hold them – perform them – at key moments, their smooth surfaces accommodating pigments that make raised-relief spirit figures visible. An act enhanced by the larger top perforation, used to hold a lit torch (Schultze-Westrum 2015: 42-43). While, as Ingold, citing Deleuze (2015: 144), reminds us, "'*A* life is everywhere'", there are times when *the* life is made present and differentiated to reveal specific biographical moments – spirits and their associated clan stories for which the boards are simultaneously 'a mnemonic' (Welsch 2015: 53). Here, performers act in relation to both the spirits and the audience (a pivot relation): 'as "one man"… they declare themselves agents' capable of revealing and appealing to particular spirits, the audience determining their success (Strathern 1988: 277; Austen 1934: 7-8).

Once occupied, like agibe, named male and female boards were 'both powerful' and 'dangerous'; titi ebiha exceptionally so, necessitating their concealment even within the longhouse (dubu daimo) (Welsch 2015: 50; Schultze-Westrum 2015: 44).[51] Itself a container or skin at the centre of the village, likewise central to male activity and initiation, the dubu daimo enfolded a corresponding 'forest of relationships… made present on a smaller scale' in spirit boards and agibe, skulls suspended from the latter materialising 'the efficacy of these relationships' (Di Rosa 2018: 90; Bell, cited in Schultze-Westrum 2015: 42). The capacity of the dubu daimo to conceal and partially reveal relations with a sentient environment could, however, be turned inside out – the forest becoming the central place for human activity and agency in times of danger. Skulls could be taken to 'a secret shelter in the forest', a corresponding shrine visible only to those present, just as people and things could be transported and hidden at the first sign of attack (Austen 1936: 348). A tactic used at Dopima in 1901, leaving Le Hunte (1902: 30) disappointed that 'the natives had had the opportunity of removing their idols, &c'. At Pai'a (Bai-ia), Kerewo men, resigned to abandon all but the most valuable objects, seemingly escaped with agibe, leaving skulls 'in heaps on the floor' (Le Hunte 1902: 30).[52]

Paradoxically, Kerewo agency was made visible in concealment: in the literal hiding of bodies, or in the displacement of a brother, or *the* life of another. Acts that fuelled a colonial delusion following the LMS murders, what Hicks (2020a: 50), reflecting on the word 'punitive', describes as 'the imposition of a state of emergency': a justification for violence as a means of justice. As Dario Di Rosa (2017) remarks, however, violence also posed 'a threat to the moral basis of colonialism', risking the very 'savagery' colonists sought to eradicate. Rationalising his 1901 decision to 'burn down the dubus, but not… the ordinary dwelling-houses', Le Hunte (1902: 29) stressed his moral conduct: sparing 'the innocent' by limiting 'punishment' to male warriors, thus exploiting 'the advantage of delivering a civilizing lesson' (Di Rosa 2017). Sentiments welcomed by the Australian press, the Register (1904) supporting Le Hunte's decision 'to strike hard blows in the

[51] The significance of male and female pairs does not seem to be documented. Austen (1934) discusses the use of titi ebiha in the gibumamu dance for male and female initiates – a dance that includes the use of a lit torch referenced above. Names were also 'given to more than one individual' board (placing emphasis on *a* life, see discussion above) (Schultze-Westrum 2015: 41).

[52] Possible attack from vicitims' vengeful kin, enemy headhunters or hostile colonists warranted practices that ensured the wellbeing of powerful boards (as well as valuable skulls) and by extension the wellbeing of the community.

interest of civilization and justice'. Published on 17 September 1904, in the wake of the Royal Commission's report, the same article, however, condemns Robinson's decision to arrest Iake (overlooking Kemeri's 1901 arrest), commenting more generally on how 'A hasty or an injudicious act [can] retard the progress of civilization for generations' (Register 1904; also cited in Di Rosa 2017).[53] Neatly capturing the paradox Di Rosa (2017) highlights of colonial violence, Le Hunte's '"moderation" and "humanity"' vindicated punitive actions at Goaribari in 1901 while Robinson's '"over zeal and want of judgement"' scandalised similar actions in 1904 (Langmore 2006; Register 1904).

Not deceived by sensational reporting – some newspapers claiming as many as 200 deaths (Langmore 1972: 57) – the Royal Commission (1904: 27) exonerated Jiear and others, accepting Robinson's claim of absolute responsibility, itself a repetition of the statement made by Le Hunte (1902: 29) in 1901. Failing to take the advice of more experienced men, the report concluded, Robinson had miscalculated 'the moral aspect' of the arrests, made 'under the guise of friendship'; the needless bloodshed exasperated by Kiwai ANC intending 'to avenge the deaths of their kinsfolk' (Royal Commission 1904: 24; Langmore 1972: 62; Di Rosa 2017). Robinson was a cautionary tale. Conducted at a moment of national reflexivity, as Australia prepared to acquire BNG as a colony,[54] the Royal Commission exemplified wider public discourse keen to differentiate the 'earlier colonialism' of British rule from Australia's future responsibilities towards 'its colonial subjects' (Black 2020; Di Rosa 2017; Langmore 1972: 73). Shaping colonial practice, the events at Goaribari prompted the collective recall of a time in 'Northern Queensland… when native blacks were treated almost as noxious game', a tragedy that, the report asserts, 'will never be revived in New Guinea' (Bloch 2012: 213; Royal Commission 1904: 27-28).

Robinson, his supporters and detractors, came to epitomise such tensions over New Guinean welfare and BNG's ensuing policies. The former, notably miners who admired Robinson's '"aim… to make New Guinea a country for white men"', often hostile to the latter: Robinson's LMS accuser, Abel, and members of the Barton administration, complicit in facilitating the 'curiosity-shop' that would later prove a step too far (Langmore

53 Di Rosa (2017) highlights the article's bias towards Le Hunte, then State Governor; however, it also captures conflicting and shifting sentiments at the time: reference to 'injudicious' acts was also 'implicit criticism of' German colonial actions in New Guinea and South West Africa.

54 What became the Territory of Papua in 1906.

1972: 59, 1989: 222; Lewis 1996: 64; West 1970: 37; see chapter 3). Despite differences, distress over the nature of Robinson's death – the 'mental and moral strait' that drove 'him to suicide' (Royal Commission 1904: 22) – was widely shared, Monckton (1927: 253) and the Royal Commission (1904: 22) both at pains to stress his 'manly' nature, a counter to the cultural notion of suicide as cowardice.

Robinson's collections, too, were now a source of discomfort, inextricably associated with the Goaribari affray and its prominent public inquiry. In a brief article describing palm spathe BM Oc1906.1013.42, Seligman (1905a: 161) makes the only known public reference to receiving 'a number of specimens bequeathed to the Daniels Expedition by the late Mr. C. Robinson'.[55] Disassociating the expedition from potentially questionable ethics, Seligman (1905a: 161) maintains the spathe 'was collected in its present torn condition', neglecting to mention the more precise edges on its right side – traces that hint at possible removal with a blade. His museum donations are similarly evasive. Barton's objects, in common with gifts from others, are unambiguously labelled, Robinson's are unidentified (see appendix F). Not because the intention was deception but because a collective desire to forget and move on from deeply troubling events, also unacceptable to the expedition, emerged soon after the affray. A sentiment articulated in BNGs annual report that year, which glosses over those 'circumstances' at Goaribari that 'need not be referred to here' (BNG Administrator 1905a: 8).

Conscious of such forgetting, I find myself reminded of the events as I examine the spathe in the BM store. The central spirit figures, notably faded, catch my attention and I reconsider the copresent nature of the pigment – simultaneously visible and invisible. Visible to an attentional Kerewo performer, invisible to an intentional British scientist: 'I can offer no suggestion as to the nature of the two lower and more faintly shown figures' Seligman (1905a: 161) remarks. Things work both ways, of course. Invisible to an intentional Kerewo headhunter, *the* life of a particular missionary (from whom they are detached) is the attentional focus of whites who find in *the* skull *the* life they wish to

[55] The Royal Commission (1904: 103-04) records Robinson's father as the sole beneficiary of his estate; Robinson also left two letters, one to his father and that of 19 June 1904 addressed to Barton. The latter is published in the report and does not reference his collection (Royal Commission 1904: 43-44). While instructions may have been given elsewhere, it seems plausible that Robinson, in his 'agitated' state, did not specify who should receive his collection (Royal Commission 1904: 103). I have speculated elsewhere (Donoghue 2017: 7) and in appendix F that Barton might have a played a role in dispersing objects (with the consent of Robinson's estate – hence their bequeathment). Whether the whole collection (except the skulls given to Craigen) was given to the expedition, or dispersed more widely is unknown.

memorialise. Copresent relations shift and change, however. For Kerewo today, it is *the* life of Chalmers (particularly the story of his death) that is central to 'contemporary… historical consciousness' (Di Rosa 2018: 110). In the struggle to reconcile past events, some imbue Chalmers with 'the characteristics of a "culture hero"' – as the bringer of Christianity – while others view him as the cause of his own demise (Di Rosa 2018: 94, 114). In one of several stories told to Di Rosa (2018: 114) during his doctoral fieldwork, 'a leader… was smoking while Chalmers was preaching, and the missionary, annoyed by the spirals of smoke, hit the smoker with [his] Bible', thus provoking his own death'. Knowledge is story and stories grow. Intended to convey a story through its attentional dancers, each following the man in front, palm spathe BM Oc1906,1013.42 now hides another: the horror of a man following another man and the unethical consequences.

MAKING

Placing BM Oc1906,1013.1753 (figure 4.18) on the worktable, I am relieved to find the composite pottery bowl still intact. Much of the Cooke Daniels pottery was conserved in the 1970s and the adhesive has now failed, the carefully reconstructed pots resuming their former life as sherds. Not so for this 24 cm diameter bowl from Tubetube Island in Milne Bay Province.[56] As the BM label describes, the 'Fragments [have been] pieced together & the cracks filled with polyfilla & coloured to match'. Indeed, the orange fired clay, likely imported from Wari (see May and Tuckson 2000: 82, 87), has since absorbed the applied medium, the resulting darker patches delineating what was previously four separate sherds. While the expedition collected numerous sherds – some in an archaeological context (such as BM Oc1906,1013.1716), some deliberately sliced into sections for transport (such as BM Oc1906,1013.1778), others forming partial composites (such as BM Oc1906,1013.1756) – it seems some complete vessels may have broken en route to the museum, including this one.

Made using a technique called coiling – women roll 1 or 2 cm diameter clay lengths, which are 'coiled spirally' into vessels – BM Oc1906,1013.1753 is possibly a kepekepe or support bowl, used to hold vessels as coils are added to the sides during manufacture (May and Tuckson 2000: 82-83). It is one of three possible kepekepe collected (also see BM Oc1906,1013.1747 and BM Oc1906,1013.1751), perhaps with input from Dunning,

56 Provenance based on style (see appendix F). See Map 3.

whose personal interest culminated in a series of photographs exploring pottery making at Tubetube in August 1904. The first (BM Oc,B121.151) shows an older woman preparing clay, while a further 18 prints (BM Oc,B121.152-68 and RAI 364/4/3/16) follow a younger woman making coils and building the side of a pot inside a kepekepe. As Jan Hasselberg (2020) observes, the scene is staged yet 'descriptive' on account of 'a narrow depth of field' and Dunning's decision to place the camera 'at a low angle bringing the viewer close to the potter'. Seemingly not 'conscious of the camera' in some images, in others (such as figure 4.19) the unidentified woman peers at Dunning as intensely as he frames her through the camera's lens, partially subverting the 'demonstrational quality' of the intended image (Hasselberg 2020; Edwards 2001: 170).

In this momentary collapse in distance and coevalness, details of the woman's finger marks also become present, pressed along the pot rim as she coils, pressed into its belly and into the two kepekepe (cf. Fabian 1983: 121; figure 4.19). Finger marks I can trace with my own fingers on BM Oc1906,1013.1753, though I suspect not made by the same woman. Smoothing the inside of a pot with their fingers, women 'swell' the bottom and belly until it 'eventually takes the form of the inside of the *kepekepe*', the shape perhaps varying depending on the vessel and the potter (May and Tuckson 2000: 83). While BM Oc1906,1013.1753 is more conical at the base, the kepekepe in figure 4.19 appear wider and flatter. Possibly, the woman photographed did not wish to part with her particular support bowl; possibly, she did not need to.

Remarking on the use of photography to replicate 'laboratory research in the anthropological field' during the TSE, Elizabeth Edwards (2001: 162) suggests 'the relationship between the photograph and its referent' was a means 'to verify the results of scientific observation'. Replication – bowls collected, bowls photographed – was 'integral to the presentation, proof and transmission of evidence in the validation of the Expedition's findings' (Edwards 2001: 163). Here, similarity is used to taxonomise (and generalise) a type of bowl, discrete difference within similarity verifying its accurate categorisation. Perhaps the reason why the Daniels Ethnographical Expedition collected three possible kepekepe – and perhaps another reason why Daniels fervently collected multiple object and design variants (see chapter 3). Reinstating the distance, the bowls collected served 'to verify' Dunning's photographic 'observation' of an unnamed woman demonstrating how this type of bowl was used and by extension, how it was made (Edwards 2001: 162).



Figure 4.18
Composite Pottery Bowl (possible kepekepe). 7.5 cm high, 24 cm diameter, ?Tubetube Island, Milne Bay Province, PNG. Cooke Daniels collection. BM Oc1906,1013.1753. Photo by author.



Figure 4.19
Woman making pottery bowl on Tubetube Island, Milne Bay Province, PNG, August 1904 (BM Oc,B121.165; ALRC Cooke Daniels collection).

This 'tension' between a more 'naturalistic' and 'performative' mode of photography, in which the 'observer is almost embodied', and 'a more controlled, interventionist scientific photography designed to "show" facts' was also central to the 1898 photographs taken in BNG by Haddon and Anthony Wilkin (Edwards 2000: 105-06, 109). Gathering a group of Motu potters at Ballantine's compound, the TSE photographed women re-enacting the stages of pottery making with a view to 'authenticity', producing a timeless series exhibiting tool use and practice on one hand, and a 'filmic' narrative suggestive of 'real-time' 'temporal flow' and personal observation on the other (Edwards 2000: 110-12; also Herle and Philp 2020: 33). Effects apparent in Dunning's photographs of fire-making in Western Province (see figure 4.10) given their most innovative expression in the Tubetube pottery series. However, it was while at Hanuabada, photographing short sequences with different potters, that Dunning began storying pottery making situated in its everyday, domestic context – something the TSE had been unable to achieve, as a 'crowd of spectators made precise observation impossible' (Edwards 2000: 110).

Grouped in three series (BM Oc,B118.99-105; BM Oc,B121.186-97; BM Oc,121.198-204), together with a single image of unfired pots taken at Boera on 31 May 1904 (BM Oc,121.185),[57] the first series documents 'types' of Motu pottery, while the second and third concentrate on women demonstrating the processes of making and firing. Distinguished by its nonconsecutive order, the second series strives for documentary realism, presenting vignettes of village life: women smoking around a domestic platform shot as if Dunning had just stumbled across them, fortuitously capturing the moment; only the woman looking in his direction gives away his presence (BM Oc,B121.186). Exploring Hanuabada, he photographs women at work sitting on wooden planks made from disused canoes: a young girl prepares clay pieces, as a woman dressed in a missionary-style gown strolls nearby (BM Oc,B121.188); a youthful woman works the crumbled clay into a preformed vessel ready for shaping, as women gather on house verandahs behind her (figure 4.21; see May and Tuckson 2000: 61, 56). The sense of primitivism found in the TSE pottery series, its constructed 'authenticity' – free of 'European clothing' – overtly

[57] The Daniels number for the Boera image is 1547, this is the only recorded date the expedition visited the village. The numbers appear to be chronological and could possibly be used to date images. The first series are numbered 362-72 (?December 1903-January 1904), the second 1737-49 (?June-July 1904), the third 1772-78 (?July 1904). The August 1904 Tubetube series is 2313-31. However, there are exceptions (or possibly concurrent numbering systems) so this should be approached with caution.

concerned with the expedition's salvage agenda, is less explicit here, Dunning's observational style seemingly rooted in his observational present (Edwards 2000: 114).

Featured in five images, Dunning concentrates on the youthful woman, the camera's direct gaze and the eye contact this engenders redolent of conversation, or interview – as if asking: How do you make a pot? How do you know what consistency to work the clay? What tools do you use? As Malafouris (2008: 19) notes of such explicit questions, 'potters would prefer to "show you" rather than simply "tell you" their answer'. Placed to the woman's right in figure 4.21 is a basket of local clay – collected when required – and a broken pot base filled with salt water for softening the dry clay pieces (May and Tuckson 2000: 61). In front of her is the preform, placed inside the rim and shoulder of a broken pot – its narrow neck and opening typical of a hodu or water pot – used as a 'turntable', as a simple cylindrical profile and rim are formed by hand, further examples stacked to the woman's left (May and Tuckson 2000: 61). Hands resting on the preform, her finger marks visibly dragged in upward strokes, the image gives a sense of the clay's plasticity and the 'dynamic tension' present as the woman senses the precise thickness necessary to prevent the sides from collapsing (Malafouris 2013: 176; 2008: 20).

Observing potters in Boera and Porebada in 1977 – the only Motu villages actively potting at that time – Patricia May and Margaret Tuckson (2000: 57, 61) came to understand the centrality of such embodied praxis: how a skilful woman works clay 'until she feels it is right' rather than relying on any preconceived plan (cf. Malafouris 2013: 174). Removing 'Shells and other large impurities' she must achieve the correct consistency, attending to the clay's affordances, to grow an initial shape ready for beating (May and Tuckson 2000: 61; Malafouris 2019: 3; Ingold 2015: 122). Firmed in the sun, the briefly beaten preform is placed in the potters lap, its belly swollen outwards using a 'smooth, round stone' held on the interior and a wooden paddle situated on the exterior, the two implements struck together until 'a perfect sphere is formed' (May and Tuckson 2000: 61). 'A second paddle with a ridged surface is used for further beating and a third without ridges is used for a final wet smoothing… the inside of the neck' then levelled with a shell (May and Tuckson 2000: 61). At Hanuabada in 1904, pots were also smoothed by hand, captured in Dunning's striking long-exposure image of a widow, an uro cooking pot resting on her legs, her body balanced to accommodate both the weight of the vessel and the resistance of the clay (BM Oc,B121.192, figure 4.23).



Figure 4.20
Pottery Rim (used inverted as a support vessel). 10.8 cm high, 25.5 cm diameter, ?Hanuabada, Port Moresby, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.1720. Photo by author.



Figure 4.21
Woman building clay pot at Hanuabada, Port Moresby, Central Province, PNG, ?June or July 1904 (BM Oc,B121.187; ALRC Cooke Daniels collection).



Figure 4.22
Uro, Cooking Pot. 15.8 cm high, 21 cm diameter, ?Hanuabada, Port Moresby, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.303. Photo by author.



Figure 4.23
Woman smoothing a pot by hand at Hanuabada, Port Moresby, Central Province, PNG, ?June or July 1904 (BM Oc,B121.192; ALRC Cooke Daniels collection).

Known as the paddle-and-anvil method,[58] the resulting Motu forms (several – hodu, uro, tohe sago containers and two forms of bowl [59] – documented in Dunning's first series) are replicated with each making, the form found anew each time (Malafouris 2008: 20). As Ingold (2018c: 40-41) argues, 'culture might be better seen to consist and persist in variable skills of perception and action' as 'we bring forth a world of affordances in common'. In other words, it is Motu womens' encounters with clay, shell and wood that shape potting practices, not because their perception of what those materials afford is a fixed property of those things – as Gibson (1979) originally posited (Ingold 2018c: 40) – but because they correspond with one another copresently (see chapter 1). Such a position permits material agency, 'ontological moments' or 'cut[s]' that reveal distinctions, a particular pot or photograph that – unlike an anonymous knot – can be named, if not completely known (Malafouris 2013: 145; Barad 2007: 348; Ingold 2015: 16; see chapter 2). Indeed, nothing is absolute (Barad 2007: 178).

Finding form as a turntable, BM Oc1906,1013.1720 (figure 4.20) – photographed in 2018 rim-side-up before I understood its purpose – threatens to return to four separate sherds, the adhesive deteriorating at a rate faster than the polyfilla on BM Oc1906,1013.1753 (which may outlast the pot). Examining BM Oc1906,1013.1720, biographical time coils and spirals (cf. Ingold 2015: 54): 1970s adhesive sits alongside traces of 1904 clay, both overlaying blackening from the pot's previous use as an uro – the kind of vessel the preform in figure 4.21 will later become.[60]

Recording the initial preform-making and later smoothing, the process of beating – including forming the vessel bottom – is notably absent from Dunning's photographs, suggesting that, like Wilkin and Haddon, he struggled with 'precise observation' when in Hanuabada (May and Tuckson 2000: 61; Edwards 2000: 110). Equally absent are examples of beating stones, which May and Tuckson (2000: 61) recognised as 'treasured' heirlooms, even as potting practices were declining. Two smooth wooden paddles were collected, however (BM Oc1906,1013.57 and BM Oc1906,1013.58), together with two varevare, brushes made of coconut husk (BM Oc1906,1013.89 and PRM 1905.63.12),

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[58] The only technique practiced in PNG other than the coiling method (May and Tuckson 2000: 27).

[59] Barton (1910: 114 n2) recorded seven forms c.1904; Groves (1960: 7) recorded four still made in the 1950s (see May and Tuckson 2000: 56, who record six for Groves (1960: 13), noting local variants). Hiri and pottery making were Motu practices; intermarried Koita also participated (Gwilliam 2011: 42).

[60] See fired vessels in BM Oc,B121.195.

most likely used during the firing process – the subject of three images from the second series and all of Dunning's third series.

Similarly nonconsecutive – apparently numbered inaccurately – the third series follows three women tending to a fire on the beach, as five uro are fired and treated ready for use. Gazing directly at Dunning, the woman in BM Oc,B121.201 is evocative of the youthful woman in figure 4.21, her flow interrupted by the camera's questioning gaze. In other shots, the women are immersed in action, drawing on their background knowledge to assess the temperature of the fire and the readiness of the uro (Malafouris 2008: 32-33). 'Coconut fronds and leaf stems' are stacked vertically forming a 'fuel bed' at the bottom of the vessels, which have been 'moistened with salt water' and pre-heated with 'burning dry coconut fronds' to prevent cracking (May and Tuckson 2000: 61). Using long sticks, the women remove the uro from the fire (BM Oc,B121.204), before treating them with 'a solution of mangrove bark soaked in water which brightens their… colour' (May and Tuckson 2000: 61). BM Oc,B121.199-200 and BM Oc,B121.202 capture this process in action with what appear to be varevare lying on the ground nearby – brushes possibly used at Hanuabada for the purpose of applying mangrove solution.

Encountering fired uro BM Oc1906,1013.303 (figure 4.22) in 2018, labelled only as a 'Pottery bowl', I found myself thinking with and through the ceramic form, drawing on my background knowledge – particularly encounters with Dairi's uro in 2015 and 2016 (see chapter 3) – to identify the vessel (Malafouris 2019: 7). Most striking is its globular shape, the beaten 'sphere' distorted by firing, and its red-orange colour, typical of clay from the Motu region (May and Tuckson 2000: 61). Sharing a slightly everted rim with Dairi's uro – though with a more pronounced lip – BM Oc1906,1013.303 corresponds with one photographed in BM Oc,B121.195, the others in the image having taller rims consistent with turntable BM Oc1906,1013.1720, suggesting different women produced different rim forms. Levels of beating clearly differed too, as the surface of shallow bowl BM Oc1906,1013.302, likely collected together with BM Oc1906,1013.303, is noticeably smoother, lacking the ridged linear striations and texture of the latter, likely produced by a ridged paddle. All three vessels, however, have lighter striations in common, likely produced by varevare (in the case of the Cooke Daniels vessels) or plant fronds (in the case of Dairi's) – applied when the pots were still hot from the fire (May and Tuckson 2000: 61).

Such traces of material agency allow me to imagine the potter's intentions, not as an image in my mind, but as a tactile experience enfolded within the form and discovered through my own bodily action (Malafouris 2019: 11-12; Harries 2017: 125). Imaginative possibilities captured in Dunning's images, as he adjusted his own bodily action to join in the flow of the women's work, positioning the camera at eye level, to achieve a more 'filmic' effect (Edwards 2000: 110). However, just as Seligman filtered his personal experiences through the lens of evolutionary science, one displacing the other (see chapter 3), so Dunning likewise drew on primitivist tropes, projecting a stone age past onto his experiential present – notions influenced by Haddon's encounters with pottery making five years previously (see Edwards 2000: 113-14). Attending the RAI with Seligman on 24 April 1906, Dunning 'read a paper on "Pottery making in New Guinea," illustrated by lantern slides and specimens' (RAI 1906: 408). While the paper has not been located, its content likely mirrored that of Dunning's other lantern slide lectures, titled 'A Year and a Half among Savages' 1906 and 'Savage Architecture in British New Guinea' 1908 (see appendix C).

Contrary to the stereotypes that lay behind such projections, the mastery attained by Motu women in potting (having submitted to the clay) was matched by the mastery of Motu men in sailing (having submitted to the waves), as they conveyed pots to the Gulf region during the annual hiri – an example of what Ingold (2015: 128) terms 'doing-in-undergoing'. Beginning in April or May, the hiri organiser (baditauna) and his partner (doritauna) gathered their crews, 'overhauling and caulking' canoes in August ready to lash (four or eight) together to form lagatoi,[61] each with a 'partition… to hold the cargo of pots' and distinctive crab claw sails sewn from plaited mats (May and Tuckson 2000: 55; Oram 2011: 11-12; Barton 1910: 100-03). Departing with the south-east trade winds in September or October, as many as 20 crews of 30 men navigated coastal waters with at least 1000 pots onboard – the largest lagatoi recorded at 18 metres long – heading for their Elema and Purari trading partners (May and Tuckson 2000: 55; Oram 2011: 8-9). While the pots were owned by women (men ensuring they received one 40 lb bundle of sago for each pot), shell valuables, including toea, were traded by men for prestige and the supplies necessary to repair lagatoi for the return journey in December or January (Oram 2011: 13, 15-16; May and Tuckson 2011: 55).

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[61] Called asi, canoes from lagatoi could be used as planks (reirei) by potters (Groves 1960: 13).

The ultimate purpose of the hiri was to obtain sago, however (Oram 2011: 10). Arid, with few fertile areas, Motu land could not sustain its communities all year round, even with more productive Koita gardens inland (Groves 1960: 4).[62] Indeed, shorter voyages were made to the Waima area (see chapter 3) in times of need, yam crops often failing 'entirely', if not rotting with the arrival of the wet season (Oram 2011: 14; Groves 1960: 5). Hiri voyaging was, then, a matter of life and death. Numerous vaira revarevana (women's facial tattoos) communicated the participation of male relatives, including marks called kakiu by Dairi, which extend from eye to jaw to express the tears cried for absent men, some never to return (Ison 1974: 45; Dairi Arua Heri, personal communication 13 November 2015). As Nigel Oram (2011: 10) remarks, 'Many trading canoes sank near the shore, sometimes because they were overloaded… Sometimes they were carried past their own villages or wrecked and [men] faced death on landing among hostile people'.

So as Motu women grew bodies out of clay – pots with bottoms and bellies – Motu men risked their bodies at sea to transform pots into sago (cf. Ingold 2015: 122, 138). And while their voyages did not range beyond the Purari Delta, the pots journeyed on through regional exchange, reaching the Kerewo who 'controlled the redistribution of [hiri] pottery to the expansive populations residing along the Kikori and Omati Rivers' (Barker et al 2012: 161). Analyses of archaeological evidence at Otoia and the Goaribari area suggest this 'may have contributed to the consolidation and possible expansion of headhunting cults' over time (Barker et al 2012: 162-63). So as Motu women grew clay bodies – pots with bottoms and bellies – Kerewo headhunters grew substitute ancestors from resin and wax, enabled in part by the success of hiri trade.

'[W]hat is the difference between a pot and a baby?' asks Ingold (2015: 122), noting how both are expressions of 'making-in-growing' (analogous to 'doing-in-undergoing'). Here, making moves matter 'from one phase of life and growth to the next', just as 'the potter eases the passage of clay from its life in the earth to its new life as a pot' and 'human hands [likewise] caress and cradle babies' as they grow (Ingold 2015: 120, 122). An analogy also present in the actions of headhunters who intended to renew life through the modification of skulls, despite the imposition of death. What such making holds in common, however, is care. Something that, as Max Liboiron (2021: 114-15) points out, 'is not inherently good'. Missionaries and colonists brought 'good' intentions, including

62 That said, Oram (2011: 10) reports that the hiri did not take place in years when crops were plentiful.

bringing an end to genocidal practices, but did so inequitably and sometimes violently. Museums and communities now face new and challenging questions of care, from how we repair materials, to how we decide the future of human remains. Questions I return to in chapter 6.

MOURNING

Back in the BM store, Jill and I are deciding how best to examine and photograph tobi BM Oc1906,1013.2.a. At 158 cm high, the funerary bundle is secured to a pole, set into a plaster block, and slid into a large plywood box – its contents indicated by a neat biro sketch. We soon realise the tobi is too unstable and the aisle too narrow to facilitate its removal, so I begin writing a new description based on what I can see from the front of the box (figure 4.24 (*R*)). Most prominent is the bamboo ageru dancing staff, the centre tied with twisted plant fibre cord from which several Pangium edule seed pods are suspended together with bark and cotton fibre; plant fibre tassels hang from the top where a large section of bamboo has broken away. Directly to the left is a long bamboo object, near half the diameter of the ageru, with a tapering projection, a further opposing projection snapped at the base. A blue BM label marked 'A' singles out several of ten dark brown palmwood spears, noting they were originally tied with plant fibre. I find the tie, made from palm leaves, bagged separately still holding its spherical shape, and further leaf lengths caught between the spears inside the box.

Two spears are remarkable for their incised panels consisting of concentric triangles with bands either side – which read as diamonds depending on the angle viewed – both relieved of their points. A large spear to the right of the ageru is decorated near the top with a small collar of plaited cane from which hang bundles of cotton fibre and human hair; a lizard skin is tied near the centre below. Another spear at the centre of the tobi is also tied with band of twisted human hair. Six rattan arrows, points missing, some with woven joins, some with lines incised at the base, make up the rest of the tobi, the complete bundle loosely tied with a plant fibre net, possibly a reke or small fishing net. It is clear from the biro sketch, however, that two large objects are absent. Jill soon locates them. The first is broken gaba drum BM Oc1906,1013.2.b, membrane missing, and the second, circular rattan koda pig net BM Oc1906,1013.2.c, rattan ring broken, fibre netting cut and unravelling; both stored safely and separately from the tobi.

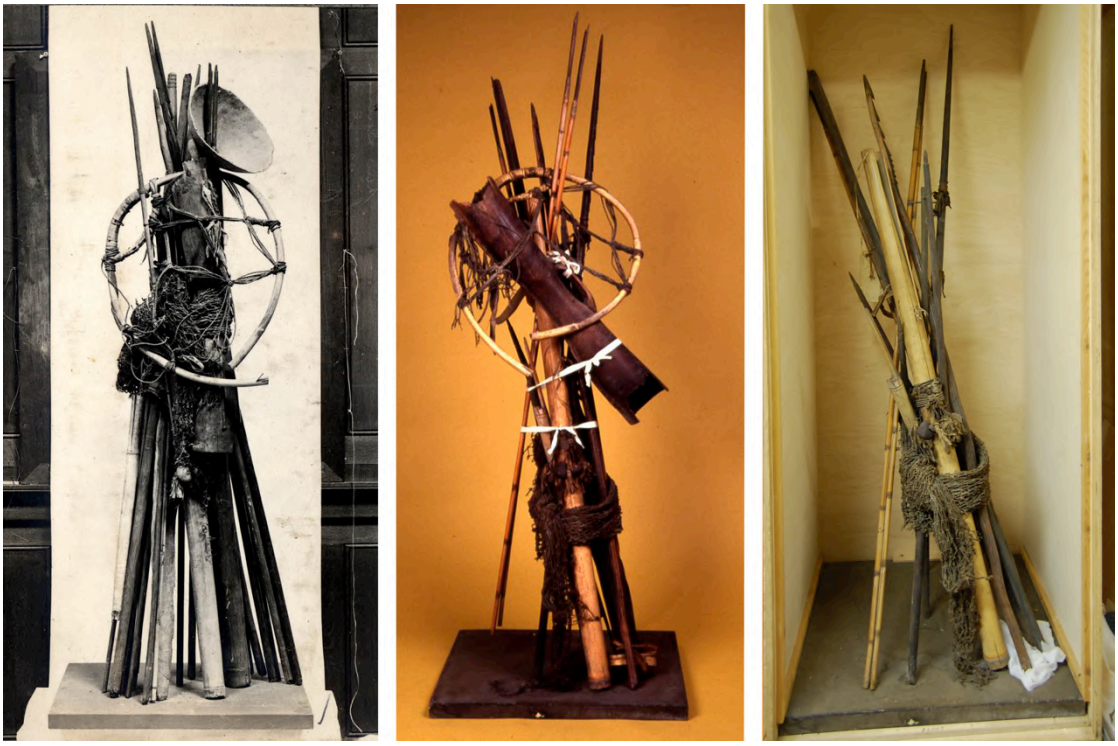


Figure 4.24
Tobi through time. (*L*) As reconstructed for display in the BM's Anthropology Gallery, early-mid twentieth century (BM Oc,A69.77); (*C*) As photographed c.1980s (for BM records, Asset no. 336937001); (*R*) As seen and photographed by author at Orsman Road, 2 May 2014 (photo by author). | 158 cm high, 47 cm wide, Guriu, Elevala, Hanuabada, Port Moresby, Central Province, PNG. Cooke Daniels collection. BM Oc1906,1013.2.a-c.



Figure 4.25
Bisa with tobi (*L*) at Guriu, Elevala, Hanuabada, Port Moresby, Central Province, PNG, 24 May 1904. Ahuia Ova standing to right. (BM Oc,B120.46; ALRC Cooke Daniels collection).

Exploring Hanuabada on 20 December 1903 together with Barton, Seligman (1904a: 10, 1910: 160) first saw the tobi 'standing upright' as part of a bisa or 'death chair' made for recently deceased Koita man, Maigo (figure 4.25). As he recalls, the objects 'were so thoroughly broken as to be quite useless', the spears 'thrust into the ground' as supports for the 'dead man's chief possessions': 'arrows, bows, a bamboo pipe, a netting needle, a dancing staff of bamboo called ageru, coconut drinking cups, a drum, koda and dakwai, nets for stopping the rush of a pig and catching mullet respectively, and a couple of broken pots' (Seligman 1910: 160). While the two pots were 'smashed in transit', the rest of the tobi apparently arrived at the BM unscathed, its objects to be 'mounted as nearly as possible in their original position… in one of the wall cases of the ethnographical gallery' (Seligman 1910: 160 n1).

Figure 4.24 (*L*) shows a remarkably ample tobi in situ, spears and arrows crowding the plinth's front, a presumably replica pot (not located) placed over two spear points to the top right. While the gaba and koda, held in the plant fibre net, increase the tobi's size, there appears to be a further bamboo object immediately to the right of the ageru that is twice its diameter. Possibly a sede, such as BM Oc1906,1013.298 (which has two small drilled holes, like one visible in figure 4.24 (*L*)); an imagined addition to a 'dead man's chief possessions' (Seligman 1910: 160). Once removed and returned to the collection, this might explain why, when photographed in the 1980s (figure 4.24 (*C*)), the tobi looked much as I found it in 2014. As for the drinking cups, dakwai, bamboo pipe, netting needle and two smashed pots,[63] plausibly they too were dispersed amongst the collection, reorganised according to institutional categories, (or even disposed of, given their broken state). Plausibly, of course, they may not have been collected at all.

Seeing the tobi and bisa again on 24 May 1904, now with Ahuia, Seligman (1904a: 89, 1910: 164-65) observed 'fresh banana haulms', indicating where men hung bananas before cooking and eating them 'in front of the *bisa*' as a way of maintaining relations with the deceased during the six month mourning period. Beginning with wailing and the singing of dirges in the hours after death, priority was given to the construction of the bisa for the exposure of the corpse: the deceased 'placed in the centre of the *bisa*, his wife sitting… on his right side, and his eldest sister on his left', the tobi 'arranged by the

[63] The ?smoking pipe could be the long bamboo object noted to the left of the ageru, though an exceptionally long example. I speculated in 2014 that it may have been a staff (see appendix F). Note that the opposing prong (now missing) is visible in the 1980s image (figure 4.24 (*C*)).

side' and 'Villagers and friends' gathered around the front; after an hour of dirges the body is returned to the house to be readied for burial (Seligman 1910: 159-60). Marked by three main feasts – the boua (bowa), held on the first or second day after burial; the venedairi, held on the fourth day after burial, when the widow enters seclusion; and the ita held after six months,[64] when the widow is released and the bisa burnt – the mourning period properly concludes when the tobi is 'cast into the bush at the border of the village, where it speedily rots' (Seligman 1910: 162-66). Whether all of the objects seen when the tobi was in the village could be recovered at this point is unclear.[65]

For the Motu Koita,[66] the process of 'replacing' and 'finishing the dead' holds much in common with Hertz' (1960: 48) dual burial (noted earlier in relation to Kerewo headhunting), the men sharing food with Maigo and keeping him company during the still liminal period prior to the final ita feast (Foster 1995: 97). While a literal second burial may not have taken place historically, colonisation impacted practices, Seligman (1910: 161-62) recording that 'people were buried in the village in front of their houses' until ordered by the government to use 'a recognized graveyard' in a 'remote' location. Consequently, the relatives who kept fires burning at the graveside until the venedairi now slept 'in the dead man's house' (Seligman 1910: 162). With the bisa positioned just outside, it may have become even more central to mourning rites, the grave itself inciting fear so far from the village (Seligman 1910: 162). On the other hand, the bisa may have offered an initial 'burial' now limited to an hour-long gathering (Seligman 1910: 160).

Describing Tangan mortuary sequences in New Ireland, Robert Foster (1995: 99) records how 'various artefacts of the deceased, dispersed among the persons comprising the deceased's "relational personhood" are both exhibited and concentrated at the deceased's men's house', including 'children, friends, and allies'. Something similar might be noted of the Koita practice recorded by Seligman (1910), wherein the 'relational personhood of the deceased is publically reconstituted and displayed as the necessary prerequiste for its final deconstitution – its "finishing"' (Foster 1995: 99). Gathering at the bisa, 'children, friends, and allies' come together before the corpse and his possessions

64 Ita also means bone (see Dutton 2003: 45). Names given here are Koita, see Seligman (1910: 162-65) for Motu names.

65 Barton photographed the bisa and tobi at Guriu and could well have played a role in collecting what remained of the tobi at a later date (see appendix F).

66 Most practices were shared by both groups (see chapter 3), although it is unclear whether Motu practices took the specific form of a bisa and tobi.

to reveal the relationships and obligations that will be dissolved and compensated, over the course of the subsequent mortuary feasts, through food exchanges (Foster 1995: 99; cf. Battaglia 1992; Küchler 2002). However, as Foster (1995: 138) also notes, this 'means not only disposing of the deceased's physical remains but also of [their] personal possessions', a process enacted through the creation and rotting of the tobi.

Here, parallels might be drawn with another New Ireland mortuary practice: the creation of a malanggan effigy. Serving as a skin or container for the deceased's dangerous spirit or life force, the carved malanggan is '"killed" with gifts of shell-money', enabling mourners to remember its name and image at a specific ritual moment to effect future matrilineal land relations (Küchler 2002: 86-87; Gell 1998: 224-25). '[S]ending the soul of the deceased to a distant island to be… forgotten, lineages are retained [as] the relations they represent are folded as images in *malanggan*' (Fortis and Küchler 2021: 144). Consequently, one 'remembers to forget in order to re-create a new present and a new beginning', the effigy being discarded to rot, or to be sold to collectors (Küchler 2002: 187, 1987: 239).[67] While the tobi is a gathering of objects and not a 'geometric articulation of [carved] images', it is also a relational container (containing or enfolding other containers) that must be killed to release dangerous singularities – in this case, parts of persons that have consequences for a deceased's spirit or sua (Fortis and Küchler 2021: 129; Seligman 1910: 189).

Accordingly, the process of 'killing' begins with the tobi's creation, the ceremonial breaking of objects to release what Seligman (1910: 190) refers to as 'the *sua* of objects', which permits the existence of the tobi on Idu, the mountain of the dead. 'When a man dies' Seligman (1910: 190) continues, 'his *sua* goes immediately to Idu, whence it quickly returns, accompanied by other *sua* who help the newly freed spirit' to collect his spirit objects. Without these, he cannot take part in ancestral life, which 'resembl[es] that led on earth' – hence spears and arrows for hunting, pots for cooking and eating, and gaba and ageru for performing dances such as Maginogo (which was also sung as a funeral dirge) (Seligman 1910: 190, 159). Paradoxically, as parts of the deceased's person, these personal belongings must die like the physical body, severing relations, and yet remain relationally visible to the deceased in the afterlife. Possibly, the human hair tied to two

[67] Malanggan is a complex, extended funerary rite culminating in the revelation of the effigy, made up of complex mnemonic imagery; the discussion here is intented to highlight similar methods of disposal and parallel (but clearly different) understandings of 'containing' persons (see Küchler 2002).

of Maigo's spears in BM Oc1906,1013.2.a – most likely his own hair – was an addition following death to assist his sua, helping him to recognise aspects of *the* life (in which he is named and known) and thus locate his tobi.

With the deceased's sua able to wander the village until the completion of mortuary rites, practices were carefully followed for fear of punishment from the dead: 'sickness' or 'bad luck in hunting or fishing' (Seligman 1910: 191-92). Even Christian burials today uphold variations on older taboos and practices – a short seclusion known as 'haus cry' precedes the funeral feast, which is held four days after burial to ensure the spirit is happy and does not scare the village children (Kaia Morea, personal communication 7 March 2022). Forks called diniga, used by the baditauna and doritauna when they were helaga or taboo during hiri preparations were recognised by Motu Koita Elders in 2015 as the forks now used by helaga participants in funerary rites – ensuring hands that have touched the dead do not touch food for the living, as they complete 'the work of finishing the dead' (Betty Morea and Abau Rohi Leke, personal communication 7 September 2015; Küchler 2002: 83).[68]

In 1904, this work concluded with the disposal of the tobi – freeing it for collection – completing the deceased's transition to an ancestral homeland, Idu for the Koita, the Motu apparently travelling elsewhere (Seligman 1910: 189-90). While aspects of *the* life were now dissolved, *a* life was truly only achieved when 'at length' the sua 'weaken and utterly cease to exist' (Seligman 1910: 190). Discussing this with men at Gaile, Seligman (1910: 190) concluded that 'the period of their existence is the time during which their memory or the memory of their names is retained on earth'. One becomes an ancestor when one's name is truly forgotten.[69] However, names could also be passed on – a child often receiving his or her father's first name as their last name (cf. Seligman 1910: 53-54) – and more valuable possessions, including toea and reke (suggesting the net with BM Oc1906,1013.2.a was less valuable), could also be 'divided among [the deceased's] near relatives' (Seligman 1910: 160-61).

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[68] BM Oc1906,1013.655-59, Oc1906,1013.1528; PRM 1905.63.86; MAA E 1905.278; AM E.15698.

[69] See n43 this chapter. As for Aboriginal Australians and Torres Strait Islanders, Seligman (1910: 629) notes at Wagawaga that 'The names of the dead become taboo immediately after death. This avoidance of the name of a dead person is carried so far that their names are actually dropped from the common spoken language of the district while their memory lasts. As a result of this many words are permanently lost, or revived with modified or new meanings.' A topic of concern for the expedition's salvage agenda that no doubt contributed to extinction narratives (see chapter 1).



Figure 4.26
(Mourning Clothing *from top left to right*) Vilo, Head Ornament. 60.5 cm long. BM Oc1906,1013.739; Sivi, Necklace. 27.5 cm long, 15.2 cm wide. BM Oc1906,1013.741; Sivi, Necklace. 24 cm long, 0.9 cm diameter. BM Oc1906,1013.740; Muro, Armband. 9.5 cm diameter. BM Oc1906,1013.725; Muro, Wristband. 22.5 cm long, 1.2 cm wide. BM Oc1906,1013.736; Muro, Legband. 35 cm long, 1 cm wide. BM Oc1906,1013.731; Dula, Fibre Top. 30 cm long, 40 cm wide. BM Oc1906.1013.724. | Kwalimurubu, Rigo District, Central Province, PNG. Cooke Daniels collection. | Photo by author



Figure 4.27
Woman wearing mourning clothing (wife of man in figure 4.28). Kwalimurubu, Rigo District, Central Province, PNG, 10 July 1904. (BM Oc,B118.64; ALRC Cooke Daniels collection).



Figure 4.28
Man wearing mourning clothing (husband of woman in figure 4.27). Kwalimurubu, Rigo District, Central Province, PNG, 10 July 1904. (BM Oc,B121.125; ALRC Cooke Daniels collection).

Reconstituting relations through mortuary exchanges, past obligations are forgotten and new obligations are created. For Tangans, the long-term exchange of shell valuables (shell bodies that stand for other bodies) permits 'the replacement of lineage members' in what Strathern (1988: 292) terms 'substitution' (see chapter 2) (Foster 1995: 201). *A* life continues through the 'reallocation of the [generalised] roles of the deceased which effectively reconstitutes the social order' (Foster 1995: 140). Although Seligman (1910) did not document how Motu Koita mortuary feasting reconstituted specific affinal and clan relations – beyond the creation of ancestors – acts of finishing (remembering) to replace (forget) emerge elsewhere in the Cooke Daniels collections. Notably, through a woman's mourning clothing collected from the nearby Sinaugoro (figure 4.26, also see figure 3.5).

Written in his hyperbolic style, Daniels' (n.d.: 23-24) diary account of meeting a husband and wife in mourning for their son at Kwalimurubu on 10 July 1904, depicts how 'a most lovely mourning costume captivated [him] completely' – the woman herself is given little attention and the husband is not mentioned at all, though both were photographed (figures 4.27 and 4.28). His fieldnotes give a more detailed account, however:

the husband is wearing a sivi (necklace) made from his son's sihi (barkcloth perineal band), his son's guruguru earrings and his son's headdress, tied upside down round his waist (Daniels 1904: 6129). Both are 'densely blackened with soot from cooking pot bottoms rubbed on… with coconut oil', although the husband is only blackened while he cohabits with his wife during the mourning period, lasting up to one year (Daniels n.d.: 24, 1904: 6129). The woman is wearing a mourning head ornament comprising strings of coix seeds, some tipped with red glass beads; the strings forming four parts, with two parts hanging either side of each ear, a further 'string passed over her head to support the weight' (Daniels n.d.: 24) – one side forms BM Oc1906,1013.739 (figure 4.26). Her arms and legs are tied with muro, fibre bands,[70] and she wears a sivi made from 'string which her son wore to tie up his hair' around her neck – now BM Oc1906,1013.740 (figure 4.26) (Daniels 1904: 6128).

What truly 'captivated' Daniels 'completely', however, was the wife's other sivi, made from her son's 'forehead ornament of blood red gema shells' (BM Oc1906,1013.741, figure 4.26), which might explain why he only bartered for the woman's clothing and not her husband's (Daniels 1904: 24).[71] Also collecting her dula (fibre top, BM Oc1906,1013.724, figure 4.26), Daniels (1904: 6132) notes it 'was a long & exceedingly difficult negotiation – had the woman not been near the end of her mourning I should never have got these at all'. Not to be deterred, Daniels (1904: 6132) raised his offers until '2 tomahawks, 1 large & 1 small knife, 2 red handkerchiefs, 2 striped singlets [and] 8 fathoms [of] red cloth [14.4m]' were finally accepted in exchange, the wife having initially 'made strong objections… on ceremonial grounds', until persuaded by her husband. With the son's personhood 'publically reconstituted and displayed' on his parents bodies, marking their own status as mourners, and their identities as now grieving parents, the exchange rapidly 'finished' relations with their son – perhaps before his mother felt ready (Foster 1995: 99).

Looped in the distinctive figure-of-eight configuration of bilum, her dula fibre top is made from a large string bag called kiapa (MacKenzie 1991: 87, Daniels n.d.: 24, 1904: 6128). Traded from non-Austronesian-speaking groups,[72] the woman may have used it

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70 BM Oc1906,1013.725-26; Oc1906,1013.728-31; Oc1906,1013.734-38; three feature in figure 4.26.

71 See my comments in chapters 1 and 3 regarding Daniels' interest in red shell.

72 Maureen MacKenzie (1991: 3-4) argues only a small number of Austronesian-speaking groups, such as the Mekeo, imported bilum looping technology.

to carry her son as a baby, cutting it following his death in part to rework the fibres and thus rework their relations. Neck and armholes are cut into the kiapa base, its top opening repurposed as the bottom of the garment, turning it upside down, replicating how her husband wears their son's feather headdress. Unfamiliar with looping, she has sewn a length of twisted fibre cord through the closed loops on one side, so the garment will conceal her upper body as an expression of mourning (cf. MacKenzie 1991: 16). Clearly not secluded throughout the mourning period, several Motu women in Dunning's pottery photographs wear similar garments called davaha;[73] burnt as part of the ita feast to finish relations with the deceased (Seligman 1910: 165; cf. MacKenzie 1991: 18). To this end, Daniels (1904: 6129) records that 'a pig will be killed' when mourning concludes '& in [the] fire used to singe it she will burn the mourning apparel'.

While this included her dula and muro bands, her coix seed head ornament would likely have be spared – or at least the valuable seeds and glass beads – to be reworked or used in future mourning periods. Remarking on the inheritance value of red Spondylus sp. shell, Daniels (1904: 6132) explains that the shell woven into sivi BM Oc1906,1013.741 'really' belonged to the couple's 'next son (a small boy)', and was intended for him and likewise not for destruction. Composed of twisted plant fibre cord, tightly looped around a central band of coarse plant fibre, six ground and polished red shell pieces – blackened from wear – are secured to the sivi with cord passed through a central perforation and two further shell pieces are secured with a string of red glass beads tipped with banana seeds. Below this is a pendant bundle of patterned cotton that contains the son's hair, plant material and conus shell (Daniels 1904: 6128). Containing parts of the son's personhood, his mother might also have used both sivi to maintain relations with her son during the mourning period, while simultaneously enacting the necessary work to release persons and things – reconstituting, reworking and renewing (cf. MacKenzie 1991: 154).

Here, 'identity is not an attribute of persons, but a shared strategy that links environments, humans and nonhumans in material webs' (Akomolafe 2018). The tear-shaped seeds of Coix lacryma-jobi, grown and collected, the ends broken so that each seed sits inside another (once strung as part of BM Oc1906,1013.739), express the bodily act of

[73] For example, BM Oc,B121.198-99; 200; 204. See BM Oc1906,1013.1599; 1600 for examples also worn over the head.

crying in common with cycles of growth and mortality – making them 'a common sign of mourning throughout PNG' (MacKenzie 1991: 18). Likewise, the looped latticework of plant fibres, grown, spun and sewn into a form of bodily seclusion or concealment in dula BM Oc1906,1013.724, mark the woman's mourning status and reverse the bilum's role as a container for her son as he grew in infancy. Markers of her son's identity, his red shells and hair, in turn, mark the woman's identity as a grieving mother. And while parts of his person must be burned along with markers of her mourning status – hair and bilum – to finish (remember) relations, red shells replace (forget) 'the substance of the body' in exchange, thus enabling continuation (Leach 2015: 627).

As shells reify relations with others they 'can be substituted, made into objects of exchange value' (Leach 2015: 631). With *the* life now dissolved, the red shells can pass on to the deceased's younger brother. Or, through an unexpected encounter with Daniels, be exchanged for other inalienable valuables – two knives and a tomahawk. Just as encounters with whites 'created spaces for more productive ways for communities to rid themselves of spent objects' – carved boards, malanggan, tobi, mourning clothes – they also created opportunities to transverse cultural norms and boundaries (Bell 2013: 129; cf. Akomolafe 2018). Resisting the exchange, the woman not only obligated Daniels to offer increased wealth, benefiting her surviving son, she also blurred hierarchies (male and white) to rework mourning practices and properly finish relations on different yet culturally acceptable terms.

Accordingly, agency and identity emerge with and through material things, as parts of persons, as substitutes for persons and in the remaking of persons (Malafouris 2019: 7). In this material web of relations or meshwork, replacement is a means to 'carry on', it is what Ingold (2015: 132, 143), in his reading of Deleuze, ultimately means by *a* life (Akomolafe 2018). For the expedition, encouraged in part by *Notes & Queries*' imperative to document widows and burials (Garson and Read 1892: 204, 207), these material remakings manifested themselves in repeated encounters with people in mourning – at least some deaths the result of the 1903 measles epidemic that cost some of Robinson's carriers their lives (see above; Barton 1904a: 16). Some 44 objects in the Cooke Daniels collections can be directly associated with mourning practices, collected as a means of finishing or replacing relations on different yet culturally acceptable terms.

Needless to say, death makes itself explicit in all our lives. This time it is Betty whom I must remember to forget. 'Betty's bilum' – her leaving gift to me in 2015 – lives in the bottom of my handbag, looped in indestructible plastic fibre, renewed as bag for everyday use and carrying (on).



Figure 5.1
(*L*) Gwailo, Men's Ornament. Rigo District, Central Province, PNG. (Acquired By C.G. Seligman, ?1898) Haddon Collection. MAA Z 36644. Courtesy of MAA; (*R*) Dance at Gomoridobo. Rigo District, Central Province, PNG. (MAA LS.116833.TC1, Haddon Collection).



Figure 5.2
Food Dish owned by Rupa Kala. Brought out during the Arts of PNG poster display (background). 9 October 2015. Hula, Central Province, PNG. Photo by author.

5.

Biographies: the life of objects

> *'The lontar-plaited betel bag that he received from his grandfather on that day remained in Maru Daku's possession until it crumbled and decayed. But although the fibers [sic] themselves were perishable… the significance of the gift was renewed through a substitute, a new bag'.*
>
> - Janet Hoskins (1998: 39) 'Biographical Objects'.

PATTERNS OF ABSENCE

It is March 2019. Fellow SRU doctoral researcher, Rachel McNair Smith is visiting the MAA to examine material from Central Province, PNG, with Lucie Carreau, who has invited me to briefly join them. One object in particular catches my attention. MAA Z 36644 (figure 5.1 (*L*)) is described in the museum's database as a 'Feather, bone, shell and hair ornament used by men in certain dances' in the Sinaugoro speaking area of Rigo District (see figure 3.5). The label, written by Haddon, confirms it is called Gwailo and that 'Mr English' is the source of information about it, and possibly the object itself, which was presented by Seligman. Rachel and Lucie wonder whether it could have been collected during the Daniels Ethnographical Expedition? Albert Charles English, the RM for Rigo, is certainly the source of several Cooke Daniels objects (for example BM Oc1906,1013.8 discussed in chapter 4) and Seligman (1904a: 104) certainly spent time with him in 1904. However, they also travelled together in 1898, during the BNG leg of the TSE (see Haddon 1901: 234). Given Seligman's imperative to donate objects from the expedition as a collection on Daniels' behalf (see chapter 1), I am inclined to suspect the earlier date. Even if Seligman acquired it for his own private collection, the object was clearly too exceptional to retain.

Constructed around two pieces of curved pearlshell, the lower part of the ornament supports roughly 15 pig tails secured to the pearlshell with fibre cord passed through a small perforation, the tops tipped with coix seeds. Strings of one or two coix seeds, red

and yellow feathers and a teardrop (possibly bone) toggle, are also tied through several perforations with red-dyed sago tassels strung at either side. Cord secured through the top corner of each pearlshell – which together forms a crescent – is strung with small, flat, red shell beads consistent with those on Hula earrings BM Oc1906,1013.827 (discussed in chapter 1) – something that would have surely appealed to Daniels. Knotted at the top, the red shell cord, now devoid of shells, wraps around the lower section of a thick length of human hair, passing under two conus shell rings, before terminating in two strings of coix seeds. The length of human hair has a further 14 conus shell rings set at regular intervals, bound in places with further twisted plant fibre cord, including at its terminal, which secures a longer length of thick, twisted fibre cord, knotted and frayed in places.[1]

The hair cord reminds me of a human spine, which in turn reminds me of an image in the Cooke Daniels photographic collection at the ALRC. BM Oc,B121.266 shows a Rigo dance, the men notably wearing cords – with shells at intervals – hanging down the centre of their backs. At first, I wonder whether the pig tails were worn on the back too, but quickly realise they are intended for the chest, with the pearlshell worn almost as a necklace. I later find a copy of the same photograph published in Haddon (1901) as Plate XVII, cited as the Sinaugoro village of Gomoridobo, which Haddon, Seligman and Wilkin visited with English on 15 June 1898 (Haddon 1901: 234). It is tempting to speculate on whether MAA Z 36644 originated from this or a village nearby. Recorded as Gumori Dobo by Seligman (1904a: 105), the Daniels Ethnographical Expedition visited again on 8 July 1904, only to be shocked as 'Nothing was left standing', the village having burnt to the ground 19 months earlier (see BM Oc,B118.43).

'[W]ell built' houses now occupied 'the new village VISIUMARU', from which no objects were collected (Seligman 1904a: 105). Perhaps unsurprising, as newly made or traded ornaments were likely coveted by resettled villagers. However, while more than 118 items of personal adornment were collected in Central Province, including bone, shell and feather ornaments, nothing quite as elaborate as MAA Z 36644 found its way into the Cooke Daniels collections. Plausibly, the number of ornaments used in dance were diminishing under mission influence, as discussed in chapter 3 – the expedition were based at Rev. Lawes' LMS mission station, Vatorata, for the duration of their stay

[1] As this was a brief visit, I did not take measurements and none are available on the MAA database.

in Rigo, walking distance from Gumori Dobo (Seligman 1904a: 105). Years of intense collecting might also have taken its toll, Michael Quinnell (2000: 88) noting how areas such as Central Province had been 'targeted by private collectors since the 1870s and by the [colonial] officials who were collectors from the mid 1880s' (Quinnell 2000: 88). Furthermore, 'people in Central Province withheld certain items from circulation with Westerners' except where 'they desired an enduring, special relationship', perhaps with an RM like English – also offering a means of disposing of valuable but now unfavourable things (Torrence and Clarke 2013: 190).

In the absence of especially valued objects of personal adornment – including Motu Koita tabuka headdresses and significant feather adornments from Mekeo and Waima (only headdress frame BM Oc1906,1013.39 was collected in the Roro area) – Seligman substituted the material record for the photographic: an image that he took at Gumori Dobo in 1898. As well as sharing a copy with Haddon, who also included the image as a lantern slide in his teaching material (MAA LS.116833.TC1, figure 5.1 (*R*)), Seligman incorporated the print (BM Oc,B121.266) and glass plate negative (BM Oc, G.N.1895) in his personal collection of photographs from the Daniels Ethnographical Expedition,[2] supplementing further visual images of dances from Central Province. Here, the image of the dancers stands in stark contrast to the image of the destroyed village site taken in 1904 (BM Oc,B118.43) – a stark reminder of ostensibly vulnerable New Guinean cultures and peoples, preserved through 'scientific observation' (Edwards 2000: 163). Indeed, the Gumori Dobo image was not the only material from the 1898 TSE to supplement the Cooke Daniels collections, as this chapter reveals.

It is October 2015. I am sitting at a small plastic table, covered with a printed floral tablecloth outside Rupa Kala's house in Hula, Central Province. His family have spent the last hour setting up posters made by the Arts of PNG project for a mini exhibition. Envisioned by Nicolas Garnier at UPNG, the project aims to return knowledge about material collections to communities in PNG, allowing them to stage their own display using the posters, created by Nicolas in collaboration with Gordon Pambang and more recently, myself. Having spent almost three years researching, cataloguing and photographing the Cooke Daniels collections in museum stores across the UK, it feels very

[2] This forms the ALRC Cooke Daniels photographic collection (see n10, chapter 1) and includes images taken by others published in *Melanesians*.

inspiring to see Papua New Guineans gathering around the posters and object images. A young man tells me excitedly that his grandparents had told him stories about these objects, but, having never seen them, he did not believe they were true – until now. A young woman then approaches and holds a small snail shell necklace, similar to tautau BM Oc1906,1013.1545, over a shell necklace on one of the posters.

For some, the poster display was an opportunity to show off and discuss traditional as well as contemporary local material. For others, the absence of local things visible in the posters, no longer known in the village, prompted the presentation of other kinds of objects. Rupa brought over an elaborately carved food bowl (figure 5.2) from Milne Bay Province, as well as a small decorated gourd, and his wife, Varage, began making a palm leaf ball in response to an image of palm leaf spinning toy BM Oc1906,1013.363. As with the previous days experiments with sea snail spinning tops (discussed in chapter 1), there was a sense that people not only thought *with* and *through* things, but that material things could also act as 'surrogates', or stand for other past things (Malafouris 2019: 7; Hoskins 1998).

For Janet Hoskins (1998: 198), working with the Indonesian Koda, notions of surrogate objects arose in the context of absent people and a 'cultural preoccupation with the metaphoric properties of things and their use as surrogate companions'. Here, the general notion that certain things can stand for parts of persons in the remaking of persons and things (see chapter 4) might be understood in parallel to the way objects are subconsciously used to engage with absent people and things.[3] At Hula, objects are a means of collapsing timespace, of relating to other kinds of things and notions of past persons, allowing for imaginative new possibilities, including the remaking of things and stories (see chapter 1). As villagers discussed and debated the posters they became 'a pivot for reflexivity', prompting Elders like Gima to consider how capable his ancestors were in what he perceived to be more challenging times in the past (Hoskins 1998: 198).[4]

Similarly, at Waima, where the posters attracted over 200 people, men gathered in groups to debate changing practices, while women spoke to me with pride about their

[3] I am suggesting that this cultural understanding regarding things provides a 'background' of sorts for approaches to material engagement, not limited to exchange processes (cf. Malafouris 2013).

[4] Views conveyed by Gima Vui during an interview on 8 October 2015 at Hula, translated by Rupa Kala, also in response to images shown in the Hula community book I prepared and left in the village.

tattoos, which I was honoured to photograph.[5] The event also attracted the attention of Aihi Poha, who arrived having heard that his three times great grandfather's carvings appeared on a poster. The images were associated with men's house post BM Oc1906, 1013.1, carved by or under the direction of Poha Oa (discussed in chapter 3), whose name Aihi still carries. As Aihi explained, Poha Oa's carvings came to be in Diumana because his daughter married into the village (Aihi Poha, personal communication 27 October 2015). A far less dramatic story than that told to Seligman in October 1939 by MSC missionary, André Dupeurat, who asserted that the designs had been stolen by a man called Kerepu Awa (see appendix F).[6] For Aihi, the photographs prompted the re-telling of an older story and a hope for better access to the photographs in the future.[7]

(RE)-CONSTRUCTING THE COLLECTION

If things can stand for other things, it is because they are relational, not because they are simulacrum for each other. In this way, they express different meaning and aspects of identity, notwithstanding how objects can be the recipients of projected narratives. The Cooke Daniels collections are copresent in this sense, as they have come into being through relational encounters and exchanges, as well as projected assumptions about their meaning and value. Framed as a collections overview, this chapter takes a slightly different approach to chapters 3 and 4, in taking a more structured and high level view of the material now in UK and Australian museums. As with MacGregor's official collection, the Cooke Daniels official collection was intended to be 'representative' of the material culture of BNG (Quinnell 2000: 83), influenced by the latest anthropological thinking – *Notes & Queries* stressing the importance of acquiring objects such as tools, weapons, dress and ornaments along with 'native' descriptions of their names and uses (Garson and Read 1892). These categories have influenced how museums taxonomise and organise material, reflected in how I understand the collections here.

The expedition's field collection appears to have been shipped in its entirety to the BM, where Seligman retrospectively organised and dispersed the material between the museums, probably with the assistance of BM Deputy Keeper of Ethnography, Thomas Athol Joyce (see Donoghue 2013). The model house and lagatoi discussed in chapter 3

5 At Ere Ere on 29 October 2015.

6 364/12/42/1 RAIA (translation by UK Language Solutions, April 2019).

7 I gave Aihi available prints and my email contact. See my comments in chapter 6 regarding access.

were shipped directly to the AM (see records in appendix F), however, which suggests Daniels and Seligman were discussing which objects should go where while still in the field. As the previous chapters have revealed, collecting was largely 'opportunistic', in the sense meant by Quinnell (2000: 87), as they 'could only collect what villagers were prepared to trade' – some of the Robinson objects (discussed in chapter 4) being an exception. The expedition's desire to systematically represent their selected regional survey area, encouraged them to accept gifts from colonial officials and missionaries – as with the TSE – and for Seligman, to supplement the collection with a small number of objects acquired in 1898.

Throughout the previous chapters, the stories uncovered have emerged through my engagements with the collections, some of which have been mediated through the expedition's fieldnotes and labels. While the sense in which I am now looking back over the collection, to reflect on its formation, is a displacement – another 're-turn' (Barad 2014: 132; see chapter 3) – some of the expedition's labels have revealed their own displacements, as expedition members joined with materials. How they went on to make sense of things, has in turn influenced how objects have been catalogued, challenging any straightforward reading of the collection as 'representational'. Looking back *with* a label can reveal the events associated with an object's collection, as well as the thoughts and experiences of expedition members, their discursive accounts arising as a pause or 'agential cut' in that object's field life (Barad 2007: 348). Emphasising how objects are, in this way, collaborators in the co-creation of the collections (see chapter 1), I highlight one or two such labelling moments – as well as moments of abstraction – in the following summary of objects catalogued in detail in appendix F (given as statistics in appendix A).

Objects collected in 1898

At least five objects appear to have been collected by Seligman during the TSE. Small, rectangular paper labels with folded, triangular tops (figure 5.3) as well as strips of rolled paper, contrast with the expedition's formal white parchment labels (figure 5.4) and brown card Dennison labels. In most cases, the objects are subtle design variants that enhance existing objects within the collection, including a feather dance plume and a Motu example of the Koita iduhu dagi (clan badge) discussed in chapter 3.



Figure 5.3
Fibre Skirt. 27 cm long (rolled), 8.2 cm wide (rolled). [Maker: Cape Grenville, Cape York Peninsula, Queensland, Australia.] Collected: Thursday Island (Waiben), Torres Strait, Queensland, Australia. Cooke Daniels collection. BM Oc1906,1013.1598. Photo by author.



Figure 5.4
Daniels' field label for Hene, Head Ornament BM Oc1906,1013.328. Photo by author.

Notable exceptions are three objects (and one further, not seen) made by Caroma, an Otati woman from Cape Granville in April 1898. Seligman became acquainted with Caroma together with Pim while on Thursday Island. BM Oc1906,1013.1598 (figure 5. 3) appears to have been made by her as an example of a garment worn during female initiation (see appendix F). Made from sail canvas in the absence of typical local fibre, the substituted material might have deviated from Haddon's salvage agenda, excluding it from the TSE collections, despite expressing local techniques. Including Pim's name on the label, his association with the objects (and therefore the Daniels Ethnographical Expedition) may have motivated Seligman's decision to include Caroma's objects, thus making Pim visible in the collections (see appendix C).

Art & Carving, Magic & Ritual

Consisting of carved boards from Western and Gulf Provinces, largely associated with Robinson (discussed in chapter 4), together with clan badges and carved boards from Central Province (discussed in chapter 3) and carved staffs from Milne Bay Province, only several Robinson boards are dispersed between the PRM and MAA. Charms make up the majority of this category, however, with several significant gifts from Barton, including the suspended female skull (BM Oc1906,1013.263) noted in chapter 4. Of five charms made from pig testicles, the PRM and MAA received examples; the PRM and HM receiving a number of yam charms; diniga forks (discussed in chapter 4) were widely distributed, perhaps because of their significance in the hiri (with at least nine collected from Ahuia on 7 January 1904, suggesting they may have been abundant objects in the village, see appendix F).

Basketry & Containers, Pottery

Accounting for more than 300 objects, these consist largely of gourds and pottery vessels, a significant number of which were donated by Barton from material collected at Mailu. As the expedition did not visit this area, Seligman likely saw this material as an important contribution to the expedition's survey effort. After *Notes & Queries*, gourds and pots are often labelled 'in lead pencil upon the object', making empirical data like place of collection a semi-permanent part of the object, binding this aspect of objects' field life with its material future in the collections (Garson and Read 1892: 232). While

pottery was wholly donated to the BM (perhaps simply to avoid further breakages, see chapter 4), fibre baskets, bags and gourds were also dispersed fairly equally between the smaller museums.

Canoes & Fishing

Of the more than 200 objects associated with this category, 179 were collected in Milne Bay Province. Made up of carved and shell canoe prow ornaments, paddles, nets and netting needles, carved net floats, fish and shark hooks, the majority of the material is held at the BM. 12 canoe prow ornaments were dispersed between the BM, PRM and MAA, while two paddles were given to the HM. Daniels (1905: 8) paid attention to the shapes of fishing net floats across Milne Bay, his labels attempting to identify birds carved into the imagery; he notes that around 10% of floats at Wagawaga are similar to a type he observed at Tubetube, collecting over 15 comparative examples.

Clothing, Personal Adornment, Dance & Performance

Fibre skirts and mourning garments make up the majority of clothing, notably from Central Province (see chapter 4). Accounting for 350 objects, personal adornment is one of the largest categories, with mourning fibre bands making up a significant number of the more than 50 collected; together with feather headdresses, belts, combs and shell. Of this, seven objects contain red shell (reflecting its value, see chapters 1 and 4). Some 17 cassowary feather plumes are associated with dance and performance, along with dancing staffs from Central and Western Provinces (discussed in chapter 4).

At Waima, Daniels collected ten coconut midrib dancing ornaments called hene, having apparently witnessed the objects in action during performance. Describing them as 'head ornaments' on the label, he attempted to convey how he saw them worn and performed in a small illustration (figure 5.4). Here, the gesture of his lines suggest how the object consisted of three stacked parts, worn one on top of the other, fanning out from the front of the head. It is possible to think through, along with Daniels, how hene might slide into the hair rather like a comb, the texture of the midribs holding it in place. Perhaps taken with its unusual rectangular form, this is one of the few objects dispersed equally between all museums, except the HM.

Manufacture & Materials, Natural Specimens

Consisting of 29 unfinished objects, including a sequence of Pinna sp. shell knives in the process of manufacture, several shell examples (including red shell) and examples of plant fibres in bundles – collected fairly evenly from across the Provinces. Unworked shell and stone, together with some plant specimens make up the 36 natural specimens collected. 12 stone samples at MAA form part of a later addition to the Cooke Daniels collections; originally sent by Seligman to Cambridge geologist John Edward Marr and later donated to MAA. Note the expedition collected several barkcloths, not seen.

Models, Toys, Sleeping & Domestic

A number of model canoe prow ornaments from Milne Bay Province and model bullroarers from the Lala area of Central Province are equally dispersed between all museums. Variations on spinning tops, like those discussed above, make up the majority of the 30 toys in the collection, largely from Central Province – the expedition's interest in part inspired by the TSE. Perceptions of New Guineans as child-like may have also played an implicit role in the collection of these kinds of objects (cf. Thomas 1991: 183). Headrests and mats make up the 11 sleeping and domestic objects, largely collected from Milne Bay Province and dispersed between all museums except the HM.

Musical Instruments

Notable are the 17 drums that make up a total of 46 musical instruments; collected from across the Provinces, all examples have been broken in some way, particularly in relation to the membrane, preventing the drum from making any sound. While some examples may have been collected in a mourning context similar to the tobi discussed in chapter 4, this might be a more general reflection of valuable personal objects that (most) men possessed and would only part with once broken. Sede (see chapter 3) and flutes were collected from Central Province – the flutes divided between the MAA and PRM – with examples of panpipes and Jew's harp from Milne Bay Province.

Smoking & Betel Nut

At 384 objects this is by far the largest category in the collections. Partly reflecting the expedition's interest in pattern, there are 40 decorated gourds from Central Province

and some 50 smoking pipes from Central and Western Provinces. Daniels' interest in different designs on lime spatulae, betel mortars and pestles from Milne Bay Province accounts for much of the remaining material. Spiral pattern gourds were distributed between all museums, reflecting the significance Seligman found in this pattern (discussed in chapter 3). A paper label written by Strong and tucked inside smoking pipe BM Oc1906,1013.1157 expresses his difficulty identifying a concentric diamond motif called koio (koiyu). Tracing two different spiral forms observed on the pipe, he tries to make clear which form is which, probably in discussion with its owner, Keo, who has incised his name into the design on the pipe (see appendix F).

Tools, Weapons

Together tools and weapons exceed 525 objects. Lithics make up the majority of this at more than 230 objects, much relating to the manufacturing site the expedition found at Suloga, Muyua Island in Milne Bay Province (see Donoghue 2013). Spatulae, scrapers and barkcloth beaters were collected from all provinces visited, with several shell hoe blades, one hafted, acquired in Western Province, dispersed between the PRM and HM. 62 arrows were collected from Central and Western Provinces, with spears and clubs making up most of the weapons category. Two shields were collected at Waima, while another from Vailala in Gulf Province may have been acquired by Robinson or another colonial official.

6.

Conclusion: materials, museums, modernity

> *'The right hemisphere does not "know" anything, in the sense of certain knowledge. For it, belief is a matter of care: it describes a* relationship*, where there is a calling and an answering, the root concept of "responsibility".'*
>
> - Iain McGilchrist (2009: 170 original emphasis).

PATTERNS OF ATTENTION

How do objects materialise and mediate social relations? How do such sensate experiences shape knowledge practices? What does it mean to engage with the material past and how do contemporary experiences shape understandings? What can almost three years object focused research in museums and three months fieldwork in PNG reveal about the Daniels Ethnographical Expedition and its collections? How can a copresent approach to biography help position these multiple temporalities and questions of ontological difference?

Like the knapper in Malafouris' (2013) study of material engagement, encountering objects in museum storerooms, I found myself thinking about thinking. While my aim was to document the Cooke Daniels collections, to understand their collecting context and what meaning they held for New Guineans, I was conscious of my own approach to collections research and knowledge production. How to contend with the objectivity demanded by museum data (and thesis writing) while paying attention to material expressions of agency in the things I encountered? How to avoid making and projecting assumptions *about* things? Discovering that coix seeds were frequently associated with mourning in Central Province, Seligman (1905e: 2) assumed this applied more widely, misidentifying several coix seed-covered shoulder belts from Bugi in Western Province – a misunderstanding only resolved by Landtman's (1933: 42) later fieldwork. Knowledge that emerged through conversations with Kiwai men during an extended period

of cultural immersion impossible during the expedition's brief survey visit (Landtman 1927: v; Bloch 2012; Kuper 1983). Paying attention then, is, as Ingold (2014: 388-89) suggests, a mode of practice rooted in participation and conversation with others, although enacted by joining *with* them 'in perception and action' and not as a means of 'gathering intelligence on [or *about*] people'. An approach, as I argue in chapter 1, also essential to how we engage with material things.

Turning to Ingold's (2015) *The Life of Lines*, I considered the two opposing ontological positions – meshwork and network – that explicate these approaches: joining *with* others in the meshwork by paying attention, as opposed to representing others by taking pieces of information *about* them and joining the dots in the network. As the former moves forward in time, a movement Ingold (2015: 124 my emphasis) expresses as a verb, the latter turns backwards to discern 'nouns (for objects) *and* pronouns (for subjects)'. Thus, *with* expresses an entwining in the meshwork whereas *and* is a means of expressing the link between the dots. While this might seem an unnecessary metaphorical foray into largely phenomenological philosophy, it captures a significant issue in anthropology, what Fabian (1983) terms the 'denial of coevalness'. Beyond simply misidentifying objects, the expedition turned backwards to join the dots through the lens of race science, abstracting people and things, making Ingold's approach a much needed counterpoint to an ethically challenging Cartesian position.

I have, however, taken issue with Ingold's stance on agency. Drawing on Deleuzian (2004) concepts (virtualities and singularities, discussed in chapter 2) to emphasise the notion of potential (to become things in the future), the meshwork lingers in potentia: naming, knowing, agency and intentionality can never be realised. As I argue in chapters 1 and 2, with notable reference to Barad (2007), meaning-making emerges in part through pauses enacted in practice – including museum work – that allow for naming and knowing, at least momentarily. If we join *with* material things, paying attention to how they are made, from what materials, their use wear and other sensory information realised through our own tactile encounters, agency and intentionality emerge *in* action, as explicated by Malafouris' (2013) MET, in which pauses can be expressed as 'ontological moments'. Without agency power relations are obscured, unhelpful in a study concerned with encounters between a Western expedition, caught up in colonial politics and practice, and different groups of New Guineans negotiating changing

local practices as well as a shifting colonial milieu. And while the opposition Ingold (2015) creates between an agentive network and an attentive meshwork exposes the brutality of confrontation, it offers little basis for understanding a more dynamic and mutually constitutive 'shared history' (Thomas 1991; Gosden and Knowles 2001).

Reconsidering Ingold's (2015) oppositional understanding, in which the meshwork ultimately replaces the network, I took inspiration from McGilchrist (2009) to advance a position of copresence. At the risk of 'Wanting it both ways', a charge Ingold (2018c: 40) has levelled elsewhere, I suggest that network and meshwork always arise together, simultaneously, although asymmetrically. The direction of movement – backwards in the network, forwards in the meshwork – defines the ontological position, allowing for displacements (rather than replacement) that reveal nuance and complexity. Thus, the retrospective network is understood as a Cartesian position of *either/or*, while the prospective meshwork now takes a position of *with/and*, allowing ontological moments to arise as markers of meaning and agency.

From the direction of the meshwork, one can reflect back and momentarily join the dots (secondary to moving forward) without falling into the ethical trap Ingold (2014, 2015) constructs by essentially associating any forays into the network with the 'denial of coevalness' (Fabian 1983). A pause should not equate to an ethical failing, but must be enacted with care to sustain our attention with people and things. Bringing Ingold's (2013, 2015) meshwork into conversation with Malafouris (2013) and Barad (2007) – who alone do not capture the sensorial flow Ingold permits; Malafouris sidetracked by network theory, Barad restricted by the confines of scientific practice – accommodates biographical collapses in timespace, as the past joins *with* us, while allowing for more explicit biographical moments that reveal past agency. In turn, from the direction of the network, brief moments when the expedition shift away from the dots to join *with* others become apparent, offering a more nuanced reading of what has sometimes been an unequivocal picture of colonialism and white collecting (see Thomas 1991).

Conscious of distinctions drawn between 'the West and the rest', I have argued for an approach to collections research and practice from the direction of the meshwork, capturing what Ingold (2018b: 50) terms 'A relational approach to identity'. In joining *with* others, we 'search for common ground' while still recognising difference – not as Otherness, but as 'variation' within one world (Ingold 2018b: 50). It is understandable,

then, why Ingold (2015) would seek to replace the network as an ontologically distinct entity. However, as McGilchrist (2009) highlights, oneness also recognises ontological, if asymmetrical, difference. Directionality matters, as Papua New Guinean scholar and artist, Michael Mel (2018: 72) brings to light through his discussion of 'European and Indigenous ways of seeking and knowing'. Identifying something akin to the network in European understandings of mind-body relations, he notes how within Highlands Mogei culture 'The body is not seen or treated as separate and immutable from what we call *noman* – knowledge of history, experiences, memory, feelings and place' (Mel 2018: 73). While localised and different, Papua New Guinean peoples share in a more sensate and relational worldview in common with Ingold's (2013) meshwork – though joining *with* is not to suggest sameness, only to acknowledge that a relational and sensory approach accommodates variation and difference. Importantly, it is through such conversations that New Guinean voices can be heard within museums and collections – a point Mel (2019) stresses elsewhere and to which I return.

With this in mind, I approached my review of scholarship in chapter 2 from a position of *with/and*, paying particular attention to Melanesian studies (notably Strathern 1988) and studies concerned with the sensory nature of memory and experience (notably Bloch 2012). This accommodated what might otherwise have been irreconcilable epistemological and ontological positions (consistent with the network) while supporting my argument for a subtle reframing of some more structuralist theory in chapters 3 and 4. Mosko's (1985, 2007) Bush Mekeo 'quadripartite structure', which I recognised in some Central Province gourds from the Cooke Daniels collections in chapter 3, can be understood not only as oppositional pairs, but also Deleuzian (1993) folds – a philosophical concept that expresses oneness, also present in Ingold (2015) and Strathern (1988) (Kwanglee Soh 2018). McKinley's (2015) structuralist reading of headhunting, explored in chapter 4, while rigidly converting internal and external persons, can also accommodate the Deleuzian (2001) notions of *a* life (in potential) and *the* life (of biographical moments), revealing aspects of simultaneity within a New Guinean worldview.

Turning to my own experiences in museum storerooms and encounters with Elders during fieldwork, I sought to respond to objects' material qualities to describe stories from the Cooke Daniels collections within a copresent framework. Paying attention to

pattern in Central Province in chapter 3, revealed associations between designs made by men on lime gourds, boards, men's platforms and houses, and tattoo mark making made by women on women's bodies. Entwined with notions of identity, this also highlighted Melanesian notions of skin as a container and as the environment 'folded back on itself' as part of one world (Kwanglee Soh 2018: 70 italics omitted). For men, designs Seligman (1910) called öaöa, visibly maintained relations with supernatural beings in the environment; practices that for the Motu Koita were undermined as colonists and missionaries discouraged activities associated with dubu, visible men's platforms. For the expedition, viewing öaöa through an evolutionary lens, assumptions about decline in practices were linked to assumptions about 'decaying' culture, as well as attempts to classify population groups. Seligman often projecting linear thinking onto complex relational pattern making.

Though the expedition's Cartesian position stands in ontological distinction to that of New Guinean relationality, I argue that subtle displacements arose as Seligman paid attention to material dubu through his close relationship with Koita Chief Ahuia Ova. Drawings made by Ahuia reveal Westernised graphic illustrations of objects that point to copresent practices, while carved equivalents of öaöa suggest the extent to which he contributed to expedition collecting. Considering Ahuia's role in facilitating Colonial Administrator F.R. Barton's attempts to revive dubu, I also reveal how the expedition became entwined with and influenced Barton's colonial paternalism. Questions of revival also emerge in my 2015 encounter with Motu artist Dairi Arua Heri, as I observe brief displacements in how he expresses knowledge and story, shaped by encounters with Western practices. Reflecting on my relationships in the field, I stress how central New Guineans must have been to the expedition, further emphasising the distinction between Seligman's experiences *with* Ahuia and the stereotypes he later projected in the expedition's publications (notably Seligman 1910).

In chapter 4, I pay attention to the tactile and visual qualities of objects associated with headhunting in Western and Gulf Provinces, revealing the meanings they held for Barton's troubled predecessor, Acting Administrator C.S. Robinson, per contra that of New Guineans expressing and adapting localised practices. While carved gope boards enacted agency through contained spirits for the Bamu Kiwai, I argue that Robinson projected his own experiences of trauma onto what he saw as 'grotesque' figures, com-

promising collecting ethics. Modified skulls – central to some men's cults and localised conceptions of male warfare and identity (see Knauft 1993) – similarly became targets for Robinson's performative colonialism: visibly gifting in exchange for things he considered acceptable, while visibly taking or destroying skulls to convey the government's intolerance of headhunting. This, I suggest, stands in contrast to the expedition's more ethical approach to collecting, notwithstanding the extent to which they were complicit in these colonial practices. Patterned dancing staffs collected at Bugi both support this and reveal shifting responses to trade and encounter with whites, as well as the impact of localised Marind-anim headhunting. Here, I suggest displacements take the form of newly emerging identities expressed through innovative performance and objects that emphasise oneness.

Tracing Robinson's collecting practices to the area around Goaribari Island and his ill-fated March 1904 punitive expedition, I assessed a series of attempted exchanges by Kerewo men offering skulls assumed by colonists to be deceitful substitutes for that of LMS missionary Oliver Tomkins. Seeking common ground among differing practices of headhunting and warfare, I argue that Kerewo skull modification could reflect more general notions of ancestor substitution, possibly limiting the circulation of cult skulls (and thus the availability of Tomkins' skull), while simultaneously allowing such skulls to be traded on the basis of male work when not otherwise implicated (resulting in unexpected offers). While skulls displaced victims, headhunters replaced them (at least in the sense of renewing and strengthening) rendering invisible the biographical personhood of Tomkins (and his colleague, James Chalmers) sought by colonists. I then note how invisibility and concealment emerge in Kerewo gope and a painted spathe, further stressing the relational nature of skin and environment – the forest being a place where skulls could be hidden. I argue that concealment was thus a means of making Kerewo agency visible. In turn, noting the consequences of Robinson's expedition, I argue that Seligman chose to forget the circumstances surrounding their collection by leaving the objects unlabelled and essentially concealed within the Cooke Daniels collections.

Recognising that Kerewo headhunting was supported by Motu pottery, reaching the area indirectly through hiri trade (Barker et al 2012), I follow the trail back to Central Province to examine pottery making practices, as captured in Dunning's photographic series. I suggest Dunning situated his series in a domestic context, filling a gap created

by the TSE, to record scientific facts. However, his approach allowed him to join *with* Motu women as they potted, producing compelling images that displace the stereotyping apparent in his later lantern slide lectures. Here, my own encounters with objects are made more explicit, as I trace Motu pot making through pots from the collections to reveal evidence of material agency. Drawing analogies between growing pots (in life) and growing substitute ancestors (in death), I stress the relational nature of making as care and how this can stand in opposition to the projection of (even 'good') intentions, central to questions of ethics raised by ontological copresence (Liboiron 2021: 114-15). Bringing together themes of bodies, exchange and forgetting with notions of identity, meaning and agency, I conclude the chapter with an assessment of mourning objects from Central Province. Material things as containers for parts of persons are deconstituted creating opportunities for collection – being discarded to rot (funerary bundle), or reified as something grown (red shell) and thus exchangeable (as could be the case with skulls). As New Guineans remade persons, I highlight how they also renegotiated cultural norms and resisted colonial projections to carry on a particularly Melanesian way of being.

Moving beyond the collections overview in chapter 5, in which the Cooke Daniels collections emerged copresently – as both retrospective construction and the product of relational encounter and exchange – I now wish to reflect briefly on the new understandings this study has revealed. While referenced in passing as Seligman's next step following the TSE (Barth 2005: 14), en route to his career in anthropology at the LSE, the Daniels Ethnographical Expedition has received almost no scholarly attention. As is the case for the resulting collections, with few studies examining few objects (such as Hitchcock 2004a) – although images of exceptional Cooke Daniels objects have graced the pages of other significant publications (such as Bolton et al 2013). Overshadowed by the TSE, some material, such as Ahuia's 1904 drawings, had also been assumed to relate to the earlier expedition, despite, or perhaps because of, their use in *Melanesians* (Seligman 1910). We might now reposition the Daniels Ethnographical Expedition at the centre of a developing 'modern British social anthropology' together with the TSE, acknowledging the breadth of study, scale of collections and the continued importance of publications like *Melanesians* for our understanding of the region (Hviding and Berg 2014: 13; Herle and Rouse 1998b: 18).

Taking forward the same multidisciplinary approach, the Daniels Ethnographical Expedition expanded and developed the initial findings of the TSE in BNG. Spending longer periods of time with informants like Ahuia uncovered the value of what would later become participant observation, developed by Hocart while in Simbo with Rivers in 1908 and fully explicated by Seligman's student Malinowski through his work in the Trobriands between 1915 and 1918 (Hviding and Berg 2014: 13; Thomas 2014; Kuper 1983: 13). And while Seligman did not recognise the significance of this, much of what he achieved documenting the Koita arose from this kind of practice, notwithstanding the science he ultimately prioritised. Indeed, it raises the question of how some of the expedition's publications might have differed had Seligman used his experiences to reframe the science, rather than using the science to reframe his experiences.

Close relationships also placed the expedition at the centre of BNG's shifting political and cultural milieu, such that Barton became directly involved in the expedition's ethnographic project. Already influenced by developing anthropological science, time with Seligman encouraged his academic interests, helping to shape the policy-making that prioritised New Guinean welfare (at the expense of Barton's Administration). Similarly, as the expedition became caught up in events associated with Robinson and the murders of LMS missionaries Chalmers and Tomkins, the collections arguably offer a valuable snapshot of colonial practices and anxieties at a critical political moment, as Australia prepared to acquire BNG as a colony (also see Di Rosa 2017).

From a contemporary academic perspective, this thesis has sought to move beyond the binary oppositions (of past and present, them and us, nature and culture) that have occupied recent debates (see Ingold 2018b). Rather than collapsing distinctions to promote sameness, as in ANT (discussed in chapter 2), difference is maintained through simultaneity, displacements highlighting the complexities and non-absoluteness of either ontological direction, including the ways in which directionality is maintained or challenged. As Liboiron (2021: 33) highlights, different positions can have 'multiple incommensurabilities' that 'cannot be joined or conflated', yet can be brought into conversation with one another. As museums now recognise, grappling with the challenges of decolonisation, acknowledging 'other ways of understanding, valuing and knowing' also means 'accepting contradictions' (Storrie 2020: 9, 11). Both museum taxonomies and the expedition's ethnography were founded on 'the universal values of modernity'

(Ingold 2018b: 49) – values Papua New Guineans continue to encounter and negotiate, as briefly noted in chapter 2. To join with others is not only to listen, but to answer or 'co-respond[…]', as Ingold (2015: 7) notes, a sentiment also captured by McGilchrist (2009) in the opening to this conclusion. Understood as responding or 'responsibility', this approach is arguably an essential part of any ethics of decolonisation (McGilchrist 2009: 170).

As 'a matter of care' and co-responding or 'corresponding', I have sought to include answering New Guinean voices (McGilchrist 2009: 170; Ingold 2015). Some, like Avia, Rocky, Betty, Abua and Dairi are woven through the chapters. Others, like Igo, Ahuia, Maigo and many left unnamed, find voice through sensate and experiential collections encounters. Acknowledging my background as white and British (of Irish and Scottish descent), the stories recovered are always limited, entwined with the culture of colonisers and always starting points for further discussion (cf. Storrie 2020: 13). This raises questions of accessibility, interest and ambivalence. As Christine Dureau (2014: 57) explains, 'People throughout the now largely Christian Pacific' face issues about how to reconcile the actions of their non-Christian ancestors, which can include the rejection of past objects. Such issues have proved challenging for the Kerewo, who held a 'Peace and Reconciliation ceremony' in 2015 for Chalmers and the other victims, attended by Di Rosa (2018). Tension arose over how the events of 1901 were portrayed while the land at Dopima was consecrated to free the Kerewo of a perceived curse, limiting their access to 'the material wealth envisioned by "modernity"' (Di Rosa 2018: 234-45, 44).

To my knowledge, few conversations are taking place in Papua New Guinea around human remains associated with headhunting and no claims have been made regarding the objects in this study. Museums are debating how best to care for human remains: Regina F. Bendix and Jonatan Kurzwelly (2021) recast the notion of 'custodianship' as 'custody' of 'deceased colonial subjects' that may be need to be returned 'home' (also see Fuentes 2021). It will be for Papua New Guineans to decide how to approach this issue and museums must be ready to answer in such conversations. Making collections more accessible (not just in relation to human remains) is vital to this process.[1] Papua New Guineans access the internet on mobile phones and many, especially near cities,

[1] Acknowledging that images of human remains are currently restricted by most museums (intended as respect), another issue relevant to such debates.

have good data connections. However, museum databases are designed to be accessed on computers and can be tricky to navigate, even for professionals. A straightforward app that permits people to search for material from their village or area could go some way toward improving access – of course, the knowledge of what is held in stores must first be available. Likewise, where known, Papua New Guinean names for things might be given clearer priority in catalogues and databases.

As this study has shown, taking collections out into communities shapes knowledge and has the potential to shape practice. Mel (2019: 87), describing a project with Asaro mudmen at the Australian museum, notes how 'The community felt such pride', later going on to establish a local cultural centre. While the scope of this study was smaller and the agenda set more explicitly by my research aims – acknowledging further scope for Papua New Guinean voices in future project design[2] – pride in objects and stories emerged in interviews and UPNG poster displays. The collections in turn emerged as a pivot for stories new and old, as my encounter with Aihi Poha discussed in chapter 5 attests. New stories are still emerging. Recently, the True Echoes project at the BL has drawn on research from this study to resituate the Daniels Ethnographical Expedition sound recordings, previously documented as the 'Seligman New Guinea Cylinders'.[3] Nothing momentarily collapses timespace quite like listening: in C62/1424 Seligman introduces Ahuia, as he tells the story in Motu of Hara Tabu as illustrated in drawing No. 18, which I discuss in chapter 3. The project are taking sound recordings to villages in Central Province opening up new possibilities for new stories. I hope, too, to return this work to PNG in the future – as a pivot for new encounters and future stories.

[2] A practice enacted in the research of anti-colonial science laboratory, CLEAR, in Newfoundland, see https://civiclaboratory.nl/2016/09/28/guidelines-for-research-with-indigenous-peoples/

[3] https://www.true-echoes.com/1904-papua-new-guinea/

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Appendix A

Cooke Daniels Collections Statistics

Museum/ PNG Province	BM	PRM	MAA	HM	AM	Total
Central/National Capital	512	29	29	13	11	**595**
Gulf	47	5	4	1	0	**57**
Milne Bay (Massim)	910	90	74	12	6	**1092**
Oro	23	2	2	1	0	**28**
Western	201	40	39	18	7	**304**
Unknown	235	0	1	12	0	**248**
Total	**1928**	**166**	**149**	**57**	**24**	**2324**
Other Location						
Australia	6	0	0	0	0	**0**
Total	**6**	**0**	**0**	**0**	**0**	**0**
Total PNG & Other	**1934**	**166**	**149**	**57**	**24**	**2330**

Table A.1
Cooke Daniels collections (number of accession records) by museum and geographical location (not including unknown quantity of natural specimens held at the Sedgwick Museum, Cambridge; 275 Daniels Australian lithics at the PRM; 4 Barton Goaribari boards at the AM; private collections).

Museum	BM	PRM	MAA	HM	AM	
Seen	1481*	87	144	40	19	1771
Not Seen	453	79	5	17	5	559
Total	**1934**	**166**	**149**	**57**	**24**	**2330**

Table A.2
Number of Cooke Daniels accessions seen by author and still outstanding, by museum. Note some accessions have been amalgamated in Appendix F to save space resulting in 1721 pages of seen accessions.
* Includes Q numbers, some of which might also have an original accession number yet to be matched (theoretically duplicated in Not Seen). Matched Q numbers are accounted for.

	C/N	Gulf	M/B	Oro	West	Un	Aus	**Total**
Art & Carving	17	25	23	0	10	2	0	**77**
Basketry & Containers	16	6	90	0	15	22	0	**149**
Canoes & Fishing	8	2	179	0	3	9	0	**201**
Clothing	22	0	7	4	8	5	1	**47**
Dance & Performance	4	0	4	0	32	0	0	**40**
Magic & Ritual	67	9	10	0	28	6	2	**122**
Manufacture & Materials	29	1	44	9	8	11	0	**102**
Models	7	0	27	0	0	1	0	**35**
Musical Instruments	11	3	18	0	14	0	0	**46**
Natural Specimens	2	0	26	0	4	4	0	**36**
Personal Adornment	140	2	81	1	74	50	2	**350**
Pottery	78	0	30	2	0	55	0	**165**
Sleeping & Domestic	0	0	7	0	0	4	0	**11**
Smoking & Betel Nut	67	2	256	2	30	27	0	**384**
Tools	66	0	244	3	26	31	1	**371**
Toys	20	0	10	0	0	0	0	**30**
Unknown	2	0	4	1	0	3	0	**10**
Weapons	38	7	32	6	53	18	0	**154**
Total	**594**	**57**	**1092**	**28**	**305**	**248**	**6**	**2330**

Table A.3
PNG Cooke Daniels objects by type (according to Western Museum Categories) and geographical area, all museums (BM, PRM, MAA, HM, AM).

KEY
Art & Carving:
Plastic and carved art forms including 'clan badges' and carved boards.
Basketry & Containers:
Bags, baskets, gourds (not including lime gourds or pottery), cups.
Canoes & Fishing:
Canoes and their decorative elements e.g. boards, paddles; fishing nets, traps, hooks.
Clothing:
Skirts, loin cloths, etc. including mourning garments (except necklaces and armbands).

Dance & Performance:
Paddles, staffs, feather and other objects not worn but used in performance.
Magic & Ritual:
Charms, bullroarers, modified skulls, funerary and grave goods (not including mourning garments), plants used for medicine and magic.
Manufacture & Materials:
Worked natural specimens (or unworked specimens collector specifies as related to manufacturing) or objects in the process of manufacture. Worked materials like rope or string.
Models:
Any model object including bullroarers, canoes, houses.
Musical Instruments:
Drums, rattles, flutes, Jew's harps etc.
Natural Specimens:
Any unworked material such as shell, seed, ochre, stone.
Personal Adornment:
Any item worn to adorn the body including paints, headdresses, combs, belts, necklaces, arm and leg bands (excluding clothing such as skirts or loin cloths). Some of these items are also currency.
Pottery:
Pots, sherds.
Sleeping & Domestic:
Headrests, mats.
Smoking & Betel Nut:
Pipes, lime gourds, spatulae, mortar & pestle.
Tools:
Lithics, barkcloth beaters, pottery spatulae, canoe caulkers, spoons, knives etc.
Toys:
Spinning tops, balls etc. (excluding model canoes unless collector specified as toy).
Unknown:
Unidentified objects where use unknown.
Weapons:
Arrows, clubs, spears, shields.

Appendix B: Timeline

Daniels Ethnographical Expedition

1903

Aug	-	LONDON England	-	Press report expedition departure
Nov	-	ADELAIDE Australia	-	Daniels & Seligman stop off – meet governor and bishop
Nov/ Dec	-	MELBOURNE Australia	-	Daniels & Seligman stop off – invited to join government expedition to Western Province planned for January 1904
Dec	9	SYDNEY Australia	-	Seligman, Strong and Dunning depart for Port Moresby onboard mail boat of Japanese Co. Nippon Yusen Kaisha (Daniels remains to wait for his yacht Kori being repaired at Southampton)
	11	BRISBANE Australia	-	Seligman, Strong and Dunning stop off – meet Dr. R.A. O'Brien and Roth
	17	THURSDAY IS. Torres Strait	-	Seligman, Strong and Dunning stop off – meet Fr. Joseph Guis of Missionnaires du Sacré-Coeur (MSC) and Bennett
	19	PORT MORESBY Papua New Guinea	-	Seligman, Strong and Dunning arrive. Meet Resident Magistrate F.R. Barton and Koita Chief & Village Constable (VC) Ahuia Ova
		GOVERNMENT Hs. Port Moresby		Stay at Government House
	20	HANUABADA Port Moresby	Motu Koita	Tour of village with Barton. Seligman sees death chair, bisa and percussion instrument sede
	21			William C. Bruce, head of Armed Native Constabulary (ANC), rounds villagers up for measurements. Mambare man Evia panicked by auricular radii instrument. Strong begins plan of village
	22			Seligman and Barton visit village and see double-hulled canoes from Hula and Aroma - hair samples collected from visitors
	23	GOVERNMENT Hs. Port Moresby	-	Seligman unloads expedition equipment

		WARIRATA Central Province	-	Strong and Dunning leave for Warirata
	24	HANUABADA Port Moresby	Motu Koita	Seligman unpacks and visits village. Works on Koita death customs and genealogies
	25	PORT MORESBY National Capital Dist.	-	Seligman, Barton and Ahuia go to site of older Koita village where Hohodae originate. See remains of dubu posts. See a lagatoi
		TANOBADA Hanuabada	Motu Koita	Seligman, Barton and Ahuia see a dance at Tanobada
	26	PORT MORESBY National Capital Dist.	-	Seligman works on Koita genealogies
	27	HANUABADA Port Moresby	Motu Koita	Seligman sees women making pots.
		GOVERNMENT Hs. Port Moresby	-	Seligman and Barton observe ANC dance performance – participants from Mambare Division. Strong and Dunning return from Warirata
	28		-	Kinematograph rigged up on verandah for developing
	29			Strong and Dunning move into Government House
	30	PARI Port Moresby	Motu Koita	Seligman and Barton visit village, see two dubu. Barton makes plan of village. Seligman collects bark belts from Gulf, also yam charms and adze heads
		AKOROGO Port Moresby	Koita	Seligman and Barton pass through Akorogo, see Korabada on right and Burns Philp cattle enclosure
	31	HANUABADA Port Moresby	Motu Koita	Seligman works on iduhu in village
1904				
Jan	1	PORT MORESBY National Capital Dist.	-	Merrie England arrives with Acting Administrator Christopher Stansfield Robinson and Bishop Stone-Wigg (Anglican Mission). Robinson agrees to take expedition to Western Province
	3	HANUABADA Port Moresby	Motu Koita	Work in village
	4	PORT MORESBY National Capital Dist.	-	Seligman and Strong visit Hunter with Chief Medical Officer, Dr. Allan J. Craigen
	5		-	Dunning and Barton use phonograph to record lagatoi songs. Severe rainstorm interrupts filming,

			leave kinematograph at Ahuia's for safekeeping
6	HOHODAE Hanuabada	Koita	Seligman and Strong view houses and conduct medical examinations with Craigen
7		-	Seligman discusses canoes and pottery with Ahuia. Collects bone forks diniga used in lagatoi
8	TATANA ISLAND Port Moresby	Motu	Seligman and David Ballantine (Treasurer) observe process of making ageva shell discs and stone drill tips
9	HANUABADA Port Moresby	Motu Koita	Seligman and Dunning film dances, including Maginogo
10	VABUKORI Port Moresby	Motu Koita	Seligman and Barton visit village. Seligman photos taboos on coconuts. Barton makes plan of village and iduhu
	KILA KILA Port Moresby	Koita	Seligman and Barton visit village. Seligman photographs remains of dubu. Visit VC Rabura
11	HOHODAE Hanuabada	Koita	Seligman visits Ahuia and records history of Maginogo dance
12		-	Seligman photographs man making a gaba (kundu) drum
13	MERRIE ENGLAND Coral Sea	-	Government expedition to Western Province departs. Seligman shares cabin with Robinson. Expedition hires Motu 'boy' called Dabu Kauna
14		-	Seligman and Strong measure members of ANC onboard
15	DARU Western Province	-	Expedition lodges with storekeeper Dawson. Merrie England v Daru cricket match, Daru wins by 6 runs
16	CORAL SEA Gulf of Papua	-	Three boats (1) Robinson, Bruce, Arthur Jewell and Army Henry Jiear (2) ANC (3) expedition members. Robinson goes ashore at Ture Ture and [Kumina]
	MAWATTA Western Province	Kiwai	Seligman and Strong examine and Dunning photos a woman with facial disfigurement named Kanugo
17	SAIBAI ISLAND Torres Strait	-	Expedition and government party camp in church
18	MAI KUSSA RIVER Papua New Guinea	-	Expedition and government party camp on banks of Mai Kussa, 4 miles west of Bugi. Expedition measure men (local or ANC unclear). Robinson visits Boigu Is.
19	BUGI Western Province	-	Walk to Bugi. Spend day measuring and photographing local people. Trade calico etc. for baskets

				and dancing staffs
	20	WARALET POINT Jerai Bay	-	Camp at eastern end of bay
	21	DELIVERANCE IS. Torres Strait	-	Reunite with Merrie England
	22	MERRIE ENGLAND Arafura Sea	-	Anchor 18 miles from mouth of Bensbach River
	23	MERRIE ENGLAND Bensbach River, PNG	-	Seligman and Strong record star positions
	24		-	Continue down river
	25		-	Local men approach boats and speak with Robinson
		TIVI Bensbach River	Wartha (Toro)	Walk to settlement. Dunning collapses, Jewell uses own camera. Collect bundles of men's twisted hair (made by women and used in men's headdresses), bamboos with scratched patterns, sea shells and ?incomplete drums usually covered with kangaroo skin. Local people prefer steel and cloth over tobacco. Good trade for bullroarers (bana)
	26		Wartha (Toro)	Measure local people and witness fire making. Robinson gives speech. See canoes, no outriggers. Bruce organises archery competition
	27	BENSBACH RIVER Western Province	Wartha (Toro)	Return to camp by river. Seligman sees Toro bamboo pipes but does not collect any. Dunning photos Motu ANC 'boys' and man called Bargi, last of Sanana people. Strong begins recording Sanana language with Bargi
	28	MERRIE ENGLAND Bensbach River	-	Reunite with Merrie England
	29	WARALET POINT Jerai Bay	-	Travel by launch with Bruce to camp site
	30	BUGI Western Province	-	Stop off to collect equipment left there
		BOIGU ISLAND Torres Strait	-	Camp overnight
	31	MAWATTA Western Province	Kiwai	Arrive at nightfall and camp
Feb	1		-	Work in village all day. Meet informants called Duani and Mipi. Collect shell hoes, 2 hafted. Unable to get stone adzes

	2	MASINGARA Western Province	Masa'ingle	Collect large number of bamboo pipes
	3	TURE TURE Western Province	-	Visit village then travel to Daru in afternoon
	4	DARU Western Province	-	Meet with Merrie England and receive post, includes set of dogs teeth and cylinders for the phonograph from Daniels with no letter
	5		-	Pack collected objects onto Merrie England. Dunning and Seligman begin to feel unwell
	6	PARAMA ISLAND Western Province	-	Depart for Iasa. Camp at Parama. Seligman's health worsens
	7	PARAMA ISLAND Western Province	-	Robinson instructs local girls to marry within 6 months
		IASA Kiwai Island	Kiwai	Boats travel to Iasa. Seligman remains unwell. Robinson and government party depart for Fly River
	8		-	Seligman unwell. Three ANC called Naidin, Auda and Dainau arrive with Julian Diot and his whaleboat crewed by Nako, Kimai and Samer. Sent by Robinson for expedition. Expedition remain at Iasa (until 19 February), where Dunning photographs Sago making
	19	JUANITA Coral Sea	-	Collected by mail ship Juanita and taken to Daru
	20	DARU Western Province	-	Seligman unwell
Mar	-	OROKOLO Gulf Province	Elma	Seligman sent onto Sydney to recuperate. Merrie England with Strong and Dunning onboard stop to collect Robinson and Albert Charles English, who have been touring the area
	-	YULE ISLAND Central Province	Roro	Robinson meets with Archbishop Louis-André Navarre (MSC)
	-	DELENA Central Province	Roro	Robinson appoints Asikeua as Village Constable
	-	MOU Central Province	Paitana	Strong and Robinson pass through
	-	INAWAE Central Province	Mekeo	Strong and Robinson pass through
	-	INAWI Central Province	Mekeo	Strong and Robinson pass through
	-	AIPEANA Central Province	Mekeo	Strong and Robinson pass through

	-	MEKEO STATION (Near) Aipeana	-	Robinson, accompanied by Strong, hears criminal cases and charges man called Tavi with sorcery. Investigate boundary dispute between Inawi and Aipeana previously managed by Fr. Vincenzo Egidi (MSC)
Apr	15	SYDNEY Australia	-	Seligman, now recovered, departs for Port Moresby aboard Avili captained by John Williams
	19	AVILI Coral Sea	-	Seligman suffers seasickness. Meets trader E.A. English (brother of A.C. English)
	21	COOKTOWN Australia	-	Seligman attempts landscape photography
	22	AVILI Coral Sea	-	Depart once again. Seligman suffers seasickness
	24	SAMARAI ISLAND Papua New Guinea	-	Seligman arrives at Samarai, Milne Bay Province. Receives telegram from Daniels, Kori operational and en route. Visits hospital and sees Kiwai orderly called Magobi. Resident Magistrate, A.M. Campbell lends Seligman a boat and an interpreter called Poruma
	25	ROGEIA ISLAND Milne Bay Province	-	Also called Logea Island. Seligman visits Chief Medical Officer, Dr. J. Taylor Hancock and Rev. Shuttleworth
		SARIBA ISLAND Milne Bay Province	-	Seligman visits with Hancock and Shuttleworth
		SAMARAI ISLAND Milne Bay Province	-	Seligman measures prisoners. Meets Bishop Stone-Wigg, who has collected objects for the expedition. Miss Clunn allows Seligman use of her dark room. Calls at Milne Bay ?Hemisa
	26	ROGEIA ISLAND Milne Bay Province	-	Seligman records local totems
		KASAWARUWARU Rogeia Island	-	Seligman meets girl called Lohigau and old woman called Sinabereko, who gives him extra shell in trade for tobacco
	28	KOKOPO New Britain	-	Known as Herbertshöshe (German New Guinea). Seligman meets governor Albert Hahl and medical officer Wendland. Visits hospital. Spends afternoon with Richard Parkinson and sees his unlabelled collection. Visits plantations, lunch and dinner with Emma Forsayth 'Queen Emma'
	29	MATUPI ISLAND New Britain	-	Seligman meets ethnographic traders Max Thiel and Franz E. Hellwig. Lunch at Thiel's house
	30	KOKOPO New Britain	-	Seligman meets Parkinson briefly

May	2	SAMARAI ISLAND Milne Bay Province	-	Seligman departs for Port Moresby onboard Avili
	3	PORT MORESBY National Capital Dist.	-	Dunning meets Seligman off boat. Strong in Mekeo with fever, Dunning has suggested he return
	4	HANUABADA Port Moresby	Motu Koita	Seligman borrows boat and takes people from Avili to village. See Waima canoe bringing coconuts
	6	PORT MORESBY National Capital Dist.	-	Seligman and Ballantine go to reef to see fishing canoes but are disappointed
	7	HOHODAE Hanuabada	Koita	Seligman visits Ahuia and packs for trip to Yule Island and Nara
	8	LOKOHU Redscar Bay	-	Seligman, Dunning and Ballantine onboard government ketch Lokohu just off Redscar Bay
	9	OROI (NARA) Central Province	Lala (Nara)	Also known as Nara village. Ballantine and Seligman arrive in village, sending carriers back for equipment and Dunning. Stay in mission house
	10		-	Seligman measures local people. Sees children playing with spinning tops. Meets chieftainess Koloka
	11		-	Dunning photographs people measured previous day along with two girls, Matu and Odana dressed up following seclusion. Ballantine leaves for Mekeo
		DIUMANA Central Province	Lala (Nara)	Walk to village changing carriers at Ala Ala. Stay with missionary called Matalao
	12		-	Meet Village Constable Keripu, adopted child of late chief, his two wives and a man called Vauria. Interpreter called Sefa. Seligman finds out meaning of dubu designs and buys carved post by Poha Oa for 1lb of tobacco from Keripu. Pay ½ lb tobacco to see a dances called Ikewa (of Ole Ole), Mada and Vio
	13		-	Seligman completes work on dubu in morning and everyone departs for Oroi
		OROI (NARA) Central Province	Lala (Nara)	Seligman's hired Motu 'boy', Charlie, becomes unwell. Seligman operates to remove swollen mass in neck
	14		-	Hour in village then to coast to meet whaleboat sent by Ballantine. Charlie recovers
		YULE ISLAND Central Province	Roro	Met off boat by Fr. Guibaud (MSC). Strong also comes down to meet them with Bishop Alain Marie Guynot de Boismenu (MSC)

	MISSION STATION Yule Island	-	Stay overnight with MSC
15	SIRIA Yule Island	Roro	Walk to village, Guibaud already there and explains Roro social system to Seligman. Discuss Mekeo, Strong very knowledgeable. Seligman reads Strong's diary (missing) – measure and photo 40 people
16	MISSION STATION Yule Island	-	Strong measures people. Dunning changes photographic plates. Guibaud records legend of Oa Rove and eschatology of Roro
	SIRIA Yule Island	Roro	Seligman and Dunning walk to village. Dunning sketches and measures the marea (men's platform), called Kivori. Seligman conducts medical exams, Dunning photographs ailments
	MISSION STATION Siria	-	Stay with Guibaud at local station
17	YULE ISLAND Central Province	Roro	Seligman works on marea with Guibaud. Ballantine and Strong depart for Epa (Lala area)
18	SIRIA Yule Island	Roro	Seligman walks to village with Soeur (Sister) Sebastienne, sees mixed race children. Dunning advises mission on boat boilers and water supply. Charlie's health continues to improve
19	PAARVI CAVE Yule Island	-	Dunning and Seligman visit cave, collecting bats, shells and fossils. Local men not keen to enter. Seligman measures mixed race children, Dunning photos them
20	SIRIA Yule Island	Roro	Seligman walks to village and records death customs. Ballantine arrives. Depart for ?Ela Beach, Port Moresby
21	PORT MORESBY National Capital Dist.	-	Arrive following rough seas
22		-	Day spent labelling object collections
23		-	Continue labelling objects in morning. Bruce and Strong spot Daniels arriving in Kori. Expedition members together for first time. Dine onboard, agree to visit Mekeo and for Strong to explore [Uni Uni]
24		-	Equipment loaded onto Kori. Acquire trade for [Uni Uni]. Daniels and Seligman visit Robinson
	HOHODAE Hanuabada	Koita	Daniels and Seligman visit Ahuia
	GURIU, ELEVALA Hanuabada	Koita	See funerary bundle tobi (connected to death chair, bisa)

		HANUABADA Port Moresby	Motu Koita	Seligman purchases model Koita house and lagatoi for ten shillings each
	25	PORT MORESBY National Capital Dist.	-	Expedition accompanies Ballantine and Robinson to a communal mullet fishing event. Daniels and Seligman return in a lagatoi, which cost its owner two toea, ten shillings and a mosquito net
	30	GOVERNMENT Hs. Port Moresby	-	26 to 30 May spent clearing out Government House and moving things from Kori. Hire labour from Drokolo
	31	KORI Coral Sea	-	Expedition departs for Yule Island en route to Waima
		BOERA Central Province	Motu	Daniels collects fish float with spiral burnt pattern and pots with banana fibre tie (charm to prevent cracking)
June	1	BOERA/MORESBY Coral Sea (area of)	-	Daniels sends Seligman in launch to investigate smoke on horizon – see steamer belonging to Whitton opposite Hunter's place. Strong and D (Daniels or Dunning?) collect fossils nearby
		VARI VARI ISLAND Redscar Bay	-	Anchor for night
	2	MISSION STATION Yule Island	-	Expedition dine with Archbishop Navarre
	3		-	Daniels leads reorganisation of equipment onboard Kori
	4		-	Daniels, Captain George William Charles Pim (Master of Kori), Seligman and Dunning depart for Waima
		PINUPAKA Central Province	Roro / Waima	Whaleboat to Pinupaka. Daniels and Seligman walk to Waima village, Pim and Dunning go by horse provided by mission
		MOU Central Province	Paitana	Women hired as carriers
	5	MISSION STATION Waima Village	-	Expedition visit market selling objects on mission verandah. Seligman and Daniels attend church
		OA OVIA Waima Village	Waima	Pim plans villages and takes on 'boy' called Aihi Keta, nephew of reputed sorcerer Tatiko. Seligman and Daniels work on Marea (men's houses) and acquire a complete mourning costume for two axes
	6	WAIMA VILLAGE Central Province	Waima	Seligman and Daniels continue work on Marea
	7		-	Work on hunting and social systems

8		-	Dunning returns to boat
9		-	Seligman and Daniels continue work on Marea
10	BEREINA Central Province	Roro / Waima	Seligman and Daniels walk to Bereina. Daniels photographs bamboo poles put up for food at Marea. Seligman treats wife of Waima teacher
	MOTURA Oriki Creek	-	Walk from Bereina to Babiko, passing market near creek. Exchange tobacco for shell fish to eat
	BABIKO Central Province	Paitana	Aihi convinces reluctant local people to act as carriers
	(outside) MOU Central Province	Paitana	Camp near convent on verandah of Cochards (Fr. Louis Cochard (MSC)), who are away
11	PINUPAKA Central Province	Roro / Waima	Walk from Mou. Daniels photographs Marea carvings. Return to Kori
12	KORI Yule Island	-	Strong returns (from unknown location) having found no carriers. Seligman writes up Waima notes
13		-	Seligman writes up Waima notes
14	SIRIA Yule Island	Roro	Seligman works with Guibaud
15		-	Seligman decides to go to Mekeo alone with Aihi, Strong's two 'boys' and two Waima youths to act as carriers if needed
16	PINUPAKA Central Province	Roro / Waima	Pim lands at Pinupaka for breakfast, as surf too high at Maia'era
	MAIA'ERA Central Province	Roro / Waima	Seligman and Aihi walk to Maia'era and borrow a horse
	BEREINA Central Province	Roro / Waima	Rahu goes ahead to Mou to try and get carriers. Seligman meets him part way and walks on to Bereina. Succeeds in getting carriers with difficulty and delay
	INAWAE Central Province	Mekeo	Seligman and crew passes through
	INAWI Central Province	Mekeo	Seligman stops off, wife of local teacher gives him coffee and the 'boys' bananas
	VEIFA (BEIPA) Central Province	Mekeo	Seligman gives horse to Fr. Joseph Vitali (MSC)
	MEKEO STATION (Near) Aipeana	-	Seligman walks down to the government station where he stays
17	VEIFA (BEIPA) Central Province	Mekeo	Vitali interprets for Seligman and shares his knowledge

18		-	Vitali interprets for Seligman and shares his knowledge
19		-	Seligman attends church and meets Vitali, Fr. Van Gouten of Aipeana (MSC)
	RARAI Central Province	Mekeo	Rides over to Rarai
	AMOAMO Central Province	Mekeo	Stays overnight with Egidi, gaining information on genealogical lore and folk history
20		-	Seligman purchases a native hen for half an axe and a piece of tobacco (and possibly some cloth)
	IFIFU Central Province	Mekeo	Sees people visiting from [Iapeka] and [Inauverene], reminds him of [Uni Uni] people seen in 1898
	MISSION STATION Mekeo area	-	Seligman stops off (location of station unclear)
	MEKEO STATION (Near) Aipeana	-	Returns to government station
21	INAWI Central Province	Mekeo	Seligman takes photographs en route and meets Fr. Francis Xavier Gsell (MSC)
	MOU Central Province	Paitana	Seligman reunites with Daniels, Strong and Pim. Daniels has recently taken on new 'boy', Bardi
	MISSION STATION Yule Island	-	Call in to see de Boismenu
22		-	de Boismenu notifies expedition of Robinson's suicide (on 20 June 1904). Expedition departs for Moresby
23	PORT MORESBY National Capital Dist.	-	Expedition finds Barton at Ballantine's. Daniels and Seligman dine at Government House
24	HANUABADA Port Moresby	Motu Koita	Daniels and Seligman study people with dwarfism and woman with multiple tumors, whom Daniels photographs
25		-	Daniels and Seligman measure local people
	PORT MORESBY National Capital Dist.	-	Photograph Craigen skull collection, four of which are given to the expedition
26		-	Meet Dr. Barrett, just arrived on H.M.S Pylades. Barrett shows them objects from Solomons and Santa Cruz, including a belt from Santa Cruz supposedly worn by the communal prostitute
27	HANUABADA Port Moresby	Motu Koita	Seligman sees sick dogs and requests Ahuia to bring some to him on 29

	28	PORT MORESBY National Capital Dist.	-	Seligman and Daniels visit jail, measure and photograph
	29		-	Seligman kills (and examines?) a tumor dog. Writes up notes and labels object collections
	30		-	Seligman and Daniels pack object collections. Seligman spends night at Government House
July	1		-	Barton's 'durbar' held at the ANC parade ground. Feast, speech from Barton (now Acting Administrator) and dance performances by men and women from groups across the area. Filmed on kinematograph by Daniels. Strong asks Daniels' permission to leave expedition and take up post as Assistant Resident Magistrate for Mekeo
	2		-	Pim and Dunning develop kinematograph film
	3		-	Pim and Dunning develop kinematograph film
	4		-	Seligman and Strong pack fossil samples
	5	HANUABADA Port Moresby	Motu Koita	Work in village during morning
		PORT MORESBY National Capital Dist.	-	Daniels and Seligman visit Barton. Receive (apparently unlabelled) Robinson collection
	6	GOVERNMENT Hs. Port Moresby	-	Seligman meets Barton, who gives the expedition Goaribari objects
		PORT MORESBY National Capital Dist.	-	Daniels and Seligman review head measurements
	7	KORI Coral Sea	-	Expedition departs for Rigo, accompanied by A.C. English
	8	GABA GABA Central Province	Motu Koita	Dunning remains onboard to number photographic plates. Expedition goes ashore. Met by Dr. William George Lawes of London Missionary Society (LMS), and his wife Fanny, who had written to invite them
		MISSION STATION Vatorata	-	Walk to mission. Lunch with Lawes family
		RIGO STATION Central Province	-	Walk to English's new house on hill
		[GUMORI DOBO] Central Province	Sinaugoro	See remains of village burnt down 19 months previously
		[VISIUMARU] Central Province	Sinaugoro	Visit new village site

9	TAGANA [KEKETO] Central Province	Ikolu	Seligman feels the village has improved since his 1898 visit. Sees mission recently set up
	RIGO STATION Central Province	-	Daniels and Seligman measure local people waiting under English's verandah. Dine with English
10	MISSION STATION Vatorata	-	Attend church. See stained glass window dedicated to Chalmers and Tomkins. Seligman treats Fanny Lawes for mouth complaint
	RIGO STATION Central Province	-	Meet with George English
	KWALIMURUBU Central Province	Sinaugoro	Expedition ride to village with George English. Seligman studies dubu. Daniels trades two tomahawks, two knives, two vests and eight yards of cloth for complete mourning costume
	MISSION STATION Vatorata	-	Dine with Lawes family
11	RIGO STATION Central Province	-	Make phonograph recordings including Sinaugoro language song called Enaniori. Two Vula'a girls arrive with Davis
12		-	Tidy up
	GABA GABA Central Province	Motu Koita	Seligman investigates dubu and village origins with Charlie and interpreter called Gaduke
13	KORI Coral Sea	-	Anchor 2 ¼ miles from Hula opposite home of R.E. Guise
14	HULA Central Province	Vula'a	Seligman spends day seeing and photographing ulcers and cancer. See house where Guis(e) and ?Haina lived. Daniels begins collecting geme red shells
15		-	Gima [chief] informs expedition food spearing feast postponed. Use phonograph to record local people singing about Gima's time in jail. Daniels organises a spear throwing competition
16	BABAKA Central Province	?Paugolo	Seligman and Dunning pass through en route to Kalo. Note village has moved location since 1898 visit
	KAMALI Central Province	?Paugolo	See crocodile and toea derived patterns under dubu
	KALO Central Province	?Paugolo	Carriers paid five sticks of tobacco each. Seligman and Dunning stay at mission house. ANC member helps Seligman elicit information on dubu with Charlie interpreting. Villagers entertained by burning magnesium wire and folding camera stand. Same crocodile and toea derived pattern seen on dubu pole. Establish

			design and wood used to represent crocodile skin is called Kala Kala
17		-	Morning spent in village
	KAMALI Central Province	?Paugolo	Seligman confirms dubu system same as kalo
	KORI Coral Sea	-	Seligman and Dunning return to yacht
18	HULA Central Province	Vula'a	Expedition meets with Gima. See food-spearing feast. Daniels films 'Motu' dance
19	KORI Coral Sea	-	Expedition departs for Samarai
22	SAMARAI ISLAND Louisiade Arch. MBP	-	Kori loses fore topmast on approach to Samarai. Expedition arrives late evening
23		-	Hancock very unwell. Meet Acting Resident Magistrate C. Owen Turner (Campbell away). Visit jail. After some chasing meet Rev. Charles William Abel (LMS) who offers assistance
24		-	Visit jail in morning
	ROGEIA ISLAND Louisiade Arch. MBP	-	Visit island in afternoon
25	SAMARAI ISLAND Milne Bay Province	-	Visit jail in morning
	MISSION STATION Kwato Island	-	Abel gives Seligman his notes on totemism
26	SAMARAI ISLAND Milne Bay Province	-	Visit jail in morning. Seligman sees ?Peter Sullivan brought in with pneumonia from Milne Bay goldfields. Hancock remains very unwell
27	ROGEIA ISLAND Milne Bay Province	-	Seligman and Pim begin geography of island regarding totems
	SAMARAI ISLAND Milne Bay Province	-	Hancock, cared for by Bellamy, worsens
28		-	Daniels and Seligman photograph prisoners at jail. Seligman kills and examines an Eclectus parrot
	ROGEIA ISLAND Milne Bay Province	-	Pim continues to map the island
	SAMARAI ISLAND Milne Bay Province		Hancock and ?Peter Sullivan worsen. C.O. Turner, Assistant Resident Magistrate, and Carpenter come to dinner. Campbell sends two 'boys' to collect fish totems called Uba Uba and Basi Basi

	29		-	Hancock and ?Peter Sullivan improve
		KORI Coral Sea		Expedition departs for Tubetube
	30	TUBETUBE Engineer Group MBP	Tubetube / Bwana-bwana	Attend church and work with local people
	31		-	Seligman and Pim map island and totems
Aug	1		-	Spend next few days working with local man Puneea and the VC Mahasohi. Daniels begins making large collection
	4		-	Rohi becomes unwell
	5		-	Rohi improves
	6		-	Rohi returns to work. Seligman continues working through Tubetube ethnology
	7		-	Hear of Hancock's death. Pim becomes unwell
	8		-	Pim unwell
	9		-	Pim improves
	10		-	Complete work on Tubetube
	11	[GABUINI] Milne Bay Province	-	Depart for [Orě Island] but find themselves anchored off [Gabuini Island]
	12		-	Daniels goes ashore to catch pigeons. Depart for Muyua (Woodlark) Island
		KORI Bonvouloir Reef?	-	Expedition anchor off what they believe to be Bonvouloir Reef. Land briefly on unknown island
	13	SHARP ISLAND Milne Bay Province	-	Arrive and turn back for Alcester due to poor weather
		ALCESTER ISLAND Milne Bay Province	Muyuw	Land and see small canoes
	14		-	Seligman investigates ethnology. Daniels walks over top of island
	15		-	Expedition weather-bound. Pim and Daniels map island from launch. Seligman records Tubetube vocabulary
	16	WANAI BAY Muyua Island	Muyuw	Pim and Seligman look for Kulumadau village on launch. Instead meet District Surveyor D. Rutherford who directs them to Bonagai landing. See first waga waga

17	KORI Solomon Sea	-	Meet Resident Magistrate, M. H. Moreton
	BONAGAI Muyua Island	Muyuw / Wamwan	Travel to Bonagai landing in launch with Moreton
	KULUMADAU Muyua Island	Muyuw / Wamwan	Meet mine owner Zobel, who lends his 'boy', Wanai
18	KORI Solomon Sea	-	Expedition weather bound.
	WANAI POINT Muyua Island	Muyuw	Seligman and Wanai take launch. See fragments of worked stone and bottle glass
19	KORI Solomon Sea	-	Expedition weather bound until 21.
21	SULOGA VILLAGE Muyua or Mapas Is.	Muyuw	Daniels, Seligman, Pim and ?Wildig tow whaleboat around Mapas Island to Suloga village. Meet gold miner J.F. Hay (who later helps them acquire skulls). Make camp and see chip covered beach
22	SULOGA QUARRY Muyua Island	Muyuw	En route to quarry with local guides collect series of worked stone and two grindstones. Seligman sees no definite evidence of quarrying but large amount of worked stone
23	SULOGA VILLAGE Muyua or Mapas Is.	Muyuw	Seligman discusses stones with villagers, records stones' names and history, as well as meaning of Madau canoe ornamentation
24	SULOGA PEN. Muyua Island	Muyuw	See cliff burials with Hey
25	KORI Alcester Island	-	Expedition heave off island in bad weather
26	GAWA ISLAND Marshall Bennett Is.	Gawa / Lougaw / Muyuw	See canoes and yam houses
27		-	Seligman records totems in villages
	KWAIAWATA IS. Marshall Bennett Is.	Kwaiawata / Muyuw	Daniels visits island
28	GAWA ISLAND Milne Bay Province	Gawa / Lougaw / Muyuw	Seligman talks with villagers
29		-	Seligman measures local people. Daniels returns from Kwaiawata with 5 skulls, 2 beku (stone axe or adze blade), turtle shell and wooden fishhooks and a series of snares baited with papaya to catch small birds

	30	KWAIAWATA IS. Milne Bay Province	Kwaiawata / Muyuw	Seligman, Daniels and Dunning visit island. See skulls trading for half or one tobacco stick. Visit village at high altitude with access ladder
	31		-	(Overnight onboard Kori). Measure local people, record ethnological data, mainly funerary ceremonies. Dunning photographs bird trap with papaya bait
Sep	1	GAWA ISLAND Milne Bay Province	Gawa / Lougaw / Muyuw	Spend day on island. Seligman unclear on funerary practices
	2	IWA Marshall Bennett Is.	Iwa / Muyuw	Met by local people on beach who traded for fowls and lime spatula. See large number of people in mourning
	3	KITAVA Trobriand Is. MBP	Kitava / Kilivila	See large number of men in mourning. See decorated chief houses and yam houses. Meet chief Tobiau
	4	KIRIWINA IS. Trobriand Is. MBP	Kilivila	Kori anchors 6 miles from Kavataria village. Meet chief Puritara of Bubuna
	5		-	Seligman, Daniels and Pim explore villages. See objects made for trade
	6		-	Seligman measures 12 local men (village unknown). Interpreter Ipunesa unavailable
		KAILEUNA IS. Trobriand Is. MBP	Kilivila	Daniels visits villages on island
	7	LOBUA Kiriwina Island	Kilivila	Seligman tries to record data but villagers afraid of government and largely flee
	8	KOMA Kaileuna Island	Kilivila	Seligman works in village (8-9)
		[OSIWASIU] Kaileuna Island	Kilivila	Seligman works in village with Ipunesa (8-9). Sees undecorated yam houses
	10		-	Daniels works on technology. Seligman measures local people
	11		-	Wildig shoots two eclectus parrots
	12	KAVATARIA Kiriwina Island	Kilivila	Seligman and Dunning walk to village. Record funerary ceremonies. Dunning photographs designs on the houses of Pulitari and his wife
		KORI Solomon Sea	-	Expedition departs for Samarai
	17	SAMARAI ISLAND Milne Bay Province	-	Arrive following long journey against wind and dead calms. Read mail and pack

	18		-	Pack objects. Seligman talks to prisoners in jail and operates on eclectus parrot with Craigen
	19			Seligman works at jail. de Boismenu and Guis arrive onboard Avilie & Guthrie en route to New Britain following missionary deaths at St. Pauls, Baining
	20	KORI Solomon Sea	-	Expedition departs for Bartle Bay
	21	DOGURA Milne Bay Province	-	Daniels and Pim find anchorage off Awainma. Expedition meet wife of Rev. Henry Newton (away with Bishop Stone-Wigg). Meet Rev. Eric L. Giblin, who acts as host and guide
		MISSION STATION Dogura	-	Daniels stays at Anglican Mission
		KORI Goodenough Bay	-	Rest of expedition sleeps onboard
	22	WAMIRA Milne Bay Province	Wamira / Wedau	Daniels, Seligman and Giblin visit aqueduct and irrigation scheme (likely at Wamira)
	23	GELARIA Milne Bay Province	-	Seligman sleeps in Olavui section house. Notes similarity to village structure at Wamira
	24		-	Remain at Gelaria
		MISSION STATION Dogura		Arrive back in evening
	25		-	Seligman conducts medical investigations
		WAMIRA Milne Bay Province	Wamira / Wedau	Seligman and Mrs Newton visit village
		MISSION STATION Dogura	-	Seligman spends time with Giblin
	26		-	Rev. Newton returns. Seligman measures local people
	27	WEDAU Milne Bay Province	Wedau	Seligman and Giblin work in village (27-28)
		WAMIRA Milne Bay Province	Wamira / Wedau	Seligman and Giblin work in village (27-28)
	29		-	Seligman and Giblin work in village
		KORI Chads Bay	-	Expedition depart for Wagawaga
	30		-	En route
Oct	1	WAGAWAGA Milne Bay, MBP	Wagawaga	Daniels lands Seligman in launch and return to anchor Kori at Discovery Bay

	2		-	Seligman works with Ipunesa of Modewa clan, Wagawaga, who continues to translate
	10		-	Seligman works daily with Ipunesa (2-10)
		KORI Milne Bay	-	Expedition departs for Port Moresby
	12	PORT MORESBY National Capital Dist.	-	Expedition arrives, packing begins
	18	KORI Coral Sea	-	Daniels departs for Thursday Island
		PORT MORESBY National Capital Dist.	-	Seligman and Dunning arrive from Hunter's aboard Avilie
	20		-	Seligman and Dunning move into Ballantine's
	21	HOHODAE Hanuabada	-	Ahuia's uncle Taubada oversees inter iduhu feast
	22	BOMANA Port Moresby	-	Seligman rides out to a grass burning with Ballantine (now acting Resident Magistrate) and E.J. Matthews (Chief Draughtsman), but grass too wet to proceed
	23	DAUGO ISLAND Port Moresby	-	Seligman attempts to shoot quail. Finds large amount of pottery but no traces of former village
	25	[TABAIANI] Central Province	Koiari	Ballantine, Seligman and Ahuia ride out to visit Koiari village
		GURINUMU Central Province	Koiari	Ballantine, Seligman and Ahuia ride out to visit Koiari village
		[WAFANA] Central Province	Koiari	Ballantine, Seligman and Ahuia ride out to visit Koiari village overlooking Laloki River
		[HARA TABU HILL] Central Province	-	Expedition visit hill feared by Koiari. Ahuia refuses to climb hill and is thrown from horse on return journey
	26	HANUABADA Port Moresby	Motu Koita	Ahuia is unwell with fever
	27	PORT MORESBY Papua New Guinea	-	Merrie England arrives with Barton
	28		-	Seligman views Barton's Agaiambo photographs
	31	PARI Port Moresby	Motu Koita	Seligman, Ballantine and Edigabi visit village and see dubu
Nov	1	PORT MORESBY Papua New Guinea	-	Ballantine puts on magic lantern show

2		-	Seligman works with Rev. William James Saville (LMS) and measures accompanying Mailu 'boys'
3		-	Seligman packs and lunches with Barton
4	AVILI Coral Sea	-	Expedition departs Papua New Guinea for Thursday Island
5	THURSDAY IS. Torres Strait	-	Seligman sees Cochard and Fr. Alexandre-Marie Fillodeau (MSC)
9	-	-	Expedition departs Thursday Island
15	MAKASSAR South Sulawesi	-	Seligman reaches Indonesia
17	SURABAYA Java, Indonesia	-	Seligman treats man who dies from unknown poison on 18 Nov.
22	SINGAPORE Singapore	-	Meets Glenny and Finlayson at Public Health Department. Stays at Sepoy Hospital (now Singapore General). Meets Shepperd at Tan Tock Seng Hospital
25	SS CHUSAN Singapore Strait	-	Seligman departs Singapore

NOTES

- Reconstructed using Daniels (n.d.); Robinson (1904); Seligman (1904a; 1910); Seligman and Strong (1906a,b). This is not comprehensive, for example photograph BM Oc,B118.109 was taken in Porebada, a visit not mentioned in documentation.

Appendix C: Biographies

Daniels Ethnographical Expedition

EXPEDITION MEMBERS

Daniels, William Cooke (Major) 1870-1918
Born in New York on 29 March 1870, the only son of William Bradley Daniels (1825-1890), founder of the Daniels & Fisher department store in Denver, Colorado, and Elizabeth P. Knox (d.1881). Daniels inherited the store upon his father's death, taking over management in 1897, following the death of junior partner William G. Fisher. Daniels bought out and expanded the business, incorporating it and chartering the Daniels State Bank in 1901, also building the 330 foot high Daniels Fisher tower, begun in 1910.[1] His only publication was a paper given to the Denver Philosophical Society in March 1900 entitled *The Department Store System*.

Daniels was commissioned as a Major in the US military in 1898, briefly serving during the Spanish-American war before being struck down with typhoid in 1899. He retained the title Major, and may have been working for the US government when he died following a stroke and liver disease in Buenos Aires on 18 March 1918.[2] Daniels' vast fortune passed to his wife, Cicely Banner (1882-1918), who died from Influenza shortly after. Cicely in turn left the estate to her best friend, Cavendish physicist Florence Martin (1867-1957), who moved to Denver in 1919. Martin donated 40 acres of parkland to the city in memory of William and Cicely later adding 960 acres when her ranch house burnt down in 1936.[3]

Daniels met Liverpool born Banner through her guardian, the Bishop of Rochester, whilst in Melbourne either before or immediately after the expedition.[4] Either way, Cicely and Florence reportedly lived together while Daniels was in New Guinea.[5] Although Martin was connected to Cambridge, Daniels' relationship with the university was most likely facilitated by Charles Seligman, whom he met in 1903 during a fly-fishing holiday in Hampshire.[6] Both men appear in a photograph with Alfred Cort Haddon (1855-1940), taken at a departmental garden party Haddon hosted that summer at Christ's College.[7] Haddon may have encouraged Daniels' 1903 donations of c.85 objects to the Museum of Archaeology and Ethnology (now MAA) and at least 130 unmounted bird skins to the Museum of Zoology, all collected during his 1902 trip to British Guiana (now Guyana).[8]

Although Daniels travelled extensively (whilst also dividing his time between various homes),[9] the extent of any collections beyond his Guyanan and New Guinean materials are unknown. His interest in ethnology may have developed during his trip to South America to prospect for gold and diamonds,[10] making his encounter with Seligman all the more fortuitous. The sum he contributed to the Daniels Ethnographical Expedition, though unknown, was substantial and included the loan of his schooner, Kori, which he apparently signed into Seligman's name for the duration of the expedition, permitting it to sail under a British flag for the purposes of a British scientific expedition.[11] Acknowledged as expedition leader, Daniels took responsibility for ethnology and personally collected a significant number of objects for the Cooke Daniels collections – organised and donated to museums by Seligman on Daniels' behalf shortly after the expedition.[12] While Daniels prepared a diary (at least partly), this was never published and, soon after, he parted ways with the expedition team indefinitely.[13]

Dunning, Arthur Henry 1884-1959
Very little is known about this enigmatic man, referred to in expedition papers only as A.H. Dunning. Minutes from a meeting of the Royal Geographical Society confirm his first names as Arthur Henry.[14] Dunning was hired as the official expedition photographer, with additional responsibility for film and sound recording,[15] and appears to have been a member of the Royal Photographic Society where he lectured following the expedition. Between 1906 and 1909 his lantern slide lectures included (1906) 'A Year and a Half among Savages'; (1908) 'Savage Architecture in British New Guinea'.[16] Dunning also lectured at the Royal Anthropological Institute in 1906: 'Pottery Making in New Guinea' with lantern slides and specimens, attended by Charles Seligman.[17] Dunning's talks were reported in the press as widely as the USA, where he was apparently mistaken for a missionary.[18]

In a letter to Camilla Wedgwood dated 18-19 January 1927 (who was helping to prepare a book on Massim art that unfortunately never came to fruition), Seligman writes 'The photographs of all the objects in situ, i.e. those taken in the Pacific, were taken by Mr A.H. Dunning under my own direction, but he has behaved badly since, and the bare acknowledgement of the fact (he having been well paid for his services) is I think all that is necessary'.[19] Archives relating to the Daniels Ethnographical Expedition hold primarily photographic prints;[20] the location of the negatives is not known. Although conjecture, Dunning may have retained the negatives against Seligman's wishes. With the exception of the expedition's photographs,[21] any sound or film recordings he oversaw, and one object now in the Cooke Daniels collections, [22] no other materials, photographic or otherwise, can be attributed to Dunning.

Pim, George William Charles (Captain) 1866-1914
Born in Gloucester on 9 March 1866, the son of John Robert Pim (1840-1909), a gentleman of independent means descended from a naval family. Pim trained briefly as a naval cadet before joining the merchant navy in 1881. Arriving in Queensland in 1886 he joined the Lighthouse Service where he was stationed at Proudfoot Shoal Lighthouse, Torres Strait. In 1888, following a brief stint with the Moreton Bay marine pilot service, Pim began working as a bêche-de-mer trader, later partnering with Luff on Thursday Island.[23] It is here, in April 1898, that Pim met Charles Seligman, who was waiting for members of the Torres Strait Expedition.[24] Both men became acquainted with Caroma, an Aboriginal Otati woman probably working on the island, acquiring vocabulary lists and information about female initiation.[25] Caroma appears to have made a skirt from sail canvas for them; the label, written and signed by Seligman on 14 April 1898, includes Pim's name.

Given their acquaintance, it is likely Seligman recommended Pim to William Cooke Daniels. Pim arrived in Sydney in late 1903, attaining a certificate that qualified him for the position of Master of the Kori, Cooke Daniels' schooner, which he took up in April 1904;[26] Daniels and Pim having been detained whilst the Kori underwent repairs in Southampton.[27] As Master of the Kori, Pim surveyed a number of islands and bays in the Massim, producing detailed maps later used in expedition publications.[28] Following the Daniels Ethnographical Expedition, Pim worked briefly for the Celebes Trading Co. before being appointed Master of the Endeavour in 1911, an Australian government trawler sent out to conduct scientific fishing experiments and to collect biological data and specimens.[29] Tragically, Endeavour vanished in sea fog off the South Coast of Australia on 5 December 1914 'with all 21 scientists and crew on board',[30] including Pim; all were presumed drowned.

With the exception of the 1898 Otati skirt, no objects in the Cooke Daniels collections can be attributed to Pim, although he reportedly collected a number of the Endeavour materials now in the Australian Museum.[31] Pim was also acquainted with ?Albert Charles English, both of whom may have been working for Burns Philp when they sold a bark belt to the AM in 1883.[32]

Seligman, Charles Gabriel (Dr.) 1873-1940

Born in Paddington, London, on 24 December 1873, the only son of German (Prussian) born Hermann Seligmann (1836-1889), a prosperous wine merchant, and Olivia Mendez da Costa (1842-1891), born in St. Thomas (then West Indies, now Virgin Islands), and descended from Emmanuel Mendez da Costa, second Jewish fellow of the Royal Society, appt. 1747. Despite frequent absences from school due to his mother's ill health, Seligman won a scholarship to St Thomas' Hospital, London, qualifying in 1896 with an award for pathology. After a period as a house physician, and a pathology fellowship, Seligman pursued Alfred Cort Haddon (1855-1940) for a place on the 1898 Torres Strait Expedition, which he had heard about through his friend (and soon to be colleague), psychologist Charles Samuel Myers (1873-1946).[33] Arriving, self-funded, on Thursday Island c.8 April 1898, Seligman met bêche-de-mer trader Captain George Pim, who would later join the Daniels Ethnographical Expedition, before travelling on to British New Guinea with Haddon.[34] Ultimately appointed expedition naturalist, responsible for researching indigenous medicine and associated rituals, Seligman also pursued interests in psychology and ethnology.[35] Captivated by BNG, he stayed there during the summer months whilst his colleagues focused on the Torres Strait.[36]

Upon his return to London, Seligman resumed work at St Thomas', supervising the pathology laboratory, where he met Dr. Walter Mersh Strong.[37] The opportunity to continue research in BNG arose in 1903 when he chanced upon William Cooke Daniels during a fishing holiday. Seligman persuaded Daniels to fund and lead a further expedition.[38] Alongside additional institutional support, Seligman also secured funding from the Cancer Commission to research malignant tumours in Papuan people.[39] The initial four-man expedition team was completed when Strong volunteered and A.H. Dunning was hired as photographer. The Daniels Ethnographical Expedition departed in August 1903, arriving in Port Moresby just before Christmas via Australia where Daniels and Pim were delayed until April 1904. Acting leader, Seligman focused on ethnology and medicine, working closely with government host, Captain Francis Rickman Barton, and Koita chief, Ahuia Ova, whom he first met in 1898. In February 1904, Seligman returned to Sydney to recuperate after contracting fever in Western Province while accompanying Acting Administrator Christopher Stansfield Robinson. Briefly visiting German New Guinea, where he met with Richard Heinrich Robert Parkinson (1844-1909) and Emma Forsayth 'Queen Emma' (1859-1913), Seligman reunited with the expedition in April 1904. Deprived of Strong, who had accepted a government post from Robinson, they travelled through Central Province and the Massim onboard the expedition schooner, Kori, departing BNG in November 1904.[40]

Back in London, Seligman organised objects collected during the expedition, many of which he directly acquired, making numerous donations on Daniels' behalf, possibly assisted by Brenda Zara Salaman (1882-1965),[41] whom he married in July 1905. (Charles and Brenda had two children, Olivia Loys (1906-1920) and Robert Myer (1911-1990)).[42] Seligman continued with pathology, attaining an MD based upon his BNG research, until he and Brenda were invited to Ceylon (Sri Lanka) in 1907 to research the Veddas (Wanniya-laeto). Two monographs followed, with Seligman appointed University Lecturer in Ethnology at the London School of Economics in 1910, receiving a further lectureship at the Royal College of Surgeons in 1911.[43] During WWI, Seligman, like W.H.R. Rivers (1864-1922), worked with shell-shock patients before resuming ethnological survey work in Sudan with Brenda, started in 1909[44] (dropping an additional 'n' from the end of their surname in 1914 in response to anti-German sentiment). Brenda and Charles also developed an interest in Chinese jades and bronzes, making a significant collection now at the BM.[45] In 1927, Seligman began work on a much delayed volume of Massim art based upon findings and collections from the Daniels Ethnographical Expedition. A student of Haddon's, Camilla Hildegarde Wedgwood (1901-1955)

was employed to compile the volume but soon left for Sydney to take up a teaching post and the project stalled.[46]

Retiring in 1934 following ill health, Seligman moved to Toot Baldon near Oxford, resuming work on the Massim volume in 1939 when he employed Scottish artist Thomas Elder Dickson (1899-1978), a recent doctoral graduate, to illustrate and complete it.[47] Several draft chapters were prepared before Seligman developed a heart infection and died on 19 September 1940.[48] His death and WWII ceased work again, and although Brenda continued to fund and support Elder Dickson, his personal circumstances prevented the book's completion.[49]

Strong, Walter Mersh (Dr.) 1873-1946
Born in Camberwell, Surrey, on 24 September 1873, third son of Richard Strong (1834-1915), Justice Of The Peace, and Helen Emma Mersh (1839-1902).[50] Strong attended Trinity College, Cambridge, graduating first-class in the Natural Sciences Tripos in 1895 (MA 1899), attaining MB BChir in 1903.[51] At St Thomas' hospital the same year, he was granted membership of the Royal College of Surgeons and a licentiate of the Royal College of Physicians, alongside work assisting in the Skin and Electrical Department.[52] It is here that Strong met Charles Seligman, who was organising the Daniels Ethnographical Expedition. Volunteering to take part, Strong was given responsibility for geographical and geological observations while assisting Seligman with cancer research.[53] Around March 1904, Strong joined Acting Administrator Christopher Stansfield Robinson and Assistant Resident Magistrate for Rigo, Albert Charles English, on a tour of the Mekeo area.[54] The tour resulted in an offer of employment from Robinson for the position of Assistant Resident Magistrate for Mekeo, which Strong keenly accepted. Following a bout of fever, Strong returned to Port Moresby in May 1904 seeking permission to withdraw from the expedition, which William Cooke Daniels duly granted.[55]

Notwithstanding this, Strong contributed objects he obtained in and around the Mekeo area to the Cooke Daniels collections, also later co-publishing expedition findings with Seligman.[56] In 1907, Strong sold a private collection of objects, including some he acquired during the expedition, to the Christy fund at the BM.[57] Briefly returning to St Thomas' in 1910 to obtain a diploma in Tropical Medicine and Hygiene, Strong was appointed Chief Medical Officer for Papua in 1914, in addition to his role as Quarantine Officer.[58] Strong returned to ethnology in 1919, publishing an extensive paper read before the Royal Anthropological Institute.[59] Popular with Lieutenant-Governor Sir John Hubert Plunkett Murray (1861-1940), in 1921, Strong was appointed the first Government Anthropologist for Papua,[60] juggling several roles until 1928 when Francis Edgar Williams (1893-1943) succeeded him as Government Anthropologist.

At Samarai on 5 February 1927, Strong married English journalist Mary Gwendolen Evans, although it is unclear whether the marriage lasted.[61] Four years before retiring in 1938, Strong purchased a tobacco plantation near Rigo from Beatrice Ethel Grimshaw (1870-1953), more likely as a home rather than a business.[62] He apparently suffered dementia in his final years, dying in Port Moresby on 4 October 1946.[63] His estate was principally bequeathed to the University of Sydney, founding what is today the Walter Mersh Strong Scholarship, open to Papua New Guinean postgraduate students applying for studies in Agriculture, Public Health and Social work.[64]

OTHER KEY PERSONS/DONORS

Barton, Francis Rickman (Captain) 1865-1947
Born in the district of Depwade, Norfolk, on 4 January 1865, the son of Rev. Gerard Barton of Fundenhall, Norfolk, and Elizabeth Hazard.[65] Barton was partly educated in Germany, where his father served as Chaplain at Freiburg, Baden-Württemberg, during the 1870s.[66] Enlisting in

the British West India Regiment, Barton served in West Africa and, from 1893, as Aide de Camp to the Governor of Barbados, having attained Lieutenant in 1890.[67] Now Captain, in 1899 Barton left the regiment to take up the position of Private Secretary to the Lieutenant-Governor of British New Guinea, Sir George Ruthven Le Hunte (1852-1925).[68] In 1901, he was appointed Acting Commandant of the Armed Native Constabulary, made permanent soon after, and in 1902, became Resident Magistrate for the Central Division.[69] In February of that year, Barton accompanied Le Hunte on a visit to Goaribari Island intended to improve relations following the 1901 punitive expedition in response to the murders of Rev. James Chalmers (1841-1901) and Rev. Oliver Fellows Tomkins (1873-1901).[70] Barton collected numerous objects on the island, some later donated to the Daniels Ethnographical Expedition.[71]

Like his father, Barton was a keen naturalist[72] who, as a result of his colonial profession, also developed an interest in ethnology. Consequently, Barton quickly fell in with the expedition, whom he was responsible for hosting upon their arrival in Port Moresby in December 1903.[73] Barton accompanied Charles Seligman and Koita chief Ahuia Ova on numerous visits around Central Province, later contributing a chapter on hiri voyaging to Seligman's 1910 monograph.[74] Around June 1904 Barton was appointed Administrator in place of acting incumbent, Christopher Robinson;[75] a post he held until 1907 when Sir John Hubert Plunkett Murray (1861-1940) replaced him following political tensions.[76] Travelling to London in 1908, Barton married sixteen-year-old Santa Carla Tofft (1891-1961).[77] Both moved to Zanzibar, Tanzania, where Barton held posts as Finance Minister and Vizier (First Minister), returning to England in 1913.[78] Barton now turned to ethnology, completing a publication on tattooing that drew on his considerable photographic collection.[79] Possibly around this time he sold his private object collection to the BM Christy fund, having also offered advice on the Cooke Daniels collection.[80] Barton continued to pursue academic interests until his death at Newton Abbott, Devon, in 1947.[81]

Ballantine, David 1868-1909

Born in Glasgow, Scotland, on 11 September 1868, the son of John Ballantine (1840-1879), a draper later based at Gourock, Inverclyde, and Jessie Stark (b.1839).[82] Initially managing a trade store on Sudest Island, BNG, on 25 July 1889 Ballantine was appointed Sub-collector of Customs at Samarai, attaining the post of Treasurer and Collector of Customs in 1893.[83] In 1901, he joined Sir George Ruthven Le Hunte's (1852-1925) punitive expedition to Goaribari Island, made in response to the murders of Rev. James Chalmers (1841-1901) and Rev. Oliver Fellows Tomkins (1873-1901).[84] Becoming embroiled in the political tensions surrounding Francis Rickman Barton, and also suffering from alcoholism, Ballantine was replaced by H.W. Champion in 1906.[85] A passionate ethnographic collector, he gifted objects to the 1898 Torres Strait Expedition as well as the Daniels Ethnographical Expedition.[86] He died at Sogeri, near Port Moresby, on 18 June 1909, his mother donating his collections to the McLean Museum and Art Gallery, Inverclyde, in 1911.[87]

Craigen, Allan James (Dr.) 1877-1946

Born at Demerara, British Guiana (now Guyana) on 12 September 1877, the son of William C. Craigen (1839-1914) and a woman of African descent. Studying medicine at the University of Aberdeen, he achieved MB Ch.B in 1900 before travelling to Port Moresby,[88] BNG, to take up the post of Acting Chief Medical Officer in May 1901. The position was made permanent a year later following the resignation of incumbent Dr. J.A. Blayney.[89] Craigen met the Daniels Ethnographical Expedition in January 1904, accompanying Walter Mersh Strong and Charles Seligman on numerous medical visits. Later that year, Craigen gifted four human skulls to the expedition, all most likely from the collection of Christopher Stansfield Robinson.[90] In 1905, Craigen applied to the British Guianan government medical service and was appointed physician at Georgetown Public Hospital, despite a government employment policy that directly

discriminated against nonwhite physicians.[91] In 1921, Craigen married Dorothy C. Nickles at Birkenhead, England. He died at Bromley, Kent, in 1946.[92]

English, Albert Charles 1863-1945
Born in Edmonton, London in April 1863,[93] the son of Charles English and Louise Allenton. Arriving at Kerepuna, Rigo, New Guinea, in June 1883, probably working as a trader, he was joined by his cousin George J. English in c.1885.[94] In February 1889, English was appointed Acting Government Agent for Rigo, made permanent on 28 June 1890 following the death of previous incumbent George Hunter (1853-1890).[95] In December 1903, after his promotion to Assistant Resident Magistrate for Rigo earlier that year,[96] English married Daisy Eveline Skelly (1876-1939), who joined him at Rigo where they raised three children.[97] In late February 1904, he accompanied Christopher Stansfield Robinson on a tour of the Purari Delta and Orokolo Bay, Papuan Gulf. Returning onboard SS Merrie England, they met Walter Mersh Strong and Arthur Henry Dunning and travelled with them to Mekeo. At this time, English gifted several Gulf objects to the Daniels Ethnographical Expedition,[98] possibly also gifting objects in July of that year, when he accompanied them on a tour of Rigo.[99] As a trader, English likely acquired ethnographic objects, as well as plant and animal specimens, to market to museums and other collectors.[100] He resigned in 1907, doubtless prompted by staff changes following the transition to Australian administration in 1906, although citing conflict with his trading and plantation interests. He continued to run trading stations and plantations in Rigo with his family until his death from pneumonia on 10 May 1945 during a visit to Sydney.[101]

Ipunesa
From the Modewa clan, Wagawaga, Milne Bay, New Guinea;[102] little is known about Ipunesa, although he appears several times in Charles Seligman's diary.[103] Some detail is given in a letter Seligman wrote to Camilla Wedgewood dated 18 January 1927, in which he notes 'I had no native comparable to Ahuia in the central district, but in Milne Bay one Ipunesa at Waga Waga, a mission trained youth, was quite reliable… any note explicitly coming from him can for that area be given full value. (You will notice how much better his drawings are than any of the others').[104] The Daniels Ethnographical Expedition appears to have met Ipunesa in early September 1904 at Kiriwina in the Trobriand Islands, where he acted as an interpreter before taking the expedition to his home village of Wagawaga the following month.[105] During a ten-day visit, Seligman worked 'daily with Ipunesa',[106] whom, in addition to interpreting, provided significant ethnographic data although it is unclear whether he contributed to the collection of c.70 Wagwaga objects now in the Cooke Daniels collections.[107]

Karlsson, K
Almost nothing is known of Karlsson. Describing himself as ships carpenter onboard the Kori – Cooke Daniels' schooner – in 1905, he sold 15 objects[108] collected by him during the expedition in Central and Milne Bay Provinces to what is now the National Museum of World Cultures, Stockholm.

Ova, Ahuia c.1875-1951
Born in Hohodae, the Koita section of Hanuabada (now within Port Moresby), New Guinea in c.1875, the son of Ova Geita (Koita) of Kila Kila and Diara Oa (Lala descent) of Hohodae.[109] Ahuia was adopted by his maternal uncle, Taubada Oa of Hohodae, after his father's death later asserting hereditary claim to the title of rohi (chief) of the Dubara through Taubada, with whom he lived within the Dubara iduhu.[110] Educated at the London Missionary Society school in Poreporena, Hanuabada, where he learned to speak English and write Motu,[111] Ahuia took work with Burns Philp,[112] probably while in his early teens, before being employed as a house 'boy' by numerous government officials.[113] In 1898, he met members of the Torres Strait Expedition (including Charles Seligman) for whom he made several drawings, including one of a

nearby lake.[114] In December 1903, Seligman, now a member of the Daniels Ethnographical Expedition, reunited with Ahuia, noting he had since been promoted to Village Constable, a position he held for over five years.[115] Ahuia became an important informant and translator for Seligman, giving him further drawings, as well as helping the expedition acquire objects from Hanuabada now in the Cooke Daniels collections.[116]

Further encouraged by European patronage,[117] Ahuia gained prominence in Hohodae as lohia or a man of renown,[118] reinstating the village dubu as part of a tabu feast c.1905-06.[119] Around this time he also married Goka, his fourth wife and faced criminal prosecution for polygamy. His second marriage, to Gari Rei, was officiated by Rev. William George Lawes (LMS) (1939-1907), apparently unaware of his first marriage to Boio Alua. Ahuia was banned from his LMS church following his third marriage to Riguia, who went on to marry his cousin Arua Ganiga. Ahuia's fifth marriage was to Vagi Gege. His two biological children died in infancy and he later adopted a further six, although only two survived into adulthood.[120] In 1914 (until 1918), Ahuia was employed as Central Court Interpreter, also acting as an informant for Seligman's student Bronislaw Kasper Malinowski (1884-1942).[121] Compelled by LMS disapproval, Ahuia published an article condemning traditional dance in 1923, burning his headdresses, although he later resumed organising traditional Koita dances and feasts.[122] Just prior to WWII, Ahuia dictated an autobiography under the direction of Government Anthropologist Francis Edgar Williams (1893-1943).[123] He spent the war years on Yule Island, translating for Missionnaires du Sacré-Coeur, where he also adopted the Catholic faith. In 1948, having fallen from favour in Hohodae, Ahuia returned to his father's village of Kila Kila, where he died in 1951.[124]

Robinson, Christopher Stansfield 1871-1904

Born in the district of Armidale, New South Wales, Australia, on 16 September 1871, the only son of Venerable Christopher Gerard Robinson, later Archdeacon of Dunedin, New Zealand, and Annie Louisa Clarke.[125] Robinson was educated in Brisbane, where his father served as rector at All Saints Anglican Church, before being articled to law firm T.W. Daly and admitted to the bar in 1895. Briefly practicing in the NSW Etheridge and Croydon goldfields, he returned to Brisbane in 1898 to take up private practice.[126] On 11 May 1903, Robinson accepted appointment as Chief Judicial Officer of BNG, and was made Acting Administrator just one month later; Lieutenant-Governor Sir George Ruthven Le Hunte (1852-1925), left to take up his appointment as Governor of South Australia.[127] In August of that year, Robinson began his tour of inspection, initially with Resident Magistrate Charles Arthur Whitmore Monckton (1873-1936), including visits to the Kumusi and Mambare rivers, and government stations at Cape Nelson and Samarai.[128]

Despite concerns over safety, compounded by a despatch from Lord Hallam Tennyson (1852-1928), Robinson allowed the Daniels Ethnographical Expedition to accompany his inspection of Western Province in January 1904.[129] Leaving the expedition at Kiwai Island on 7 February, Robinson continued up the Fly, Bamu and Turama Rivers, collecting and destroying material objects mainly associated with headhunting.[130] In early March 1904, SS Merrie England, with Robinson and additional ANC forces onboard, anchored off Goaribari Island in the Gulf of Papua as part of a planned expedition to recover the skull of murdered missionary Rev. Oliver Fellows Tomkins (1873-1901). The arrest of known ringleaders onboard SS Merrie England prompted a skirmish during which an estimated 8 Goaribari Islanders were killed.[131] Having failed to recover Tomkins skull, Robinson then travelled through the Gulf with Albert Charles English before touring Mekeo with Walter Mersh Strong and Arthur Henry Dunning.[132]

Shortly after his return to Port Moresby, Robinson faced severe criticism and inflated news reports asserting that he had killed over 200 Goaribari Islanders.[133] Supported by claims from LMS missionary Charles William Abel (1862-1930), an Australian Royal Commission was

ordered to investigate.[134] After giving initial evidence, Robinson committed suicide on 20 June 1904, shooting himself in the head under the flagpole at Government House, Port Moresby.[135] Robinson's private object collection was dispersed amongst interested parties, the expedition receiving a number of objects on 5 July 1904.[136]

NOTES

[1] Much of this information, along with details of Daniels army commission, has been drawn from Barnhouse (2015).

[2] See http://search.ancestry.com/cgi-bin/sse.dll?db=deathsamericancitizenabroad accessed 12 February 2014. Record shows (pay per view) 'Report of the Death of an American Citizen, American Consular Service' completed for 'William Cooke Daniels'. Cause of death recorded as 'Liver disease and cerebral attack' at 12 noon 18 March 1918 at Buenos Aires, Argentina.

[3] See https://denvermountainparks.wordpress.com/daniels-park-history/ accessed 23 August 2017.

[4] Barnhouse (2015: 49) suggests Daniels met Cicely through her guardian in Melbourne after the expedition. Home (1986) suggests Daniels and Cicely were already engaged when Daniels left for New Guinea. Daniels was detained in Australia from late 1903 to April 1904 after the Kori was damaged in Southampton requiring repair (Seligman to Ka Jonas 2 November 1903 and Seligman to Herbert Jonas 23 November 1903, SELIGMAN/4/1/1 LSE Archive).

[5] See Home (1986).

[6] According to Haddon (1934).

[7] Plate V, in Hingston Quiggin (1942).

[8] http://collections.maa.cam.ac.uk/index.php?cmd=objects and http://131.111.101.189/fmi/iwp/cgi?-db=UMZC%20Catalogues%20(Web)&-loadframes accessed 23 August 2017.

[9] According to Barnhouse (2015: 40-50) Daniels' travels included Europe and New Zealand. He also had homes in Denver and Worcester, as well as his French Estate, the (now hotel) Château de la Mott d'Usseau. Seligman also provides von Hügel with an address for Daniels at his club on Fifth Avenue, New York (Seligman to von Hügel 18 May 1905 and von Hügel to Daniels 18 December 1905. MSS. MAA Archive).

[10] See Barnhouse (2015: 48) and Daniels (1903).

[11] See http://www.crwflags.com/fotw/flags/gb~ycseh.html accessed 24 August 2017. This is not an academic website and may not be entirely reliable. Seligman's (1904a) journal, however, does seem to suggest the Kori belonged to Daniels.

[12] See Seligman (1905e). Daniels did, however, prepare the Tubetube and Wagawaga MSS catalogue now at BM ALRC.

[13] See Seligman (1910) and Daniels (n.d.).

[14] RGS (1903). My thanks to Jocelyne Dunning (MAA) for bringing this to my attention.

[15] Lancet (1903) also suggests Dunning was expected to assist Daniels with ethnology.

[16] See http://erps.dmu.ac.uk/exhibitor_details.php?year=1909&efn=A.+H.+Dunning accessed 24 August 2017.

[17] RAI (1906).

[18] See https://www.newspapers.com/newspage/39993017/ The Huntingdon Herald, Indiana, Sept. 1 1910. p.5 "Missionary tells of work", accessed 24 August 2017.

[19] Seligman (1927).

[20] See n28.

[21] Dispersed between the BM ALRC, and the RAIA.

[22] BM Oc1906,1013.759.

[23] Information drawn from Etheridge (1915).

[24] See Herle and Rouse (1998a) for details of Seligman's 1898 itinerary, role and background.

[25] See Haddon (1904b) Plate XII, which shows 'Otati girl, North Queensland, decorated to show her appearance on her return from seclusion after arriving at puberty... The petticoat properly should have been black, but this one was made of unravelled canvas for Mr Seligmann to photograph'. The girl in

the photograph is almost certainly Caroma wearing the skirt now in the BM Cooke Daniels collection Oc1906,1013.1598. Seligman and Pim (1907: 277) report 'vocabularies were obtained from Caroma, a woman of the Otati tribe, who knew a fair amount of English'. Pim may have been already been acquainted with Caroma through her work on the island?

[26] Etheridge (1915: VIII).

[27] See letters Seligman to Ka Jonas 2 November 1903 and Seligman to Herbert Jonas 23 November 1903 (SELIGMAN/4/1/1 LSE Archive).

[28] The only glass plate negatives in the Cooke Daniels collections are those of Pim's maps, see http://www.britishmuseum.org/research/collection_online/search.aspx?people=158365. Also see Seligman and Strong (1906a,b).

[29] See Dannevig (1915). Robert Etheridge, Curator of the Australian Museum in Sydney, contributed several reports to this volume, as well as Pim's obituary, published in the opening section.

[30] See http://seafarersmemorial.org.au/memorials/vessels/fis_endeavour.php accessed 28 August 2017.

[31] Pim is referenced in Daniels' (1905: 1) Tubetube catalogue at BM ALRC (entry 6084): he took notes on the process of nose-shell making with Dunning (location of notes unknown). See Etheridge (1915: IX). Note the Endeavour collections do not appear to name specific collectors, see AM online catalogue search 'Endeavour' http://collections.australianmuseum.net.au.

[32] See http://collections.australianmuseum.net.au/amweb/pages/am/Display accessed 28 August 2017. Note Mr English is likely Albert Charles English, who arrived in BNG in 1883, although he also had a brother, the trader E.A. English (unclear when he arrived in BNG, see Le Hunte (1900: 36)). The brothers' cousin, George J. English, arrived in BNG around 1885 (see Collinson (1961)).

[33] Largely drawn from Fortes (1941). Also searches (pay per view) on http://www.findmypast.co.uk for Hermann and Olivia Seligmann, accessed 28 August 2017.

[34] See n24.

[35] See Urry (1998: 207).

[36] See n24.

[37] Fortes (1941: 2-3) and Urry (1998: 210).

[38] See n6.

[39] Nature (1903). Institutional support apparently included a grant from the Government Grant Committee and the loan of equipment from the Royal Geographical Society. An introduction from the Royal Society is held at the LSE Archive (SELIGMAN/15/1).

[40] Events drawn from Seligman's (1904a) journal.

[41] Fortes (1941: 3).

[42] Searches (pay per view) on http://www.findmypast.co.uk for Olivia and Robert Seligman(n), accessed 28 August 2017.

[43] Fortes (1941). Publications were Seligman (1910) and Seligman and Seligman (1911).

[44] Fortes (1941: 3-4).

[45] http://www.britishmuseum.org/research/collection_online/search.aspx?people=92937 accessed 30 August 2017.

[46] See n19.

[47] Fairburn to Seligman 12 January 1939 (RAI Archive Seligman 364/12/8). A number of tracings and illustrations of objects in the BM Cooke Daniels Collections made by Thomas Elder Dickson are also held in RAIA (Seligman 364/).

[48] http://freemasonry.london.museum/it/wp-content/resources/frs_freemasons_complete_jan2012.pdf accessed 30 August 2017. Draft chapters and work pertaining to the Massim publication are held in the RAIA (Seligman 364/).

[49] See correspondence between Brenda Seligman and Thomas Elder Dickson RAIA (Seligman 364/13/).

[50] http://search.findmypast.co.uk/record?id=gbc%2f1881%2f0003367328 accessed 30 August 2017, census 1881 3 Champion Park, Camberwell. Strong household (pay per view). Also searches (pay per view) on http://www.findmypast.co.uk for Ellen/Helen Emma Mersh and Robert Mersh, accessed 30 August 2017.

[51] MB BChir = Bachelor of Medicine, Bachelor of Surgery. http://search.ancestry.co.uk/Mersh Strong accessed 30 August 2017.

[52] Denoon (1989: 27; also 2006).

[53] Nature (1903).

[54] See Robinson (1904).

[55] See Seligman (1904a).

[56] Denoon (2006) suggests Strong became 'Disenchanted with the expedition' before resigning. On the contrary, Strong appears to have become enchanted with PNG, welcoming the opportunity to stay. He co-published with Seligman (1906a,b). Several bamboo smoking pipes in the BM collections can be attributed to Strong including Oc1906,1013.748, the label of which reads 'with other boubou [bamboo pipes] let Seligmann have it'.

[57] Mersh Strong PNG Christy collection: http://www.britishmuseum.org/research/collection_online/search.aspx?people=35169.

[58] Denoon (1989: 27). Also see http://search.ancestry.co.uk/Mersh Strong accessed 30 August 2017. Strong acted as Chief Medical Officer while the incumbent was away as early as 1906 (Papua Lieutenant Governor 1907-1908: 9).

[59] Strong (1919).

[60] See Strong's first report in Papua Lieutenant Governor (1922).

[61] Denoon (2006).

[62] West (1970: 170, 215).

[63] See n52.

[64] https://www.sydney.edu.au/scholarships/e/walter-mersh-strong-scholarship.html accessed 8 September 2017.

[65] Searches (pay per view) on http://www.findmypast.co.uk for Gerard Barton, Elizabeth Hazard (marriage record 1856 Depwade) and F.R. Barton, accessed 9 September 2017. Note Fundenhall falls within the Depwade registration district so it is likely Barton was born at Fundenhall.

[66] See Mason (1961: 131) and http://www.norfolkchurches.co.uk/fundenhall/fundenhall.htm accessed 9 September 2017.

[67] West India Regiment records pp.340-41, National Library Scotland accessed 9 September 2017: http://digital.nls.uk/british-military-lists/archive/100865185?mode=transcription

[68] BNG Administrator (1900: 116).

[69] BNG Administrator (1902: XXXVI); BNG Administrator (1903: 38). Also see 'Appointments' NAA: A1, 1903/6379 National Archives of Australia digital copies https://recordsearch.naa.gov.au/SearchNRetrieve accessed 10 September 2017.

[70] See BNG Administrator (1903: 12) and Langmore (1972: 53). Chalmers and Tomkins were both LMS missionaries.

[71] February 1902 is the only recorded visit Barton made to Goaribari prior to meeting the expedition (Barton returned in 1905 as Administrator, see BNG Administrator (1907: 7)). See Seligman's (1904a: 104) journal entry for 6 July 1904: 'Goaribari stuff which Barton is giving us'. Barton most likely acquired these objects in 1902 when he accompanied Le Hunte to Goaribari (BNG Administrator 1903: 12, 23). Objects collected by Barton include BM Oc1906,1013.49-51. Seligman also presented objects from Barton to the Australian Museum (see AM Archive S44.1905 objects registered as E15703-6). Whereas the British Museum included Barton's objects in the Cooke Daniels collection, the AM registered them separately as a Barton donation. Also see n135.

[72] His father Rev. G. Barton is referenced in Stevenson (1867: 593). Two bird species are named after F.R. Barton see Beolens et al (2014): entry "Barton" (note reference to possible film footage relates to the expedition footage shot *at* Barton's Durbar, not *by* Barton, now at the BFI). He apparently also collected plant specimens http://www.nationaalherbarium.nl/FMCollectors/B/BartonFR.htm accessed 10 September 2017.

[73] See Seligman's (1904a) journal, especially p.10.

[74] See Seligman (1904a) and Barton (1910).

[75] Langmore (1972: 58). Unlike his predecessors, Barton was appointed Administrator, not Acting Administrator (see Australian National Archive A1, 1908/1092). Barton may also have played a key role in dispersing Robinson's collections following his suicide on 20 June 1904.

[76] Hubert Murray was made Acting Administrator in Barton's place on 8 April 1907 after Barton resigned as Administrator (Australian National Archive A1, 1908/1092) - BNG became Territory of Papua on 1 September 1906, formalising Australian administration (Papua Lieutenant Governor 1907-1908: 8, 36). Barton requested a second Royal Commission (following the first in 1904 to investigate C.S. Robinson and the Goaribari incident) amid claims of maladministration, see Sydney Morning Herald 29 August 1906 p.9 http://trove.nla.gov.au/newspaper/article/14817389 accessed 11 September 2017. Also see Gibbney (1966). Charles Arthur Whitmore Monckton (1873-1936) suggests Barton was removed amid unfair 'abuse and misrepresentation' similar to the way Robinson was targeted (Monckton 1927: 152).

[77] Search (pay per view) on http://www.findmypast.co.uk marriage Barton and Tofft Paddington 1908, accessed 11 September 2017.

[78] Mason (1961: 131) and Beolens et al (2014); entry "Barton".

[79] Barton refers to his 'investigations' into tattooing in a letter to Seligman dated 8 July 1906 (LSE Archive SELIGMAN/4/1/1). Barton (1918). Barton's photographs are held at the RAI Archive, for discussion see Wright (2003).

[80] F.R. Barton PNG Christy collection: http://www.britishmuseum.org/research/collection_online/search.aspx?people=41762. Barton's Christy collection is closely connected to the Cooke Daniels collection through pottery fragments divided between the two collections, which were united to form whole pots during the 1970s (see Eth Doc 1032 BM ALRC). Furthermore, two objects from Barton's collection were erroneously illustrated in the BM Cooke Daniels accession register (1906: 134) before their inclusion in the Christy register (1919: 121 re: Oc1919,-438-39). This suggests either the Cooke Daniels register was prepared much later, or Barton's objects came to the BM much earlier (possibly arriving with Daniels materials in 1905 or during his 1907/8 visit to London?). The Department of Prehistory holds correspondence re accessions, any relevant papers there might shed light on this. Comments in the BM Cooke Daniels register (1906: 142) include 'Capt. Barton doubts information'.

[81] Publications include Barton (1927). Search (pay per view) on http://www.findmypast.co.uk death record F.R. Barton, accessed 11 September 2017.

[82] Search (pay per view) on https://www.scotlandspeople.gov.uk/search-our-records David Ballantine birth, John Ballantine death, Jessie Stark and John Ballantine marriage, Glasgow 1864, accessed 11 September 2017.

[83] Gibbney (1966: 349-50). BNG Administrator (1892: xviii) and BNG Administrator (1894: xxix). He is recorded as officially retiring on 30 June 1907 (Papua Lieutenant Governor 1907-1908: 37).

[84] BNG Administrator (1902: XV).

[85] Gibbney (1966).

[86] Examples include: from the Torres Strait Expedition MAA Z 8475 C; Z 8475 D; from the Daniels Ethnographical Expedition BM Oc1906,1013.320-25 and from Goaribari, Oc1906,1013.925-26.

[87] http://mcleanmuseum.pastperfectonline.com/webobject/ accessed 11 September 2017.

[88] Roll of Graduates of the University of Aberdeen 1860-1900: https://archive.org/stream/graduates/search/Craigen accessed 12 September 2017. De Barros (2014: 105). Also see https://www.ancestry.com/boards/localities.southam.guyana accessed 12 September 2017. MB Ch.B = Bachelor of Medicine, Bachelor of Surgery.

[89] BNG Administrator (1902: XLI); BNG Administrator (1903: 22). Also see 'Appointments' NAA: A1, 1903/6379 National Archives of Australia digital copies re appointment to Legislative Council https://recordsearch.naa.gov.au/SearchNRetrieve accessed 10 September 2017.

[90] See Seligman's (1904a: 103) journal entry: 'photo'd Craigen's skulls, four of which he gives us'. C.S. Robinson committed suicide on 20 June 1904, Seligman's (1904a) journal entry is dated 25 June 1904. Robinson may have given his skulls to Craigen prior to his death or his collection was already being dispersed (possibly by F.R. Barton) – Robinson objects were given to the expedition on 5 July 1904. Craigen donated a further sixteen skulls to the Anatomy Museum at Aberdeen, ten of which originate from Robinson (although some earlier donations appear to have been attributed to Robinson in error;

this requires further research) (also see Hallam 2016: 224-25, Fig.110). The four skulls are now in the BM Cooke Daniels collection: Oc1906,1013.578; Oc1906,1013.93; Oc1906,1013.955.b [this has been inscribed by Robinson]; Oc1906,1013.1607. A photograph of another of Craigen's skulls (photographed by the expedition) is now in the BM photographic archive at ALRC (Oc,B118.92).

[91] De Barros (2014: 80, 105).

[92] Search (pay per view) on http://www.findmypast.co.uk Craigen marriage record 1921, death record 1947, accessed 12 September 2017.

[93] Search (pay per view) on http://www.findmypast.co.uk birth Albert Charles English Q2 1863 – only record for this name for years 1863-64, corresponds with year of birth on death record, search (same site) death registered Woollahra, Sydney, NSW 1945, accessed 12 September 2017. Birth Q2 and death records correspond with April birth and description of English's death in Sydney in Collinson (1961: 586, 593).

[94] See n32 and Collinson (1961: 587).

[95] Collinson (1961: 588); BNG Administrator (1890: 15); BNG Administrator (1892: xviii); http://adb.anu.edu.au/biography/hunter-george accessed 12 September 2017.

[96] BNG Administrator (1904: 48).

[97] Search (pay per view) on http://www.findmypast.co.uk marriage English-Skelly 1903, birth Daisy Eveline Skelly London 1876, accessed 12 September 2017. Also Collinson (1961: 591-92).

[98] Robinson (1904). For example, similar fibre bags from Koriki now in the Cooke Daniels collections include a label confirming A.C. English as the original donor (likely referring to all the bags) (BM Oc1906,1013.171); a further label is written in W.M. Strong's hand (BM Oc1906,1013.172) - Strong left the expedition in April 1904.

[99] See Seligman (1904a: 104-10). English also gifted objects from Western Province (for example BM Oc1906,1013.8) and Oro Province (for example BM Oc1906,1013.383), although these could have been gifted earlier with the Gulf objects?

[100] According to Collinson (1961: 586), English collected for museums and private collections. Collections search for "A.C. English" http://collections.australianmuseum.net.au AM, accessed 12 September 2017. Also Jude Philp (Publication pending) *Art/Artefact/Commodity* and personal communication 11 May 2015.

[101] See n93 and Collinson (1961: 590, 593).

[102] Seligman (1910: 507).

[103] Ipunesa appears in Seligman (1904a: 133-34, 139-40).

[104] Seligman (1927). Drawings by Ipunesa are held at the RAIA (Seligman 364/4/4/1; 364/4/4/5; 364/4/4/6; 364/4/4/9).

[105] See n103.

[106] Seligman (1904a: 140).

[107] See *The Southern Massim* and *The Northern Massim* in Seligman (1910: 376-740). Following the expedition Daniels produced a detailed catalogue of objects from Wagawaga and Tubetube, now at BM ALRC. Daniels appears to have focused on collecting, while Seligman and Ipunesa conducted interviews (see Seligman 1904a).

[108] NMWC 1905.04.0001-0015.

[109] http://adb.anu.edu.au/biography/ahuia-ova accessed 14 September 2017 and Williams (1939: 16).

[110] Taubada's adoption of Ahuia confirmed by Ahuia's granddaughter Linda Oa Ova (personal communication 21 September 2015). According to Seligman (1910: 53), Ahuia was considered rohi of the Dubara iduhu. Ahuia confirms Taubada asked him to become chief, describing this role as 'chief of fighting' (Williams 1939: 25-26). The term iduhu refers to a (primarily patrilineal) descent group and its residential section within a village, in this case the Dubara iduhu of Hohodae, often loosely translated as 'clan' (for discussion see Goddard 2001).

[111] LMS school opened at Hanuabada in the mid 1870s see Crocombe (1982) and Seligman (1910: ix).

[112] Shelley (1978: 202).

[113] Williams (1939: 19).

[114] The lake drawing forms part of the Haddon papers, now at MAA (2010.630) and is inscribed on the reverse in pencil 'Ahuia Koitapu ~~ahuia~~ 23.yrs. old' in Ahuia's hand. See Haddon (1904a), where he published this alongside two others. Ahuia's '23' years suggests his date of birth was nearer 1875 than c.1877 as published by Oram (2006). Seligman (1904a: 10) clearly indicates that he already knows Ahuia.

[115] Seligman (1904a: 10) and Oram (2006).

[116] Ahuia made a further 11 works/drawings (numbered 1-21), which correspond with research topics and events from the Daniels Ethnographical Expedition (now at the BM ALRC Oc2006,Drg.688-92; 694-95; 699; 701-03 – the other six from this series, Oc2006,Drg.693; 696-08; 700; 704 drawn by Rabura of Kila Kila) and feature in Seligman (1910). See discussion in chapter 3. Some Cooke Daniels objects are signed or annotated by Ahuia, for example BM Oc1906,1013.299 (owned by Ahuia), MAA E 1905.238 (owned by Ahuia's cousin Arua Ganiga) PRM 1905.63.3 (owned by Ahuia's cousin Vani Goro).

[117] Sir John Hubert Plunkett Murray (1861-1940) and Captain Francis Rickman Barton (with whom he travelled during the expedition and at other times, appearing in a photograph taken by Barton c.1899-1907 (Wright 2003: 152 image 3) reproduced in figure 3.3, chapter 3). See Oram (2006).

[118] See Goddard (2001: 320): Lohia best describes a man who has gained recognition, rohi best describes an hereditary chief. Today Ahuia's granddaughter states that her father Oa Ova was the last hereditary chief for Hohodae as a whole, as well as chief of the Dubara iduhu, a combination of roles apparently claimed through descent from Ahuia (although her brother is only Dubara iduhu rohi, a situation I was unable to clarify) (Linda Oa Ova, personal communication 21 September 2015). These circumstances may be specific to Hohodae and Ahuia's family. Note terms rohi and lohia are Motu.

[119] A dubu is a ceremonial platform, see discussion in chapter 3.

[120] Information drawn from Williams (1939: 23-25).

[121] Stocking Jr. (1992: 244). Also see Malinowski (1988).

[122] Oram (2006) and Williams (1939: 35).

[123] Williams (1939).

[124] Oram (2006) and Belshaw (1951). Abau Rohi Leke, a descendant cousin of Ahuia and the oldest living woman in Hohodae, told me (translated by her daughter Betty Morea) that Ahuia took his wife Gari Rae to Tatana during the WWII evacuation of Hohodae (personal communication 7 September 2015). Ahuia apparently lost favour in the village before the war due to his choice of feast chief, which later boiled over prompting his departure for Kila Kila (see Belshaw 1951: 132).

[125] Information drawn from Maiden (2003: 136-37). Birth record search Christopher Robinson NSW Registry https://familyhistory.bdm.nsw.gov.au/lifelink/familyhistory/search/result?12 accessed 8 November 2021.

[126] Maiden (2003: 137).

[127] BNG Administrator (1904: 11, 47). Note Robinson took over from Chief Justice Francis P. Winter who had been appointed Administrator prior to Le Hunte's departure (see chapter 4 n19).

[128] BNG Administrator (1905a: 7).

[129] Seligman (1903b) notes Tennyson asked Robinson to take special care of the expedition; unfortunately, Robinson's hesitation further enhanced Seligman's personal dislike of him. Robinson (1904) notes the despatch from Tennyson in his diary also raising concerns about the expedition's safety in unexplored areas and, in his view, lack of proper equipment. Tennyson was Australian Acting Governor-General until the end of 1903 (Hodgkinson 2006).

[130] Seligman (1904a: 50-52) records suffering ill health at Kiwai Island. Robinson (1904) describes his route and destroying skulls in his diary. See n90 regarding skulls collected. At least one object collected by Robinson on the Turama River is now part of the BM Cooke Daniels collection (Oc1906,1013.300).

[131] Information drawn from Langmore (1972). Robinson defended his estimate that 8 Islanders were killed (Langmore 1972: 58).

[132] See n54 and n98.

[133] Langmore (1972: 57).

[134] Langmore (1972: 57-59). Responsibility for events was placed firmly on Robinson, although there was no evidence to suggest he acted vindictively towards Islanders. Langmore (1972: 72-73) concludes Robinson was the victim of changing opinions in Australia towards colonial rule. Also see n76.

[135] Langmore (1972: 59) and Daily Telegraph (1904).

[136] A number of human skulls were given to Allan James Craigen, see n90. Precisely how many Robinson objects are now in the Cooke Daniels collections is difficult to determine (see Seligman 1904a: 104).

Appendix D

2015 Fieldwork Itinerary

2015

Aug	14	PORT MORESBY Papua New Guinea	-	Stay at National Research Institute, Waigani, until 3 October 2015.
	29	CONSTITUTIONAL PARK Port Moresby	East Sepik	Participate in dance performances for Sepik Day as part of 40th Independence celebrations.
Sept	5	HANUABADA Port Moresby	Motu Koita	Meet Betty Morea and her mother Abau Rohi Leke at their home during visit with Nicolas Garnier.
	7	ELA BEACH Port Moresby	Motu Koita	Interview Betty Morea and her mother Abau Rohi Leke (Betty's sister Mala Ikau also present) at Ela Beach Hotel.
	16	UPNG Port Moresby	-	Assist with poster display on sports field for Arts of Papua New Guinea project, as part of 40th Independence Day celebrations.
	21	UPNG Port Moresby	Motu Koita	Interview Betty Morea, her mother Abau Rohi Leke, her cousin Linda Oa Ova and Linda's sister-in-law Hera Oa Ova at UPNG Centre for Research, Ulli Beier Building.
	27	BARAKAU Central Province	Motu Koita	Interview Rocky Douveri at his home (his wife Lekwa also present, along with Randall Baibo John, Zoe and Claudia Ban and family).
Oct	3	POREBADA Central Province	Motu Koita	Stay with Gunina Idibana No. 1 iduhu chief Igo Morea and family, by invitation of his cousin Dairi Arua Heri, until 29 October.
	4			Interview Dairi Arua Heri at Igo's home.
	6	LEA LEA Central Province	Motu Koita	Interview Dairi's paternal aunt, Hitolo Heri, and visit several cousins. Translated by Dairi.
	8	HULA Rigo District, Central Province	Vula'a	Stay with parents of Igo's wife (Iapaiwa). Interview Rupa Kala (his wife, Varage, the sister of Iapaiwa's mother Karo Kala, also present).
	9			Interview Gima Vui, with Rupa Kala acting as translator. Arts of Central Province poster display hosted at Rupa's property.

	13	POREBADA Central Province	Motu Koita	Arts of Central Province poster display hosted at Women's Fellowship Hall. Interview with Dairi's great uncle, Taumaku Koitabu and family.
	14	MADOGUBA Central Province	Koiari	Attend Women's Fellowship as part of Porebada fellowship trip to Madoguba.
	17	POREBADA Central Province	Motu Koita	Observe Dairi making Musi Musi Bosea (shell basket) MAA 2016.83.
	19	KOUDERIKA Central Province	Motu Koita	Observe Orira Audabi making Sisidara feather headdress MAA 2016.90.
	20	ELA BEACH Port Moresby	Motu Koita	Interview Buruka Araidi along with Betty Morea and her mother Abau Rohi at Ela Beach Hotel.
	23	PARI Port Moresby	Motu Koita	Interview Igua Audabi, sister of Orira. Translated by Dairi Arua Heri.
	25	POREBADA Central Province	Motu Koita	Arts of Central Province poster display hosted by 1st Porebada Scout Troop at Community Hall.
	27	ERE ERE Waima, Central Province	Waima	Arts of Central Province poster display hosted at pastor Rev. Rea Mabata's home. Interview with Avia Ova and her sons, Martin and To'oro Arua at Avia's home. Translated by To'oro and Rev. Aisi Ikaini.
	28	DELENA Central Province	Roro	Interview with Oa Willie, translated by Rev. Aisi Ikaini.
		INAOAE Mekeo, Central Province	Mekeo	Briefly meet David Aisa Ifagai, a friend of Igo Morea's, who's son Allen was travelling with us, at his home. Gifted headdress MAA 2016.91.
		POREBADA Central Province	Motu Koita	Gunina Idibana No. 1 iduhu leaving party, several gifts now in MAA collection.
	29	UPNG Port Moresby	-	Move onto campus until leaving PNG on 17 November.
Nov	1	POREBADA Central Province	Motu Koita	Follow up interview with Dairi.
	13			Session on tattooing with Dairi.
	14	ELA BEACH Port Moresby	Motu Koita	Goodbye dinner with Betty Morea and discussion about Hiri Moale at Ela Beach Hotel.

Note all interviews were conducted in English unless otherwise indicated.

Appendix E Index

2015 Fieldwork Collection Catalogue

Crowther Beynon Fund Purchases

MAA 2016.82 E1
Armband

MAA 2016.81 E2
Armshell

MAA 2016.83 E3
Basket

MAA 2016.88 E4
Drum

MAA 2016.84.1 E5
Headdress

MAA 2016.84.2 E6
Headdress

MAA 2016.79 E7
Necklace

MAA 2016.80 E8
Neck Pendant

MAA 2016.85 E9
Plume

MAA 2016.86 E10
Plume

MAA 2016.104 E11
Pot

MAA 2016.89.2 E12
Sede Beater

MAA 2016.89.1 E13
Sede Percussion Instrument

MAA 2016.87 E14
Shaker

Gifts to Author Donated to MAA

MAA 2016.103 E15
Armband

MAA 2016.94 E16
Bag

MAA 2016.95 E17
Basket

MAA 2016.93 E18
Bilum

MAA 2016.90 E19
Headdress

MAA 2016.91 E20
Headdress

MAA 2016.92 E21
Headdress

MAA 2016.96 E22
Necklace

MAA 2016.97 E23
Necklace

MAA 2016.98 E24
Necklace

MAA 2016.99 E25
Necklace

MAA 2016.100 E26
Necklace

MAA 2016.101 E27
Necklace

MAA 2016.102 E28
Shoulder Band



2016.82 front



2016.82 stitching

Gana [Motu]; **Fibre Armband**

2016.82

7

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Fibre (Bark)

12 cm (15 cm with ties) diameter; 7.2 cm high

Armband woven from alternating light and dark brown bark fibre to form single chevron, extending from centre of band. Perforations visible down one side stitched with plant fibre cord.

Made by Dairi Arua Heri 2013. Worn by him during South Pacific Arts festival 2013.

Purchased with Crowther Beynon funds (K20).



2016.81 front



2016.81 detail

Toea [Motu]; **Shell Armband**

2016.81

4

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Shell (Conus); Shell (Cowrie); Seed (Banana); Plastic; Nylon

18 cm long; 8 cm wide; 4.5 cm high

Undecorated carved and ground Conus sp. shell ring, attached with plastic cord to end of undecorated cowrie shell (Ovula ovum) and three nylon strings of banana seeds with imitation bead tips, cut from white plastic.

Made by Dairi Aura Heri 1999. Used in brideprice.

Purchased with Crowther Beynon funds (K100).



2016.83 front



2016.83 top

Musi Musi Bosea [Motu]**; Cowrie Shell Basket**

2016.83

18

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Shell (Cowrie); Nylon

13 cm diameter; 10 cm high

Small cowrie shells perforated top and bottom strung together with nylon to form a basket. Base is formed from eight shells brought together in a star shape. Further shells extend vertically from base with rim formed from shells placed horizontally with aperture to exterior.

Made by Dairi Arua Heri in Porebada village 17 October 2015 with shells collected on Haidana Island (opp. Porebada). The shells were first sorted by Dairi's aunt, Maba Vagi. Dairi's cousin Tanito Morea assisted by making perforations in the shells whilst Dairi strung them together. Early stage of making filmed by Heather Donoghue. Musi musi is Motu for cowrie shell; bosea is Motu for basket.

Purchased with Crowther Beynon funds (K50).



2016.88 front



2016.88 reverse

Gaba [Motu]**; Kundu; Drum**

2016.88

3

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Wood (Rosewood); Skin (Lizard); Seed (Pangium)

68 cm long; 17 cm diameter

Cylindrical hourglass drum carved from rosewood (Pterocarpus indicus) with central curving handle on one side. Thin rectangular projection on side opposing handle with five perforations, each strung with shakers tareko made from seed pods (Pangium edule). Central band with 'S' design carved in raised relief and further incised triangles either side, each with lines extending from centre. Membrane made from monitor lizard skin (Varanus indicus).

Made by Dairi Arua Heri in 2000 at Youth Programme culture class overseen by Orira Audabi. Lizard for membrane caught on Haidana Island. Central design by Dairi Arua Heri, who asserts ownership, although design has also been passed down to his nephews. Objects made by Orira 2016.90 and 2016.92.

Purchased with Crowther Beynon funds (K300).



2016.84.1 front



2016.84.1 detail

Sisidara [Motu]; **Headdress**

2016.84.1

33

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

?Feather (Lorikeet); ?Feather (Parrot); Cotton; Nylon

36 cm long (without ties); 20.7 cm high

Headdress made of evenly spaced parrot or lorikeet feathers red at bottom with green centre and yellow tips, woven at the base to cotton and green and purple nylon cords. Cords extend to form ties either side.

Made by Dairi Arua Heri July 2014 from a parrot caught locally and kept in Porebada village. 2016.84.1-2 are worn together.

Identified as Rainbow Lorikeet (Trichoglossus haematodus) feather by Barnabus Wilmot PNG Conservation and Environment Protection Authority and listed as this on CITES permits, although possibly Eclectus Parrot (Trichoglossus moluccanus). Feathers from the same bird used to make headdress 2016.84.2 and feather plume 2016.85.

Purchased with Crowther Beynon funds (K300).



2016.84.2 front



2016.84.2 detail

Sisidara [Motu]; **Headdress**

2016.84.2

34

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

?Feather (Lorikeet); ?Feather (Parrot); Cotton; Nylon

32.5 cm long (without ties); 23.4 cm high

Headdress made of evenly spaced parrot or lorikeet feathers red at bottom with green centre and yellow tips, woven at the base to cotton and green and purple nylon cords. Cords extend to form ties either side.

Made by Dairi Arua Heri July 2014 from a parrot caught locally and kept in Porebada village. 2016.84.1-2 are worn together.

Identified as Rainbow Lorikeet (Trichoglossus haematodus) feather by Barnabus Wilmot PNG Conservation and Environment Protection Authority and listed as this on CITES permits, although possibly Eclectus Parrot (Trichoglossus moluccanus). Feathers from the same bird used to make headdress 2016.84.1 and feather plume 2016.85.

Purchased with Crowther Beynon funds (K300).



2016.79 front (viewed side on)



2016.79 reverse detail (viewed side on)

Mairi [Motu]; **Necklace**

2016.79

13

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Shell (Pearl); Seed (Banana); Bead (Glass)

46 cm long; 9 cm wide

Ground and polished pearl shell (Pinctada maxima) disc with three strings of black, red and white glass beads tipped with banana seeds strung through perforations at bottom. Nylon cord neckband strung with banana seeds attached through two perforations at top with small section of black glass beads.

Made by Dairi Arua Heri 2014, worn by him during 5th Melanesian Arts Festival, Port Moresby, 2014.

Purchased with Crowther Beynon funds (K100).



2016.80 front (viewed side on)



2016.80 detail (viewed side on)

Doa [Motu]; **Neck Pendant**

2016.80

6

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Tusk (Pig); Fibre (Bark); Fur (Cuscus); Vine (Orchid); Seed (Banana); Root; Nylon

44.5 cm long; 11.5 cm wide

Two pig tusks (Sus scrofa) secured end to end with woven band forming zigzags in alternating brown root and yellow orchid vine. Small section of cuscus fur (most probably Spilocuscus maculatus) tied one side of vine band with bark fibre on the other. Nylon cord neckband strung with banana seeds.

Made by Dairi Aura Heri 1998.

Purchased with Crowther Beynon funds (K200).



2016.85 front (viewed side on)



2016.85 reverse (viewed side on)

Kodobu [Motu]; **Feather Plume or Ornament**

2016.85

8

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

?Rattan; Feather (Gull); Feather (Cassowary); Feather (Parrot); Fibre (Nypa Palm)

45 cm long; 19 cm wide

Split section of rattan or plant stem with white seagull feathers, cassowary feathers and a single parrot or lorikeet feather secured with nipa fibre binding.

Made by Dairi Arua Heri 22 September 2015 and worn by his 6 year old niece, Kaia Igo, for welcoming performance for visiting politician, Hon. Peter Namea Isoaimo, representing Kairuku-Hiri District. Kodobu are worn in the hair. Purchased with Crowther Beynon funds (K25).

White feathers originally identified as Eastern Great Egret by Dairi in October 2015 - bird images were used to identify the species for export. Dairi has since clarified that the feathers are seagull, the same type as used by Orira Audabi to make headdresses 2016.90 and 2016.92 (personal communication 26 October 2017).

The Rainbow Lorikeet (Trichoglossus haematodus) feather identified by Barnabus Wilmot PNG Conservation & Environment Protection Authority and listed as this on CITES permits, although possibly Eclectus Parrot (Trichoglossus moluccanus). Feather from the same bird used to make headdresses 2016.84.1-2.



2016.86 front



2016.86 detail

Idaro [Motu]; **Feather Plume or Ornament**

2016.86

9

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Rattan; Fibre (Plant); Feather (Cassowary)

39 cm long; 11 cm wide

Thin section of pithy, split rattan wrapped with beaten plant fibre to secure cassowary feather plumes along length.

Made by Dairi Arua Heri 2014, worn by him during 5th Melanesian Arts Festival, Port Moresby, 2014. Held in hand and waved from left to right during Kovea dance.

Purchased with Crowther Beynon funds (K50).



2016.104 front



2016.104 base

Uro [Motu]; **Cooking Pot**

2016.104

12

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Pottery; Ink

16 cm high; 19 cm diameter

Small globular cooking pot made from fired clay, red-orange in colour; crack from firing running from rim to almost half way down pot. Decorated with designs in black permanent marker pen: horizontal bands around top form zigzag with cross motifs either side (Ialata Tarana); vertical designs with central zigzag (?) and V motifs (Iareva) separate square panels with further linear designs (Puri Ikoro). Elongated double-H motifs around base (Kokou Rere Va) surrounded by further crenelated motifs (Kakiu).

Made by Dairi Aura Heri 1996 for a performance in Townsville, Australia. Decorated in 2014 for Hiri Moale with Gunina No.1 iduhu (clan) tattoo designs worn by Dairi's grandmother Baia Mauri Koitabu (who also taught Dairi pottery-making).

The names of the designs are written around the rim: "KAKIU - IALATA TARANA - PURI IKORO - KOKOU RERE VA - IAREVA". Text on base reads: "39th HIRI HANE NANO [sic] BB2". Hane Namo (spelt 'nano' on base) is the name given to female contestants that compete for Hiri Queen. Dairi takes on one girl each year and trains her for the event (which includes her swinging her fibre skirt, holding the pot, whilst shouting out lagatoi names), as well as decorating her on the day.

Purchased with Crowther Beynon funds (K70).



2016.89.2 front



2016.89.2 reverse

Ikwadi [Motu]**; Beater**

2016.89.2

2

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Wood (Mangrove, Red)

40 cm long; 2.5 cm diameter

Length of whittled Red Mangrove wood (Rhizophora mangle) with tip shaped to a point.

Beater ikwadi used with drum sede 2016.89.1. Both made by Dairi Arua Heri 22 September 2015 for welcoming performance of visiting politician Hon. Peter Namea Isoaimo, representing Kairuku-Hiri District.

Purchased with Crowther Beynon funds (included with payment for 2016.89.1).



2016.89.1 front



2016.89.1 reverse

Sede [Motu]**; Percussion Instrument**

2016.89.1

1

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Bamboo

85 cm long; 11 cm diameter

Large, hollow bamboo with nodes at centre and either end, bottom sealed. Top section has two narrow lateral cuts along one side leaving narrow central panel with slightly rounded end, which projects out from top. Otherwise undecorated.

Percussion instrument sede used with beater ikwadi 2016.89.2. Both made by Dairi Arua Heri 22 September 2015 for the welcoming performance of visiting politician Hon. Peter Namea Isoaimo, representing Kairuku-Hiri District.

Purchased with Crowther Beynon funds (K100).



2016.87 front



2016.87 detail

Tareko [Motu]; **Shaker**

2016.87

10

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Seed Pod; Bead (Glass); Nylon

21 cm long; 10 cm wide

Split seeds with central perforation strung on red nylon and secured with knot and small black glass bead; nylon strings bunched together and knotted at centre and top.

Made by Dairi Arua Heri 2014, worn by him during 5th Melanesian Arts Festival, Port Moresby, 2014.

Purchased with Crowther Beynon funds (K20).



2016.103 front



2016.103 side detail

Toea [Motu]; **Shell Armband**

2016.103

61

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Barakau

Shell (Conus; Cowrie; Cockle); Plastic; Bead (Glass); Seed (Banana); Nylon; ?Rubber

48.5 cm long; 6.5 cm diameter

Undecorated carved and ground Conus sp. shell ring, attached with green plastic cord to end of undecorated cowrie shell (Ovula ovum) and three nylon strings each with banana seeds; two also followed by ?rubber discs, black and white glass beads and tipped with cockle shells and lengths of blue plastic.

Gift to Heather Donoghue from Rocky Ulatu Douveri, Barakau, 27 September 2015.



2016.94 front



2016.94 base

Koroa [Vula'a]; **'Knitted' Bag**

2016.94

19

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Rigo District; Hula

Nylon

14 cm long (bag); 34 cm long (handle); 16 cm diameter

Small circular crocheted bag; green with alternating bands of brown and green handle.

Bag made using crochet technique referred to locally as 'knitting'. Made by Karo Kala, gifted to Heather Donoghue on 9 October 2015, Hula.



2016.95 front



2016.95 side

Bosea [Motu]; **'Handicraft' Basket**

2016.95

35

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Fabric (?Cotton); Plastic (PVC); Raffia

24 cm long; 11 cm wide; 12.5 cm high

Rectangular cuboid bag with triangular overlapping top secured with green raffia fastenings. Bag covered with green and white patterned ?cotton and PVC with green raffia stitching at edges and plaited raffia handles. Band of decorative green plastic around centre.

Gift to Heather Donoghue from the Poreporena Women's Fellowship group, Hanuabada, 7 October 2015.

Bosea is Motu for basket.



2016.93 front (viewed side on)



2016.93 reverse detail (viewed side on)

Bilum; String Bag

2016.93

52

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; National Capital District; Port Moresby; Boroko

Wool (Synthetic)

39 cm long (bag); 25.5 cm long (strap); 25.5 cm high

Rectangular bilum divided into four opposing triangles; top and bottom red with yellow bird of paradise designs and yellow wavy border; black with white three leaf designs either side. Same designs repeated on reverse. Handle with black edging woven in red, yellow and black to form triangle and diamond designs.

Purchased by Heather Donoghue at Tabari Craft Market, Boroko, Port Moresby, 21 October 2015. Design based on PNG flag for 40th Independence Day celebrations.



2016.90 front



2016.90 detail

Sisidara [Motu]**; Headdress**

2016.90

30

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Kouderika

Feather (Gull); Cotton

33 cm long (without ties); 9 cm high

Headdress made of evenly spaced white seagull feathers, some tinged with brown at ends, woven at the base with cotton cord, which extends to form ties either side.

Made by Orira Audabi during visit to his home in Kouderika, 19 October 2015. Gifted to Heather Donoghue same date. Process of making filmed by Heather Donoghue.

Orira described shooting a bird in the mangroves to acquire the white feathers for this headdress. Dairi Arua, acting as translator for Orira, stated that the bird feathers were seagull (see film footage) although he identified a picture of the Eastern Great Egret for the export papers shortly after. Dairi has since clarified the feathers are seagull (personal communication 26 October 2017).

Orira also oversaw the making of 2016.88.



2016.91 front



2016.91 reverse

Isapesape [Mekeo]; **Headdress**

2016.91

65

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Inaoae

Feather (Chicken); Cotton; Cardboard; Plastic; Wire; Wool (Synthetic); Fibre (Synthetic)

40 cm long; 25.5 cm high

Outer band of paired and shaped white chicken feathers secured with red wool tied through centre and then woven along bottom, also securing white plastic cut into triangular points, further secured with blue cotton. Above this are layers of card from BP beer boxes, black synthetic fibre, white feathers, and red and yellow synthetic fibre. On reverse card is covered with band of white feathers bound to semicircular wire with red and blue cotton. Roughly cut red cotton fibre ties. Further length of red wool tied to centre back.

Made by David Aisa Ifagai in 2008. Gifted to Heather Donoghue 28 October 2015 during a visit to David's home in Inaoae.



2016.92 front



2016.92 reverse

Sisidara [Motu]**; Headdress**

2016.92

64

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Kouderika

Feather (Chicken); Feather (Gull); Wire; ?Cotton

34 cm long; 23 cm high

Band of brown chicken feathers with central band of clipped white seagull feathers bound to semicircular wire with purple ?cotton fibre. White ?cotton string wrapped around ends to secure undyed cotton ties.

Made by Orira Audabi 22 October 2015 in Kouderika, gifted to Heather Donoghue 23 October 2015.

Orira described shooting a bird in the mangroves to acquire the white feathers for headdress 2016.90, made three days earlier. The white feathers in this headdress appear consistent with those used for 2016.90 and likely came from the same supply. Dairi Arua, acting as translator for Orira on 19 October 2015, stated that the feathers were seagull (see film footage) although he identified a picture of the Eastern Great Egret for the export papers shortly after. Dairi has since clarified that the feathers are seagull (personal communication 26 October 2017).

Orira also oversaw the making of 2016.88.



2016.96 front (viewed side on)



2016.96 detail (viewed side on)

Buadaera [Motu]; **Necklace**

2016.96

73

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Shell (Cowrie); Nylon

30 cm long; 3.5 cm wide

Circular necklace of cowrie shells strung on nylon with several larger cowrie shells towards base.

Leaving gift to Heather Donoghue from Gunina Idibana No.1 iduhu (clan), Porebada, on 28 October 2015.



2016.97 front (viewed side on)



2016.97 detail (viewed side on)

Necklace

2016.97

59

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Barakau

Shell (Oliva); Shell (Cowrie); Pearl (Synthetic); Bead (Glass); Nylon

49 cm long; 5.5 cm wide

Alternating olive (Oliva reticilata) and cowrie shells strung on nylon; further nylon cord with red, yellow and black glass beads threaded over each cowrie. Small looped pendent formed from olive and cowrie shells interspersed with synthetic pearls and black glass beads.

Made by Lekwa Douveri from local shells and gifted to Heather Donoghue 27 September 2015, Barakau. The Motu word for oliva shell (Oliva reticilata) is Pariri.



2016.98 front (viewed side on)



2016.98 detail (viewed side on)

Aigoauna [Vula'a]; **Necklace**

2016.98

22

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Oliva); Shell (Cowrie); Shell (Snail); Nylon

45 cm long; 8 cm wide

Pendant formed from eight central cowrie shells strung together with nylon to form star shape; outer layer of shells interspersed with small dark brown snail shells. Nylon neckband strung with olive shells alternated with further snail shells.

Made by Varage Kala and gifted to Heather Donoghue 9 October 2015, Hula.



2016.99 front (viewed side on)



2016.99 detail (viewed side on)

Necklace

2016.99

60

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Barakau

Shell (?Chama); Nylon

77 cm long (max); 0.4 cm wide

Ground and polished circular red shell (possibly Chama pacifica) discs with central perforation strung on nylon.

Gift to Heather Donoghue from Lekwa Douveri, Barakau, 27 September 2015. The necklace was originally a gift to Lekwa from someone in Siassi, Morobe Province. Origin of necklace unknown.

Personal Adornment



2016.100 front (viewed side on)



2016.100 details (viewed side on)

Mamanuha [Motu]; **Necklace**

2016.100

70

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Seed; Nylon

63 cm long; 1.3 cm wide

Small polished very dark brown seeds with lighter brown oval lip strung on nylon.

Leaving gift to Heather Donoghue from Gunina Idibana No.1 iduhu (clan), Porebada, on 28 October 2015.



2016.101 front (viewed side on)



2016.101 detail (viewed side on)

Ageva [Motu]; **Necklace**

2016.101

68

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Shell (Cowrie); Seed; Nylon

40 cm long; 8 cm wide

Pendant formed from eight central cowrie shells strung together with nylon to form star shape; outer layer of shells interspersed with small polished brown seeds with lighter brown oval lip. Nylon neckband strung with cowrie shells.

Leaving gift to Heather Donoghue from Rev. Lohia Tara, Gunina Idibana No.1 iduhu (clan), 29 October 2015, Porebada. The yellow colour of the shells is achieved by heating them in sand.



2016.102 front (viewed side on)



2016.102 detail (viewed side on)

Harikau [Motu]; **Shoulder Band**

2016.102

75

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Porebada

Seed; Seed (Coix); Nylon

58 cm long; 1 cm wide

Band made of five coix seeds followed by one larger brown seed (repeated) strung on nylon.

Leaving gift to Heather Donoghue from Gunina Idibana No.1 iduhu (clan), Porebada, on 28 October 2015.

Cooke Daniels Collection Catalogue (seen)

AUSTRALIA
All

BM Oc1906,1013.1598 F1
Skirt

BM Oc1906,1013.1006 F2
Wooden Implement

BM Oc1906,1013.1007 F3
Charm

BM Oc1906,1013.1695 F4
Axe or Adze Blade

CENTRAL PROVINCE
Art & Carving

BM Oc1906,1013.48 F5
Board

BM Oc1906,1013.269 F6
Board

BM Oc1906,1013.40 F7
Clan Badge/Board

BM Oc1906,1013.47 F8
Clan Badge/Board

BM Oc1906,1013.231 F9
Clan Badge/Board

BM Oc1906,1013.548 F10
Clan Badge/Board

BM Oc1906,1013.44 F11
Clan Badge

BM Oc1906,1013.46 F12
Clan Badge

BM Oc1906,1013.347 F13
Clan Badge

BM Oc1906,1013.352 F14
Clan Badge

BM Oc1906,1013.715 F15
?Clan Badge

BM Oc1906,1013.749 F16
Clan Badge

BM Oc1906,1013.750 F17
Clan Badge

BM Oc1906,1013.762 F18
Clan Badge

BM Oc1906,1013.1881 F19
Clan Badge

BM Oc1906,1013.45 F20
Clan Badge

BM Oc1906,1013.1 F21
House Post

CENTRAL PROVINCE
Basketry & Containers

BM Oc1906,1013.306 F22
Bag

BM Oc1906,1013.903 F23
Bag

BM Oc1906,1013.311 F24
Bag

BM Oc1906,1013.176 F25
Bilum

BM Oc1906,1013.904 F26
Bilum

BM Oc1906,1013.929 F27
Bilum

BM Oc1906,1013.1601 F28
Bilum

BM Oc1906,1013.1602 F29
Bilum

BM Oc1906,1013.1604 F30
Bilum

BM Oc1906,1013.1605 F31
Bilum

BM Oc1906,1013.1606 F32
Bilum

BM Oc1906,1013.82 F33
Container

BM Oc1906,1013.83 F34
Container

BM Oc1906,1013.1459 F35
Container

BM Oc1906,1013.94 F36
Container

MAA E 1905.281 F37
Container

CENTRAL PROVINCE
Canoes & Fishing

BM Oc1906,1013.921 F38
Fishing Net
BM Oc1906,1013.922 F39
Fishing Net
BM Oc1906,1013.927 F40
Fishing Net
BM Oc1906,1013.344 F41
Shark Trap
BM Oc1906,1013.345 F42
Shark Trap
BM Oc1906,1013.346 F43
Shark Trap

CENTRAL PROVINCE
Clothing

BM Oc1906,1013.1575 F44
Band
BM Oc1906,1013.1576 F45
Band
BM Oc1906,1013.1577 F46
Band
BM Oc1906,1013.326 F47
Collar
BM Oc1906,1013.327 F48
Collar
BM Oc1906,1013.1599 F49
Headdress
BM Oc1906,1013.1600 F50
Headdress
BM Oc1906,1013.337 F51
Men's Garment
BM Oc1906,1013.338 F52
Men's Garment
BM Oc1906,1013.788 F53
Neck Band
BM Oc1906,1013.789 F54
Neck Band
BM Oc1906,1013.939 F55
Skirt
BM Oc1906,1013.944 F56
Skirt
BM Oc1906,1013.724 F57
Top
BM Oc1906,1013.1603 F58
Top

CENTRAL PROVINCE
Dance & Performance

BM Oc1906,1013.299 F59
Staff
PRM 1905.63.3 F60
Staff
MAA E 1905.238 F61
Staff
HM 6.176 F62
Staff

CENTRAL PROVINCE
Magic & Ritual

BM Oc1906,1013.906.a F63
Bilum
BM Oc1906,1013.906.c F64
Ornament
BM Oc1906,1013.906.d F65
Ornament
BM Oc1906,1013.906.e F66
Tusk
BM Oc1906,1013.906.f F67
Tusk
BM Oc1906,1013.906.g F68
Tusk
BM Oc1906,1013.906.h F69
Tusk
BM Oc1906,1013.906.i F70
Tusk
BM Oc1906,1013.350 F71
Bullroarer
BM Oc1906,1013.95 F72
Charm
BM Oc1906,1013.96 F73
Charm
BM Oc1906,1013.97 F74
Charm
BM Oc1906,1013.98 F75
Charm
BM Oc1906,1013.99 F76
Charm
BM Oc1906,1013.103 F77
Charm
BM Oc1906,1013.887 F78
Charm
BM Oc1906,1013.888 F79
Charm
BM Oc1906,1013.893 F80
Charm

BM Oc1906,1013.1462 F81
Charm
BM Oc1906,1013.100 F82
Charm
BM Oc1906,1013.178.a-b F83
Charm
BM Oc1906,1013.91 F84
Charm
BM Oc1906,1013.101 F85
Charm
BM Oc1906,1013.108 F86
?Charm
BM Oc1906,1013.179 F87
Charm
BM Oc1906,1013.187 F88
Charm
BM Oc1906,1013.210 F89
Charm
BM Oc1906,1013.770 F90
Charm
BM Oc1906,1013.775 F91
?Charm
BM Oc1906,1013.777 F92
Charm
BM Oc1906,1013.790 F93
Charm
BM Oc1906,1013.1536 F94
Charm
BM Oc1906,1013.1680 F95
Charm
BM Oc1906,1013.1681 F96
Charm
BM Oc1906,1013.1682 F97
Charm
BM Oc1906,1013.1683 F98
Charm
BM Oc1906,1013.1684 F99
Charm
BM Oc1906,1013.1685 F100
Charm
BM Oc1906,1013.312.a F101
Charm/Bag
BM Oc1906,1013.312.b F102
Charm/Bag
BM Oc1906,1013.312.c F103
Charm/Bark
BM Oc1906,1013.312.d F104
Charm/Plant
BM Oc1906,1013.312.e F105
Charm/Mustard Pod
BM Oc1906,1013.312.f F106
Charm/Fishhook
BM Oc1906,1013.787 F107
Charm/Bag
BM Oc1906,1013.263 F108
Charm/Modified Skull
BM Oc1906,1013.764 F109
Food Presentation
BM Oc1906,1013.655 F110
Fork
BM Oc1906,1013.656 F111
Fork
BM Oc1906,1013.657 F112
Fork
BM Oc1906,1013.658 F113
Fork
BM Oc1906,1013.659 F114
Fork
BM Oc1906,1013.1528 F115
Fork
BM Oc1906,1013.2.a F116
Funerary Bundle
BM Oc1906,1013.2.b F117
Drum
BM Oc1906,1013.2.c F118
Pig Net
PRM 1905.63.51 F119
Charm
PRM 1905.63.86 F120
Fork
MAA E 1905.278 F121
Fork
HM 6.150i F122
Charm
HM 6.150ii F123
Charm
HM 6.150iii F124
Charm
HM 6.150iv F125
Charm
HM 6.150v F126
Charm
AM E.15698 F127
Fork

CENTRAL PROVINCE
Manufacture & Materials

BM Oc1906,1013.226 F128
Comb

BM Oc1906,1013.17 F129
Coral
BM Oc1906,1013.16 F130
Drum
BM Oc1906,1013.1670 F131
?Frame
BM Oc1906,1013.652 F132
Fork and Implement
BM Oc1906,1013.524 F133
Gourd
BM Oc1906,1013.613 F134
Gourd
BM Oc1906,1013.70 F135
Nose Pin
BM Oc1906,1013.71 F136
Shell
BM Oc1906,1013.72 F137
Shell
BM Oc1906,1013.73 F138
Shell Discs
BM Oc1906,1013.74 F139
Shell Discs
BM Oc1906,1013.75 F140
Shell
BM Oc1906,1013.830 F141
Shell
BM Oc1906,1013.1009 F142
String
BM Oc1906,1013.1460 F143
String
BM Oc1906,1013.1155 F144
Tobacco Pipe
BM Oc1906,1013.1161 F145
Tobacco Pipe
BM Oc1906,1013.1162 F146
Tobacco Pipe
BM Oc1906,1013.1163 F147
Tobacco Pipe
BM Oc1906,1013.1164 F148
Tobacco Pipe
BM Oc1906,1013.1165 F149
Tobacco Pipe
BM Oc1906,1013.892 F150
Tusk
BM Oc1999,Q.11 F151
Vine

CENTRAL PROVINCE
Models

BM Oc1906,1013.130 F152
Fishing Net
MAA E 1905.242 F153
Bullroarer
AM E.15694 F154
Bullroarer
AM E.12933 F155
Canoe
AM E.12931 F156
House
AM E.12932 F157
Lagatoi

CENTRAL PROVINCE
Musical Instruments

BM Oc1906,1013.289 F158
Drum
BM Oc1906,1013.86 F159
Jew's Harp
BM Oc1906,1013.87 F160
Jew's Harp
BM Oc1906,1013.1593 F161
?Rattle
BM Oc1906,1013.297 F162
Sede Percussion
BM Oc1906,1013.298 F163
Sede Percussion
PRM 1905.63.5 F164
Sede Percussion
MAA E 1905.243 F165
Flute
MAA E 1905.245 F166
Sede Percussion
HM 6.172 F167
Sede Percussion

CENTRAL PROVINCE
Natural Specimens

BM Oc1906,1013.84 F168
Seed Pod
BM Oc1906,1013.92 F169
?Stone/Pigment

CENTRAL PROVINCE
Personal Adornment

BM Oc1906,1013.121 F170
Armband

BM Oc1906,1013.122 Armband	F171	BM Oc1906,1013.1014 Comb	F196
BM Oc1906,1013.329 Armband	F172	BM Oc1906,1013.1594 Comb	F197
BM Oc1906,1013.330 Armband	F173	BM Oc1906,1013.647 Comb	F198
BM Oc1906,1013.331 Armband	F174	BM Oc1906,1013.648 Comb	F199
BM Oc1906,1013.332 Armband	F175	BM Oc1906,1013.649 Comb	F200
BM Oc1906,1013.333 Armband	F176	BM Oc1906,1013.650 Comb	F201
BM Oc1906,1013.334 Armband	F177	BM Oc1906,1013.651 Comb	F202
BM Oc1906,1013.335 Armband	F178	BM Oc1906,1013.1592 Comb	F203
BM Oc1906,1013.336 Armband	F179	BM Oc1906,1013.195 Ear Ornament	F204
BM Oc1906,1013.725 Armband	F180	BM Oc1906,1013.196 Ear Ornament	F205
BM Oc1906,1013.726 Armband	F181	BM Oc1906,1013.197 Ear Ornament	F206
BM Oc1906,1013.728 Armband	F182	BM Oc1906,1013.198 Ear Ornament	F207
BM Oc1906,1013.729 Armband	F183	BM Oc1906,1013.198.a Ear Ornament	F208
BM Oc1906,1013.730 Armband	F184	BM Oc1906,1013.199 Ear Ornament	F209
BM Oc1906,1013.1463 Armband	F185	BM Oc1906,1013.200 Ear Ornament	F210
BM Oc1906,1013.1464 Armband	F186	BM Oc1906,1013.201 Ear Ornament	F211
BM Oc1906,1013.1560 Bead	F187	BM Oc1906,1013.202 Ear Ornament	F212
BM Oc1906,1013.120 Belt	F188	BM Oc1906,1013.203 Ear Ornament	F213
BM Oc1906,1013.1581 Belt	F189	BM Oc1906,1013.204 Ear Ornament	F214
BM Oc1906,1013.462 Belt	F190	BM Oc1906,1013.882 Ear Ornament	F215
BM Oc1978,Q.114 Belt	F191	BM Oc1906,1013.883 Ear Ornament	F216
BM Oc1978,Q.115 Belt	F192	BM Oc1906,1013.884 Ear Ornament	F217
BM Oc1978,Q.116 Belt	F193	BM Oc1906,1013.885 Ear Ornament	F218
BM Oc1906,1013.124 Comb	F194	BM Oc1906,1013.1557 Ear Ornament	F219
BM Oc1906,1013.126 Comb	F195	BM Oc1906,1013.1558 Ear Ornament	F220

BM Oc1906,1013.1559 F221
Ear Ornament
BM Oc1906,1013.826 F222
Ear Ornament
BM Oc1906,1013.827 F223
Ear Ornament
BM Oc1906,1013.829 F224
Ear Ornament
BM Oc1906,1013.832 F225
Ear Ornament
BM Oc1906,1013.833 F226
Ear Ornament
BM Oc1906,1013.835 F227
Ear Ornament
BM Oc1906,1013.836 F228
Ear Ornament
BM Oc1906,1013.837 F229
Ear Ornament
BM Oc1906,1013.838 F230
Ear Ornament
BM Oc1906,1013.123 F231
Ear Ornament
BM Oc1906,1013.879.a-b F232
Ear Ornaments
BM Oc1906,1013.1554 F233
Ear Ornaments
BM Oc1906,1013.723 F234
Fighting Ornament
BM Oc1906,1013.119 F235
Forehead Band
BM Oc1906,1013.113 F236
Forehead Ornament
BM Oc1906,1013.205 F237
Forehead Ornament
BM Oc1906,1013.208 F238
Forehead Ornament
BM Oc1906,1013.825 F239
Forehead Ornament
BM Oc1906,1013.854 F240
Forehead Ornament
BM Oc1906,1013.1543 F241
Forehead Ornament
BM Oc1906,1013.39 F242
Frame
BM Oc1906,1013.116 F243
Headdress
BM Oc1906,1013.177 F244
Headdress
BM Oc1906,1013.905 F245
Headdress
BM Oc1906,1013.797 F246
Headdress
BM Oc1906,1013.798 F247
Head Ornament
BM Oc1906,1013.328.a F248
Head Ornament
BM Oc1906,1013.328.b F249
Head Ornament
BM Oc1906,1013.328.c F250
Head Ornament
BM Oc1906,1013.1461 F251
Head Ornament
BM Oc1906,1013.794 F252
Head Ornament
BM Oc1906,1013.795 F253
Head Ornament
BM Oc1906,1013.796 F254
Head Ornament
BM Oc1906,1013.739 F255
Head Ornament
BM Oc1906,1013.209 F256
Legband
BM Oc1906,1013.731 F257
Legband
BM Oc1906,1013.734 F258
Legband
BM Oc1906,1013.735 F259
Legband
BM Oc1906,1013.755 F260
NeckBand (not seen)
BM Oc1906,1013.105 F261
Neck Ornament
BM Oc1906,1013.106 F262
Neck Ornament
BM Oc1906,1013.109 F263
Necklace
BM Oc1906,1013.740 F264
Necklace
BM Oc1906,1013.741 F265
Necklace
BM Oc1906,1013.1545 F266
Necklace
BM Oc1906,1013.875 F267
Nose Ornament
BM Oc1906,1013.1657 F268
Paint, Plant
BM Oc1906,1013.1570 F269
Pendant
BM Oc1906,1013.799 F270
Shell Ornament

BM Oc1978,Q.650 F271
Shell Ornament
BM Oc1906,1013.1571 F272
Shell Ornament
BM Oc1906,1013.1537 F273
Shell Ornament
BM Oc1906,1013.1538 F274
Shell Ornament
BM Oc1906,1013.736 F275
Wristband
BM Oc1906,1013.737 F276
Wristband
BM Oc1906,1013.738 F277
Wristband
PRM 1905.63.52 F278
Armband
PRM 1905.63.55 F279
Ear Ornament
PRM 1905.63.91.1 F280
Ear Ornament
PRM 1905.63.91.2 F281
Ear Ornament
PRM 1905.63.91.3 F282
Ear Ornament
PRM 1905.63.60 F283
Head Ornament
MAA E 1905.233.1 F284
Armband
MAA E 1905.233.2 F285
Armband
MAA E 1905.233.3 F286
Armband
MAA E 1905.233.4 F287
Armband
MAA E 1905.236 F288
Fighting Ornament
MAA E 1905.230 B F289
Headdress
MAA E 1905.226 F290
Head Ornament
MAA E 1905.227 F291
Head Ornament
AM E.15797 F292
Head Ornament

CENTRAL PROVINCE
Pottery

BM Oc1906,1013.301 F293
Bow
BM Oc1906,1013.302 F294
Bowl
BM Oc1906,1013.303 F295
Pot
BM Oc1906,1013.1720 F296
Rim
BM Oc1906,1013.1721 F297
Rim
BM Oc1906,1013.1722.a; F298
1730 Bowl
BM Oc1906,1013.1722.b-e F299
Sherd
BM Oc1906,1013.1737; F300
1834 Bowl
BM Oc1906,1013.1775; F301
1827; 1839 Bowl
BM Oc1906,1013.1709 F302
Bowl Sherd
BM Oc1906,1013.1723 F303
Foot
BM Oc1906,1013.1778 F304
Rim
BM Oc1906,1013.1780; F305
1781; Oc1919,-.138 Rim
BM Oc1906,1013.1837; F306
Oc1919,-.127 Rim
BM Oc1906,1013.1759; F307
1760; 1761 Rim
BM Oc1906,1013.1729; F308
1769; 1832 Rim Sherd
BM Oc1906,1013.1771; F309
1772; 1833; Oc1919,-.137
BM Oc1906,1013.1762; F310
1763 Rim Sherd
BM Oc1906,1013.1766; 1773; F311
1835; 1840; Oc1919,-.139
BM Oc1906,1013.1770 F312
Rim Sherd
BM Oc1906,1013.1776 F313
Rim Sherds
BM Oc1906,1013.1777; F314
1779 Rim Sherd
BM Oc1906,1013.1764; F315
1768; 1836 Rim Sherds
BM Oc1906,1013.1765; F316
1831; Oc1919,-.140.a-f

BM Oc1906,1013.1828 F317
Rim Sherds
BM Oc1906,1013.1830 F318
Rim Sherds
BM Oc1906,1013.1838; F319
Oc1919,-.129 Rim Sherd
BM Oc1906,1013.1710 F320
Rim Sherd
BM Oc1906,1013.1711 F321
Rim Sherd
BM Oc1906,1013.1712 F322
Rim Sherd
BM Oc1906,1013.1713 F323
Rim Sherd
BM Oc1906,1013.1742 F324
Rim Sherd
BM Oc1906,1013.1788 F325
Rim Sherd
BM Oc1906,1013.1790 F326
Rim Sherds
BM Oc1906,1013.1791 F327
Rim Sherd
BM Oc1906,1013.1792 F328
Rim Sherd
BM Oc1906,1013.1793 F329
Rim Sherd
BM Oc1906,1013.1794 F330
Rim Sherd
BM Oc1906,1013.1795 F331
Rim Sherd
BM Oc1906,1013.1796 F332
Rim Sherd
BM Oc1906,1013.1797 F333
Rim Sherd
BM Oc1906,1013.1798 F334
Rim Sherd
BM Oc1906,1013.1799 F335
Rim Sherd
BM Oc1906,1013.1829 F336
Rim Sherd
BM Oc1999,Q.5 F337
Rim Sherd
BM Oc1999,Q.6 F338
Rim Sherd
BM Oc1906,1013.1774 F339
Sherd
BM Oc1906,1013.1785 F340
Sherd
BM Oc1906,1013.1786 F341
Sherd
BM Oc1906,1013.1787 F342
Sherd
BM Oc1906,1013.1789 F343
Sherd
BM Oc1999,Q.7 F344
Sherd

CENTRAL PROVINCE
Smoking & Betel Nut

BM Oc1906,1013.81 F345
'Cigar Holder'
BM Oc1906,1013.146 F346
'Cigar Holder'
BM Oc1906,1013.705 F347
?'Cigar Holder'
BM Oc1906,1013.512 F348
Lime Gourd
BM Oc1906,1013.513 F349
Lime Gourd
BM Oc1906,1013.514 F350
Lime Gourd
BM Oc1906,1013.515 F351
Lime Gourd
BM Oc1906,1013.516 F352
Lime Gourd
BM Oc1906,1013.517 F353
Lime Gourd
BM Oc1906,1013.518 F354
Lime Gourd
BM Oc1906,1013.519 F355
Lime Gourd
BM Oc1906,1013.520 F356
Lime Gourd
BM Oc1906,1013.521 F357
Lime Gourd
BM Oc1906,1013.522 F358
Lime Gourd
BM Oc1906,1013.523 F359
Lime Gourd
BM Oc1906,1013.610 F360
Lime Gourd
BM Oc1906,1013.611 F361
Lime Gourd
BM Oc1906,1013.612 F362
Lime Gourd
BM Oc1906,1013.614 F363
Lime Gourd
BM Oc1906,1013.615 F364
Lime Gourd

BM Oc1906,1013.616 F365
Lime Gourd
BM Oc1906,1013.617 F366
Lime Gourd
BM Oc1906,1013.618 F367
Lime Gourd
BM Oc1906,1013.1296 F368
Lime Gourd
BM Oc1906,1013.1297 F369
Lime Gourd
BM Oc1906,1013.1298 F370
Lime Gourd
BM Oc1906,1013.1299 F371
Lime Gourd
BM Oc1906,1013.511 F372
Lime Gourd and Spatula
BM Oc1906,1013.60 F373
Lime Spatula
BM Oc1906,1013.61 F374
Lime Spatula
BM Oc1906,1013.432 F375
Lime Spatula
BM Oc1906,1013.433 F376
Lime Spatula
BM Oc1906,1013.434 F377
Spatula Handle
BM Oc1906,1013.435 F378
Lime Spatula
BM Oc1906,1013.436 F379
Lime Spatula
BM Oc1906,1013.477 F380
Lime Spatula
BM Oc1906,1013.509 F381
Lime Spatula
BM Oc1906,1013.674 F382
Tobacco Pipe
BM Oc1906,1013.699 F383
Tobacco Pipe
BM Oc1906,1013.700 F384
Tobacco Pipe
BM Oc1906,1013.701 F385
Tobacco Pipe
BM Oc1906,1013.703 F386
Tobacco Pipe
BM Oc1906,1013.704 F387
Tobacco Pipe
BM Oc1906,1013.711 F388
Tobacco Pipe
BM Oc1906,1013.744 F389
Tobacco Pipe
BM Oc1906,1013.747 F390
Tobacco Pipe
BM Oc1906,1013.748 F391
Tobacco Pipe
BM Oc1906,1013.751 F392
Tobacco Pipe
BM Oc1906,1013.1151 F393
Tobacco Pipe
BM Oc1906,1013.1152 F394
Tobacco Pipe
BM Oc1906,1013.1153 F395
Tobacco Pipe
BM Oc1906,1013.1154 F396
Tobacco Pipe
BM Oc1906,1013.1156 F397
Tobacco Pipe
BM Oc1906,1013.1157 F398
Tobacco Pipe
BM Oc1906,1013.1158 F399
Tobacco Pipe
BM Oc1906,1013.1159 F400
Tobacco Pipe
BM Oc1906,1013.1160 F401
Tobacco Pipe
BM Oc1906,1013.1167 F402
Tobacco Pipe
BM Oc1906,1013.1168 F403
Tobacco Pipe
BM Oc1906,1013.1170 F404
Tobacco Pipe
BM Oc1906,1013.1177 F405
Tobacco Pipe
BM Oc1906,1013.1184 F406
Tobacco Pipe
BM Oc1906,1013.1185 F407
Tobacco Pipe
MAA E 1905.277 F408
Lime Gourd
AM E.15692 F409
Lime Gourd

CENTRAL PROVINCE
Tools
BM Oc1906,1013.394.a-b F410
Hafted Adze
BM Oc1906,1013.1675.a-b F411
Hafted Adze
BM Oc1906,1013.961 F412
Adze/Axe

BM Oc1906,1013.1031 Adze/Axe	F413	BM Oc1906,1013.1525 Scraper	F438
BM Oc1906,1013.1033 Adze/Axe	F414	BM Oc1906,1013.1526 Scraper	F439
BM Oc1906,1013.1205 Adze/Axe	F415	BM Oc1906,1013.77 Shell	F440
BM Oc1906,1013.1217 Adze/Axe	F416	BM Oc1906,1013.78 Shell	F441
BM Oc1906,1013.1218 Adze/Axe	F417	BM Oc1906,1013.79 Shell	F442
BM Oc1906,1013.349 Barkcloth Beater	F418	BM Oc1906,1013.1010.b Shell Implement	F443
BM Oc1906,1013.65 Barkcloth Beater	F419	BM Oc1906,1013.57 Spatula	F444
BM Oc1906,1013.66 Barkcloth Beater	F420	BM Oc1906,1013.58 Spatula	F445
BM Oc1906,1013.67 Barkcloth Beater	F421	BM Oc1906,1013.1524 Spatula	F446
BM Oc1906,1013.148 Blow Pipe	F422	BM Oc1906,1013.1531 Spatula	F447
BM Oc1906,1013.1527 Bone Implement	F423	BM Oc1906,1013.63 Spoon/Ladle	F448
BM Oc1906,1013.89 Brush	F424	BM Oc1906,1013.62 Spoon	F449
BM Oc1906,1013.1703 Chisel	F425	BM Oc1906,1013.1623 Spoon	F450
BM Oc1906,1013.161 Drill Cores/Flakes	F426	BM Oc1906,1013.1624 Spoon	F451
BM Oc1906,1013.157 Drill Tip	F427	BM Oc1906,1013.156 Stone Implement	F452
BM Oc1906,1013.158 Drill Tip	F428	BM Oc1906,1013.776 Umbilical Knife	F453
BM Oc1906,1013.159 Drill Tip	F429	PRM 1905.63.19 Barkcloth Beater	F454
BM Oc1906,1013.150 Fan	F430	PRM 1905.63.12 Brush	F455
BM Oc1906,1013.151 Fan	F431	PRM 1905.31.1 Drill Point	F456
BM Oc1906,1013.144 'Foot Cleaner'	F432	PRM 1905.31.2 Drill Point	F457
BM Oc1906,1013.145 'Foot Cleaner'	F433	PRM 1905.31.3 Drill Point	F458
BM Oc1906,1013.1678 Polishing Tool	F434	PRM 1905.31.4 Drill Point	F459
BM Oc1906,1013.137 Scraper/Spatula	F435	PRM 1905.63.29 Hafted Adze	F460
BM Oc1906,1013.653 Scraper	F436	MAA 1922.315 Adze/Axe	F461
BM Oc1906,1013.654 Scraper	F437	MAA 1922.316 Adze/Axe	F462

MAA 1922.317 F463
Adze/Axe
MAA 1922.318 F464
Adze/Axe
MAA 1922.326 F465
Adze/Axe
MAA E 1905.263 F466
Barkcloth Beater
MAA E 1905.262 F467
Polishing Tool
HM 6.141 F468
Adze/Axe
AM E.15690 F469
Polishing Tool
AM E.15691 F470
Polishing Stone

CENTRAL PROVINCE
Toys

BM Oc1906,1013.364 F471
Puzzle
BM Oc1978,Q.640.a-g F472
Spinning Tops
BM Oc1978,Q.642.a-b F473
Spinning Tops
BM Oc1906,1013.361 F474
Spinning Toy
BM Oc1906,1013.362 F475
Spinning Toy
BM Oc1906,1013.363 F476
Spinning Toy
BM Oc1972,Q.135.a-b F477
Stilts
BM Oc1906,1013.85 F478
Whipping Top
BM Oc1906,1013.868 F479
Whipping Top
BM Oc1906,1013.1522 F480
Whipping Top
BM Oc1906,1013.1523 F481
Whipping Top
BM Oc1906,1013.866 F482
Whipping Stick
BM Oc1906,1013.867 F483
Whipping Stick
PRM 1905.63.76 F484
Whipping Stick
MAA E 1905.249 B F485
Whipping Stick
MAA E 1905.249 A F486
Whipping Top
AM E.15693 F487
Whipping Stick
AM E.15796 F488
Whipping Top

CENTRAL PROVINCE
Weapons

BM Oc1906,1013.404 F489
Arrow
BM Oc1906,1013.406 F490
Arrow
BM Oc1906,1013.1669 F491
Arrow
BM Oc1906,1013.412 F492
Arrow
BM Oc1906,1013.413 F493
Arrow
BM Oc1906,1013.414 F494
Arrow
BM Oc1906,1013.415 F495
Arrow
BM Oc1906,1013.416 F496
Arrow
BM Oc1906,1013.417 F497
Arrow
BM Oc1906,1013.418 F498
Arrow
BM Oc1906,1013.419 F499
Arrow
BM Oc1906,1013.420 F500
Arrow
BM Oc1906,1013.1085 F501
Arrow
BM Oc1906,1013.1062 F502
Arrow
BM Oc1906,1013.1063 F503
Arrow
BM Oc1906,1013.1064 F504
Arrow
BM Oc1906,1013.384 F505
Club
BM Oc1906,1013.385 F506
Club
BM Oc1906,1013.386 F507
Club
BM Oc1906,1013.387 F508
Club

BM Oc1906,1013.388 F509
Club
BM Oc1906,1013.1663 F510
Club
BM Oc1906,1013.53 F511
Shield
BM Oc1906,1013.1019 F512
Spear
BM Oc1906,1013.1020 F513
Spear
PRM 1905.63.22 F514
Hafted Club
MAA E 1905.244 F515
Club
MAA 1922.301 F516
Club Head
MAA 1922.304 F517
Club Head
MAA E 1905.252 F518
Shield
HM 6.164 F519
Club

GULF PROVINCE
Art & Carving

BM Oc1906,1013.3 F520
Board
BM Oc1906,1013.277 F521
Board
BM Oc1906,1013.275 F522
Board
BM Oc1906,1013.7 F523
Board
BM Oc1906,1013.8 F524
Board
BM Oc1906,1013.276 F525
Board
BM Oc1906,1013.4 F526
Board
BM Oc1906,1013.234 F527
Board
BM Oc1906,1013.282 F528
Board
BM Oc1906,1013.283 F529
Board
BM Oc1906,1013.51.a-b F530
Board
BM Oc1906,1013.278 F531
Board
BM Oc1906,1013.279 F532
Board
BM Oc1906,1013.280 F533
Board
BM Oc1906,1013.281 F534
Board
BM Oc1906,1013.11 F535
Figure
BM Oc1906,1013.49 F536
Figure
BM Oc1906,1013.42 F537
Painted Spathe
BM Oc1906,1013.5 F538
Skull Rack
BM Oc1906,1013.50 F539
Stool
PRM 1905.63.7 F540
Skull Rack
MAA E 1905.253 F541
Board
MAA E 1905.255 F542
Board

GULF PROVINCE
Basketry & Containers

BM Oc1906,1013.171 F543
Bag
BM Oc1906,1013.172 F544
Bag
BM Oc1906,1013.173 F545
Bag
BM Oc1906,1013.309 F546
Bag
MAA E 1905.284 F547
Bag

GULF PROVINCE
Canoes & Fishing

BM Oc1906,1013.925 F548
Fish Trap
BM Oc1906,1013.926 F549
Fish Trap

GULF PROVINCE
Magic & Ritual

BM Oc1906,1013.663 F550
Bullroarer

BM Oc1906,1013.664 F551
Bullroarer
BM Oc1906,1013.765 F552
Bullroarer
BM Oc1906,1013.300 F553
Head Toggle
BM Oc1906,1013.93 F554
Modified Skull
BM Oc1906,1013.955 F555
Modified Skull
BM Oc1906,1013.1607 F556
Modified Skull

GULF PROVINCE
Weapons
BM Oc1906,1013.1066 F557
Arrow
BM Oc1906,1013.1068 F558
Arrow
BM Oc1906,1013.1069 F559
Arrow
BM Oc1906,1013.1070 F560
Arrow
BM Oc1906,1013.577 F561
Shield
MAA 1922.303 F562
Club Head

MILNE BAY PROVINCE
Art & Carving
BM Oc1906,1013.237 F563
Board
BM Oc1906,1013.238 F564
Board
BM Oc1906,1013.240 F565
Board
BM Oc1906,1013.239 F566
Exemplar
BM Oc1906,1013.235 F567
?House Pole
BM Oc1990,Q.2 F568
?House Post
BM Oc1906,1013.550 F569
Staff Finial
BM Oc1906,1013.549 F570
Staff
BM Oc1906,1013.354 F571
Staff
BM Oc1906,1013.355 F572
Staff
BM Oc1906,1013.1668 F573
Staff
BM Oc1906,1013.353 F574
Staff
BM Oc1906,1013.359 F575
Staff
BM Oc1906,1013.358 F576
Staff
BM Oc1906,1013.389 F577
Staff
BM Oc1906,1013.1667 F578
Staff

MILNE BAY PROVINCE
Basketry & Containers
BM Oc1906,1013.308 F579
Bag
BM Oc1906,1013.1479 F580
Bag
BM Oc1906,1013.1863 F581
Basket or Bag
BM Oc1906,1013.1337 F582
Basket
BM Oc1906,1013.1338 F583
Basket
BM Oc1906,1013.1339 F584
Basket
BM Oc1978,Q.460 F585
Basket
BM Oc1906,1013.1341 F586
Basket
BM Oc1906,1013.1342 F587
Basket
BM Oc1906,1013.1343 F588
Basket
BM Oc1906,1013.1344 F589
Basket
BM Oc1906,1013.930 F590
Basket
BM Oc1978,Q.462 F591
Basket
BM Oc1906,1013.1340 F592
Basket
BM Oc1906,1013.1653 F593
Basket
BM Oc1906,1013.1639 F594
Basket

BM Oc1906,1013.1644 Basket	F595	BM Oc1906,1013.783 Container	F620
BM Oc1906,1013.307 Bilum	F596	BM Oc1906,1013.784 Container	F621
BM Oc1906,1013.908 Bilum	F597	BM Oc1906,1013.909 Container	F622
BM Oc1906,1013.781 Bowl	F598	BM Oc1906,1013.910 Container	F623
BM Oc1906,1013.586 Bowl	F599	BM Oc1906,1013.911 Container	F624
BM Oc1906,1013.591 Bowl	F600	BM Oc1906,1013.912 Container	F625
BM Oc1906,1013.592 Bowl	F601	BM Oc1906,1013.914 Container	F626
BM Oc1906,1013.593 Bowl	F602	BM Oc1978,Q.464.a Container and Stopper	F627
BM Oc1906,1013.594 Bowl	F603	BM Oc1978,Q.464.b Container and Stopper	F628
BM Oc1906,1013.595 Bowl	F604	BM Oc1906,1013.163 Cup	F629
BM Oc1906,1013.596 Bowl	F605	BM Oc1906,1013.164 Cup	F630
BM Oc1906,1013.597 Bowl	F606	BM Oc1906,1013.165 Cup	F631
BM Oc1906,1013.598 Bowl	F607	BM Oc1906,1013.166 Cup	F632
BM Oc1906,1013.599 Bowl	F608	BM Oc1906,1013.780 Cup	F633
BM Oc1906,1013.856 Bowl	F609	BM Oc1906,1013.890 Cup	F634
BM Oc1906,1013.956 Bowl	F610	BM Oc1906,1013.1619 Cup	F635
BM Oc1906,1013.957 Bowl	F611	BM Oc1906,1013.1620 Cup	F636
BM Oc1906,1013.1627 Bowl	F612	BM Oc1906,1013.580 Dish	F637
BM Oc1906,1013.1628 Bowl	F613	BM Oc1906,1013.582 Dish	F638
BM Oc1906,1013.1629 Bowl	F614	BM Oc1906,1013.583 Dish	F639
BM Oc1906,1013.1630 Bowl	F615	BM Oc1906,1013.584 Dish	F640
BM Oc1906,1013.1631 Bowl	F616	BM Oc1906,1013.585 Dish	F641
BM Oc1906,1013.1632 Bowl	F617	BM Oc1906,1013.587 Dish	F642
BM Oc1906,1013.526 Container	F618	BM Oc1906,1013.588 Dish	F643
BM Oc1906,1013.782 Container	F619	BM Oc1906,1013.600 Dish	F644

BM Oc1906,1013.603 F645
Dish
BM Oc1906,1013.604 F646
Dish
BM Oc1906,1013.606 F647
Dish
MAA E 1905.279 F648
Dish
HM 6.154; nn19574 F649
Bag
HM 6.145 F650
Container

MILNE BAY PROVINCE
Canoes & Fishing

BM Oc1906,1013.608 F651
Bailer
BM Oc1906,1013.609 F652
Bailer
BM Oc1906,1013.889 F653
Bailer
BM Oc1906,1013.1515 F654
Bailer
BM Oc1906,1013.270 F655
Canoe Carving
BM Oc1906,1013.241 F656
Canoe Carving
BM Oc1906,1013.566.a-b F657
Canoe Carving
BM Oc1906,1013.561 F658
Canoe Breakwater
BM Oc1906,1013.562 F659
Canoe Breakwater
BM Oc1906,1013.563 F660
Canoe Breakwater
BM Oc1906,1013.752 F661
Canoe Breakwater
BM Oc1906,1013.821 F662
Canoe Ornament
BM Oc1906,1013.247 F663
Canoe Wavesplitter
BM Oc1906,1013.559 F664
Canoe Wavesplitter
BM Oc1906,1013.822 F665
Fishhook
BM Oc1906,1013.897 F666
Fishhook
BM Oc1906,1013.899 F667
Fishhook
BM Oc1906,1013.900 F668
Fishhook
BM Oc1906,1013.901 F669
Fishhook
BM Oc1906,1013.902 F670
Fishhook
BM Oc1978,Q.468 F671
Fishhook
BM Oc1978,Q.469 F672
Fishhook
BM Oc1978,Q.470 F673
Fishhook
BM Oc1978,Q.471 F674
Fishhook
BM Oc1978,Q.473 F675
Fishhook
BM Oc1906,1013.919 F676
Fish Trap
BM Oc1906,1013.1858 F677
Fish Trap
BM Oc1906,1013.1860 F678
Fishing Float
BM Oc1906,1013.43 F679
Fishing Kite
BM Oc1906,1013.132 F680
Fishing Line Holder
BM Oc1906,1013.1609 F681
Fishing Line Holder
BM Oc1906,1013.131 F682
Net, Sinker and Float
BM Oc1906,1013.923 F683
Fishing Net
BM Oc1906,1013.861 F684
Needle
BM Oc1906,1013.862 F685
Needle
BM Oc1906,1013.863 F686
Needle
BM Oc1906,1013.864 F687
Needle
BM Oc1906,1013.1307 F688
Needle
BM Oc1998,Q.21 F689
Needle
BM Oc1998,Q.22 F690
Needle
BM Oc1998,Q.23 F691
Needle
BM Oc1906,1013.1308.a F692
Needle

BM Oc1906,1013.1311 F693
Needle
BM Oc1906,1013.1312 F694
Needle
BM Oc1906,1013.1616 F695
Needle
BM Oc1978,Q.465 F696
Needle
BM Oc1906,1013.1329 F697
Net Float and Indicator
BM Oc1906,1013.527 F698
Net Float
BM Oc1906,1013.528 F699
Net Float
BM Oc1906,1013.529 F700
Net Float
BM Oc1906,1013.533 F701
Net Float
BM Oc1906,1013.531 F702
Net Float
BM Oc1906,1013.536 F703
Net Float
BM Oc1906,1013.539 F704
Net Float
BM Oc1906,1013.540 F705
Net Float
BM Oc1906,1013.541 F706
Net Float
BM Oc1906,1013.542 F707
Net Float
BM Oc1906,1013.1140 F708
Net Float
BM Oc1906,1013.1141 F709
Net Float
BM Oc1906,1013.1274 F710
Net Float
BM Oc1906,1013.1275 F711
Net Float
BM Oc1906,1013.1276 F712
Net Float
BM Oc1906,1013.1258 F713
Net Gauge
BM Oc1906,1013.1260 F714
Net Gauge
BM Oc1906,1013.1261.b F715
Net Gauge
BM Oc1978,Q.467 F716
Net Gauge
BM Oc1906,1013.1861.a F717
Net Weight
BM Oc1906,1013.1861.b F718
Net Weight
BM Oc1978,Q.466 F719
Net Weight
BM Oc1906,1013.372 F720
Paddle
BM Oc1906,1013.373 F721
Paddle
BM Oc1906,1013.374 F722
Paddle
BM Oc1906,1013.403 F723
Paddle
BM Oc1906,1013.1322.a-b F724
Paddle
BM Oc1906,1013.1323.a-b F725
Paddle
BM Oc1906,1013.1324.a-b F726
Paddle
BM Oc1906,1013.1325.a-b F727
Paddle
BM Oc1906,1013.1867 F728
Sinker
PRM 1905.63.24 F729
Canoe Breakwater
MAA E 1905.257 F730
Canoe Breakwater
MAA E 1905.256 F731
Canoe Wavesplitter
MAA E 1905.259 F732
Fishhook
MAA E 1905.260 F733
Fishing Net
HM 6.170 F734
Paddle
HM 6.171 F735
Paddle
HM 6.177 F736
Spear

MILNE BAY PROVINCE
Clothing
BM Oc1906,1013.1853 F737
Neck Band
BM Oc1906,1013.938 F738
Skirt
BM Oc1906,1013.945 F739
Skirt
HM 6.161 F740
Skirt

MILNE BAY PROVINCE
Magic & Ritual

BM Oc1906,1013.1264 F741
Bark

BM Oc1906,1013.1273.a-b F742
Bark

BM Oc1906,1013.1882 F743
Charm

BM Oc1906,1013.1868 F744
Plant

BM Oc1906,1013.1869 F745
Plant

BM Oc1906,1013.1265 F746
Root

BM Oc1906,1013.1267 F747
Root

BM Oc1906,1013.1272 F748
Seed

BM Oc1906,1013.1268 F749
Twigs

MILNE BAY PROVINCE
Manufacture & Materials

BM Oc1906,1013.809 F750
Armband

BM Oc1906,1013.1483 F751
Armband

BM Oc1906,1013.1484 F752
Armband

BM Oc1978,Q.456 F753
Armband

BM Oc1906,1013.225 F754
Comb

BM Oc1906,1013.1261.a F755
Fishing Net

BM Oc1906,1013.1330 F756
Fishing Net

BM Oc1906,1013.871 F757
Knife

BM Oc1906,1013.1233 F758
Knife

BM Oc1906,1013.1234 F759
Knife

BM Oc1906,1013.1281 F760
Lime Gourd with File

BM Oc1906,1013.646 F761
Lime Spatula

BM Oc1906,1013.218 F762
Mat

BM Oc1906,1013.219 F763
Mat

BM Oc1906,1013.1005 F764
Mat

BM Oc1906,1013.1242 F765
Pendant

BM Oc1906,1013.1243 F766
Pendant

BM Oc1906,1013.1266 F767
Plant

BM Oc1978,Q.461 F768
Plant

BM Oc1906,1013.1316.a-c F769
Rope

BM Oc1906,1013.1317 F770
Rope

BM Oc1906,1013.1318 F771
Rope

BM Oc1906,1013.808 F772
Seeds

BM Oc1906,1013.791 F773
Shell

BM Oc1906,1013.1237 F774
Shell

BM Oc1906,1013.1251.a-c F775
Shells

BM Oc1906,1013.1252 F776
Shell

BM Oc1906,1013.1875 F777
Stone Sample

BM Oc1906,1013.1269 F778
Vine

BM Oc1906,1013.1270 F779
Vine

MAA E 1905.232 F780
Armband

MILNE BAY PROVINCE
Models

BM Oc1906,1013.375 F781
Canoe

BM Oc1906,1013.376 F782
Canoe

BM Oc1906,1013.377 F783
Canoe

BM Oc1906,1013.557.b F784
Canoe Breakwater

BM Oc1906,1013.557.a F785
Canoe Wavesplitter

BM Oc1906,1013.558.b F786
Canoe Breakwater
BM Oc1906,1013.558.a F787
Canoe Wavesplitter
BM Oc1906,1013.1313 F788
Canoe Breakwater
BM Oc1906,1013.1314 F789
Canoe Breakwater
BM Oc1906,1013.469 F790
Canoe Wavesplitter
MAA E 1905.258 B F791
Canoe Breakwater
MAA E 1905.258 A F792
Canoe Wavesplitter
MAA E 1905.258 C F793
Canoe Breakwater
MAA E 1905.258 D F794
Canoe Breakwater

MILNE BAY PROVINCE
Muscial Instruments
BM Oc1906,1013.569 F795
Drum
BM Oc1906,1013.570 F796
Drum
BM Oc1906,1013.1333 F797
Drum
BM Oc1906,1013.572 F798
Drum
BM Oc1906,1013.573 F799
Drum
BM Oc1906,1013.1331 F800
Drum
BM Oc1906,1013.1304 F801
Flute
BM Oc1906,1013.1305 F802
Flute
BM Oc1906,1013.1301 F803
Instrument
BM Oc1906,1013.1303.a-d F804
Jew's Harp
BM Oc1906,1013.1302 F805
Panpipes

MILNE BAY PROVINCE
Natural Specimens
BM Oc1906,1013.1870.a-c F806
Dried Fruit
BM Oc1906,1013.1872.a-c F807
Dried Fruit
BM Oc1906,1013.1253 F808
Shell
BM Oc1906,1013.1254 F809
Shell
BM Oc1906,1013.1866 F810
Shell
BM Oc1906,1013.1865 F811
Stone
BM Oc1978,Q.763.a-p F812
Stones
BM Oc1978,Q.764.a-c F813
Stones
BM Oc1978,Q.765.a-k F814
Stones
BM Oc1906,1013.1864 F815
Twig
MAA E 1905.302 E F816
Stones and Shells
MAA 1922.328 F817
Stones
MAA 1922.329 F818
Stone
MAA 1922.330 A F819
Stone
MAA 1922.330 B F820
Stone
MAA 1922.330 C F821
Stone
MAA 1922.330 D F822
Stone
MAA 1922.330 E F823
Stone
MAA 1922.330 F F824
Stone
MAA 1922.331 A F825
Stone
MAA 1922.331 B F826
Stone

MILNE BAY PROVINCE
Personal Adornment
BM Oc1906,1013.192 F827
Armband
BM Oc1906,1013.811 F828
Armband
BM Oc1906,1013.812 F829
Armband

BM Oc1906,1013.813 F830
Armband
BM Oc1906,1013.814 F831
Armband
BM Oc1906,1013.815 F832
Armband
BM Oc1906,1013.816 F833
Armband
BM Oc1906,1013.817 F834
Armband
BM Oc1906,1013.1309 F835
Armband
BM Oc1906,1013.1310 F836
Armband
BM Oc1906,1013.1856 F837
Armband
BM Oc1906,1013.857 F838
Comb
BM Oc1906,1013.858 F839
Comb
BM Oc1906,1013.859 F840
Comb
BM Oc1906,1013.1300 F841
Container
BM Oc1906,1013.807 F842
Ear Ornament
BM Oc1906,1013.1262 F843
Hair Ornament
BM Oc1906,1013.820 F844
Leg Ornament
BM Oc1906,1013.341 F845
Necklace
BM Oc1906,1013.806 F846
Necklace
BM Oc1906,1013.810 F847
Necklace
BM Oc1906,1013.1855 F848
Necklace
BM Oc1906,1013.818 F849
Shell Ornament
BM Oc1906,1013.819 F850
Shell Ornament
BM Oc1906,1013.1857 F851
Shell Ornament
BM Oc1906,1013.1249 F852
Paint
BM Oc1906,1013.828 F853
Pendant
BM Oc1906,1013.1238 F854
Pendant
BM Oc1978,Q.458.a F855
Plume
BM Oc1978,Q.458.b F856
Plume
BM Oc1978,Q.458.c F857
Plume
BM Oc1906,1013.1263 F858
Tooth Blackener
BM Oc1906,1013.1319 F859
Waist Band
BM Oc1906,1013.1854 F860
Waist Ornament
PRM 1905.63.46 F861
Belt
MAA E 1905.221 F862
Belt
HM 6.142 F863
Armband
HM 6.147 F864
Armband

MILNE BAY PROVINCE

Pottery

BM Oc1906,1013.35 F865
Bowl
BM Oc1906,1013.167 F866
Bowl
BM Oc1906,1013.1751 F867
Bowl
BM Oc1906,1013.1718; F868
1719 Bowl
BM Oc1906,1013.1745; F869
1757 Bowl
BM Oc1906,1013.1747 F870
Bowl
BM Oc1906,1013.1753 F871
Bowl
BM Oc1906,1013.1754 F872
Bowl
BM Oc1906,1013.1755 F873
Bowl
BM Oc1906,1013.1756 F874
Bowl
BM Oc1906,1013.1715; F875
1744 Rim Sherds
BM Oc1906,1013.1800 F876
Rim Sherd
BM Oc1906,1013.1714; F877
1746 Sherds

BM Oc1906,1013.1728; 1734; 1736 Sherd F878
BM Oc1906,1013.1733; 1735 Sherd F879
BM Oc1906,1013.1741 Sherd F880
BM Oc1906,1013.1743 Sherd F881
BM Oc1906,1013.1758 Sherd F882

MILNE BAY PROVINCE
Sleeping & Domestic

BM Oc1906,1013.351 Headrest F883
BM Oc1906,1013.753 Headrest F884
BM Oc1906,1013.754 Headrest F885
BM Oc1906,1013.1321 Mat F886
MAA E 1905.287 Headrest F887
HM 6.162 Mat F888

MILNE BAY PROVINCE
Smoking & Betel Nut

BM Oc1906,1013.188 Betel Mortar F889
BM Oc1906,1013.487 Betel Mortar F890
BM Oc1906,1013.489 Betel Mortar F891
BM Oc1906,1013.490 Betel Mortar F892
BM Oc1906,1013.491 Betel Mortar F893
BM Oc1906,1013.492 Betel Mortar F894
BM Oc1906,1013.493 Betel Mortar F895
BM Oc1906,1013.494 Betel Mortar F896
BM Oc1906,1013.552 Betel Mortar F897
BM Oc1906,1013.553 Betel Mortar F898
BM Oc1906,1013.555 Betel Mortar F899
BM Oc1906,1013.633 Betel Mortar F900
BM Oc1906,1013.1420 Betel Mortar F901
BM Oc1906,1013.1421 Betel Mortar F902
BM Oc1906,1013.1422 Betel Mortar F903
BM Oc1906,1013.1423 Betel Mortar F904
BM Oc1906,1013.1424 Betel Mortar F905
BM Oc1906,1013.1425 Betel Mortar F906
BM Oc1906,1013.1426 Betel Mortar F907
BM Oc1906,1013.1427 Betel Mortar F908
BM Oc1906,1013.1428 Betel Mortar F909
BM Oc1906,1013.1429 Betel Mortar F910
BM Oc1906,1013.1430 Betel Mortar F911
BM Oc1906,1013.1431 Betel Mortar F912
BM Oc1906,1013.1432 Betel Mortar F913
BM Oc1906,1013.1433 Betel Mortar F914
BM Oc1906,1013.1435 Betel Mortar F915
BM Oc1906,1013.1436 Betel Mortar F916
BM Oc1906,1013.1437 Betel Mortar F917
BM Oc1906,1013.1438 Betel Mortar F918
BM Oc1906,1013.1439 Betel Mortar F919
BM Oc1906,1013.1440 Betel Mortar F920
BM Oc1906,1013.1441 Betel Mortar F921
BM Oc1906,1013.1442 Betel Mortar F922
BM Oc1906,1013.1443 Betel Mortar F923

BM Oc1906,1013.1444 F924
Betel Mortar
BM Oc1906,1013.1445 F925
Betel Mortar
BM Oc1906,1013.1446 F926
Betel Mortar
BM Oc1906,1013.1447 F927
Betel Mortar
BM Oc1906,1013.488 F928
Betel Pestle
BM Oc1906,1013.1350 F929
Betel Pestle
BM Oc1906,1013.1351 F930
Betel Pestle
BM Oc1906,1013.1352 F931
Betel Pestle
BM Oc1906,1013.1353 F932
Betel Pestle
BM Oc1906,1013.1354 F933
Betel Pestle
BM Oc1906,1013.1356 F934
Betel Pestle
BM Oc1906,1013.1357 F935
Betel Pestle
BM Oc1906,1013.1358 F936
Betel Pestle
BM Oc1906,1013.1359 F937
Betel Pestle
BM Oc1906,1013.1360 F938
Betel Pestle
BM Oc1906,1013.1361 F939
Betel Pestle
BM Oc1906,1013.1377 F940
Betel Pestle
BM Oc1906,1013.1378 F941
Betel Pestle
BM Oc1906,1013.1379 F942
Betel Pestle
BM Oc1906,1013.1380 F943
Betel Pestle
BM Oc1906,1013.1381 F944
Betel Pestle
BM Oc1906,1013.1382 F945
Betel Pestle
BM Oc1906,1013.1383 F946
Betel Pestle
BM Oc1906,1013.1384 F947
Betel Pestle
BM Oc1906,1013.1395 F948
Betel Pestle
BM Oc1906,1013.1396 F949
Betel Pestle
BM Oc1906,1013.1397 F950
Betel Pestle
BM Oc1906,1013.1398 F951
Betel Pestle
BM Oc1906,1013.1399 F952
Betel Pestle
BM Oc1906,1013.1277 F953
Lime Container
BM Oc1906,1013.1278 F954
Lime Container
BM Oc1906,1013.1279.a-b F955
Lime Container
BM Oc1906,1013.1280.a-b F956
Lime Container
BM Oc1906,1013.1286.a-b F957
Lime Container
BM Oc1906,1013.1282.a-b F958
Lime Gourd
BM Oc1906,1013.1283.a-b F959
Lime Gourd
BM Oc1906,1013.1284.a-b F960
Lime Gourd
BM Oc1906,1013.1285.a-b F961
Lime Gourd
BM Oc1906,1013.1287.a F962
Lime Gourd
BM Oc1906,1013.1288.a-b F963
Lime Gourd
BM Oc1906,1013.1289 F964
Lime Gourd
BM Oc1906,1013.1290.a-b F965
Lime Gourd
BM Oc1906,1013.1291.a-b F966
Lime Gourd
BM Oc1906,1013.1292.a-b F967
Lime Gourd
BM Oc1906,1013.1293.a F968
Lime Gourd
BM Oc1906,1013.1295 F969
Lime Gourd
BM Oc1906,1013.422 F970
Lime Spatula
BM Oc1906,1013.423 F971
Lime Spatula
BM Oc1906,1013.424 F972
Lime Spatula
BM Oc1906,1013.425 F973
Lime Spatula

BM Oc1906,1013.426 F974
Lime Spatula with Mortar
BM Oc1906,1013.427 F975
Lime Spatula with Mortar
BM Oc1906,1013.428 F976
Lime Spatula
BM Oc1906,1013.429 F977
Lime Spatula
BM Oc1906,1013.430 F978
Lime Spatula
BM Oc1906,1013.431 F979
Lime Spatula
BM Oc1906,1013.471 F980
Lime Spatula
BM Oc1906,1013.472 F981
Lime Spatula
BM Oc1906,1013.473 F982
Lime Spatula Handle
BM Oc1906,1013.474 F983
Lime Spatula
BM Oc1906,1013.475 F984
Lime Spatula
BM Oc1906,1013.476 F985
Lime Spatula
BM Oc1906,1013.478 F986
Lime Spatula
BM Oc1906,1013.479 F987
Lime Spatula
BM Oc1906,1013.480 F988
Lime Spatula
BM Oc1906,1013.481 F989
Lime Spatula
BM Oc1906,1013.482 F990
Lime Spatula
BM Oc1906,1013.483 F991
Lime Spatula
BM Oc1906,1013.484 F992
Lime Spatula
BM Oc1906,1013.485 F993
Lime Spatula
BM Oc1906,1013.486 F994
Lime Spatula
BM Oc1906,1013.495 F995
Lime Spatula
BM Oc1906,1013.496 F996
Lime Spatula
BM Oc1906,1013.497 F997
Lime Spatula Handle
BM Oc1906,1013.498 F998
Lime Spatula
BM Oc1906,1013.499 F999
Lime Spatula
BM Oc1906,1013.500 F1000
Lime Spatula
BM Oc1906,1013.501 F1001
Lime Spatula
BM Oc1906,1013.502 F1002
Lime Spatula
BM Oc1906,1013.503 F1003
Lime Spatula
BM Oc1906,1013.504 F1004
Lime Spatula
BM Oc1906,1013.505 F1005
Lime Spatula
BM Oc1906,1013.506 F1006
Lime Spatula
BM Oc1906,1013.507 F1007
Lime Spatula
BM Oc1906,1013.556 F1008
Lime Spatula Handle
BM Oc1906,1013.619 F1009
Lime Spatula
BM Oc1906,1013.620 F1010
Lime Spatula
BM Oc1906,1013.621 F1011
Lime Spatula
BM Oc1906,1013.622 F1012
Lime Spatula Handle
BM Oc1906,1013.623 F1013
Lime Spatula Handle
BM Oc1906,1013.624 F1014
Lime Spatula
BM Oc1906,1013.625 F1015
Lime Spatula
BM Oc1906,1013.626 F1016
Lime Spatula
BM Oc1906,1013.627 F1017
Lime Spatula
BM Oc1906,1013.628 F1018
Lime Spatula
BM Oc1906,1013.629 F1019
Lime Spatula
BM Oc1906,1013.630 F1020
Lime Spatula
BM Oc1906,1013.631 F1021
Lime Spatula
BM Oc1906,1013.632 F1022
Lime Spatula
BM Oc1906,1013.634 F1023
Lime Spatula Handle

BM Oc1906,1013.635 F1024
Lime Spatula
BM Oc1906,1013.636 F1025
Lime Spatula
BM Oc1906,1013.637 F1026
Lime Spatula
BM Oc1906,1013.638 F1027
Lime Spatula
BM Oc1906,1013.639 F1028
Lime Spatula
BM Oc1906,1013.640 F1029
Lime Spatula with Mortar
BM Oc1906,1013.641 F1030
Lime Spatula with Mortar
BM Oc1906,1013.642 F1031
Lime Spatula
BM Oc1906,1013.643 F1032
Lime Spatula
BM Oc1906,1013.644 F1033
Lime Spatula
BM Oc1906,1013.645 F1034
Lime Spatula
BM Oc1906,1013.661 F1035
Lime Spatula Handle
BM Oc1906,1013.662 F1036
Lime Spatula
BM Oc1906,1013.761 F1037
Lime Spatula
BM Oc1906,1013.766 F1038
Lime Spatula
BM Oc1906,1013.767 F1039
Lime Spatula
BM Oc1906,1013.768 F1040
Lime Spatula
BM Oc1906,1013.823 F1041
Lime Spatula
BM Oc1906,1013.824 F1042
Lime Spatula
BM Oc1906,1013.1315 F1043
Lime Spatula Handle
BM Oc1906,1013.1345 F1044
Lime Spatula
BM Oc1906,1013.1346 F1045
Lime Spatula
BM Oc1906,1013.1347 F1046
Lime Spatula
BM Oc1906,1013.1348 F1047
Lime Spatula
BM Oc1906,1013.1349 F1048
Lime Spatula
BM Oc1906,1013.1355 F1049
Lime Spatula
BM Oc1906,1013.1362 F1050
Lime Spatula
BM Oc1906,1013.1363 F1051
Lime Spatula
BM Oc1906,1013.1364 F1052
Lime Spatula
BM Oc1906,1013.1365 F1053
Lime Spatula
BM Oc1906,1013.1366 F1054
Lime Spatula
BM Oc1906,1013.1367 F1055
Lime Spatula
BM Oc1906,1013.1368 F1056
Lime Spatula
BM Oc1906,1013.1369 F1057
Lime Spatula
BM Oc1906,1013.1370 F1058
Lime Spatula
BM Oc1906,1013.1371 F1059
Lime Spatula
BM Oc1906,1013.1372 F1060
Lime Spatula
BM Oc1906,1013.1373 F1061
Lime Spatula
BM Oc1906,1013.1374 F1062
Lime Spatula
BM Oc1906,1013.1375 F1063
Lime Spatula
BM Oc1906,1013.1376 F1064
Lime Spatula
BM Oc1906,1013.1385 F1065
Lime Spatula
BM Oc1906,1013.1390 F1066
Lime Spatula
BM Oc1906,1013.1391 F1067
Lime Spatula
BM Oc1906,1013.1392 F1068
Lime Spatula
BM Oc1906,1013.1393 F1069
Lime Spatula
BM Oc1906,1013.1394 F1070
Lime Spatula
BM Oc1906,1013.1400 F1071
Lime Spatula
BM Oc1906,1013.1401 F1072
Lime Spatula
BM Oc1906,1013.1402 F1073
Lime Spatula

BM Oc1906,1013.1403 F1074
Lime Spatula
BM Oc1906,1013.1404 F1075
Lime Spatula
BM Oc1906,1013.1405 F1076
Lime Spatula
BM Oc1906,1013.1406 F1077
Lime Spatula
BM Oc1906,1013.1407 F1078
Lime Spatula
BM Oc1906,1013.1408 F1079
Lime Spatula
BM Oc1906,1013.1409 F1080
Lime Spatula
BM Oc1906,1013.1410 F1081
Lime Spatula
BM Oc1906,1013.1411 F1082
Lime Spatula
BM Oc1906,1013.1412 F1083
Lime Spatula
BM Oc1906,1013.1413 F1084
Lime Spatula
BM Oc1906,1013.1414 F1085
Lime Spatula
BM Oc1906,1013.1415 F1086
Lime Spatula
BM Oc1906,1013.1416 F1087
Lime Spatula
BM Oc1906,1013.1418 F1088
Lime Spatula
BM Oc1906,1013.1859 F1089
Lime Spatula Handle
BM Oc1906,1013.683 F1090
Tobacco Pipe
PRM 1905.63.70 F1091
Betel Mortar
PRM 1905.63.9 F1092
Lime Spatula
PRM 1905.63.61 F1093
Lime Spatula
PRM 1905.63.71 F1094
Lime Spatula
PRM 1905.63.72 F1095
Lime Spatula
MAA E 1905.267 F1096
Betel Mortar
MAA E 1905.268 F1097
Betel Mortar
MAA E 1905.269 F1098
Betel Mortar
MAA E 1905.270.1 F1099
Betel Pestle
MAA E 1905.270.2 F1100
Betel Pestle
MAA E 1905.270.3 F1101
Betel Pestle
MAA E 1905.270.4 F1102
Betel Pestle
MAA E 1905.271 F1103
Lime Spatula
MAA E 1905.272 F1104
Lime Spatula
MAA E 1905.273 F1105
Lime Spatula
MAA E 1905.274 F1106
Lime Spatula
MAA E 1905.275 F1107
Lime Spatula
MAA E 1905.276 F1108
Lime Spatula

MILNE BAY PROVINCE
Tools
BM Oc1906,1013.1051 F1109
Adze
BM Oc1906,1013.397 F1110
Adze Haft
BM Oc1906,1013.398 F1111
Adze Haft
BM Oc1906,1013.916 F1112
Adze Haft
BM Oc1906,1013.1336 F1113
Adze Haft
BM Oc1906,1013.959 F1114
Adze/Axe
BM Oc1906,1013.960 F1115
Adze/Axe
BM Oc1906,1013.962 F1116
Adze/Axe
BM Oc1906,1013.963 F1117
Adze/Axe
BM Oc1906,1013.965 F1118
Adze/Axe
BM Oc1906,1013.966 F1119
Adze/Axe
BM Oc1906,1013.967 F1120
Adze/Axe
BM Oc1906,1013.968 F1121
Adze/Axe

BM Oc1906,1013.969 F1122
Adze/Axe
BM Oc1906,1013.970 F1123
Adze/Axe
BM Oc1906,1013.971 F1124
Adze/Axe
BM Oc1906,1013.974 F1125
Adze/Axe
BM Oc1906,1013.976 F1126
Adze/Axe
BM Oc1906,1013.977 F1127
Adze/Axe
BM Oc1906,1013.979 F1128
Adze/Axe
BM Oc1906,1013.980 F1129
Adze/Axe
BM Oc1906,1013.981 F1130
Adze/Axe
BM Oc1906,1013.1032 F1131
Adze/Axe
BM Oc1906,1013.1035 F1132
Adze/Axe
BM Oc1906,1013.1036 F1133
Adze/Axe
BM Oc1906,1013.1037 F1134
Adze/Axe
BM Oc1906,1013.1038 F1135
Adze/Axe
BM Oc1906,1013.1044 F1136
Adze/Axe
BM Oc1906,1013.1045 F1137
Adze/Axe
BM Oc1906,1013.1048 F1138
Adze/Axe
BM Oc1906,1013.1049 F1139
Adze/Axe
BM Oc1906,1013.1050 F1140
Adze/Axe
BM Oc1906,1013.1052 F1141
Adze/Axe
BM Oc1906,1013.1055 F1142
Adze/Axe
BM Oc1906,1013.1056 F1143
Adze/Axe
BM Oc1906,1013.1190 F1144
Adze/Axe
BM Oc1906,1013.1196 F1145
Adze/Axe
BM Oc1906,1013.1197 F1146
Adze/Axe
BM Oc1906,1013.1198 F1147
Adze/Axe
BM Oc1906,1013.1202 F1148
Adze/Axe
BM Oc1906,1013.1203 F1149
Adze/Axe
BM Oc1906,1013.1209 F1150
Adze/Axe
BM Oc1906,1013.1214 F1151
Adze/Axe
BM Oc1906,1013.1215 F1152
Adze/Axe
BM Oc1906,1013.1216 F1153
Adze/Axe
BM Oc1906,1013.1219 F1154
Adze/Axe
BM Oc1906,1013.1220 F1155
Adze/Axe
BM Oc1906,1013.1221 F1156
Adze/Axe
BM Oc1906,1013.1222 F1157
Adze/Axe
BM Oc1906,1013.1223 F1158
Adze/Axe
BM Oc1906,1013.1224 F1159
Adze/Axe
BM Oc1906,1013.1225 F1160
Adze/Axe
BM Oc1906,1013.1226 F1161
Adze/Axe
BM Oc1906,1013.1227 F1162
Adze/Axe
BM Oc1906,1013.1228 F1163
Adze/Axe
BM Oc1906,1013.1230 F1164
Adze/Axe
BM Oc1906,1013.1231 F1165
Adze/Axe
BM Oc1906,1013.1232 F1166
Adze/Axe
BM Oc1906,1013.1701 F1167
Adze/Axe
BM Oc1906,1013.1876 F1168
Adze/Axe
BM Oc1906,1013.399.a F1169
Axe Haft
BM Oc1906,1013.399.b F1170
Axe
BM Oc1906,1013.575.a F1171
Axe

BM Oc1906,1013.575.b F1172
Axe Haft
BM Oc1906,1013.576.a-b F1173
Hafted Axe
BM Oc1906,1013.1877 F1174
Barkcloth Beater
BM Oc1906,1013.771 F1175
Canoe Caulker/Knife
BM Oc1906,1013.869 F1176
Canoe Caulker/Knife
BM Oc1906,1013.1255 F1177
Canoe Caulker/Knife
BM Oc1906,1013.1256 F1178
Canoe Caulker/Knife
BM Oc1906,1013.1257 F1179
Canoe Caulker/Knife
BM Oc1906,1013.719 F1180
Chisel
BM Oc1906,1013.720 F1181
Chisel
BM Oc1906,1013.1034 F1182
Chisel
BM Oc1906,1013.1053 F1183
Chisel
BM Oc1906,1013.1210 F1184
Chisel
BM Oc1906,1013.1211 F1185
Chisel
BM Oc1906,1013.1213 F1186
Chisel
BM Oc1906,1013.400 F1187
Chopper
BM Oc1906,1013.401 F1188
Chopper Haft
BM Oc1906,1013.402 F1189
Chopper Haft
BM Oc1906,1013.1335 F1190
Chopper Haft
BM Oc1906,1013.1664 F1191
Chopper Haft
BM Oc1906,1013.841 F1192
Eating Stick
BM Oc1906,1013.842 F1193
Eating Stick
BM Oc1906,1013.843 F1194
Eating Stick
BM Oc1906,1013.1306.a-b F1195
Fire Sticks
BM Oc1906,1013.1057 F1196
Flake
BM Oc1906,1013.1058 F1197
Flake
BM Oc1906,1013.1059 F1198
Flake
BM Oc1906,1013.964 F1199
?Grindstone
BM Oc1906,1013.972 F1200
Grindstone
BM Oc1906,1013.988 F1201
?Grindstone
BM Oc1906,1013.1229 F1202
Grindstone
BM Oc1906,1013.714 F1203
Mallet
BM Oc1906,1013.1320 F1204
Needle
BM Oc1978,Q.463.a F1205
Needle
BM Oc1978,Q.463.b F1206
Needle
BM Oc1978,Q.463.c F1207
Needle
BM Oc1906,1013.891 F1208
Pumice Stone
BM Oc1906,1013.1247 F1209
Shell Implement
BM Oc1906,1013.1248 F1210
Shell Implement
BM Oc1906,1013.1250 F1211
Shell Implement
BM Oc1906,1013.1879 F1212
Spatula
BM Oc1906,1013.1880 F1213
Spatula
BM Oc1906,1013.665 F1214
Spoon
BM Oc1906,1013.666 F1215
Spoon
BM Oc1906,1013.872 F1216
Spoon
BM Oc1906,1013.1235 F1217
Spoon
BM Oc1906,1013.1236 F1218
Spoon
BM Oc1906,1013.978 F1219
Stone Implement
BM Oc1906,1013.982 F1220
Stone Implement
BM Oc1906,1013.983 F1221
Stone Implement

BM Oc1906,1013.984 Stone Implement	F1222	PRM 1906.32.6 Adze/Axe	F1247
BM Oc1906,1013.985 Stone Implement	F1223	PRM 1906.32.7 Adze/Axe	F1248
BM Oc1906,1013.986 Stone Implement	F1224	PRM 1906.32.8 Adze/Axe	F1249
BM Oc1906,1013.987 Stone Implement	F1225	PRM 1906.32.11 Adze/Axe	F1250
BM Oc1906,1013.1186 Stone Implement	F1226	PRM 1906.32.12 Adze/Axe	F1251
BM Oc1906,1013.1187 Stone Implement	F1227	PRM 1906.32.14 Adze/Axe	F1252
BM Oc1906,1013.1188 Stone Implement	F1228	PRM 1906.32.18 Adze/Axe	F1253
BM Oc1906,1013.1189 Stone Implement	F1229	PRM 1906.32.13 Chisel	F1254
BM Oc1906,1013.1191 Stone Implement	F1230	PRM 1906.32.17 Chisel	F1255
BM Oc1906,1013.1192 Stone Implement	F1231	PRM 1905.63.34 Chopper	F1256
BM Oc1906,1013.1193 Stone Implement	F1232	PRM 1906.32.10.1 Flake	F1257
BM Oc1906,1013.1195 Stone Implement	F1233	PRM 1906.32.10.2 Flake	F1258
BM Oc1906,1013.1199 Stone Implement	F1234	PRM 1906.32.10.3 Flake	F1259
BM Oc1906,1013.1200 Stone Implement	F1235	PRM 1906.32.10.4 Flake	F1260
BM Oc1906,1013.1201 Stone Implement	F1236	PRM 1906.32.10.5 Flake	F1261
BM Oc1906,1013.1207 Stone Implement	F1237	PRM 1906.32.10.6 Flake	F1262
BM Oc1906,1013.1208 Stone Implement	F1238	PRM 1906.32.10.7 Flake	F1263
BM Oc1906,1013.1696 Stone Implement	F1239	PRM 1906.32.10.8 Flake	F1264
BM Oc1906,1013.1697 Stone Implement	F1240	PRM 1906.32.10.9 Flake	F1265
BM Oc1906,1013.1698 Stone Implement	F1241	PRM 1906.32.10.10 Flake	F1266
BM Oc1906,1013.1699 Stone Implement	F1242	PRM 1906.32.10.11 Flake	F1267
PRM 1906.32.1 Adze/Axe	F1243	PRM 1906.32.10.12 Flake	F1268
PRM 1906.32.3 Adze/Axe	F1244	PRM 1906.32.10.13 Flake	F1269
PRM 1906.32.4 Adze/Axe	F1245	PRM 1906.32.10.14 Flake	F1270
PRM 1906.32.5 Adze/Axe	F1246	PRM 1906.32.10.15 Flake	F1271

PRM 1906.32.10.16 Flake	F1272	MAA E 1905.296 Adze/Axe	F1297
PRM 1906.32.10.17 Flake	F1273	MAA 1922.309 Adze/Axe	F1298
PRM 1906.32.10.18 Flake	F1274	MAA 1922.310 Adze/Axe	F1299
PRM 1906.32.10.19 Flake	F1275	MAA 1922.311 Adze/Axe	F1300
PRM 1906.32.10.20 Flake	F1276	MAA 1922.313 Adze/Axe	F1301
PRM 1906.32.10.21 Flake	F1277	MAA 1922.324 Adze/Axe	F1302
PRM 1906.32.10.22 Flake	F1278	MAA 1922.325 Adze/Axe	F1303
PRM 1906.32.10.23 Flake	F1279	MAA 1922.332 Fireplace Stone	F1304
PRM 1906.32.10.24 Flake	F1280	MAA E 1905.302 B Flake	F1305
PRM 1906.32.10.25 Flake	F1281	MAA E 1905.302 C Flake	F1306
PRM 1906.32.10.26 Flake	F1282	MAA E 1905.302 D Flake	F1307
PRM 1906.32.10.27 Flake	F1283	MAA 1922.307 A Flake	F1308
PRM 1906.32.15 Flake	F1284	MAA 1922.307 B Flake	F1309
PRM 1906.32.16 Flake	F1285	MAA 1922.308 A Flake	F1310
PRM 1905.63.44 Head Pad	F1286	MAA 1922.308 B Flake	F1311
PRM 1906.32.2 Stone Implement	F1287	MAA 1922.314 Flake	F1312
PRM 1906.32.9 Stone Implement	F1288	MAA E 1905.261 Graving Tool	F1313
MAA E 1905.288 Adze/Axe	F1289	MAA 1922.319 Hammer Stone	F1314
MAA E 1905.289 Adze/Axe	F1290	MAA 1922.322 Hammer Stone	F1315
MAA E 1905.290 Adze/Axe	F1291	MAA 1922.327 Polishing Stone	F1316
MAA E 1905.291 Adze/Axe	F1292	MAA E 1905.297 Stone Implement	F1317
MAA E 1905.292 Adze/Axe	F1293	MAA E 1905.298 Stone Implement	F1318
MAA E 1905.293 Adze/Axe	F1294	MAA E 1905.299 Stone Implement	F1319
MAA E 1905.294 Adze/Axe	F1295	MAA E 1905.300 Stone Implement	F1320
MAA E 1905.295 Adze/Axe	F1296	MAA E 1905.301 Stone Implement	F1321

MAA E 1905.302 A F1322
Stone Implement

MAA 1922.323 F1323
Stone Implement

HM 6.174 F1324
Chopper Haft

HM 6.136 F1325
Stone Implement

AM E.15699 F1326
Graving Tool

MILNE BAY PROVINCE
Toys

BM Oc1906,1013.554 F1327
Canoe

BM Oc1906,1013.564 F1328
Canoe

BM Oc1906,1013.565 F1329
Canoe

PRM 1905.63.48 F1330
Drum

MILNE BAY PROVINCE
Unknown

BM Oc1906,1013.134 F1331
Staff

MILNE BAY PROVINCE
Weapons

BM Oc1906,1013.390 F1332
Club

BM Oc1906,1013.391 F1333
Club

BM Oc1906,1013.392 F1334
Club

BM Oc1906,1013.721 F1335
Club

BM Oc1906,1013.722 F1336
Club

BM Oc1906,1013.792 F1337
Club

BM Oc1906,1013.793 F1338
Club

BM Oc1906,1013.1457 F1339
Club

BM Oc1906,1013.183 F1340
Slingshot

BM Oc1906,1013.184 F1341
Slingshot

BM Oc1906,1013.185 F1342
Slingshot

BM Oc1906,1013.717 F1343
Slingshot

BM Oc1906,1013.718 F1344
Slingshot

BM Oc1906,1013.1026 F1345
Spear

BM Oc1906,1013.1326 F1346
Spear

BM Oc1906,1013.1327.a-b F1347
Spear

BM Oc1906,1013.1212 F1348
Spearhead

BM Oc1906,1013.88 F1349
Stone for Slingshot

BM Oc1906,1013.894 F1350
Stone for Slingshot

BM Oc1906,1013.895 F1351
Stone for Slingshot

BM Oc1906,1013.1658 F1352
Stone for Slingshot

BM Oc1906,1013.1659 F1353
Stone for Slingshot

MAA 1922.320 F1354
Stone for Slingshot

HM 6.175 F1355
Club

ORO PROVINCE
Clothing

BM Oc1906,1013.323 F1356
Mourning Cap

BM Oc1906,1013.324 F1357
Mourning Cap

BM Oc1906,1013.325 F1358
Mourning Cap

ORO PROVINCE
Personal Adornment

MAA E 1905.235 F1359
Ornament

ORO PROVINCE
Pottery

BM Oc1906,1013.168 F1360
Bowl

BM Oc1906,1013.169 F1361
Bowl

ORO PROVINCE
Smoking & Betel Nut

BM Oc1906,1013.64 F1362
Betel Pestle

BM Oc1906,1013.745 F1363
Tobacco Pipe

ORO PROVINCE
Tools

BM Oc1906,1013.1702 F1364
Adze/Axe

BM Oc1906,1013.395 F1365
Adze Haft

BM Oc1906,1013.396 F1366
Hafted Adze

ORO PROVINCE
Unknown

BM Oc1906,1013.1662 F1367
Shaft

ORO PROVINCE
Weapons

BM Oc1906,1013.383.b F1368
Stone Club Head

MAA 1922.302 F1369
Stone Club Head

HM 6.178 F1370
Hafted Stone Club

UNKNOWN
Art & Carving

BM Oc1906,1013.360 F1371
Staff

BM Oc1906,1013.953 F1372
Stick

UNKNOWN
Basketry & Containers

BM Oc1906,1013.69 F1373
Cooking Vessel

BM Oc1906,1013.763 F1374
Container/?Charm

UNKNOWN
Canoes & Fishing

BM Oc1906,1013.917 F1375
Fish Trap

BM Oc1906,1013.136 F1376
Needle

BM Oc1906,1013.371 F1377
Paddle

BM Oc1906,1013.1060 F1378
Sinker

BM Oc1906,1013.421 F1379
Spear

UNKNOWN
Magic & Ritual

BM Oc1906,1013.1652 F1380
Charm

BM Oc1906,1013.1690 F1381
Charm

HM 6.151 F1382
Modified Skull

UNKNOWN
Manufacture & Materials

BM Oc1906,1013.1470 F1383
Armband

BM Oc1906,1013.1725 F1384
Clay Sample

BM Oc1906,1013.1691 F1385
Ochre and Container

UNKNOWN
Models

BM Oc1906,1013.135 F1386
?Club

UNKNOWN
Natural Specimens

BM Oc1906,1013.1689 F1387
?Body Paint

BM Oc1906,1013.1692 F1388
Coconut Husk

BM Oc1978,Q.762.a-f F1389
Stone Samples

UNKNOWN
Personal Adornment

BM Oc1906,1013.1467 F1390
Armband

BM Oc1906,1013.1468 F1391
Armband

BM Oc1906,1013.1469 F1392
Armband

BM Oc1906,1013.860 F1393
Comb

BM Oc1906,1013.1517 F1394
Comb

BM Oc1906,1013.844 F1395
Forehead Ornament

BM Oc1906,1013.845 F1396
Forehead Ornament

BM Oc1906,1013.846 F1397
Forehead Ornament

BM Oc1906,1013.847 F1398
Forehead Ornament

BM Oc1906,1013.848 F1399
Forehead Ornament

BM Oc1906,1013.849 F1400
Forehead Ornament

BM Oc1906,1013.850 F1401
Forehead Ornament

BM Oc1906,1013.851 F1402
Forehead Ornament

BM Oc1906,1013.852 F1403
Forehead Ornament

BM Oc1906,1013.1590 F1404
Head Ornament

BM Oc1906,1013.107 F1405
Nose Pin

BM Oc1906,1013.1529 F1406
Nose Pin

BM Oc1906,1013.206 F1407
Shell Ornament

UNKNOWN
Pottery

BM Oc1906,1013.1716 F1408
Sherd

BM Oc1906,1013.1724 F1409
Sherd

BM Oc1906,1013.1726 F1410
Sherd

BM Oc1906,1013.1727 F1411
Sherd

BM Oc1906,1013.1731.a F1412
Sherd

BM Oc1906,1013.1731.b F1413
Sherd

BM Oc1906,1013.1732 F1414
Sherds

BM Oc1906,1013.1738 F1415
Sherds

BM Oc1906,1013.1739 F1416
Sherd

BM Oc1906,1013.1740 F1417
Sherd

BM Oc1906,1013.1748 F1418
Sherd

BM Oc1906,1013.1749 F1419
Sherd

BM Oc1906,1013.1750 F1420
Sherd

BM Oc1906,1013.1767 F1421
Sherd

BM Oc1906,1013.1782 F1422
Sherd

BM Oc1906,1013.1783 F1423
Sherd

BM Oc1906,1013.1784 F1424
Sherd

BM Oc1906,1013.1820 F1425
Sherd

BM Oc1906,1013.1821 F1426
Sherd

BM Oc1906,1013.1824 F1427
Sherd

BM Oc1906,1013.1842 F1428
Sherd

BM Oc1906,1013.1846 F1429
Sherd

BM Oc1906,1013.1849 F1430
Sherd

UNKNOWN
Smoking & Betel Nut

BM Oc1906,1013.510 F1431
Lime Spatula

BM Oc1906,1013.1419 F1432
Lime Spatula

BM Oc1906,1013.670 F1433
Tobacco Pipe

BM Oc1906,1013.710 F1434
Tobacco Pipe

UNKNOWN
Tools

BM Oc1906,1013.68 F1435
Adze/Axe

BM Oc1906,1013.975 F1436
Adze/Axe

BM Oc1906,1013.1030 F1437
Adze/Axe

BM Oc1906,1013.1040 F1438
Adze/Axe

BM Oc1906,1013.1041 F1439
Adze/Axe

BM Oc1906,1013.1042 F1440
Adze/Axe

BM Oc1906,1013.1046 F1441
Adze/Axe

BM Oc1906,1013.1047 F1442
Adze/Axe

BM Oc1906,1013.1204 F1443
Adze/Axe

BM Oc1906,1013.33 F1444
Flake

BM Oc1906,1013.1679 F1445
Grindstone

BM Oc1906,1013.1693 F1446
Grindstone

BM Oc1906,1013.1694 F1447
Grindstone

BM Oc1906,1013.1874 F1448
?Grindstone/Polishing Stone

BM Oc1906,1013.149 F1449
Mallet

BM Oc1906,1013.138 F1450
Pump Drill

BM Oc1906,1013.133 F1451
Rope Making Bundle

BM Oc1906,1013.973 F1452
Stone Implement

BM Oc1906,1013.1061 F1453
Stone Implement

BM Oc1906,1013.1206 F1454
Stone Implement

BM Oc1906,1013.1700 F1455
Stone Implement

BM Oc1906,1013.1704 F1456
Stone Implement

BM Oc1906,1013.1873 F1457
Stone Implement

BM Oc1906,1013.1705 F1458
Stone Slab

UNKNOWN
Unknown

BM Oc1906,1013.1665 F1459
Wooden Implement

UNKNOWN
Weapons

BM Oc1906,1013.1065 F1460
Arrow

BM Oc1906,1013.1086 F1461
Bow

BM Oc1906,1013.660 F1462
Dagger

BM Oc1906,1013.1677 F1463
Stone Club Head

HM 6.167 F1464
Arrow

HM 6.181 F1465
Spear

WESTERN PROVINCE
Art & Carving

BM Oc1906,1013.6 F1466
Board

BM Oc1906,1013.10 F1467
Board

BM Oc1906,1013.778 F1468
Carved Object

BM Oc1906,1013.41 F1469
Male Figure

BM Oc1906,1013.59 F1470
Spatula

BM Oc1906,1013.147 F1471
Tube

MAA E 1905.254 F1472
Board

WESTERN PROVINCE
Basketry & Containers

BM Oc1906,1013.310 F1473
Bag
BM Oc1906,1013.1648 F1474
Bag
BM Oc1906,1013.1649.a F1475
Bag
BM Oc1906,1013.932 F1476
Basket
BM Oc1906,1013.18 F1477
Container
BM Oc1906,1013.170 F1478
Container
BM Oc1906,1013.1622 F1479
Container
MAA E 1905.282 F1480
Bag
MAA E 1905.283 F1481
Bag
MAA E 1905.280 F1482
Container
HM 6.154; nn14064 F1483
Bag

WESTERN PROVINCE
Canoes & Fishing

BM Oc1906,1013.1498 F1484
Canoe Ornament
BM Oc1906,1013.1499 F1485
Canoe Ornament

WESTERN PROVINCE
Clothing

BM Oc1906,1013.934 F1486
Skirt
BM Oc1906,1013.935 F1487
Skirt
BM Oc1906,1013.936 F1488
Skirt
BM Oc1906,1013.937 F1489
Skirt
BM Oc1906,1013.942 F1490
Skirt
BM Oc1906,1013.943 F1491
Skirt
MAA E 1905.224 F1492
Skirt

WESTERN PROVINCE
Dance & Performance

BM Oc1906,1013.951 F1493
Ornament
BM Oc1906,1013.1492 F1494
Ornament
BM Oc1906,1013.952 F1495
Plume
BM Oc1906,1013.1489 F1496
Plume
BM Oc1906,1013.1490 F1497
Plume
BM Oc1906,1013.1491 F1498
Plume
BM Oc1906,1013.1493 F1499
Plume
BM Oc1906,1013.1494 F1500
Plume
BM Oc1906,1013.1495 F1501
Plume
BM Oc1906,1013.1504 F1502
Plume
BM Oc1906,1013.21 F1503
Staff
BM Oc1906,1013.22 F1504
Staff
BM Oc1906,1013.23 F1505
Staff
BM Oc1906,1013.24 F1506
Staff
BM Oc1906,1013.25 F1507
Staff
BM Oc1906,1013.26 F1508
Staff
BM Oc1906,1013.27 F1509
Staff
BM Oc1906,1013.28 F1510
Staff
BM Oc1906,1013.29 F1511
Staff
BM Oc1906,1013.30 F1512
Staff
BM Oc1906,1013.31 F1513
Staff

BM Oc1906,1013.32 F1514
Staff
BM Oc1906,1013.378 F1515
Staff
BM Oc1906,1013.546 F1516
Staff
BM Oc1906,1013.547 F1517
Staff
PRM 1905.63.17.1 F1518
Staff
PRM 1905.63.17.2 F1519
Staff
MAA E 1905.237 F1520
Plume
MAA E 1905.239 F1521
Staff
MAA E 1905.240 F1522
Staff

WESTERN PROVINCE
Magic & Ritual

BM Oc1906,1013.54 F1523
Bullroarer
BM Oc1906,1013.55 F1524
Bullroarer
BM Oc1906,1013.56 F1525
?Bullroarer
BM Oc1906,1013.152.a F1526
Bullroarer
BM Oc1906,1013.153 F1527
Bullroarer
BM Oc1906,1013.758 F1528
Bullroarer
BM Oc1906,1013.759 F1529
Bullroarer
BM Oc1906,1013.760 F1530
Bullroarer
BM Oc1906,1013.898 F1531
?Bullroarer
BM Oc1906,1013.1448 F1532
Bullroarer
BM Oc1906,1013.1449 F1533
Bullroarer
BM Oc1906,1013.1450 F1534
Bullroarer
BM Oc1906,1013.1451 F1535
Bullroarer
BM Oc1906,1013.1452 F1536
Bullroarer
BM Oc1906,1013.1453 F1537
Bullroarer
BM Oc1906,1013.220 F1538
Charm/Armband
BM Oc1906,1013.1589 F1539
Charm/Armband
BM Oc1906,1013.127 F1540
Charm
BM Oc1906,1013.180 F1541
Charm
BM Oc1906,1013.181 F1542
Charm
BM Oc1906,1013.182 F1543
Charm
BM Oc1906,1013.1519 F1544
Charm
BM Oc1906,1013.578 F1545
Modified Skull
PRM 1905.63.84 F1546
Charm/Armband
MAA E 1905.241 F1547
Bullroarer
MAA E 1905.234 F1548
Charm/Armband
AM E.15697 F1549
Head Carrier

WESTERN PROVINCE
Manufacture & Materials

BM Oc1906,1013.933 F1550
Basket
BM Oc1906,1013.1597 F1551
Cord
BM Oc1906,1013.1509 F1552
Feather Bundle
BM Oc1906,1013.1510 F1553
Feather Bundle
BM Oc1906,1013.1497 F1554
Frame
BM Oc1906,1013.1649.b F1555
Ochre and Plant Samples
PRM 1905.63.74 F1556
Cord
MAA E 1905.286 F1557
Cord

WESTERN PROVINCE
Musical Instruments

BM Oc1906,1013.284 F1558
Drum

BM Oc1906,1013.285 F1559
Drum

BM Oc1906,1013.291 F1560
Drum

BM Oc1906,1013.294 F1561
Drum

BM Oc1906,1013.295 F1562
Drum

MAA E 1905.246 F1563
Drum

MAA E 1905.247 F1564
Drum

MAA E 1905.248 F1565
Drum

WESTERN PROVINCE
Natural Specimens

PRM 1905.63.69 F1566
Pigment

PRM 1905.63.97 F1567
Pigment

MAA 1922.321 A F1568
Stone Sample

MAA 1922.321 B F1569
Stone Sample

WESTERN PROVINCE
Personal Adornment

BM Oc1906,1013.191 F1570
Armband

BM Oc1906,1013.1465 F1571
Arm Guard

BM Oc1906,1013.1466 F1572
Arm Guard

BM Oc1906,1013.954 F1573
Belt

BM Oc1906,1013.1004 F1574
Belt

BM Oc1906,1013.1546 F1575
Belt

BM Oc1906,1013.1547 F1576
Belt

BM Oc1906,1013.1549 F5177
Belt

BM Oc1906,1013.1550 F1578
Belt

BM Oc1906,1013.125 F1579
Comb

BM Oc1906,1013.873 F1580
?Ear Ornament

BM Oc1906,1013.874 F1581
?Ear Ornament

BM Oc1906,1013.1687 F5182
Ear Weights

BM Oc1906,1013.112 F1583
Forehead Band

BM Oc1906,1013.773 F1584
Groin Shell

BM Oc1906,1013.774 F1585
Groin Shell

BM Oc1906,1013.115 F1586
Headdress

BM Oc1906,1013.117 F1587
Headdress

BM Oc1906,1013.1488 F1588
Headdress

BM Oc1906,1013.1505 F1589
Headdress

BM Oc1906,1013.1506 F1590
Headdress

BM Oc1906,1013.1507 F1591
Headdress

BM Oc1906,1013.1508 F1592
Headdress

BM Oc1906,1013.110 F1593
Necklace

BM Oc1906,1013.114 F1594
Necklace

BM Oc1906,1013.1548 F1595
Necklace

BM Oc1906,1013.1562 F1596
Necklace

BM Oc1906,1013.1563 F1597
Necklace

BM Oc1906,1013.1565 F1598
Necklace

BM Oc1906,1013.1567 F1599
Necklace

BM Oc1906,1013.1572 F1600
Necklace

BM Oc1906,1013.1500 F1601
Ornament

BM Oc1906,1013.1501 F1602
Ornament

BM Oc1906,1013.211.a-b F1603
Ornament
BM Oc1906,1013.212 F1604
Ornament
BM Oc1906,1013.213 F1605
Ornament
BM Oc1906,1013.214 F1606
Ornament
BM Oc1906,1013.215 F1607
Ornament
BM Oc1906,1013.216.a-b F1608
Ornament
BM Oc1906,1013.216.c F1609
Ornament
BM Oc1906,1013.217 F1610
Plume
BM Oc1906,1013.1502 F1611
Plume
BM Oc1906,1013.1503 F1612
Plume
BM Oc1906,1013.1566 F1613
Strung Seeds
BM Oc1906,1013.1568 F1614
Strung Seeds
BM Oc1906,1013.1564 F1615
Strung Shells
PRM 1905.63.8 F1616
Belt
MAA E 1905.220 F1617
Belt
MAA E 1905.222 F1618
Belt
MAA E 1905.223 F1619
Belt
MAA E 1905.228 F1620
Forehead Band
MAA E 1905.229 F1621
Headdress
MAA E 1905.231 F1622
Necklace
HM 6.155 F1623
Belt
HM 6.156 F1624
Ornament
HM 6.157i F1625
Ornament
HM 6.157ii F1626
Ornament
HM 6.157iii F1627
Ornament
HM 6.153 F1628
Plume
AM E.15689 F1629
Belt
AM E.15688 F1630
Cap/Headdress
AM E.15701 F1631
Headdress
AM E.15700 F1632
Plume

WESTERN PROVINCE
Smoking & Betel Nut

BM Oc1906,1013.673 F1633
Tobacco Pipe
BM Oc1906,1013.676 F1634
Tobacco Pipe
BM Oc1906,1013.677 F1635
Tobacco Pipe
BM Oc1906,1013.678 F1636
Tobacco Pipe
BM Oc1906,1013.679 F1637
Tobacco Pipe
BM Oc1906,1013.686 F1638
Tobacco Pipe
BM Oc1906,1013.692 F1639
Tobacco Pipe
BM Oc1906,1013.693 F1640
Tobacco Pipe
BM Oc1906,1013.694 F1641
Tobacco Pipe
BM Oc1906,1013.695 F1642
Tobacco Pipe
BM Oc1906,1013.696 F1643
Tobacco Pipe
BM Oc1906,1013.698 F1644
Tobacco Pipe
BM Oc1906,1013.702 F1645
Tobacco Pipe
BM Oc1906,1013.706 F1646
Tobacco Pipe
BM Oc1906,1013.713 F1647
Tobacco Pipe
BM Oc1906,1013.742 F1648
Tobacco Pipe
BM Oc1906,1013.743 F1649
Tobacco Pipe
BM Oc1906,1013.1169 F1650
Tobacco Pipe

BM Oc1906,1013.1171 F1651
Tobacco Pipe
BM Oc1906,1013.1172 F1652
Tobacco Pipe
BM Oc1906,1013.1174 F1653
Tobacco Pipe
BM Oc1906,1013.1175 F1654
Tobacco Pipe
BM Oc1906,1013.1176 F1655
Tobacco Pipe
PRM 1905.63.38 F1656
Tobacco

WESTERN PROVINCE
Tools

BM Oc1906,1013.1043 F1657
Adze/Axe
BM Oc1906,1013.393 F1658
Hafted Axe
BM Oc1906,1013.1271 F1659
Brush
BM Oc1906,1013.80.a-b F1660
Fire Making Kit
BM Oc1906,1013.139.a-b F1661
Fire Sticks
BM Oc1906,1013.140 F1662
Fire Stick
BM Oc1906,1013.141 F1663
Fire Stick
BM Oc1906,1013.1676 F1664
Hoe Blade
BM Oc1906,1013.772 F1665
Scraper
BM Oc1906,1013.142 F1666
Spatula or Spoon
BM Oc1906,1013.76 F1667
Shell Implement
PRM 1905.63.21 F1668
Coconut Husker
PRM 1905.63.4 F1669
Hafted Hoe
PRM 1906.36.1 F1670
Hoe Blade
PRM 1906.36.2 F1671
Hoe Blade
PRM 1905.63.31 F1672
Hoe Blade
MAA 1922.305 F1673
Adze/Axe
MAA 1922.306 F1674
Adze/Axe
MAA E 1905.264 F1675
Scraper
MAA E 1905.266 F1676
Spoon
HM 6.140 F1677
Adze/Axe
HM 6.138 F1678
Hoe Blade
AM E.15702 F1679
Hoe Blade

WESTERN PROVINCE
Weapons

BM Oc1906,1013.405 F1680
Arrow
BM Oc1906,1013.407 F1681
Arrow
BM Oc1906,1013.408 F1682
Arrow
BM Oc1906,1013.409 F1683
Arrow
BM Oc1906,1013.410 F1684
Arrow
BM Oc1906,1013.411 F1685
Arrow
BM Oc1906,1013.1071 F1686
Arrow
BM Oc1906,1013.1072 F1687
Arrow
BM Oc1906,1013.1073 F1688
Arrow
BM Oc1906,1013.1074 F1689
Arrow
BM Oc1906,1013.1075 F1690
Arrow
BM Oc1906,1013.1076 F1691
Arrow
BM Oc1906,1013.1077 F1692
Arrow
BM Oc1906,1013.1078 F1693
Arrow
BM Oc1906,1013.1079 F1694
Arrow
BM Oc1906,1013.1080 F1695
Arrow
BM Oc1906,1013.1081 F1696
Arrow

BM Oc1906,1013.1082 Arrow	F1697	AM E.15696 Knife	F1722
BM Oc1906,1013.1083 Arrow Shaft	F1698		
BM Oc1906,1013.1084 Arrow Shaft	F1699		
BM Oc1906,1013.1087 Arrow	F1700		
BM Oc1906,1013.143 Dagger	F1701		
BM Oc1906,1013.381 Hafted Club	F1702		
BM Oc1906,1013.348 Pig Catcher	F1703		
MAA E 1905.250 A Arrow	F1704		
MAA E 1905.250 B Arrow	F1705		
MAA E 1905.250 C Arrow	F1706		
MAA E 1905.251 B Arrow	F1707		
MAA E 1905.251 C Arrow	F1708		
MAA E 1905.251 D Arrow	F1709		
MAA E 1905.251 E Arrow	F1710		
MAA E 1905.251 F Arrow	F1711		
MAA E 1905.251 G Arrow	F1712		
MAA E 1905.251 H Arrow	F1713		
MAA E 1905.251 I Arrow	F1714		
MAA E 1905.251 J Arrow	F1715		
HM 6.168 A Arrow	F1716		
HM 6.168 B Arrow	F1717		
HM 6.168 C Arrow	F1718		
HM 6.169 A Arrow	F1719		
HM 6.169 B Arrow	F1720		
HM 6.169 C Arrow	F1721		



Oc1906,1013.1598 front



Oc,A1.107 (L); Plate XII Torres Strait Reports Vol. V (R)

Fibre Skirt

Oc1906,1013.1598

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British Museum (BM)

Au.; Qd.; Torres Strait; Thursday Is. (Waiben) (coll.) / Cape York Pen.; Cape Grenville (maker)

Fabric (Canvas); Bead (Glass)

19.7 cm long (unrolled); 27 cm long (rolled); 96 cm wide (unrolled); 8.2 cm wide (rolled)

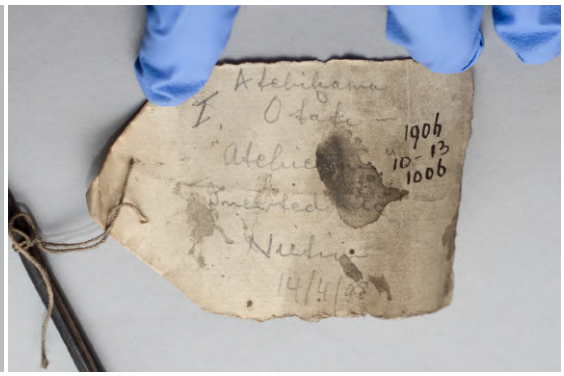
Skirt made from twisted canvas fibre (likely hemp or linen), very soft in texture and off-white in colour, except for several right-hand strands, which are interwoven with red and blue fibre; one also woven with two red glass beads. Strands looped over length of twisted cord, forming thin waist band, which extends to sides to form ties (wrapped around skirt when rolled).

Paper label tied to object written in pencil by Charles Seligman reads: 'Woman's dress. Otati tribe Cape Granville. Made from sail canvas. 14/4/98 Geo. Pim'; reverse reads: 'CGS'

Capt. George Pim (later Master of the Daniels Ethnographical Expedition schooner 'Kori') met Charles Seligman on Thursday Island in April 1898, where Seligman was awaiting members of the Torres Strait Expedition. The men became acquainted with Caroma, an Otati woman from Cape Granville, who appears to have made this skirt, giving it as an example of a garment worn during female initiation. A heavily altered photograph of Caroma wearing the skirt appears in 'Reports of The Cambridge Anthropological Expedition To Torres Straits. Volume V' Plate XII (see above with original image Oc,A1.107) (Haddon 1904b). Also see Seligman's notes with sketches of Caroma dated 14/4/98 (LSE archive SELIGMAN 1/1/5). The connection with Pim may have motivated Seligman to include this object in the Cooke Daniels collection along with Oc1906,1013.1006-08.



Oc1906,1013.1006 front



Oc1906,1013.1006 label

Wooden Implement

Oc1906,1013.1006

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British Museum (BM)

Au.; Qd.; Torres Strait; Thursday Is. (Waiben) (coll.) / Cape York Pen.; Cape Grenville (maker)

Wood (Palm)

17.2 cm long; 0.5 cm diameter

Length of palmwood with shallow groove along one side; one end whittled to a point, the other whittled to narrower diameter, before tapering to blunt end.

Paper expedition label handwritten in pencil by Charles Seligman reads: 'Atchikama I. Otati - "atchicama" [label stained]. Inserted into Victim. 14/4/[18]98'.

Collected on Thursday Is., while Seligman awaited arrival of TSE members, from an Aboriginal Otati woman from Cape Grenville, named Caroma. Seligman and Capt. George Pim obtained a vocabulary list and several objects from her including Oc1906,1013.1598 and Oc1906,1013.1003. This was contained in bag Oc1906,1013.1008, along with root bundle Oc1906,1013.1007. For discussion of Caroma see TSE Reports Vol III (Seligman and Pim 1907: 277) and Vol V (Seligman 1904e: 206).


Oc1906,1013.1007 front


Oc1906,1013.1007 reverse

Charm Bundle

Oc1906,1013.1007

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British Museum (BM)

Au.; Qd.; Torres Strait; Thursday Is. (Waiben) (coll.) / Cape York Pen.; Cape Grenville (maker)

Wood; Fibre (Cotton)

14.6 cm long; 8.2 cm wide; 3 cm high

Bundle of five small twigs, several with bark partially stripped, wrapped in length of red cotton trade ribbon and wide blue-grey cotton ribbon, decorated with two rows of red stitching.

Paper expedition label written in pencil by Charles Seligman reads: 'Otati I Atchikama root [?] (beni) of tree (yoko) used in charm. 14/4/[18]98'.

Collected on Thursday Is., while Seligman awaited arrival of TSE members, from an Aboriginal Otati woman from Cape Grenville, named Caroma. Seligman and Capt. George Pim obtained a vocabulary list and several objects from her including Oc1906,1013.1598 and Oc1906,1013.1003. This root bundle was contained in bag Oc1906,1013.1008, along with palmwood point Oc1906,1013.1006, for which BM register (1906: 158) notes 'inserted into victim "atchikama" Otati.' For discussion of Caroma see TSE Reports Vol III (Seligman and Pim 1907: 277) and Vol V (Seligman 1904e: 206).

Donald F. Thomson (1933: 532) notes the word yukk'o, meaning tree, in the language of the Koko Ya'o people of Cape York. Yoko appears to be the Otati word for tree, although it is not listed in Seligman and Pim's Otati Vocabulary (1907: 277-80).


Oc1906,1013.1695 front


Oc1906,1013.1695 reverse

Adze or Axe Blade

Oc1906,1013.1695

Oc1904,7-21.3

British Museum (BM)

?Australia; New South Wales / ?Papua New Guinea; Unprovenanced

Stone

16 cm long; 9.9 cm wide; 4 cm high

Rounded bifacial stone adze or axe. One side ground with two indentations at either edge, pale brown with flecks of white. Opposing side hammer dressed, green-brown with flecks of white and pale orange.

Object marked by BM in white ink on one side: '1904 7-21 3'; marked on opposing side by BM in black ink: '1906 10.13 1695'.

Previously registered by BM as Oc1904,7-21.3, an adze from New South Wales purchased from Miss V Tucker on 21 July 1904. Later, the object was registered as Oc1906,1013.1695 as part of the Cooke Daniels Collection, possibly in error.

Tools



Oc1906,1013.48 front



Oc1906,1013.48 reverse

Marea Board

Oc1906,1013.48

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; ?Roro area

Wood; Pigment; Fibre (Coconut)

68 cm long (as photographed); 6.9 cm wide; 1.1 cm thick (board); 0.6 cm thick (cord)

Lightweight, leaf-shaped wooden board, tapering to a point at one end and squared at other; at squared end, circular perforation strung with twisted coconut fibre cord. Two further smaller perforations along one edge near each end, both with lateral splits. Front decorated with pyrographic zigzag, some areas more heavily treated, with lightly incised triangles in-filled with red, or outlined in white, along edges; at pointed end zigzag morphs into diamond motifs. Reverse similarly decorated with diamond motifs to squared end.

Along with specific öaöa (objects featuring designs an itsubu 'clan', or chief of one of the marea (men's house) posts, have the right to use), marea were also decorated with carved boards such as this one. Seligman (1910: 244) surmised it was not regarded the property of a chief, however. The object features as Fig. 25 (Seligman 1910: 245). Other marea boards possibly serving more decorative purposes include Oc1906,1013.231 and Oc1906,1013.548.

Seligman's (1910: 245) assumptions regarding this board extend from observations he made at another marea (called Airava in Waima) where the pattern on the board appeared to relate to a snake. He notes: 'These ornamental boards, which are usually square-ended, may pass into the bull roarer form' and gives this object as an example (Seligman 1910: 244). The board 'was said to come from one of the Roro villages' (Seligman 1910: 244). Although speculative, this lack of detail could suggest the board came from the collection of Acting Administrator Christopher Robinson, which was given to the expedition in July 1904.



Oc1906,1013.269 front



Oc1906,1013.269 reverse

Papares; Öaöa [Waima]; **Board; Canoe Ornament**

Oc1906,1013.269

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Wood; Pigment; Fibre (Plant)

46 cm long; 11.5 cm high; 0.5 cm thick

Semicircular, flat, wooden board, decorated both sides with carved designs. From top: band of triangles in raised relief; low relief and high relief plain bands; band of triangles in raised relief; low relief band; T-shape band in raised relief with low relief band mirrored below. Raised areas lightly burned a dark brown colour. Two circular perforations strung with plant fibre at top; several along base, some strung with twisted plant fibre cord, two with same fibres as top.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Waima ?horn-bill pattern'.

Object featured as Fig. 26 in Seligman (1910: 246), in which he notes: 'Figure 26 represents a carved wooden board called *papares*, said to have been used also as a canoe ornament, and which was associated with Waidara *marea* of the Erëere *itsubu* of Waima. No doubt this ornament is derived from the waxing or waning moon. Its ornamentation suggests Gulf influence, and the word for moon in the Elema languages of the Papuan Gulf is *papare*.' Marea is a men's house. See Seligman (1910: 232-48) regarding Roro and Waima öaöa: objects that contain designs a specific itsubu (clan) have the right to display.

Daniels' label appears to speculate on an affinity between Waima hornbill patterns (discussed by Seligman 1910: 235-36, Fig. 19) and those on this board.



Oc1906,1013.40 front (viewed side on)



Oc1906,1013.40 reverse (viewed side on)

Öaöa [Roro]; **'Clan Badge'; Marea Board**

Oc1906,1013.40

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Yule Island; Siria

Wood; Pigment; Leaf (?Coconut)

191 cm long; 35 cm wide; 8 cm high

Decorated board carved from the whole; top narrows to a point with carved notches in sides. Lengths of coconut leaf along edges secured with leaf ties through circular perforations. Raised central rib on one side with sections cut away and regularly spaced perforations either side. Large off centre circular perforation near top. Front decorated with opposing bands of lightly incised zigzags in-filled with red and white pigment; reverse decorated with central zigzag and horizontal lines in red and white.

Object appears in Seligman (1910: 243, Fig. 23) as the öaöa (object featuring designs a specific itsubu 'clan' or in this case, the chief responsible for the right of the marea (men's house), the ovia itsipana, have the right to use) of the '*Ovia itsipana* of Koae Kupunu *itsubu* of Siria village'.

At Siria Seligman investigated marea with Fr. Guibaud (MSC) (see Seligman 1904a), noting this board was 'exhibited on Anapua... *marea*' (Seligman 1910: 244). Fieldnote page 37 (BM Eth Doc 846, ALRC) confirms Seligman purchased the board directly from the village.

The expedition visited Siria village 15-20 May 1904; Seligman also visited on 14 June 1904.



Oc1906,1013.47 front



Oc1906,1013.47 reverse

Öaöa [Roro]; **'Clan Badge'; Marea Board**

Oc1906,1013.47

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Yule Island; Siria

Wood; Pigment

63.5 cm long; 13.7 cm wide

Flat, rectangular, wooden board with natural U-shape intrusion at one corner. Front decorated with outer band of faded lime and red pigment in-filled triangles with four central concentric diamond motifs; dark pyrographic background. Edges roughly finished. Reverse undecorated with dark elongated patina (possibly water mark) at one edge.

BM label records provenance as Port Moresby. However, the object appears in Seligman (1910: 243, Fig. 24) as the öaöa (object featuring designs specific itsubu 'clan' or in this case, the chief responsible for the left of the marea (men's house), the ovia awarina, have the right to use) of the '*Ovia awarina* of Koae Kupunu *itsubu* of Siria villlage'.

Seligman (1910: 244) records villagers no longer recalling the meaning of the designs, although he suspected they derived from 'koiyu' (koio), 'fretted turtle shell ornaments'. At Siria he investigated marea with Fr. Guibaud (MSC) (discussed in Seligman 1904a), noting this board was 'exhibited on Boaiota... *marea*' (Seligman 1910: 244). Fieldnote p.37 (BM Eth Doc 846, ALRC) confirms that Seligman purchased the board directly from the village.

The expedition visited Siria village 15-20 May 1904; Seligman also visited on 14 June 1904.


Oc1906,1013.231 front


Oc1906,1013.231 reverse

?Öaöa [Waima]; **?'Clan Badge'; Marea Board**

Oc1906,1013.231

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Wood; Pigment; Fibre (Plant)

33 cm long; 9.5 cm wide

Triangular, wooden board decorated with concentric V-shape pattern; central and outer two bands in-filled with white pigment and bordered with carved triangles in-filled in white except at centre. Flat with slightly curving edges on reverse. Four circular perforations, two near apex and two near base, which are strung with twisted plant fibre cord. Reverse undecorated with patches of dark patina and horizontal linear indentation two thirds from apex. Slightly shiny patina to front and reverse.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Waima ?hornbill pattern'. The expedition visited Waima between 4 and 9 June 1904.

Seligman (1910: 232-48) describes various Roro and Waima öaöa - objects that contain designs a specific itsubu (clan), or in some cases chiefs, have the right to display - some being a 'clan badge' of that itsubu, while others relate more specifically to itsubu marea (men's houses). This board would have been displayed on a marea, although it is unclear which itsubu it relates to or whether it was a 'clan badge' or a decorative marea board (which may or may not be an öaöa, see Oc1906,1013.48).

Daniels' label appears to speculate on the affinity between Waima hornbill patterns (discussed by Seligman 1910: 235-36, Fig. 19) and those on this board. Also see Oc1906,1013.548; MAA E 1905.252.



Oc1906,1013.548 front



Oc1906,1013.548 reverse

?Öaöa [Waima]; **?'Clan Badge'; Marea Board**

Oc1906,1013.548

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Wood; Pigment

39 cm long; 10.5 cm wide; 1 cm thick

Triangular, wooden board decorated with concentric V-shape pattern with outer two bands in-filled with white pigment and bordered with carved triangles in-filled in white except at centre. Flat with slightly curving edges on reverse. Four circular perforations, two near apex and two near base, which are strung with twisted plant fibre cord. Reverse undecorated. Slightly shiny patina to front.

Expedition inscription handwritten in pencil on reverse of object reads: 'WAIMA HORN BILL PATTERN?'. The expedition visited Waima between 4 and 9 June 1904.

Seligman (1910: 232-48) describes various Roro and Waima öaöa - objects that contain designs a specific itsubu (clan), or in some cases chiefs, have the right to display - some being a 'clan badge' of that itsubu, while others relate more specifically to itsubu marea (men's houses). This board would have been displayed on a marea, although it is unclear which itsubu it relates to or whether it was a 'clan badge' or a decorative marea board (which may or may not be an öaöa, see Oc1906,1013.48).

Expedition inscription appears to speculate on the affinity between Waima hornbill patterns (discussed by Seligman 1910: 235-36, Fig. 19) and those on this board. Also see Oc1906,1013.231; MAA E 1905.252.



Oc1906,1013.44 front



Oc1906,1013.44 reverse

Iduhu Dagi [Koita]**; Öaöa** [Roro]; ***'Clan Badge'***

Oc1906,1013.44

-

British Museum (BM)

Papua New Guinea; ?Central Province / ?National Capital District; Port Moresby

Wood; Pigment

72 cm long; 3.5 cm diameter

Midweight wooden 'clan badge' carved from the whole. Pyrographic darkened two-pronged U-shaped finial with narrow cylindrical shaft below forming centre of three-pronged carved motif covered with pink pigment; splits near centre on both sides. Below, shaft narrows before flaring out to roughly finished, undecorated, cylindrical shape with darker patina and traces of white pigment at base, from which several splits extend.

Provenance of Port Moresby originally assigned by BM based upon style.

According to Seligman (1910: 51-52, Fig. 5a-c; 207-08, Fig. 15a-b) 'clan badges' are objects used by Motu Koita and Roro (amongst other Central Province peoples) that contain designs only certain clans ('iduhu' in Koita and Motu; 'itsubu' in Roro) have the right to use. He highlights similarities between some Koita iduhu dagi and Roro öaöa (for example, compare iduhu dagi Oc1906,1013.46). However, it is not clear from which people this particular 'clan badge' might originate.



Oc1906,1013.46 front



Oc1906,1013.46 reverse

Iduhu Dagi [Koita]**; 'Clan Badge'**

Oc1906,1013.46

-

British Museum (BM)

Papua New Guinea; ?Central Province / ?National Capital District; Port Moresby

Wood

74.8 cm long; 3.8 cm diameter

Lightweight wooden 'clan badge' carved from the whole. Pyrographic darkened V-shaped finial carved from a forked tree branch; one fork terminal rounded with incised band below, other squared. Both forks incised with rows of chevrons, with larger chevrons on sides of final base. Below, trapezoid neck with darkened band at base and further carved band below. Roughly finished cylindrical shaft with textured base; several short lines scratched into side and possible faint traces of incised triangles near centre, otherwise undecorated.

Expedition inscription handwritten in pencil on side of object reads: 'KOITA'.

Iduhu dagi are Koita words for objects that contain dagina, designs that certain iduhu (clan) - in this case unknown - have a right to use. Seligman (1910: 51) translates this as 'clan badge'; in Motu they are called iduhu toana.



Oc1906,1013.347 front



Oc1906,1013.347 side

?Öaöa [Roro]; **'Clan Badge'**

Oc1906,1013.347

-

British Museum (BM)

Papua New Guinea; Central Province

Wood; Pigment

75 cm long; 4.7 cm diameter

Heavyweight wooden 'clan badge' carved from the whole. Rectangular wedge-shaped top decorated with white pigment, significantly faded on reverse; traces of pink stripes and pink strip around base. Below, white trapezoid with pink stripe. Slightly curving staff white at top. Splits down one side from top to bottom.

Provenance based upon style.

According to Seligman (1910: 51-52, Fig. 5a-c; 207-08, Fig. 15a-b) 'clan badges' (öaöa) are objects used by Roro (among other Central Province peoples) that contain designs only certain itsubu (clans), or some cases chiefs, have the right to use. A similar öaöa is featured in Fig. 15b: BM Oc1906,1013.1881, which could be worn mounted in a large feather headdress frame (see Oc 1906,1013.39 for reference and Seligman 1910: 209-10).



Oc1906,1013.352 front



Oc1906,1013.352 reverse top

Fole [Mekeo]**; Kangakanga** [Mekeo]**; 'Clan Badge'; Staff; Ornament**

Oc1906,1013.352

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Wood

147 cm long; 1.5 cm diameter

Long thin staff made from a single tree branch with smooth surface; top section retains some bark covering. Bottom has been whittled to a rough point and top shaped into a small globular finial. Two splits near centre on one side measuring 14 cm.

BM register (1906: 138) notes the object has a 'braid of fibre', the location of which is currently unknown. Further note reads: 'Fole, Veifaa. Waiaka K.K. [kangakanga]'.

Seligman (1910: 324) discusses a feather kangakanga - an object containing designs that only certain clans (pangua) have the right to display - called fole (although no description is given). He also notes that Waiaka is the name of a pangua in Viefa'a (Seligman 1910: 327 n1).



Oc1906,1013.715 front



Oc1906,1013.715 reverse

?'Clan Badge'

Oc1906,1013.715

-

British Museum (BM)

Papua New Guinea; ?Central Province

Wood

48 cm long; 8 cm wide; 0.2 cm thick

Lightweight, flat, cricket bat-shaped, wooden board with narrow tapering projection or handle at base with faded diagonal pink-red painted stripes on reverse. Main body painted on reverse with same pigment in top and lower corners. To front, three carved concentric diamond motifs defined by raised pyrography; traces of light and dark banding on handle. Two small circular perforations at centre of lower motif, with larger circular perforation - split at front - above. Three further small perforations along centre in line with centre and meeting points of motifs.

Provenance assigned by BM based upon style. Possible 'clan badge'.

According to Seligman (1910: 51-52, Fig. 5a-c; 207-08, Fig. 15a-b) 'clan badges' are objects used by Motu Koita and Roro (amongst other Central Province peoples) that contain designs only certain clans ('iduhu' in Koita and Motu; 'itsubu' in Roro), or in some cases chiefs, have the right to use. Note the designs on this object have some affinity with those on Koita shark traps Oc1906,1013.344-45.



Oc1906,1013.749 front



Oc1906,1013.749 side

Iduhu Dagi [Koita]**; 'Clan Badge'**

Oc1906,1013.749

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Wood; Pigment

57.2 cm long; 3.2 cm diameter

Lightweight wooden 'clan badge' carved from the whole. Top section consists of two opposing prongs stained red with black vertical stripes either side. Below, central section flanked top and bottom by two trapezoids stained red and black; two opposing sides of centre decorated with rows of small rectangles carved in raised relief, stained horizontally in sections of alternate red and black with two vertical lines left unstained dividing each section into three; intersecting two sides have black outlined almond motifs with unstained centres. Bottom section unstained and (later) cut off at base.

Blue pencil on one side of prong partially covered by red pigment reads: 'DUBARA (ID); further blue pencil inscription on bottom section reads: 'H [following letters cut away (likely for transport or storage) - likely read 'HOHODAE'] DUBARA'. Some text possibly by Ahuia Ova.

Also see Ahuia's annotated drawings of iduhu dagi (BM Oc2006,Drg.703; 702).

Object appears as Fig. 5a in Seligman (1910: 52). Here Seligman notes iduhu dagi are Koita words for objects that contain dagina, designs that certain iduhu (clan) - in this case the iduhu of Ahuia Ova, Dubara - have the right to use. This dagina appears on the ends of house rafters in Hohodae (Seligman 1910: 51).



Oc1906,1013.750 front



Oc1906,1013.750 reverse

Iduhu Dagi [Koita]**; 'Clan Badge'**

Oc1906,1013.750

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Wood; Pigment

40 cm long; 4.3 cm diameter

Lightweight wooden 'clan badge' carved from the whole. Three-sided teardrop finial, each side stained red with black teardrop centre. Below, three red trapezoids with black stripes top and bottom. Section below carved with red-stained narrow stripes; areas either side in raised relief alternate between black and unstained. Rounded trapezoid below repeats linear stained pattern. Bottom section unstained, flaring slightly outwards before (later) cut off at base.

Blue pencil inscription on base of object reads: 'KEAKONE'; continues on opposing side: '(ID)'. Some text possibly written by Ahuia Ova.

Also see Ahuia's annotated drawings of iduhu dagi (BM Oc2006,Drg.703; 702).

Object appears as Fig. 5c in Seligman (1910: 52). Here Seligman notes iduhu dagi are Koita words for objects that contain dagina, designs that certain iduhu (clan) - in this case Keakone iduhu - have the right to use. This dagina appears on the ends of house rafters in Hohodae (Seligman 1910: 51).



Oc1906,1013.762 front



Oc1906,1013.762 reverse

Iduhu Dagi [Koita]**; 'Clan Badge'**

Oc1906,1013.762

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Wood; Pigment

40.8 cm long; 3.9 cm diameter

Lightweight wooden 'clan badge' carved from the whole. Top consists of three opposing prongs the first decorated with alternate red and black horizontal stripes, the second with alternate red and black circles, the third with a combination of the two. Below, central hourglass section has opposing trapezoids above and below; widest edge of each stained with a black horizontal line giving appearance of stripes. Bottom section unstained, flaring slightly outwards before (later) cut off at base; linear saw cut marks on one side.

Blue pencil inscription on base of object reads: 'TAURAMA'; further inscription possibly in different hand: '[text cut off] ..AMA (ID)'. Some text possibly written by Ahuia Ova.

Also see Ahuia's annotated drawings of iduhu dagi (BM Oc2006,Drg.703; 702).

Object appears as Fig. 5b in Seligman (1910: 52). Here Seligman notes iduhu dagi are Koita words for objects that contain dagina, designs that certain iduhu (clan) - in this case Taurama iduhu - have the right to use. This dagina appears on the ends of house rafters in Hohodae (Seligman 1910: 51).



Oc1906,1013.1881 front



Oc1906,1013.1881 side

Paia [Roro]**; Öaöa** [Roro]; **'Clan Badge'**

Oc1906,1013.1881

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Wood; Pigment

110 cm long; 4.6 cm wide; 4.7 cm diameter

Heavyweight wooden 'clan badge' carved from the whole. Rectangular wedge-shaped top decorated with red and white stripes - white mostly faded. Below, circular and trapezoid wedge-shapes with red bands and traces of white pigment around tops. Top of staff broadens out with further pink and white bands; remainder of staff undecorated. Base whittled to a point. Splits along staff near base and on one side of top.

According to Seligman (1910: 51-52, Fig. 5a-c; 207-08, Fig. 15a-b) 'clan badges' (öaöa) are objects used by Roro (among other Central Province peoples) that contain designs only certain itsubu (clans), or in some cases chiefs, have the right to use.

This öaöa features in Fig. 15b, for which Seligman (1910: 210) notes: 'Small flat slabs of wood carved in the manner shown in figure 15 (*b*) called *paia* might be attached to the *ome*'. Ome is the name given to large headdress frameworks by the Parama Kupunu itsubu (Seligman 1910: 210). Oc1906,1013.39 is a similar framework called uria, worn by the Ovia Pokina itsubu (see figure 16 in Seligman 1910). Seligman (1910: 207) notes paia is the name given to a type of fish, whose tail is represented by this shape of carving.


Oc1906,1013.45 front


Oc1906,1013.45 shell & streamers

Pepe [Motu]**; Iduhu Toana** [Motu]**; 'Clan Badge'; Canoe Ornament**

Oc1906,1013.45

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Shell (Nautilus); Fibre (Plant); Wood; Leaf; Pigment; Paper

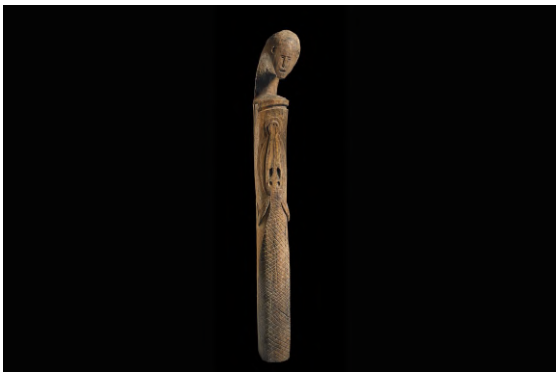
173 cm long; 33 cm wide; 5.9 cm thick

'Clan badge' consisting of two lengths of thick twisted fibre cord knotted together above, and one third above, semicircular pyrographic wooden section, decorated both sides with pale diagonal bands; cord then passes over wood and through central perforation with two loose knots below. Extending down into large tiger nautilus shell (Nautilus macromphalus), with pink-brown natural linear patterning, cord wraps around bundle of red-stained palm leaves, each leaf streamer cut to a blunt end.

Expedition paper note written in pencil by Charles Seligman, rolled and tied to cord at centre of wooden section, reads: 'IDUHU TOANA from Lakatoi [sic] cf. notes vol 1'.

Seligman likely acquired this object at the same time as similar pepe MAA E 1911.58, which he donated to MAA from his private collection. The absence of Daniels-style labels could suggest collection during the Torres Strait Expedition in 1898.

Object featured in Seligman (1910: 105, Fig. 8 '*Lakatoi* ornament, *pepe*'). Here the streamers are shown considerably longer. Seligman explains that lagatoi - multi hulled canoes with crab-claw sails used in hiri trading voyages - were decorated with iduhu (clan) toana - designs a specific clan has the right to use - pertaining to the iduhu of the captain or his assistant called pepe. He notes '*Pepe* are only used on the *hiri* though after the expedition is over the *baditauna* [captain] and *doritauna* [assistant] remove them from the *lakatoi* and hang them from their ridge poles in front of their houses' (Seligman 1910: 104). Note lagatoi is the accepted spelling today.


Oc1906,1013.1 front (courtesy of the BM)


Oc1906,1013.1 front head; reverse left side

Men's House Post

Oc1906,1013.1

Oc1955,+1 registered in error

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Wood

200 cm long (approx as stored); 23 cm wide; 23 cm deep

Wooden post carved from the whole with anthropomorphic head finial, and cylindrical shaft with crocodile or lizard in raised relief to front. Two lines down centre of head from circular snout; 2 nostrils; 4 eye-shapes in low relief. Carved indentations either side of head mirrored in enclosed raised border. Diamonds cover body; V-shape arms extend to sides terminating in feet with carved toes. Finial has rectangular mouth and nose with ovoid eyes and linear hard brow. Rounded ears above eyes. Pointed chin and elongated neck set back from shaft. Split in post from under finial down both sides. Wood textured with chisel marks at neck; black patina.

Seligman's (1904a: 75) diary entry 12 May 1904 Diumana reads: 'Bought the original post etc & its remains carved as pattern by POA OA [sic] of Waima for 1lb of tobacco'. Post features in expedition photos Oc,B119.57; Eth Doc 1010 C (BM ALRC); associated Poha Oa carvings Oc, B119.55-56; 58-68, 121; Oc,B120.9-10, 13; Oc,B121.218-25; Eth Doc 1010 C (BM ALRC).

The löe (men's house) in which this post was originally housed, prior to burning down, features in Seligman (1910 Plate XLVIII). Seligman (1910: 205) notes the post was carved by (or under direction of) Poha Oa of Waima implying good relations between Waima and some Lala villages as the reason for his involvement. In a letter to Seligman dated 2 October 1939, Fr. André Dupeyrat MSC gives an alternative account, suggesting Poha Oa's designs were stolen (along with an alternative explanation for hereditary carving to that given by Seligman (1910: 229)) (364/12/42/1 RAIA). Poha Oa's three-times great grandson, Aihi Poha explains that Poha Oa's daughter married a man from Diumana, 'this is why his carvings and platform were built in that village' (per. comm. 27 Oct 2015, Ere Ere, Waima). See Seligman (1910: 212, 247, 374).


Oc1906,1013.306 front


Oc1906,1013.306 top

Mahawa [Waima]**; String Bag**

Oc1906,1013.306

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

17 cm long; 10.3 cm wide

Small, rectangular, tapering, mid-brown, plant fibre bag with woven pattern of vertical bands; darker horizontal banding near top and red-brown patches to front. Thick woven band around opening with cords extending either side to form handle.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'called MAHAWA'; below in black ink: 'WAIMA'.


Oc1906,1013.903 front


Oc1906,1013.903 top

Mahawa [Waima]**; String Bag**

Oc1906,1013.903

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

17 cm long; 10.8 cm wide

Small, ovoid, mid-brown, plant fibre bag with woven pattern of vertical bands and dark brown horizontal band one third from top on both sides. Thicker woven band around opening with cords extending either side; knotted at centre to form handle. Slightly mottled patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAIMA'; additional pencil: 'district MAHAWA'.



Oc1906,1013.311 front



Oc1906,1013.311 base detail

Coconut Spathe Bag

Oc1906,1013.311

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Coconut Spathe); Fibre (Plant)

48 cm long; 13 cm wide

Two large pieces of coconut leaf spathe bunched together at base and tied with plant fibre cord (small piece of cotton wool adhered to bottom). One piece extends to form two handles knotted at top. Edges of each piece folded straight and sewn in same plant fibre cord as base to form the shape of the bag.

Expedition label made by Dennison & Co handwritten in pencil reads: 'Waima'.


Oc1906,1013.176 front


Oc1906,1013.176 reverse

Bilum; String Bag

Oc1906,1013.176

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; [Laifa] / ?Veifa'a (Beipa)

Fibre (Plant); Pigment

29 cm long (including handles); 15.5 cm long (without handles); 27.8 cm wide

Trapezoid bilum of unstained plant fibre with single handle. Front decorated with sections of horizontal linear black bands intersected with red bands near top and at lower third; divided vertically into sections by short matching coloured vertical lines. Pattern extends to cover part of reverse leaving off-centre section undecorated.

Expedition label made by Dennison & Co handwritten in pencil reads: 'MEKEO LAIFA VILL'.

Several objects in the Cooke Daniels collections are labelled [Laifa] village, Mekeo; possibly a misspelling of Veifa'a?


Oc1906,1013.904 front


Oc1906,1013.904 reverse

Bilum; String Bag

Oc1906,1013.904

-

British Museum (BM)

Papua New Guinea; ?Central Province

Fibre (Plant); Pigment; Seed Head

65 cm long (with handle); 41 cm long (without handle); 2.8 cm long (seed); 47 cm wide (bag)

Rectangular bilum of unstained plant fibre with single handle. Front decorated with alternating horizontal stripes of dark brown, orange-red, yellow, blue and unstained. Band at top third has repeated orange-red rectangular blocks. Red-brown and blue bands at lower third continue on reverse - blue bands only extending slightly from edge - which is otherwise undecorated. Small seed head with soft tufts at top contained within bag.

Provenance based upon style.


Oc1906,1013.929 front


Oc1906,1013.929 reverse

Bilum; String Bag

Oc1906,1013.929

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Fibre (Plant); Pigment

51 cm long (including handles); 42 cm long (without handles); 66 cm wide

Large, rounded, tapering square bilum of unstained plant fibre with single handle knotted at centre. Front side decorated with two horizontal bands consisting of brown horizontal lines separated into approximate squares by pairs of vertical bands. Small in-filled rectangles and squares along centre; small vertical lines in lower left and central panels. Thick single line along bottom, repeated at top with thicker line below. Top line continues around reverse, along with parts of lines from front designs at either edge; reverse otherwise undecorated.

Expedition label made by Dennison & Co handwritten in pencil reads: 'Rarai'.


Oc1906,1013.1601 front


Oc1906,1013.1601 reverse

Bilum; String Bag

Oc1906,1013.1601

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Fibre (Plant); Pigment

60 cm long (including handles); 27 cm long (without handles); 70 cm wide

Large, rounded rectangular bilum of unstained plant fibre with large looping and single handle knotted at centre. Decorated with repeated rows of black squares, increasing in width toward base, on both sides with small area of red-brown staining near centre front.

Expedition label made by Dennison & Co handwritten in pencil reads: 'DIUMANA'.


Oc1906,1013.1602 front (viewed side on)


Oc1906,1013.1602 reverse (viewed side on)

Bilum; String Bag

Oc1906,1013.1602

-

British Museum (BM)

Papua New Guinea; ?Central Province

Fibre (Plant); Pigment; Pottery

38.5 cm long (bag with handle); 18 cm long (without handle); 1.5 cm (sherd); 30 cm wide (bag)

Trapezoid bilum of plant fibre with single handle. Both sides decorated with horizontal bands of pale brown, red-brown and unstained with two blue bands at centre and lower third. Unstained band at top third intersected with short rectangular blocks. Small triangular pottery sherd inside.

Provenance based upon style.


Oc1906,1013.1604 front


Oc1906,1013.1604 reverse

Bilum; String Bag

Oc1906,1013.1604

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Fibre (Plant); Pigment

35.7 cm long (including handles); 14.7 cm long (without handles); 33.5 cm wide

Rounded rectangular bilum of unstained plant fibre with single handle. Front decorated with central section of alternating red and black horizontal bands intersected with vertical bands of repeated short diagonal lines; lower three bands in black, with single black band with repeated rectangles below, which is also repeated near top of bag. Single red and single black line with intersecting diagonals above this at neck. Red and black lines of pattern extend over edge to reverse, which has several small darker circular patches near base.

Expedition label made by Dennison & Co handwritten in pencil reads: 'DIUMANA'.


Oc1906,1013.1605 front (viewed side on)


Oc1906,1013.1605 reverse (viewed side on)

Bilum; String Bag

Oc1906,1013.1605

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; Kuni area

Fibre (Plant)

36 cm long; 40 cm wide

Rectangular bilum made from unstained plant fibre with single handle. Front decorated with opposing bands of concentric crenellations in dark brown.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'UNI UNI (KUNI)'.

A similar pattern is described in van Goethem (1912, esp. Fig. 1) relating to Mekeo bilum. Kuni speaking people occupy an area inland of Mekeo and retain close ties.



Oc1906,1013.1606 front



Oc1906,1013.1606 reverse

Bilum; String Bag

Oc1906,1013.1606

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Ufafa River / Rarai

Fibre (Plant); Pigment; Barkcloth

70 cm long (including handles); 64.5 cm long (without handles); 89 cm wide

Large, rounded bilum of unstained fibrous plant material, possibly bark, with single barkcloth handle knotted at one side. Slightly darker, thin, horizontal bands across front and reverse with single red band at lower third to front, extending slightly to reverse with two shorter red bands below.

Expedition label made by Dennison & Co handwritten in pencil reads: 'RARAI'; reverse reads: 'UFAFA'.



Oc1906,1013.82 front (viewed side on)



Oc1906,1013.82 cloth bag (from inside container)

Ire [Waima]**; Container**

Oc1906,1013.82

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bamboo; Fibre; Resin; Pigment

21 cm long (container); 9 cm long (bag); 3.1 cm diameter (container); 4.4 cm wide (bag)

Length of bamboo with perforated node at base and open top, wrapped in woven plant fibre with traces of red pigment on one side; weaving pattern forms repeated zigzag motif. Lump of resin pressed into nodal point near base. Contains small brown bag made of European fibre, stitched around three edges with further stitched line across centre on one side; frayed edges especially top and bottom.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAIMA'; continues in pencil: 'IRE for carrying forks etc'.



Oc1906,1013.83 front (viewed side on)



Oc1906,1013.83 base

Container

Oc1906,1013.83

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; [Laifa] / ?Veifa'a (Beipa)

Bamboo; Fibre (Plant)

15.5 cm long; 4.3 cm diameter

Bamboo tube, open at top, inserted into zigzag-patterned woven plant fibre cover, with sealed base; twisted plant fibre cords looped through top on two sides to form handles with further cord extending from base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'MEKEO LAIFA Vill ~~IWA~~ [note reuse of label rather than any connection to Iwa, Milne Bay Province]'.

Several objects in the Cooke Daniels collections are labelled [Laifa] village, Mekeo; possibly a misspelling of Veifa'a?



Oc1906,1013.1459 front (viewed side on)



Oc1906,1013.1459 reverse (viewed side on)

Container

Oc1906,1013.1459

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bamboo

20 cm long; 2.7 cm diameter

Length of bamboo with sealed node at base; ovoid projection at open top with small irregular perforation. Two parallel longitudinal splits from top towards base. Mottled patina.

The expedition visited Waima between 4 and 9 June 1904.



Oc1906,1013.94 front


Oc1906,1013.94 reverse

Gourd Container

Oc1906,1013.94

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Gourd

5.6 cm high; 5.9 cm diameter

Small, spherical, orange gourd with darker patch on one side. Raised circular opening at top and equivalent indent in base.

Expedition inscription written in pencil on one side of object reads: 'HULAA PALA UPOLE'.

Vula'a elder Gima Vui of Hula notes the Vula'a words 'pala upole' are no longer spoken (today Pala is a common name for someone), he notes pala means dance and upole means peel (personal communication 9 October 2015). Short's vocabulary (1938: 63) lists pala as dance.



E 1905.281 side



E 1905.281 reverse

Container

E 1905.281

9; AR 1905.917

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima / ?Mekeo area (made)

Bamboo; Fibre (Plant)

24.5 cm long; 3.3 cm diameter

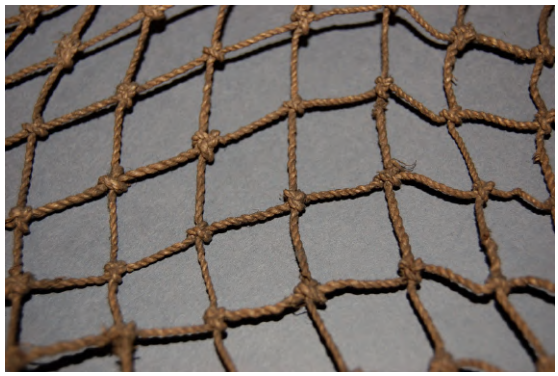
Bamboo tube with dark patina and open top; section cut away to create V-shaped point on open side. Below point to just above base covered with woven twisted plant fibre cord with raised zigzag pattern.

Appears as item 9 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Collected at Waima, probably made inland'.

Similar examples in the Mongin Collection at the Musée de l'Hospice Saint-Roch, Issoudun, France (no. 19 and 20 in Garnier 2016: 21) were acquired in the Mekeo area, likely the 'inland' area Seligman refers to.

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.921 front


Oc1906,1013.921 net detail

Koe; Fishing Net

Oc1906,1013.921

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Wood; Fibre (Plant)

57.4 cm long; 31 cm wide; ca. 2.5 cm wide (net guage)

Length of supple, smoothed, light-coloured wood, bent into a loop, ends lashed together with a lightly shedding, coarse twisted plant fibre cord. Split in wood at one end near joint. Net made from darker, thinner, twisted plant fibre cord, knotted into a diamond-shaped mesh of ca. 2.5 cm gauge, which does not extend far beyond frame.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'KWOI Port Moresby'.

Motu elders Rocky Ulatu Douveri of Barakau, Taumaku Koitabu of Porebada, and Motu Koita culture specialist Dairi Arua of Porebada, note the correct Motu spelling is 'koe'. The spelling used by the expedition is phonetic. Koe are used today for scooping fish along with the longer, similar dakwai nets better for catching jumping fish (see Oc1906,1013.922). Taumaku noted both types of net were traditionally used for mullet, an important fish for the Motu (personal communication 13 October 2015).


Oc1906,1013.922 front


Oc1906,1013.922 join detail

Dakwai; Fishing Net

Oc1906,1013.922

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Rattan; Fibre (Plant)

50 cm long (frame); 73 cm long (net); 29 cm wide (frame); 2.5 cm (net guage)

Length of supple, smoothed, orange-brown rattan, bent into loop, ends lashed together with a thick, coarse twisted plant fibre cord. Net is made from paler, thinner, twisted plant fibre cord knotted into diamond-shaped mesh of ca. 2.5 cm gauge. Inside rattan frame, net is worn and a newer net, darker in colour, is knotted to this, extending down to a closed end.

BM register (1906: 155) records object as 'Dakaoi'. Lawes (1896) records the spelling daqai and describes it as a similar, but longer, closed net to a koe (see Oc1906,1013.921). Seligman (1910: 160) later records the spelling as dakwai and notes the nets were used for 'catching mullet'.

Motu elder Taumaku Koitabu of Porebada, his family and Motu Koita culture specialist Dairi Arua of Porebada noted the spelling for a larger net is 'dakwai'. Both dakwai and koe nets are used today for catching and scooping fish. Taumaku noted both types of net were traditionally used for mullet, an important fish for the Motu, dakwai being best for catching jumping fish (personal communication 13 October 2015).


Oc1906,1013.927 front


Oc1906,1013.927 mesh

Fishing Net

Oc1906,1013.927

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Fibre (Plant)

50 cm long (bundle); 15 cm wide (bundle); 0.3 cm thick (net); 0.7 cm thick (cord tie)

Large fishing net of twisted plant fibre cord with knotted diamond-shape mesh; bundled with thick length of twisted plant fibre cord, passed through some of the loops and bound around exterior. Unstained with darker patina on one edge and part of reverse.


Oc1906,1013.344 front


Oc1906,1013.344 point

Shark Trap

Oc1906,1013.344

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Wood; Plant Fibre

122.5 cm long; 3.8 cm diameter

Long, cylindrical wooden shark trap carved from the whole with squared tapering point; lower point section decorated on one side with carved diamond motifs containing lateral lines and other sides with zigzag motifs. Main shaft has alternating carved bands of concentric triangle or zigzag motifs and concentric rectangles. Partially blackened surface, particularly near top and base. Worn, twisted plant fibre cord tied to base and wrapped loosely around main shaft. End very worn.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'KWALAHA UTONA Koita old time shark trap. Port Moresby.'

Lawes (1896) records the word 'qalaha' for shark in Motu.


Oc1906,1013.345 front (with detached prong)


Oc1906,1013.345 end decoration detail

Shark Trap

Oc1906,1013.345

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Wood; Plant Fibre

130.5 cm long (without detached prong); 133.5 cm long (with prong); 3.4 cm diameter

Long, cylindrical wooden shark trap carved from the whole with double prong top, one prong now detached. Decorated with carved bands containing concentric triangles, except one band near centre that contains concentric rectangles with lateral lines at centre. Partially blackened surface, particularly near base. Worn twisted plant fibre cord tied to top, centre and base and wrapped loosely around main shaft. End very worn, gritty and slightly blackened.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'KWALAHA UTONA Koita old time shark trap. Port Moresby.'

Lawes (1896) records the word 'qalaha' for shark in Motu.



Oc1906,1013.346 front (as broken)



Oc1906,1013.346 reverse (placed together)

Shark Trap

Oc1906,1013.346

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Wood; Fibre (Plant)

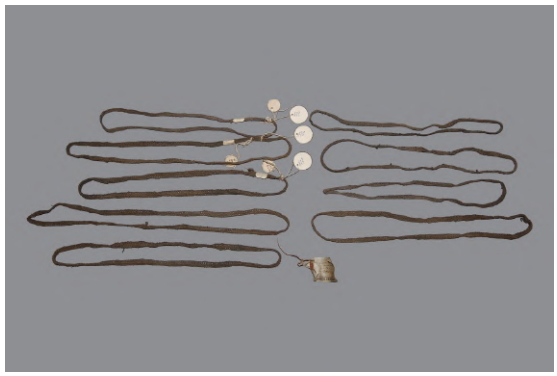
71.7 cm long; 31.2 cm long; 2.9 cm diameter

Long, cylindrical wooden shark trap carved from the whole, now cut cleanly into two sections at lower third. Tapering point at one end (of longer section) carved with repeated oval notches, with three carved bands below, one tied with twisted plant fibre cord. Lower part of this section carved with longer repeated notches. Shorter section terminates in rough point, opposing end decorated with carved bands and concentric square motif.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink now almost illegible. High contrast photograph reveals 'WAIMA .../6/04'.

Likely cut by museum for storage, as illustrated in BM register (1906: 138) as one piece. Shiny residue from Sellotape visible on longer section.


Oc1906,1013.1575 front


Oc1906,1013.1575 reverse & 2 other bands with 1576-77

Epane [Waima]**; Mourning Fibre Band(s)**

Oc1906,1013.1575

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

34 cm long; 0.6 cm wide

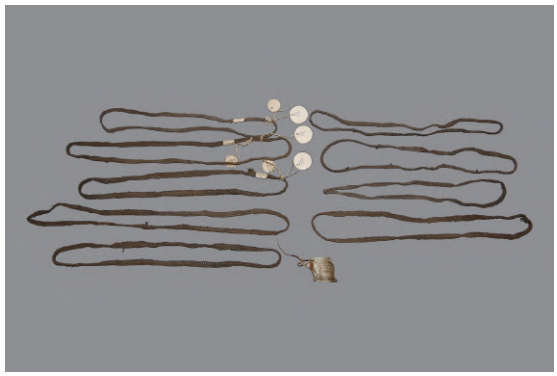
Thin, circular, woven band(s) of twisted plant fibre cord with knot. Almost certainly made up of three bands - illustrated as interlocking in BM register - but two bands now loose and mixed up with bands associated with Oc1906,1013.1576-77 (see image above right).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Widows mourning bands put on alternately over one shoulder & under the [illegible] other arm. ~~ER~~EPANE WAIMA'.

Expedition label found tied around all nine bands associated with Oc1906,1013.1575-77; three labelled Oc1906,1013.1575-77, rest unlabelled and measure 32-35 cm long.



Oc1906,1013.1576 front



Oc1906,1013.1576 front & 2 other bands with 1575; 1577

Epane [Waima]**; Mourning Fibre Band(s)**

Oc1906,1013.1576

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

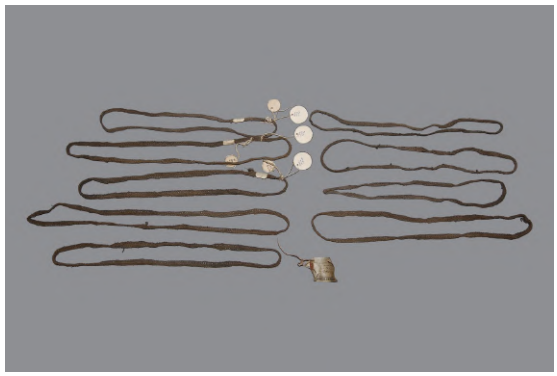
41 cm long; 0.8 cm wide

Thin, circular, woven band(s) of twisted plant fibre cord with knot. Almost certainly made up of three bands - illustrated as interlocking in BM register - but two bands now loose and mixed up with bands associated with Oc1906,1013.1575 and 1577 (see image above right).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Widows mourning bands put on alternately over one shoulder & under the [illegible] other arm. ~~ER~~EPANE WAIMA'.

Expedition label found tied around all nine bands associated with Oc1906,1013.1575-77; three labelled Oc1906,1013.1575-77, rest unlabelled and measure 32-35 cm long.


Oc1906,1013.1577 front


Oc1906,1013.1577 reverse & 2 other bands with 1575-76

Epane [Waima]**; Mourning Fibre Band(s)**

Oc1906,1013.1577

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

37 cm long; 0.9 cm wide

Thin, circular, woven band(s) of twisted plant fibre cord with fraying knot. Almost certainly made up of three bands - illustrated as interlocking in BM register - but two bands now loose and mixed up with bands associated with Oc1906,1013.1575-76 (see image above right).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Widows mourning bands put on alternately over one shoulder & under the [illegible] other arm. ~~ER~~EPANE WAIMA'.

Expedition label found tied around all nine bands associated with Oc1906,1013.1575-77; three labelled Oc1906,1013.1575-77, rest unlabelled and measure 32-35 cm long.



Oc1906,1013.326 front


Oc1906,1013.326 reverse

Mourning Fibre Collar

Oc1906,1013.326

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

2 cm wide; 18 cm diameter

Circular collar made from dark brown twisted plant fibre cord; open weave forming pattern of repeated raised diagonal bands.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'MOURNING collar 1 stick Waima District 5/6/[19]04'.

1 stick likely refers to 1 stick of tobacco traded.


Oc1906,1013.327 front


Oc1906,1013.327 reverse

Mourning Fibre Collar

Oc1906,1013.327

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant); Pigment

2.6 cm wide; 21 cm diameter

Circular collar made from dark brown twisted plant fibre cord; open weave forming pattern of repeated raised diagonal bands with traces of white and black-brown pigment on both sides.


Oc1906,1013.1599 front


Oc1906,1013.1599 reverse

Yarasi [Koita]**; Davaha** [Motu]; **Mourning Fibre Headdress**

Oc1906,1013.1599

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Fibre (Plant); Pigment

18.5 cm long; 29 cm wide

Rectangular headdress constructed from four-colour bilum; one end open, other end stitched closed with plant fibre cord. Two thirds stained subtly differing shades of brown with unstained band around two-thirds of opening. Above brown section, grey, unstained, orange and yellow bands.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'GOROGANIGA (M. DAVAHA) Koita. Widows head dress Port Moresby'.

Goro Ganiga is likely the name of the widow or deceased - Goro and Gangia being common Motu and Koita names (for example, see Seligman 1910: 53-54).

Dutton (2003) translates yarasi (Koita) as 'netted mourning vests and cap worn by the widow of a dead man'. Lawes (1896) translates davaha (Motu, as noted by Seligman) as 'coarse cloth worn in mourning'. Also see Oc1906,1013.1600.


Oc1906,1013.1600 front


Oc1906,1013.1600 reverse

Yarasi [Koita]**; Davaha** [Motu]; **Mourning Fibre Headdress**

Oc1906,1013.1600

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Fibre (Plant); Pigment

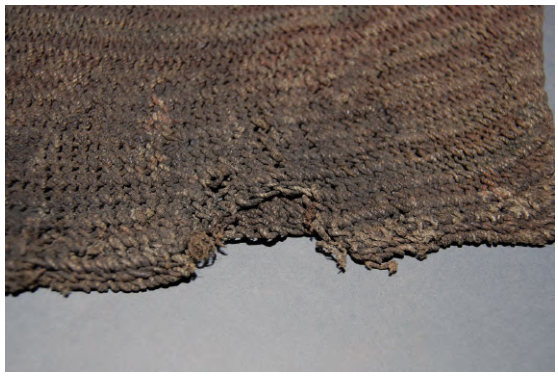
28.5 cm long; 48.5 cm wide

Rectangular headdress constructed from three-colour bilum; one end open. Wide brown stripe at opening with yellow stripe below running half way around bilum; below this, orange-red and undyed stripes.

Paper label tied to object written in pencil reads: 'Widows Garments Port Moresby'.

Dutton (2003) translates yarasi as 'netted mourning vests and cap worn by the widow of a dead man'. Lawes (1896) translates davaha as 'coarse cloth worn in mourning'.


Oc1906,1013.337 front


Oc1906,1013.337 reverse bottom detail

Rami [Wamai]**; Men's Garment; Bilum**

Oc1906,1013.337

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Wamai

Fibre (Plant); Barkcloth; Pigment

13 cm long (bag only); 31 cm long (handle); 38 cm wide (bag)

Brown bilum with faint alternate rows of red pigment; traces of lime pigment to front and large dark patch to reverse. Handle of twisted fibre cord broken in two with length of barkcloth tied to longest end. Several holes along bottom edge.

BM register (1906: 137) notes: 'RAMI worn by males at WAMAI Central District'.

Clothing


Oc1906,1013.338 front


Oc1906,1013.338 front right detail

Rami [Wamai]**; Men's Garment**

Oc1906,1013.338

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Wamai

Fibre (Bark)

17 cm long; 95 cm wide (with cords); 42 cm wide (without cords)

Long, rough textured bark fibre garment of knotted fibre hanks strung in two parts over waist band of twisted bark fibre that extends either side to form ties. Lighter patina in places.

BM register (1906: 137) notes: 'RAMI worn by males at WAMAI Central District'.

Clothing


Oc1906,1013.788 front (viewed side on)


Oc1906,1013.788 reverse (viewed side on)

Buibu [Koita]; **Mourning Neck Band**

Oc1906,1013.788

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Fibre (Plant); Fibre (?Cotton)

9.2 cm long (pendant); 20 cm long (cords); 0.8 cm thick

Square neck band made from panels of pale plant fibre in horizontal plaited twill sewn together along edges with fine twisted ?plant or ?cotton cord; further vertical stitches run top to bottom on both sides. Small hole and area of loose weave in top corner both sides. Coarse twisted plant fibre cords extend from top two corners.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'GANA (M[otu]) BUIBU (K[oita]) ~~K~~ Port Moresby Worn around neck for mourning'; [continues on reverse:] 'Buibu is general name for mourning things'.

Gana is a Motu word used for woven armbands, see MAA 2016.82 and Lawes (1896); this neck band may have been made from the deceased's gana. See Oc1906,1013.724 for another example of the Central Province practice of reworking the deceased's things into mourning garments.


Oc1906,1013.789 front (viewed side on)


Oc1906,1013.789 reverse (viewed side on)

Buibu [Koita]; **Mourning Neck Band**

Oc1906,1013.789

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Fibre (Plant); Fibre (?Cotton)

11 cm long (pendant); 18 cm long (cords); 8.5 cm wide (pendant); 1.1 cm thick

Square neck band made from panels of dark brown plant fibre in horizontal plaited twill sewn together along edges with fine twisted ?plant or ?cotton cord; further vertical stitches run top to bottom on both sides. Coarse twisted plant fibre cords extend from top two corners. Darker brown and shiny patina in places. Ridge fold at side in twill panels both sides.

BM label handwritten in black ink reads: 'PORT MORESBY BUIBU. GANA. WORN ROUND NECK FOR MOURNING cf. No. 788 1906-10-13.789'.

Oc1906,1013.788 expedition label reads: 'GANA (M[otu]) BUIBU (K[oita]) ~~K~~ Port Moresby Worn around neck for mourning'; continues on reverse: 'Buibu is general name for mourning things'.

Gana is a Motu word used for woven armbands, see MAA 2016.82 and Lawes (1896); this neck band may have been made from the deceased's gana. See Oc1906,1013.724 for another example of the Central Province practice of reworking the deceased's things into mourning garments.


Oc1906,1013.939 front


Oc1906,1013.939 front top detail

Kiva [Waima]**; Fibre Skirt**

Oc1906,1013.939

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Sago)

35.5 cm long (as rolled); 11.6 cm wide (as rolled); 0.05 cm thick (fibres)

Shredded sago palm fibre skirt with alternating vertical red and yellow dyed bands. Narrow waist band of knotted fibre hanks. Skirt rolled and tied with twisted plant fibre cord waist ties.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Woman's apron [inserted:] "KIVA" [illegible]... from sago leaf WAIMA district 4/6/[19] 04'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua confirm kiva is the word for fibre skirts (personal communication 27 October 2015).


Oc1906,1013.944 front


Oc1906,1013.944 waist band

Kiva [Waima]**; Fibre Skirt**

Oc1906,1013.944

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

30 cm long; 59 cm wide (laid flat as photographed)

Fibre skirt made from red-stained split plant leaves. Waist band consists of knotted leaf hanks over twisted plant fibre cord, which extend either side to form ties.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in faint black ink and overwritten in black ink in another hand reads: 'womans "RARAI"'; [overwritten ink:] 'womans apron [illegible faint ink]...of a grass RARIA'; [faint ink:] 'worn for...[illegible faint ink]'; [overwritten ink:] 'fishing etc MAIVA'; [faint ink:] 'district 4/6/[19]04'.

BM register (1906: 146) notes: 'Womans apron made of a grass RARIA'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua confirm kiva is the word for fibre skirts (personal communication 27 October 2015).


Oc1906,1013.724 reverse


Oc1906,1013.724 front with 739, 741, 740, 725, 736, 731

Dula [Sinaugoro]**; Mourning Fibre Top**

Oc1906,1013.724

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Fibre (Cotton); Pigment

30 cm long (from shoulder); 40 cm wide; 0.4 cm thick

Large, undecorated plant fibre bilum reworked into mourning top. Original bag opening forms bottom; cut and sewn with twisted plant fibre along one side with holes for neck and arms cut into original base. Two short pieces of red cotton ribbon looped through centre back near top. White and dark brown pigment on inside and around neck and underarms on outside.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU [sic] village Rigo DULA P6128'.

P6128 refers to page 6128 (also see pages 6129 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6128) states: 'A ~~sle~~ nearly sleeveless jacket ~~DAMŌRA~~ DŪLA made from her best string bag KIĀPA which she cut up for the purpose finishing the edges'. Daniels visited Kwalimurubu 10 July 1904.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).


Oc1906,1013.1603 front


Oc1906,1013.1603 reverse

?Top; ?Garment; Bilum; String Bag

Oc1906,1013.1603

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Autopa]

Fibre (Plant)

24 cm long; 33 cm wide

Roughly ovoid bilum, open to top and split down one side with numerous holes. Unravelling vine passed through parts of open side near top. Red, possibly European, string passed through top corner on opposing side. No handles. Surface heavily blackened in places.

Collector label written in pencil on reverse of portion of Nippon Yusen Kaisha shipping label reads: 'Autopa Mekeo'. Seligman, Strong and Dunning sailed onboard this Japanese firm's mail boat in December 1903 between Sydney and Thursday Island (possibly on to Port Morseby).

Autopa village appears on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). It forms part of what Strong identifies as the Inauvorene District north-east of Mekeo up river of the Ufafa River. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District. F.R. Barton refers to the Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.

Clothing



Oc1906,1013.299 front



Oc1906,1013.299 red marks (with museum ties)

Ageru [Koita]; **Dancing Staff**

Oc1906,1013.299

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Bamboo; Fibre (Plant); Leaf; Fabric (Cotton); Seed (Pangium)

174.2 cm long; 5.2 cm diameter

Length of hollow bamboo with nodes at centre, top and bottom. Top cut to form V-shape. Rectangular perforations on two sides just below central node. Centre decorated with Pangium edule seed pods tied on with twisted plant fibre cord and threaded with palm leaves and cotton fibre.

Blue pencil inscription handwritten on object by Ahuia Ova reads: 'Ahuia Ova HOHODAE'. Several red marks and smudges are visible near the top of the staff, which appear to be unintentional finger marks or transfer from body paint rather than deliberate decoration.

The Koita chief Ahuia Ova was Seligman's main informant on the Koita people during the expedition (see Seligman 1910). Ahuia has signed the dancing staff as well as annotating three other staffs, also collected by the expedition (MAA E 1905.238; PRM 1905.63.3; HM 6.176), with the names of their owners - cousins of Ahuia from the Hohodae section of Hanuabada, Port Moresby. It was used in a dance called Maginogo (amongst others), which Seligman describes along with the origins of the dance (1910: 155-58).



1905.63.3 front



1905.63.3 centre detail

Ageru [Koita]; **Dancing Staff**

1905.63.3

3

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Bamboo; Seed (Pangium edule); Fibre (Plant); Fibre (Cotton)

109.9 cm long; 27 cm diameter

Length of hollow bamboo with nodes at centre and near top. Bottom third has lateral section cut away on one side with tufts of bamboo fibre at end. Centre decorated with Pangium edule seed pods, threaded with cotton fibre, tied on with twisted plant fibre cord.

Expedition label handwritten in black ink by Charles Seligman reads: 'No.3'. Appears as item 3 on Seligman's (1905f: 179) catalogue of objects donated to the museum on behalf of William Cooke Daniels: 'Dancing bamboo used by Koita, Port Moresby district, struck on the ground whilst dancing.'

Blue pencil handwritten on object by Ahuia Ova reads: 'VANI GORO HOHODAE'. Vani Goro was a cousin of Koita chief Ahuia Ova, Seligman's main informant (Betty Morea and Abau Rohi Leke, descendants of Ahuia and Vani, personal communication 7 September 2015).

Hohodae is the Koita section of Hanuabada, Port Moresby. The staff was used in a dance called Maginogo (amongst others), which Seligman (1910: 155-58) describes along with the origins of the dance. The expedition collected several staffs including Ahuia Ova's, which is now in the BM (Oc1906,1013.299).



E 1905.238 front



E 1905.238 reverse

Ageru [Koita]; **Dancing Staff**

E 1905.238

62; AR 1905.866

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Bamboo; Seed (Pangium edule); Fibre (Plant); Fibre (Cotton)

177 cm long; 4.8 cm diameter

Length of hollow bamboo with node at each third; top third cut to form V-shape; bottom third has lateral section cut away with tufts of bamboo fibre at end. Rectangular perforations on each side above central node. Centre decorated with Pangium edule seed pods tied on with twisted plant fibre cord and red cotton cord.

Expedition label handwritten in black ink by Charles Seligman reads: '62'. Appears as item 62 on Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Koita Dancing Stick'. Blue pencil handwritten on object by Ahuia Ova reads: 'ARUA GANIGA HOHODAE'.

Arua Ganiga was a cousin of Koita chief Ahuia Ova, Seligman's main informant (Betty Morea and Abau Rohi Leke, descendants of Ahuia and Arua, personal communication 7 September 2015). Arua Ganiga later married Riguia, one of Ahuia's former wives (see Williams 1939: 24). Hohodae is the Koita section of Hanuabada, Port Moresby. The staff was used in a dance called Maginogo (amongst others), which Seligman (1910: 155-58) describes along with the origins of the dance. The expedition collected several staffs including Ahuia Ova's, which is now in the BM (Oc1906,1013.299).



6.176 front



6.176 reverse

Ageru [Koita]; **Dancing Staff**

6.176

-

Horniman Museum (HM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Bamboo

146 cm long; 4.7 cm diameter

Length of hollow bamboo with nodes at each third and near base, above tufts of bamboo fibre. Split near base and at centre. Decorated with three small cut-outs, one rectangular and two square, either side of node at lower third.

Faded blue pencil handwritten on object by Ahuia Ova reads: '...[?]O...OKA [or H] Hohodae'. This might be the name 'Homoka', mentioned by Seligman (1910: 53) and recognised as a Hohodae Koita name (possibly Homoka Goro, brother of Vani Goro - see PRM 1905.63.3 - and thus also a cousin of Koita chief Ahuia Ova, Seligman's main informant) by descendants of Ahuia and his cousins (Betty Morea, Abau Rohi Leke, Linda Oa Ova, personal communication 7 and 21 September 2015).

Hohodae is the Koita section of Hanuabada, Port Moresby. The staff was used in a dance called Maginogo (amongst others), which Seligman (1910: 155-58) describes along with the origins of the dance. The expedition collected several staffs including Ahuia Ova's, now in the British Museum (Oc1906,1013.299).


Oc1906,1013.906.a front (with contents c-i)


Oc1906,1013.906.a reverse (with contents c-i)

Sorcerer's Bilum; Sorcerer's Bag

Oc1906,1013.906.a

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant); ?European String

35 cm long; 37 cm wide

Brown, plain bilum with dark mottled patina and several small holes in main body. Length of red, probably European, string loosely woven through top. Contains objects Oc1906,1013.906. c-i and paper note.

?Expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.

Note bag should also contain gourd Oc1906,1013.906.b - object has not been located.


Oc1906,1013.906.c front


Oc1906,1013.906.c reverse

Shell Ornament (from Sorcerer's Bilum)

Oc1906,1013.906.c

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Conus); Fibre (Coconut)

18 cm long (cord); 5 cm diameter (shell)

Ground and polished conus shell disc with some natural concentric linear markings visible on reverse and partial spiral to front. Central perforation strung with twisted coconut fibre cord; knotted to shell front.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.906.d front


Oc1906,1013.906.d reverse

Shell Ornament (from Sorcerer's Bilum)

Oc1906,1013.906.d

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Conus)

5.7 cm diameter

Ground conus shell disc with natural concentric linear markings visible on reverse; striations from grinding and partial spiral to front.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.906.e front


Oc1906,1013.906.e reverse

Pig's Tusk (from Sorcerer's Bilum)

Oc1906,1013.906.e

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Tusk (Pig)

9.4 cm long (tip to tip); 1.7 cm diameter

Unworked pig tusk; orange patina to top and inner edge; yellow, mottled patina elsewhere.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.906.f front


Oc1906,1013.906.f reverse

Pig's Tusk (from Sorcerer's Bilum)

Oc1906,1013.906.f

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Tusk (Pig)

9.9 cm long (tip to tip); 1.5 cm diameter

Unworked pig tusk; orange patina top and inner edge; natural linear banding to front; mottled patina to reverse.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.906.g front


Oc1906,1013.906.g side

Pig's Tusk (from Sorcerer's Bilum)

Oc1906,1013.906.g

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Tusk (Pig)

7.9 cm long (tip to tip); 1.5 cm diameter

Worked pig tusk with orange patina at top from where split along front and side edge; incised line running down centre side.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.906.h front


Oc1906,1013.906.h reverse

Pig's Tusk Fragment (from Sorcerer's Bilum)

Oc1906,1013.906.h

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Tusk (Pig)

9.3 cm long (tip to tip); 1.7 cm diameter

Fragment of pig tusk with inner hollow visible on reverse and natural linear banding to front; orange patina to top and side.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.906.i front


Oc1906,1013.906.i reverse

Pig's Tusk Fragment (from Sorcerer's Bilum)

Oc1906,1013.906.i

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Tusk (Pig)

8.2 cm long (tip to tip); 1.2 cm diameter

Fragment of pig tusk with inner hollow visible on reverse and natural linear banding to front; orange patina along side edge.

Part of sorcerer's bilum Oc1906,1013.906.a (and objects b-i) along with ?expedition paper note handwritten in pencil by Walter Mersh Strong reads: 'Sorcerer's bag & contents MEKEO'.

Strong resigned from the Daniels Ethnographical Expedition in May 1904 to take up position as Assistant Resident Magistrate for Mekeo. It is unclear whether Strong acquired these objects whilst an expedition member, or whether he offered them to the expedition at a later date.


Oc1906,1013.350 front


Oc1906,1013.350 reverse

Bullroarer

Oc1906,1013.350

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Wood (Palm)

38.5 cm long; 4.3 cm wide; 0.2 cm thick

Elongated ovoid bullroarer carved from palmwood. Dark brown with two small projections either side of circular perforation at one end; edges chipped one third from perforated end.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.95 front/side


Oc1906,1013.95 reverse

Boro [Waima]**; Coconut Charm**

Oc1906,1013.95

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut; Pigment (Lime)

9.9 cm long; 7.5 cm diameter

Zoomorphic charm carved from whole dwarf coconut (Cocos nucifera) with ovoid opening at one end forming mouth; above, lime in-filled concentric triangles with circular perforation in centre form nose with two elongated oval eyes above. Three further circular perforations at corner and centre bottom of mouth with two smaller perforations between. Incised line around base of mouth. Top, sides and base decorated with bands of lime in-filled concentric zigzags leaving figure of eight negative space to top and bottom. Raised area of residue inside mouth.

Expedition inscription written in pencil on side of object reads: 'Waima'. The expedition visited Waima between 4 and 9 June 1904.

Because of their relationship to sorcery, coconut charms remain taboo in Waima. To'oro Arua of Ere Ere, Waima, witnessed a charm being used when he was a child and notes some designs have meanings, but these are sacred and not talked about openly (personal communication 27 October 2015).

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.96 reverse


Oc1906,1013.96-99 front

Coconut Charm

Oc1906,1013.96

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Coconut; Fibre (Plant)

11 cm long; 4.3 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera) with curved handle extending over top opening. Decorated with incised triangle (apex towards bottom) on one side and base and side of further triangle (one side absent) on other. Undyed cord threaded through handle of charm tied to Oc1906,1013.97 and bundle of charms Oc1906,1013.96-99.

Expedition paper note found inside object written in pencil reads: 'E. E. [?]B MEKEO Veipa [sic] village'.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.97 front


Oc1906,1013.96-99 reverse

Coconut Charm

Oc1906,1013.97

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Coconut; Fibre (Plant)

9.2 cm long; 3.6 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera) with three-pointed opening at one end; circular perforation in each point, one broken and one threaded with twisted plant fibre cord and tied to undyed cord threaded through handle of charm Oc1906,1013.96; and red cord tied to Oc1906,1013.98 (also charm Oc1906,1013.99). Closed end of coconut whittled to narrow point with two holes passing through one side. One side of body decorated with incised band of zigzags across top third with triangular motifs below top opening. Flakey patina inside.

Expedition paper note found inside Oc1906,1013.96 (tied to this charm) handwritten in pencil reads: 'E. E. [?]B MEKEO Veipa [sic] village'.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.98 side


Oc1906,1013.96-99 reverse

Coconut Charm

Oc1906,1013.98

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Coconut; Fibre (Plant); Pigment

8.6 cm long; 3.1 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera) with two-sided V-shape opening at top. Lower half decorated with incised concentric crenellated motifs with bands of opposing dashes above and below; top half outlined with large concentric triangle with lightly marked diamond motifs in centre on one side. Traces of red pigment on sides and base. Red twisted string looped through top opening and tied around base linking charm to bundle of charms Oc1906,1013.96-99.

Expedition paper note found inside Oc1906,1013.96 (tied to this charm) handwritten in pencil reads: 'E. E. [?]B MEKEO Veipa [sic] village'.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.99 front


Oc1906,1013.96-99 reverse

Coconut Charm

Oc1906,1013.99

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Coconut; Fibre (Plant)

6.6 cm long; 2.1 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera) with two-sided crenellated V-shape top opening; perforations at points on two sides threaded with plant fibre cord tied to bundle of charms Oc1906,1013.96-99. Top two thirds of coconut decorated with concentric crenellated motif with two bands of squared zigzags in raised relief below.

Expedition paper note found inside Oc1906,1013.96 (tied to this charm) handwritten in pencil reads: 'E. E. [?]B MEKEO Veipa [sic] village'.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.103 front



Oc1906,1013.103 reverse

Coconut Charm

Oc1906,1013.103

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Coconut; Fibre (Plant); Pigment

5.9 cm long; 2.5 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera), open at one end with curved edges, one with circular perforation strung with length of twisted plant fibre cord. Decorated with five incised panels with traces of red pigment; two with concentric zigzags either side of concentric triangles; one with repeated crenellated motif with chevrons below; one with central concentric diamond motifs. Band of rounded zigzags in raised relief runs horizontally below top opening. Base flat and triangular.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.887 front


Oc1906,1013.887 side

Boro [Waima]**; Coconut Charm**

Oc1906,1013.887

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut; Fibre (Plant); Feather; Pigment (Lime)

8.8 cm long; 4.4 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera), open at one end with six circular perforations around edge and a further three now broken at top. Red leaf fibre passed through two perforations either side and knotted to form small handle; small red feather caught in fibre at one edge. Coconut decorated either side with incised panel; cruciform motif at centre with concentric bands extending to edges; panels separated at two sides by linear zigzag band; base has four opposing panels of concentric triangles. Interior has dark grey, grainy patina. Traces of white lime pigment in-fill.

The expedition visited Waima between 4 and 9 June 1904.

Because of their relationship to sorcery, coconut charms remain taboo in Waima. To'oro Arua of Ere Ere, Waima, witnessed a charm being used when he was a child and notes some designs have meanings, but these are sacred and not talked about openly (personal communication 27 October 2015).

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.888 top


Oc1906,1013.888 front

Boro [Waima]**; Coconut Charm**

Oc1906,1013.888

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut; Pigment (Lime)

10.7 cm long; 6.1 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera) with ovoid opening at one end; top projects down into opening at centre; above this circular perforation with incised lime in-filled concentric chevrons extending around perforation. Chevrons cover one third of charm and are repeated on reverse. Interior surface has dark grey, grainy patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Waima made & bought there BORO'. The expedition visited Waima between 4 and 9 June 1904.

Because of their relationship to sorcery, coconut charms remain taboo in Waima. To'oro Arua of Ere Ere, Waima, witnessed a charm being used when he was a child and notes some designs have meanings, but these are sacred and not talked about openly (personal communication 27 October 2015).

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.



Oc1906,1013.893 front


Oc1906,1013.893 reverse

Boro [Waima]**; Coconut Charm**

Oc1906,1013.893

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima (?made)

Coconut; Fibre (Plant); Pigment

9 cm long (coconut); 7.8 cm long (cord max); 2.5 cm diameter

Zoomorphic charm carved from whole dwarf coconut (Cocos nucifera) with V-shaped opening at one end forming mouth; flat tip with lightly incised nostrils and two small projections above. Raised ridge along front of charm dividing lime in-filled incised decoration in mirror image; at centre two concentric eye motifs extend to triangular centre with bands of short dashes above and below. On opposing side: concentric circle at centre extends out with alternating bands of short dashes, becoming diamond in shape; at narrowest part, triangular lines with apex toward mouth. Circular perforation at base threaded with length of fine twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'BORO - WAIMA said to have been made there'.

Seligman often uses the phrase 'said to have been' when at all uncertain about an object, or for objects he did not personally collect. Here the design's affinity with Gulf Province marupai may have raised some doubt in his mind about local production.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b).


Oc1906,1013.1462 front


Oc1906,1013.1462 side

Boro [Waima]**; Coconut Charm**

Oc1906,1013.1462

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut; Fibre (Coconut); Pigment

11.8 cm long; 3.4 cm diameter

Zoomorphic charm carved from whole dwarf coconut (Cocos nucifera) with V-shaped opening at one end forming mouth; red pigment at tip and underside; tip carved to form nostrils. Decorated with lime in-filled incised designs: two concentric eyes at centre front with diamond above and three lines extending around to opening. Below eyes, triangle, apex to opening, with zigzag bands either side; further zigzags around mouth. Circular perforation at opposing end filled with coarse coconut husk fibre. Underside undecorated.

Expedition label made by Dennison & Co handwritten in pencil reads: 'Waima'; later addition by BM in pencil reads: 'See [struck through]'; registration number in black ink.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.100 front


Oc1906,1013.100 reverse

Boro [Waima]**; Coconut Charm**

Oc1906,1013.100

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut; Fibre (Plant)

10.8 cm long; 4.8 cm diameter

Charm carved from whole dwarf coconut (Cocos nucifera) covered with plant fibre woven net, which is open at one end with twisted plant fibre cord ties; ovoid opening in charm at this end with squared projection above, possibly zoomorphic nose, otherwise undecorated.

Expedition label made by Dennison & Co written in pencil reads: 'Waima'. The expedition visited Waima between 4 and 9 June 1904.

Because of their relationship to sorcery, coconut charms remain taboo in Waima. To'oro Arua of Ere Ere, Waima, witnessed a charm being used when he was a child and notes some designs have meanings, but these are sacred and not talked about openly (personal communication 27 October 2015).

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.178.a-b front


Oc1906,1013.178.a-b side

Coconut Charm

Oc1906,1013.178.a-b

-

British Museum (BM)

Papua New Guinea; ?Central Province; Kairuku Hiri District; Mekeo area

Coconut; Fibre (Plant); Pigment

25 cm long (with handles as photographed); 9.8 cm long (coconut only); 5.4 cm diameter

Zoomorphic charm (b) carved from whole dwarf coconut (Cocos nucifera); V-shape opening at one end forms mouth; traces of red and white pigment, and band of repeated horizontal dashes around opening. Main body of coconut enclosed in woven plant fibre bag (a) with twisted fibre handles consisting of two strands knotted at either side and again along length. Narrow tip and mouth area of coconut outside bag decorated front and reverse with two circular eye motifs; further motifs in raised relief partly visible. Front has split from nose to between eyes; reverse has circular perforation at tip. Appears to contain plant fibre bundle.

Blank expedition label made by Dennison & Co.

Provenance assigned by BM based upon style.

Coconut charms appear to have been made and traded throughout Waima, Roro, Mekeo and Lala (Nara) areas (see Oc1906,1013.103; 178.a-b). In Gulf Province, similar charms are known as marupai.


Oc1906,1013.91 front


Oc1906,1013.91 reverse

Charm

Oc1906,1013.91

K1

British Museum (BM)

Papua New Guinea; ?Central Province

Fibre (Plant); Fibre (Bark)

31 cm long; 11 cm wide

Bundle of leaves and small twigs, top wrapped in long lengths of undyed barkcloth.

"K1" handwritten in red ink on barkcloth lengths, as well as on original brown card label attached to object. Pencil note in BM register (1906: 127) notes 'Sorcery'.

Provenance based upon style, see similar example collected by expedition at Waima Oc1906, 1013.210. Object possibly gifted to expedition by another collector?

Magic & Ritual


Oc1906,1013.101 front


Oc1906,1013.101 cassowary tuft detail

Charm

Oc1906,1013.101

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Tail (Pig); Feather (Cassowary); Shell (Conus); Coconut; Fibre (Hessian; Cotton); ?Insect Leg

49 cm long; 9.5 cm wide; 3.9 cm diameter (coconut); 8.7 cm long (coconut)

Charm consisting of whole dwarf coconut (Cocos nucifera); one pig tail; large ?insect leg; three bundles of cassowary feathers, two tied with beige hessian ribbon, and one with Conus Sp. shell disc above; all tied to long loop of red cotton ribbon. Coconut has two-sided V-shape opening to top decorated with small carved notches; main body decorated with three bands of incised lime in-filled concentric opposing triangle motifs separated by horizontal bands of zigzags in raised relief. Cassowary bundles constructed from smaller bundles of feathers bent at quill and tied.

Expedition label made by Dennison & Co. annotated by BM reads: 'RARAI. 1906 10-13 101'.

Small expedition brown paper note handwritten in pencil reads: 'RARAI'. Note found loose in box next to object. Most likely from this object and may have been stuffed inside coconut.


Oc1906,1013.108 front


Oc1906,1013.108 detail

?Charm

Oc1906,1013.108

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British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Autopa]

Fibre (Plant); ?European String; Shell (Oliva; Conus; Chama/?Spondylus); Bone; Tooth (Dog)

13.5 cm long; 28 cm wide

Length of twisted plant fibre cord strung at either end with pale pink Oliva sp. shells; Conus sp. shell rings, dog teeth and small shell beads, one red (likely Chama or ?Spondylus sp.) strung at centre. Further bundle of beaten plant fibre with twisted cord looped through perforation at top of small animal bone with yellow-brown patina. Red ?European string tied between olive shells; strand of dark curly human hair caught in cord and one loose dog tooth, also perforated at top.

Expedition label made by Dennison & Co. annotated by BM reads: 'AUTOPA 1906 10. 13 108'.

Autopa village appears on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). It forms part of what Strong identifies as the Inauvorene District north-east of Mekeo up river of the Ufafa River. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District.

F.R. Barton refers to Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.

Magic & Ritual


Oc1906,1013.179 front


Oc1906,1013.179 top

Sorcerer's Charm

Oc1906,1013.179

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Cane; Skin (Lizard/Iguana); Barkcloth

40.5 cm long; 8 cm wide

Length of split cane folded at top supporting lizard or iguana skin (Varanidae) with black and red stripes and triangular spines along back. Barkcloth tied around top of cane and knotted to form loop.


Oc1906,1013.187 front


Oc1906,1013.187 top

Charm

Oc1906,1013.187

-

British Museum (BM)

Papua New Guinea; ?Central Province

Seed Pod; Barkcloth; ?Stone (Quartz Crystal)

7.4 cm long; 4.8 cm diameter

Brown, cylindrical seed pod with natural horizontal flakey striations, top portion missing, with small circular perforation in base. Contains piece of mustard-yellow barkcloth.

Provenance assigned by BM based upon style. BM register (1906: 130) records: 'do [ditto above 'Seed pod'] areca nut. Contains piece of cloth & crystal'.

Unclear whether 'crystal' is contained within barkcloth. Linear striations on seed pod are not consistent with areca nut.

Magic & Ritual


Oc1906,1013.210 front


Oc1906,1013.210 reverse

Charm

Oc1906,1013.210

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant); Fibre (Bark); Pigment

16.5 cm long; 14.5 cm wide; 3.5 cm diameter (largest bundle)

Charm consisting of one large and several small bundles of plant fibres wrapped in plant strips; larger bundle wrapped in bark fibre. Red-brown in colour with traces of white pigment on one bundle. Bundles tied together with length of twisted plant fibre cord.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.

Plant fibre bundles possibly 'medicine', see Oc1906,1013.790 and Seligman (1910: 283).

Alternatively, Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note these plants, which grow in wet areas near sago, have a sweet aroma and can be worn by women around the neck as perfume (personal communication 27 October 2015).


Oc1906,1013.770 front


Oc1906,1013.770 contents

Sorcerer's Charm

Oc1906,1013.770

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Wood; Pigment (Lime); Fibre (Plant); ?Rattan; Remains (Bird); Seed (Coix)

17.5 cm long; 4 cm diameter

Two small thin sections of concave wood decorated with carved geometric designs tapering to point at top; traces of lime pigment visible. Circular perforations at top, bottom, top third and centre; knot of twisted plant fibre cord through top perforation; further cord strung with two coix seeds through centre perforations (additional coix seed not attached). Contains bird foot and claw tied to piece of pithy, split rattan or plant stem.

Object appears as Fig. 30d Seligman (1910: 285). Described as 'The remains of the claw of a rather large bird in a carved wooden case' found in a sorcerer's bag confiscated by the Resident Magistrate of Central Division' (Seligman 1910: 284). No date is given for collection: the RM may have been F.R. Barton (RM 1902-1904), who donated a number of objects now in the Cooke Daniels collections (for example, BM Oc1906,1013.49-51). Also see Oc1906,1013.790; Oc1906,1013.777 from same sorcerer's bag.


Oc1906,1013.775 front


Oc1906,1013.775 front detail

Gourd Bundle; ?Charm

Oc1906,1013.775

-

British Museum (BM)

Papua New Guinea; ?Central Province

Gourd; Fibre (Bark); Fibre (Plant); Fabric (Cotton); Bead (Glass); Tail (Pig)

27 cm long (Cord); 21 cm long (Gourd); 14 cm wide (Total)

Elongated, orange gourd split in two with bottom section placed inside top section. Ties made from twisted plant fibre cord and bark fibre extend from top central perforation; two smaller perforations below this. Lower gourd section perforated around base with strings of white, red and blue glass beads; ends tipped with bark fibre or pig tail-ends. Large seed hanging from centre of gourd wrapped with leaves and plant fibres, red cotton cloth and undyed and red-dyed barkcloth.

Provenance based upon style.

Purpose unclear, possibly a charm, or more speculatively, mourning bundle transformed from a deceased person's possessions?



Oc1906,1013.777 front



Oc1906,1013.777 reverse

Sorcerer's Charm

Oc1906,1013.777

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Cane; Stone; Fibre (Plant)

18 cm long; 2 cm wide

Two pieces of split cane bound with twisted plant fibre cord around oval grey stone. Further strip of cane, blackened on one side, inserted between split cane to form U-shaped support. Stone, worn smooth at tip, has projection along one side.

Object appears as Fig. 30b in Seligman (1910: 284-85) and is described as 'One stone lashed in a bamboo holder' found in a bag taken from a sorcerer in the Roro area by Resident Magistrate for Central Division - no date is given for collection: the RM may have been F.R. Barton (RM 1902-1904) - along with several other objects some now also in the Cooke Daniels collections (Oc1906,1013.790; Oc1906,1013.770).


Oc1906,1013.790 front


Oc1906,1013.790 top

Sorcerer's Necklace or Charm

Oc1906,1013.790

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Tooth (Crocodile); Hair (Human); Fibre (Plant); Bark

30 cm wide; 16 cm long

Seven crocodile teeth with dark brown patina, six bundles of plant fibre wrapped in cord and one bundle, partially unravelled and containing black human hair, strung through top perforations on length of twisted plant fibre cord; further five pieces of bark, strung on twisted plant fibre cord through central perforations, tied to one end. Several teeth stuffed with leaves and plant fibres; small red fibre threads visible near top of plant fibre bundles.

Object appears as Fig. 29 Seligman (1910: 283). Described as 'A necklace, consisting of alligator teeth and small packets of "medicine" found in a sorcerer's bag confiscated by the Resident Magistrate of Central Division' (Seligman 1910: 284). No date is given for collection: the RM may have been F.R. Barton (RM 1902-1904), who donated a number of objects now in the Cooke Daniels collections (for example, BM Oc1906,1013.49-51). Also see Oc1906,1013.770; Oc1906,1013.777 from same sorcerer's bag.



Sorcerer's Charm

Oc1906,1013.1536

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Bark, Hessian, Cane); Bone (Human, ?Other); Coconut; Hair (Human); Seed; Stone

38 cm long; 23 cm wide

Bundle of bark fibre and twisted cord from which following objects suspend: human jaw bone with dark patina wrapped in barkcloth, teeth visible on underside; two ?plant shell clappers, roughly rectangular - one suspended through top perforation, another incorporated within bundle - which produce high pitched clacking sound; two dwarf coconut charms with incised decoration - one containing white plant material; ?hessian bag containing cane fibres; small netted stones; ?bone pin; half large seed pod with horizontal banding; large tube of bark pieces containing dark curly human hair, which also passes through bundle; further pieces of bark.



Oc1906,1013.1680 front



Oc1906,1013.1680 reverse

Yam Charm

Oc1906,1013.1680

-

British Museum (BM)

Papua New Guinea; ?National Capital District / ?Central Province

Stone

10.3 cm long; 4.2 cm diameter

Water-worn stone with two globular ends tapering in centre.

Seligman (1910: 176) describes this object as a Koita yam stone. Object appears as Fig. 13h in Seligman (1910: 174).



Oc1906,1013.1681 front


Oc1906,1013.1681 reverse

Yam Charm

Oc1906,1013.1681

-

British Museum (BM)

Papua New Guinea; National Capital District / Central Province

Stone

8.5 cm long; 6 cm wide

Water worn stone with several small circular hollows across surface and two large globular protrusions on one side.

Seligman (1910: 173) describes this object as a Koita yam stone, the 'irregularly rounded, projections, resembling the sprouting eye of a yam'. Object appears as Fig. 13a in Seligman (1910: 174).


Oc1906,1013.1682 front


Oc1906,1013.1682 side

Yam Charm

Oc1906,1013.1682

-

British Museum (BM)

Papua New Guinea; ?National Capital District / ?Central Province

Stone

5.3 cm long; 3.9 cm wide; 3.5 cm high

Small ground stone oval with two rounded projections either side. Grainy pitted texture, pink-grey in colour.

Consistent with Koita charms discussed by Seligman (1910: 172-74; see similar examples Fig. 13e-f. page 174). This object is possibly, or very similar to, Fig. 13b? Seligman (1910: 176) notes 'More or less spherical stones with a single slight conical or rounded projection are especially valued as yam charms'.



Oc1906,1013.1683 front



Oc1906,1013.1683 reverse

Yam Charm

Oc1906,1013.1683

-

British Museum (BM)

Papua New Guinea; ?National Capital District / ?Central Province

Stone

6.8 cm long; 4.2 cm diameter

Pink water-worn stone with rounded protrusions either side and semicircular indentation on one side.

Consistent with koita charms discussed by Seligman (1910: 172-74; see similar examples Fig. 13e-f page 174). This object is possibly, or very similar to, Fig. 13c? Seligman (1910: 176) notes 'More or less spherical stones with a single slight conical or rounded projection are especially valued as yam charms. One such specimen has been completely reddened'.


Oc1906,1013.1684 front


Oc1906,1013.1684 reverse

Yam Charm

Oc1906,1013.1684

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British Museum (BM)

Papua New Guinea; ?National Capital District / ?Central Province

Shell; Fibre (Bark)

5.3 cm long; 4.4 cm wide; 3.9 cm high

Small roughly spherical shell, hollow, possibly pearl-blister originating from Tridacna gigas. Wrapped in bark fibre netting forming crisscross pattern.

Consistent with Koita charms discussed by Seligman (1910: 172-74; see similar examples Fig. 13e-f page 174). This object is possibly Fig. 13f and an example of what Seligman (1910: 174) refers to as a concheilin mass '..."blisters" of great size, which probably come from the shells of the giant clam Tridacna gigas'.


Oc1906,1013.1685 front


Oc1906,1013.1685 base

Yam Charm

Oc1906,1013.1685

-

British Museum (BM)

Papua New Guinea; ?National Capital District / ?Central Province

Shell

5.2 cm long; 6.5 cm diameter

Small elongated spherical shell, hollow, possibly pearl-blister originating from Tridacna gigas.

Consistent with Koita charms discussed by Seligman (1910: 172-74). Specifically those he refers to as concheilin masses '..."blisters" of great size, which probably come from the shells of the giant clam Tridacna gigas' (Seligman 1910: 174).


Oc1906,1013.312.a front


Oc1906,1013.312.a bag interior and bark fragment

Charm; String Bag

Oc1906,1013.312.a

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant); Bark

19 cm long (as photographed); 9.5 cm long (bag without handles); 13 cm wide

Small, square, fragile, two-colour woven bag with woven mesh handle. Darker banding on top half of bag, with pulls and small holes in fabric on both sides. Fragment of bark inside. Part of bundle Oc1906,1013.312.b-d with further string bag, bark pieces, plant fibre bundle, seed pod and iron fishhook.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION tied around objects Oc1906,1013.312.a-f and written in black ink by William Cooke Daniels reads: 'Charm bags traded from OROKOLO man in Waima district. The bark in one bag is to make dogs "good" at hunting.'

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.312.b front & bundle Oc1906,1013.312.d


Oc1906,1013.312.b reverse & bundle Oc1906,1013.312.d

Charm; String Bag

Oc1906,1013.312.b

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant); [contains: Fibre (Bark); Seed Pod; Iron]

20 cm long (as photographed); 9 cm long (bag without handles); 13.5 cm wide

Small, square, two-colour woven bag with woven mesh handle and flared base. Lower section darker with two dark bands above; dark woven band around opening at top with small length of plant fibre threaded through centre front. Plant fibre bundle Oc1906,1013.312.d caught in handles. Bag contains bark pieces Oc1906,1013.312.c; seed pod Oc1906,1013.312.e and iron fishhook Oc1906,1013.312.f.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION tied around objects Oc1906,1013.312.a-f and written in black ink by William Cooke Daniels reads: 'Charm bags traded from OROKOLO man in Waima district. The bark in one bag is to make dogs "good" at hunting.'

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.312.c front


Oc1906,1013.312.c inside bag Oc1906,1013.312.b

Charm; Bark

Oc1906,1013.312.c

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Bark)

5.5 cm long (approx); 1 cm diameter (approx)

One small piece of red-brown, fibrous, rolled bark with four fragments. Contained within bag Oc1906,1013.312.b along with seed pod Oc1906,1013.312.e and iron fishhook Oc1906,1013.312.f.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION tied around objects Oc1906,1013.312.a-f and written in black ink by William Cooke Daniels reads: 'Charm bags traded from OROKOLO man in Waima district. The bark in one bag is to make dogs "good" at hunting.'

The expedition visited Waima between 4 and 9 June 1904.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note this bark is very rare today. It is spicy hot and could be used in sorcery, including causing death and sickness (personal communication 27 October 2015).


Oc1906,1013.312.d & bag Oc1906,1013.312.b


Oc1906,1013.312.b & Oc1906,1013.312.a, c-d

Charm; Plant

Oc1906,1013.312.d

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

18 cm long as photographed (not including bag); 3.5 cm wide

Bundle of dried, long, pale, plant fibres looped around handle of bag Oc1906,1013.312.b.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION tied around objects Oc1906,1013.312.a-f and written in black ink by William Cooke Daniels reads: 'Charm bags traded from OROKOLO man in Waima district. The bark in one bag is to make dogs "good" at hunting.'

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.312.e front


Oc1906,1013.312.e end

Charm; 'Mustard Stick' Inflorescence

Oc1906,1013.312.e

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Inflorescence

2 cm long; 1 cm diameter

Small, gnarly 'mustard stick' inflorescence (Piper betel) end, broken at top with red inclusion. Stained red. Contained within bag Oc1906,1013.312.b along with bark Oc1906,1013.312.c and iron fish hook Oc1906,1013.312.f.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION tied around objects Oc1906,1013.312.a-f and written in black ink by William Cooke Daniels reads: 'Charm bags traded from OROKOLO man in Waima district. The bark in one bag is to make dogs "good" at hunting.'

'Mustard' (Piper betel inflorescence, see Thomas and MacLennan 1992) is usually chewed along with the seed of the areca palm, known as 'betel nut', and slaked lime (see Beran 1988: 5). The red staining might be rust from iron fish hook Oc1906,1013.312.f enclosed with object in bag Oc1906,1013.312.b.

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.312.f front


Oc1906,1013.312.f reverse

Charm; Iron Fishhook

Oc1906,1013.312.f

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Iron

4.3 cm long; 1.5 cm wide; 0.6 cm diameter

Small iron hook with triangular point; flattened top with circular perforation. Rust in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION tied around objects Oc1906,1013.312.a-f and written in black ink by William Cooke Daniels reads: 'Charm bags traded from OROKOLO man in Waima district. The bark in one bag is to make dogs "good" at hunting.'

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.787 front


Oc1906,1013.787 side

Charm; String Bag with Attachments

Oc1906,1013.787

-

British Museum (BM)

Papua New Guinea; ?Central Province / ?Gulf Province

Fibre (Plant; Cotton; Bark); Barkcloth

35 cm long (bag including handles); 11.3 cm wide (bag)

Small elongated oval woven plant fibre bag with single looped handle knotted near base. Tied through knot: blue cotton thread; small plant ?root tied with twisted plant fibre cord at centre; bark bundle partially wrapped in red cotton cloth decorated with pale diamonds and wrapped at centre with pale barkcloth; small rectangular woven bag with string ties; rectangular bundle of plant fibre wrapped in pale barkcloth with blue cotton thread caught at top.

Provenance based upon style. Possibly from Mekeo, Waima or Roro speaking areas, see similar example illustrated in Fig. 31 Seligman (1910: 284-86). Noting trade links with the Gulf, also see example from Orokolo in the Collection of Brother Comte at the Musée de l'Hospice Saint-Roch, Issoudun, France (no. 21 in Garnier 2016: 10). The small woven bag may have contained a coconut charm, similar to charm Oc1906,1013.178.a-b collected at Mekeo.

Barkcloth package 7.6 cm long, 3 cm wide; 1.1 cm thick;
Small woven bag 3.1 cm long (without handles), 1.6 cm wide;
Bundle wrapped in red cloth 5.2 cm long, 1.7 cm wide, 1.3 cm thick;
Plant ?root 2.7 cm long, 0.9 cm wide.



Sorcerer's Charm (Modified Skull)

Oc1906,1013.263

-

British Museum (BM)

PNG; Central Prov.; Kairuku Hiri Dist.; ?Waima / ?Mekeo / NCD; Port Moresby (coll.)

Skull (Human); Hair (Human); Cane; Feather; Fibre; Tusk (Pig); Shell; Coral; Pigment

56 cm long; 29 cm wide; 16.6 cm diameter (skull with frame)

Weathered adult human skull, with plant roots extending from eye sockets, covered with pink pigment, suspended within cane frame wrapped in (same) pigment covered barkcloth. Frame extends over cranium, further secured by lengths of split cane running either side of the frontal bone, and horizontally across facial bones, which are covered with dark curly hair and black-tipped white feathers. Frame joins two lengths of wide split cane either side of skull, extending to rear, from which hang three barkcloth packages; palm leaf strips; a small piece of fossilised coral; pig tusk with shell bead and red ?cotton cloth; and cane loops wrapped in barkcloth.

Described by Seligman (1905b: 49; 1910: 289-90, Plate XL). Seligman (1907b) sent a photograph of a man holding the skull to Capt. F.R. Barton on 20 Nov 1907; Barton confirms he is Waima sorcerer Tata-Ko, possibly shedding light on the skull's origin.

Seligman notes the object was confiscated (presumably by government officials, at an unknown date) from the Mekeo area as an example of sorcery and taken to Port Moresby where it was acquired by the expedition in late 1903 or 1904. Seligman believes the skull is of a young adult female, which had already been exposed to the elements. The object should stand upright (see Plate D in Seligman 1905b), the base of the skull and cane frame forming a human face with horizontal cane 'nose pin' and pig tusk ornament held in the mouth. What he describes as '*Broussonetia* bast' refers to the inner bark of the ?paper mulberry tree (although Ficus, Hibiscus and other species were also used). Note it was not possible to view or photograph object in upright position nor verify presence of fish jaw bone and quartz Seligman (1905b; 1910) also describes as being attached.


Oc1906,1013.764 side


Oc1906,1013.764 top

Food Presentation

Oc1906,1013.764

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British Museum (BM)

Papua New Guinea; National Capital District / Central Province

Fish; Plant Fibre

42 cm long; 21 cm wide; 7.8 cm high

Fish (Caranx sp.) remains formed of tail, orange in colour with black stripes, and base of spine with upper loop formed from body skin. Length of twisted plant fibre cord tied around top with small section of cotton tape.

Fish (Caranx sp.) is called dahudahu in Motu. Remains from food (such as pig jaw bones, fish heads and vertebrae) gifted to the Koita clan leader (iduhu rohi) would be displayed on the clan leader's verandah. Seligman (1910: 56) notes that dahudahu were always preserved in this way (tail with skin forming upper loop). Object appears as Fig. 6 in Seligman (1910: 57).



Oc1906,1013.655 front



Oc1906,1013.655 reverse

Diniga [Motu]; **Fork**

Oc1906,1013.655

-

British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby; Hanuabada

Bone

25.5 cm long; 2 cm wide; 2 cm thick (top)

Length of ground and polished bone tapering to a point with squared lower half and wide, flat three-sided upper with curved, flaring finial formed from joint. Bone spongy texture on upper half of one side. Darker patina to top.

Attribution and provenance based upon style, see examples BM Oc1906,1013.658-59. Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Seligman's (1905e: 2) typescript documenting similar example MAA E 1905.278 notes the forks were used by lagatoi captains and 'other helaga' persons. Helaga means sacred or taboo in Motu. During certain preparatory stages of the hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.



Oc1906,1013.656 front



Oc1906,1013.656 reverse

Diniga [Motu]; **Fork**

Oc1906,1013.656

-

British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby; Hanuabada

Bone

28.5 cm long; 2.6 cm wide; 1.6 cm thick

Length of ground and polished bone tapering to a point with approximately 170 degree bend at lower third. Finial formed from joint; flares outwards with dark patina.

Attribution and provenance based upon style, see examples BM Oc1906,1013.658-59. Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Seligman's (1905e: 2) typescript documenting similar example MAA E 1905.278 notes the forks were used by lagatoi captains and 'other helaga' persons. Helaga means sacred or taboo in Motu. During certain preparatory stages of the hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.



Oc1906,1013.657 front



Oc1906,1013.657 side

Diniga [Motu]; **Fork**

Oc1906,1013.657

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British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby; Hanuabada

Bone; Fibre (Plant)

23.5 cm long; 2.3 cm wide; 1.1 cm thick

Length of ground and polished bone, slightly curved, tapering to a point. Squared, flaring finial carved from joint with spongy texture across top and darker patina. Small tuft of fibre caught in top.

Attribution and provenance based upon style, see examples BM Oc1906,1013.658-59. Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Seligman's (1905e: 2) typescript documenting similar example MAA E 1905.278 notes the forks were used by lagatoi captains and 'other helaga' persons. Helaga means sacred or taboo in Motu. During certain preparatory stages of the hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.


Oc1906,1013.658 front


Oc1906,1013.658 reverse

Diniga [Motu]; **Fork**

Oc1906,1013.658

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British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Bone

21.5 cm long; 1.5 cm wide

Length of ground and polished bone with red-brown patina. Squared finial with spongy bone texture on one side at 160 degree angle to main body, which tapers to a point.

Expedition inscription on side of object written in pencil reads: 'DINIGA'. Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

BM register (1906: 148) notes: 'Diniga used by Lakatoi Captains for eating with Hanuabada'.

Seligman's (1905e: 2) typescript documenting similar example MAA E 1905.278 notes the forks were used by lagatoi captains and 'other helaga' persons. Helaga means sacred or taboo in Motu. During certain preparatory stages of the hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.


Oc1906,1013.659 front


Oc1906,1013.659 side

Diniga [Motu]; **Fork**

Oc1906,1013.659

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British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Bone

18.4 cm long; 1 cm diameter

Length of ground and polished bone tapering to a point with slight bend at lower third. Finial formed from joint; flares outwards with spongy texture visible on flat top.

Trace of expedition pencil inscription on side of object; appears to read 'DINIGA'. Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

BM register (1906: 148) notes: 'Diniga used by Lakatoi Captains for eating with Hanuabada'.



Oc1906,1013.1528 front



Oc1906,1013.1528 side

Diniga [Motu]; **Fork**

Oc1906,1013.1528

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British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby; Hanuabada

Bone

17.5 cm long; 0.9 cm diameter

Length of ground and polished bone tapering to a point with slight bend at lower third. Finial formed from joint; flares outwards with spongy texture visible on flat top, which has slightly darker patina.

Attribution and provenance based upon style, see examples BM Oc1906,1013.658-59. Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Seligman's (1905e: 2) typescript documenting similar example MAA E 1905.278 notes the forks were used by lagatoi captains and 'other helaga' persons. Helaga means sacred or taboo in Motu. During certain preparatory stages of the hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.


Oc1906,1013.2.a side


Oc,A69.77 courtesy of the BM

Tobi [Koita]; **Funerary Bundle; Grave Goods**

Oc1906,1013.2.a

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Elevala; Guriu

Wood (Palm); Wood; Rattan; Hair (Human); Seed; Fibre (Plant); Fabric; Plaster; Metal

158 cm high; 47 cm wide

Funerary bundle containing bamboo dancing staff with cotton and Pangium edule seed pods tied to centre; undecorated bamboo object (?staff) with top projection; ten palmwood spears stained black-brown, several (labelled 'A') previously wrapped with leaf cord (now detached); left spear has barbed top; centre spear decorated with incised panel consisting of concentric opposing triangles with bands either side; right spear has tassels of human hair and cloth tied at intervals. Six rattan arrows, points missing. Bundle tied with plant fibre netting. Museum metal pole with four horizontal pegs set into plaster block in centre to support bundle.

?Postal paper label stamped ON HIS MAJESTY'S SERVICE written in pencil reads: 'W.C.25 N. Guinea. (Gulf)'.

This tobi, or bundle of possessions, belonged to Koita man, Maigo. Seligman (1904a) saw the tobi as part of Maigo's bisa (death chair) on 20 December 1903 and 24 May 1904. Each object had been broken deliberately during funerary rites. When the tobi was discarded, the objects were collected and reconstructed for display in the BM's Anthropology Gallery (image Oc, A69.77 above, see EthDoc 1010 D for display label) (Seligman 1910: 160). A photograph taken by Capt. F.R. Barton appears in Seligman (1910, Plate XXIII) showing the original tobi and bisa in situ in Guriu (see expedition photographs Oc,B120.45-46). Barton might have played a role in its collection. The location of the pottery bowl (possibly a replica, the originals being smashed en route (Seligman 1910: 160 n1)) visible in the gallery photograph is unknown; the drum (Oc1906,1013.2.b) and pig net (Oc1906, 1013.2.c) are now separate.



Oc1906,1013.2.b front



Oc1906,1013.2.b reverse

Gaba [Motu]**; Kundu; Drum; Grave Goods**

Oc1906,1013.2.b

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Elevala; Guriu

Wood; Fabric (Cotton)

69.2 cm long; 12.9 cm diameter

Cylindrical hourglass wooden drum with central curving handle on one side. Wood at centre on one side appears bleached, possibly from sun exposure. Thin rectangular projection on side opposing handle with multiple perforations, some strung with lengths of cotton tape. Membrane missing and drum (ceremonially) broken at each end, with lateral split extending two-thirds of length from one end.

?Postal paper label tied to Oc1906,1013.2.a stamped ON HIS MAJESTY'S SERVICE written in pencil reads: 'W.C.25 N. Guinea. (Gulf)'.

This drum formed part of a tobi (Oc1906,1013.2.a), or bundle of possessions, belonging to a Koita man named Maigo. Seligman (1904a) saw the tobi as part of Maigo's bisa (death chair) on 20 December 1903 and 24 May 1904. Each object had been broken deliberately as part of funerary rites. When the tobi was discarded, the objects were collected and reconstructed for display in the BM's Anthropology Gallery (see image Oc,A69.77) (Seligman 1910: 160). A photograph taken by Capt. F.R. Barton appears in Seligman (1910, Plate XXIII) showing the original tobi and bisa in situ in Guriu (also see expedition photographs Oc,B120.45-46). Possibly Barton played a role in its collection.


Oc1906,1013.2.c front


Oc1906,1013.2.c reverse

Koda [Motu]**; Pig Net; Grave Goods**

Oc1906,1013.2.c

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Elevala; Guriu

Rattan; Fibre (Cane); Fibre (Plant)

59.7 cm diameter (total); 1.9 cm diameter (cane)

Circular length of rattan decorated on both sides with incised triangles; handle on one side wrapped with cane strips. Remains of netting in centre made from twisted plant fibre cord.

?Postal paper label tied to Oc1906,1013.2.a stamped ON HIS MAJESTY'S SERVICE written in pencil reads: 'W.C.25 N. Guinea. (Gulf)'.

This pig net formed part of a tobi (Oc1906,1013.2.a), or bundle of possessions, belonging to a Koita man named Maigo. Seligman (1904a) saw the tobi as part of Maigo's bisa (death chair) on 20 December 1903 and 24 May 1904. Each object had been broken deliberately as part of funerary rites. When the tobi was discarded, the objects were collected and reconstructed for display in the BM's Anthropology Gallery (see image Oc,A69.77) (Seligman 1910: 160). A photograph taken by Capt. F.R. Barton appears in Seligman (1910, Plate XXIII) showing the original tobi and bisa in situ in Guriu (also see expedition photographs Oc,B120.45-46). Possibly Barton played a role in its collection.

Seligman (1910: 160) briefly mentions this as a koda net used to stop the rush of a pig.



1905.63.51 side



1905.63.51 side

Yam Charm

1905.63.51

51

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby

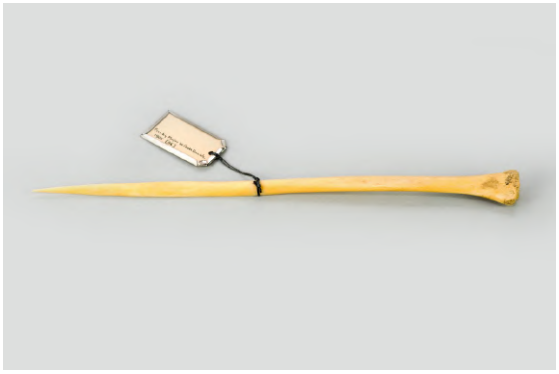
Shell

8.4 cm long; 5.9 cm wide; 3.6 cm high

Small, hollow, pearlescent bulbous shell; possibly pearl-blister originating from Tridacna gigas.

Appears as item 51 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Concheilin yam charm, Port Moresby.'

Seligman (1910: 174) describes concheilin masses as '..."blisters" of great size, which probably come from the shells of the giant clam Tridacna gigas'. For discussion of Koita yam charms see Seligman (1910: 172-74).



1905.63.86 front



1905.63.86 side

Diniga [Motu]; **Fork**

1905.63.86

86

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Bone

20 cm long; 1.3 cm wide

Length of ground and polished yellow bone, top formed from bone joint, tapering to a point at base. Lower half ground almost flat on one side.

PRM inscription on side of object handwritten in black ink reads: 'Cooke Daniels Exped. [86].'

Appears as item 86 on Charles Seligman's (1905f: 179c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bone fork (diniga) used by captains for lakatoi and other helaga folk, may be made of pig or cassowary bone.'

Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Note helaga means sacred or taboo in Motu. During certain preparatory stages of the Hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.



E 1905.278 front



E 1905.278 top

Diniga [Motu]; **Fork**

E 1905.278

30; AR 1905.914

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Bone

19.8 cm long; 1.1 cm diameter

Length of ground and polished bone, top formed from bone joint, tapering to a point at base. Dark patina visible on top half.

MAA sticker handwritten by Gerald Montagu Benton reads: 'Fork (Diniga) used by captains of lakatoi & other helaga folk. Port Moresby. BNG'. Appears as item 30 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bone fork (diniga) used by captaina [sic] of lakatoi and other helaga folk, may be made of pig or cassowary bone. From near port Moresby.'

Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Note helaga means sacred or taboo in Motu. During certain preparatory stages of the hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.



6.150i front



6.150i side

Yam Charm

6.150i

-

Horniman Museum (HM)

Papua New Guinea; Central Province; ?Rigo District

Stone

6.9 cm diameter, 3.2 cm high

Small, low profile, ovoid stone with grainy texture; grey in colour with some white and brown speckling.

Provenance assigned on basis of 6.150ii, which is recorded as Rigo District.

Magic & Ritual



6.150ii front



6.150ii reverse

Yam Charm

6.150ii

-

Horniman Museum (HM)

Papua New Guinea; Central Province; Rigo District

Stone

6.1 cm long; 5.1 cm wide; 3.9 cm high

Small ovoid stone with grainy texture; grey colouration with some brown speckling.



6.150iii front



6.150iii side

Yam Charm

6.150iii

-

Horniman Museum (HM)

Papua New Guinea; Central Province; ?Rigo District

Stone

5.8 cm long; 5.5 cm wide; 4.1 cm high

Small ovoid stone with grainy texture and areas of pitting. Brown colouration with faint white marbling.

Provenance assigned on basis of 6.150ii, which is recorded as Rigo District.

Magic & Ritual



6.150iv front



6.150iv side

Yam Charm

6.150iv

-

Horniman Museum (HM)

Papua New Guinea; Central Province; ?Rigo District

Stone

5.6 cm diameter; 3.5 cm high

Small, low profile, ovoid stone with grainy texture; grey colouration with some grey and brown speckling.

Expedition inscription on front of object handwritten in faint black ink by Charles Seligman reads: 'CGS BNG [...?]'. Possibly reads Rigo? Provenance assigned on basis of 6.150ii, which is recorded as Rigo District.

Magic & Ritual



6.150v front



6.150v side

Yam Charm

6.150v

-

Horniman Museum (HM)

Papua New Guinea; Central Province; ?Rigo District

Stone

5 cm diameter; 4.4 cm high

Small ovoid stone with smooth texture. Front marked with horizontal linear indentation, immediate area surrounded by black; areas of pitting; grey colouration.

Provenance assigned on basis of 6.150ii, which is recorded as Rigo District.



E.15698 front



E.15698 reverse

Diniga [Motu]; **Fork**

E.15698

13

Australian Museum (AM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Bone

19.7 cm long; 0.8 cm wide

Length of ground and polished bone, top formed from bone joint, tapering to a point at base. Dark patina visible on top half and near base on one side.

AM inscription handwritten in black ink on side of object reads: 'PT. MORESBY.'

Appears as item 13 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bone fork (diniga) from Port Moresby, used by captains of lakatoi and other helaga folk; may be made or pig or cassowary bone.'

Seligman (1904a) records collecting diniga in Hanuabada on 7 January 1904.

Note helaga means sacred or taboo in Motu. During certain preparatory stages of the Hiri the captain and his assistant were considered helaga and were not permitted to touch food directly, instead eating with a diniga (see Barton in Seligman 1910). Today, diniga are usually made from wood and are used by helaga participants during funerary rites.


Oc1906,1013.226 front


Oc1906,1013.226 reverse

Īni [Waima]**; Wooden Comb (unfinished)**

Oc1906,1013.226

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima; Oa Ovia

Wood; Fibre (Vine)

30.3 cm long; 2.9 cm wide; 1.1 cm thick

Pale, lightweight, partially finished wooden comb; divided into eight prongs. Rounded tip with rectangular finial. Area below finial wrapped with lightly twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Half finished man's comb [inserted:] "ĪNI" [continues:] [?]& made of a palm [illegible] ARECA, native name IĀV(W)A; binding of KARAMA, a sort of b... [illegible] vine'; [continues on reverse:] '[illegible] would have gone to [illegible] [inserted:] would [illegible] of sago PAKEO from OAOVIA, WAIMA 4/6/04'.

The expedition visited Waima between 4 and 9 June 1904. See Oc1906,1013.124 for label also referencing IĀV(W)A in relation to a comb from Waima.



Oc1906,1013.17 side



Oc1906,1013.17 opposing side detail

White Coral Branch

Oc1906,1013.17

[Oc1982,Q.560]

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Coral (White)

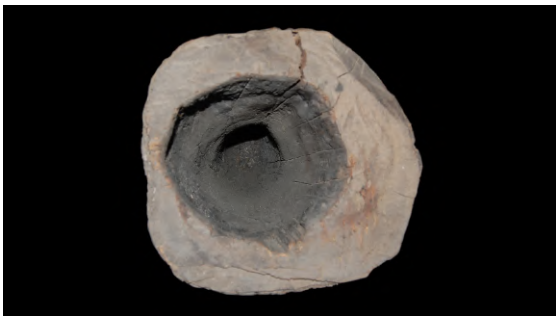
40 cm long (max); 9.5 cm wide; 4.5 cm diameter

V-shaped branch of white fossilised coral, roughly textured with smoothed, shiny area on one side. Front mostly white, reverse has pale brown patina.

BM register (1906: 124) notes in faint pencil: 'Port Moresby [?]polishing shell armlet'.



Oc1906,1013.16 side



Oc1906,1013.16 top

Unfinished Gaba [Motu]**; Kundu; Drum**

Oc1906,1013.16

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Wood; European String

70 cm long; 19 cm diameter

Heavy log with outer bark. Strip of bark and small section of wood in approximate hourglass shape removed down one side. Top hollowed out narrowing towards centre with blackened patina. Other end shaped roughly flat. European string tied around centre.

Seligman's (1904a: 30) diary entry for 12 January 1904 records: 'Over at Village [Hanuabada] photo'd man making drum, it was noticeable that he never put his mouth to bamboo but always blew from a little distance.' This object along with a blow pipe (Oc1906,1013.148) used to hollow out the centre appear in expedition photo BM Oc,B120.49.


Oc1906,1013.1670 front


Oc1906,1013.1670 base (label remnants)

Rattan; ?Frame

Oc1906,1013.1670

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Rattan; European String

47.4 cm long (top to bottom as tied); 84.5 cm wide (as tied)

Length of solid, dark red-brown rattan, curved into a loop and tied with European string. Ends sliced and tapering on insides. Remnants of paper labels adhered to base.

Possibly part of a headdress frame?


Oc1906,1013.652 fork front


Oc1906,1013.652 tusk front

Ini [Mekeo]**; Bone Fork (unfinished) and Pig Tusk Implement**

Oc1906,1013.652

2

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Inawi

Bone; Tusk (Pig)

21.3 cm long (fork); 7.6 cm long (tusk, tip to tip); 1.7 cm wide (fork)

Length of ground and polished bone with joints to top and bottom; linear incisions from top to lower third, some broken through revealing inner cavity; yellow-orange patina. Also, pig tusk (tool for making incisions) with one side of point flattened and smoothed.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: Fork (INI) in making Mekeo. INAWI. Barton dd.'

Rolled paper label inside objects reads: 'No. 2; Place. Inawi (Mekeo); Date. 24/5/1898; Name: INI.' Continues on reverse in Italian: 'Forchetta [?...] via di fabbricazione osso di [?....]gurci. Con anche di fianco [?...] intorno [?...] fare la forchetta. [Translates loosely as: Fork constructed from bone of ...?. With also alongside... around... to make the fork (referring to the tusk)].

Captain Francis Rickman Barton donated a number of objects to the expedition including BM Oc1906,1013.49-51. Fr. Joseph Vitale (MSC), an Italian missionary stationed at Yule Island and in the Mekeo area from 1888 until his death in 1947 (Langmore 1989: 309), might be a possible source.


Oc1906,1013.524 front (viewed side on)


Oc1906,1013.524 base

Lime Gourd (unfinished)

Oc1906,1013.524

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; ?Waima

Gourd

12.5 cm long; 6 cm diameter

Pyroincised globular gourd with elongated neck, sealed both ends; contains seeds that produce rattling sound. Neck decorated with panels of apex-opposing concentric triangles, with lines extending out from sides or base, leaving X-shaped negative spaces between. Below, single line with repeated short lines extending above and below. Main body undecorated. Base has two opposing motifs made up of lines fanning out into two triangular forms. Sellotape residue on one side.

Expedition inscription handwritten in very faint pencil on side of object reads: '...MA'. Possibly Waima?

BM records note: 'unfinished lime gourd made of gourd'. Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua have no recollection of gourds being used as rattles in Waima area, supporting the contention this is an unfinished lime container, assuming provenance correctly assigned (personal communication 27 October 2015).


Oc1906,1013.613 front (viewed side on)


Oc1906,1013.613 side (viewed side on)

Lime Gourd (unfinished)

Oc1906,1013.613

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Gourd

21.5 cm long; 6.1 cm diameter

Pyroincised elongated gourd with globular base; sealed both ends. Divided at centre by two in-filled horizontal bands, top with dotwork edging above, and bottom with same below. On two opposing sides, above and below central bands, two in-filled panels with dotwork edging containing V-shaped bands with single horizontal line at apex; and between, two further opposing rectilinear in-filled panels with dotwork edging and plain central vertical line. Two concentric bands with dotwork edging at top, and at base, in-filled circle with dotwork outer edging; two plain outer bands on one side and one on other side; centre divided by plain cruciform band.

Expedition inscription written in faint pencil on plain vertical band of object reads: 'HULAA'.

BM label suggests this might be a rattle, however (like Oc1906,1013.524) it is most probably an unfinished lime container. Vula'a elder Gima Vui of Hula notes that a hole is made in the top once the gourd has dried, and the seeds emptied (personal communication 9 October 2015).



Oc1906,1013.70 front



Oc1906,1013.70 side

Nose Pin (unfinished)

Oc1906,1013.70

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula (bought)

Shell (?Cassis)

22.2 cm long (tip to tip); 3.1 cm wide; 1.1 cm thick

Large piece of crescent shaped shell with striations from grinding on surface. Wavy and linear layers of shell visible at edges with orange patina in places.

BM register (1906: 126) notes: 'Lip of Cassis sp.? shell. Bought at Hulaa. Nose ornament in the making.'


Oc1906,1013.71 side


Oc1906,1013.71 inside

Shell Sample (Conus)

Oc1906,1013.71

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Shell (Conus)

11.6 cm long; 7.4 cm diameter

Large unworked Conus sp. shell with red-brown linear markings and scaly, rough exterior.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION in black ink tied to object reads: 'CONUS. Top knocked off to make TOIA Port Moresby'.


Oc1906,1013.72 front


Oc1906,1013.72 reverse

Shell Sample (Spider Conch)

Oc1906,1013.72

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Shell (Conch); Cotton; Paper

12 cm long; 8 cm wide; 4 cm high

Spider conch (Lambis lambis) with narrow spire and six spiny projections, mostly broken; base of pink body whorl also broken away. Exterior pale mottled brown.

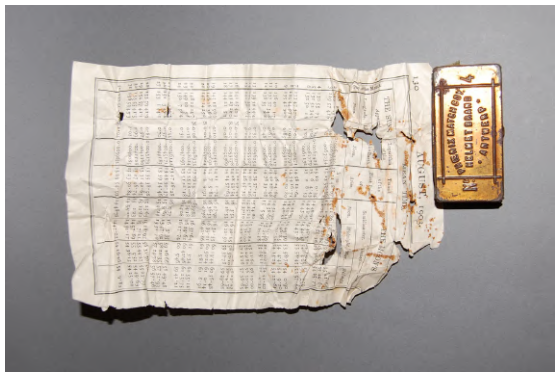
Expedition rolled paper note tied to object handwritten in black ink by Charles Seligman reads: 'Process of manufacture of "Gama" discs used for ornamenting suspensory string of boars tusks when worn as chest ornament. Also made of nautilus shell. Hanuabada 29/12/[19]03'.

In a later diary entry (8 January 1904) Seligman notes: 'Shells called argeva & GEMA are used, both bivalves, probably GEMA is a local name here & the shell is not the true Gema coming from the East & so highly valued for jewellery' (Seligman 1904a: 26).

As Swadling and Bence (2016: 55) indicate, gema (gama) is probably the term for larger flat shell discs used to decorate pig tusk pendants (doa) (Fig. 2b), ageva being the smaller beads tightly strung together (Fig. 2c). Spider conch and nautilus could be used as gema, as 'scarcity of suitable shell' led to the use of alternative species (and the decline of bead making in the area).



Oc1906,1013.73 shell discs



Oc1906,1013.73 wrapping & tin

Ageva [Motu]**; Shell Discs (unfinished)**

Oc1906,1013.73

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Shell (Spondylus); Tin; Paper

3.6 cm long (tin); 7.3 cm wide (tin); 2 cm high (tin); 0.3-1.3 cm diameter (shell)

Brass tin with "PHEONIX MATCH COY HELMET BRAND ANTWERP No. 4" in raised relief on lid, containing sheet torn from "Nautical Almanac" dated August 1903 used to wrap (now separate) pink Spondylus sp. shell pieces, some with partially bored circular perforations at centre, covered with white dust.

Expedition paper note inside tin written in blue pencil by Charles Seligman reads: 'ARGEVA unbored discs Tatana'. Note the correct spelling is ageva (Seligman 1910: 93).

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.

Featured in Swadling and Bence (2016, Fig. 4b).


Oc1906,1013.74 shell



Oc1906,1013.74 tin

Ageva [Motu]**; Shell Discs (unfinished)**

Oc1906,1013.74

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Shell (Spondylus); Tin

3.6 cm long (tin); 7.3 cm wide (tin); 2 cm high (tin); 0.1-3.5 cm diameter (shell)

Brass tin with "PHEONIX MATCH COY HELMET BRAND ANTWERP No. 4" in raised relief on lid, originally containing broken pieces of red-pink Spondylus sp. shell (now separate).

Expedition paper note inside tin handwritten in pencil by Charles Seligman reads: 'ARGEVA - half ground & broken fragments of shell used Tatana 8/1/[19]04'. Note the correct spelling is ageva (Seligman 1910: 93). Paper very fragile; reverse printed with "...as one article. Boxes not... from PARKE,.. 111 Queen Victoria S...".

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.


Oc1906,1013.75 front



Oc1906,1013.75 reverse

Gema (Gama, Geme); Shell Sample (Spondylus)

Oc1906,1013.75

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Shell (Spondylus)

8.8 cm long; 6 cm wide; 2.4 cm thick

Ovoid shell valve (Spondylus squamosus) with spiny, crusty exterior; pale peach in colour with areas of orange, yellow and green. Interior cream with band of yellow near red edge with raised linear ribbing.

Partially legible expedition pencil inscription on shell interior reads:'...MA...'. BM label adhered to shell reads: 'GEMA SHELL USED FOR MAKING ARGEVA BEADS'. Note correct spelling is ageva (Seligman 1910: 93), see Oc1906,1013.73-74; gema interchangeably spelled gama, geme by expedition. Illustrated in Swadling and Bence (2016, Fig. 4a).

Seligman visited Tatana Island with David Ballantine on 8 January 1904. In his diary, Seligman (1904a: 26) records: 'saw the whole process of making ARGEVA & obtained specimens. Shells called argeva & GEMA are used, both bivalves, probably GEMA is a local name here & the shell is not the true Gema coming from the East & so highly valued for jewellery'.

As Swadling and Bence (2016: 55) indicate, gema (gama) is probably the term for larger flat shell discs used to decorate pig tusk pendants (doa) (Fig. 2b), ageva being the smaller beads tightly strung together (Fig. 2c). They also note spider conch (see Oc1906,1013.7) and nautilus could be used as gema; 'scarcity of suitable shell' led to the decline of bead making in the area.



Oc1906,1013.830 front



Oc1906,1013.830 reverse

Geme (Game, Gama); Worked Shell Samples

Oc1906,1013.830

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Chama/?Spondylus)

5.4-2.3 long; 5.8-3.5 wide; 7.3 cm diameter (bundle of shells)

Five pieces of worked bivalve shell (likely Chama sp. or ?Spondylus sp.) strung with expedition label through central circular perforations. Pinky-orange colour. Largest retains ventral margin and exterior vertical striations; others more finely polished, two with distinct wavy bands on exterior.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by William Cooke Daniels reads: 'GEME Hulaa'. Charles Seligman (1904a: 113) notes in his diary: 'When D. first landed here [Hula] he began collecting Geme as soon as he found there was colour and shape to be considered he got quite keen - it was nearly [all] jewellery - but after a day or so he slacked down'. Note use of alternative spellings by expedition: game, gama.

As Swadling and Bence (2016: 55) indicate, gema (gama) is probably the term for larger flat shell discs used to decorate pig tusk pendants (doa) (Fig. 2b). The expedition collected examples at Tatana Island from Motu speaking peoples, who appear to have also used the word to describe red shell discs (see Oc1906,1013.72; Oc1906,1013.75).

Hula elder, Gima Vui suggested the shells may have been imported from Milne Bay (personal communication 9 October 2015). Swadling and Bence (2016) note large numbers of doa flooded the S.E. coast following their devaluation in Kula trade from 1879 to the late 1890s.



Oc1906,1013.1009 front



Oc1906,1013.1009 with label

String

Oc1906,1013.1009

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Fibre (Plant)

(Bundle:) 8.5 cm long; 4.5 cm wide; 2.5 cm high

Bundle of brown, tightly twisted plant fibre string.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: '"String" from plant sihi of which DAUAHA is made Port Moresby'.

Lawes (1896) records 'Davaha *s.* coarse cloth worn in mourning'.


Oc1906,1013.1460 front


Oc1906,1013.1460 reverse

String

Oc1906,1013.1460

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant); Pigment

11.5 cm diameter (as photographed)

Circular bundle of brown, finely twisted plant fibre string with traces of white pigment.

Expedition label made by Dennison & Co handwritten in pencil reads: 'Waima'.



Oc1906,1013.1155 front



Oc1906,1013.1155 reverse

Tobacco Pipe (unfinished)

Oc1906,1013.1155

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Bamboo; European String

47.4 cm long; 4.3 cm diameter

Bamboo with nodes at top and near bottom; both sealed. Decorated with vertical panels of incised serrated lines; top panel has concentric diamonds and plain bands forming crosses; negative spaces filled with horizontal lines. Centre panels contain concentric crenellated pattern with plain lines running horizontally and diagonally to create triangular divisions. Bottom panel has plain bands forming crosses, alternately surrounded by diamond shape, with negative spaces filled with horizontal lines. European string, possibly from original expedition label (not present), tied around top node.

Expedition inscription 'MEKEO VEIFAA' written in pencil in diamond motif at top of object.

Walter Mersh Strong spent March and April 1904 travelling in and around Mekeo and Charles Seligman visited Veifa (Beipa) between 16 and 17 June 1904.



Oc1906,1013.1161 front



Oc1906,1013.1161 reverse

Tobacco Pipe (unfinished)

Oc1906,1013.1161

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Bamboo

53 cm long; 4.6 cm diameter

Bamboo with nodes at top and at bottom third; both sealed. White residue visible inside. Decorated with vertical panels of incised serrated lines; top panel forms concentric diamonds. Below this, panels contain concentric crenellated pattern; concentric squares; concentric triangles. Final panel below node has three rows of short repeated horizontal lines.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Walter Mersh Strong reads: 'APIANA Mekeo'. Expedition inscription 'AIPIANA' written in pencil at bottom of object; 'AIPIANA [?]I..St' written in pencil inside diamond motif at top of object.

Strong spent March - April 1904 travelling in and around Mekeo before leaving the expedition to become the Assistant Resident Magistrate for Mekeo.



Oc1906,1013.1162 front



Oc1906,1013.1162 reverse

Tobacco Pipe (unfinished)

Oc1906,1013.1162

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Bamboo

58 cm long; 4.6 cm diameter

Bamboo with nodes near top and at bottom; both sealed. White residue visible inside at top end. Decorated with vertical panels of incised serrated lines forming concentric diamonds in bottom two panels; above this, panels decorated with repeated rows of horizontal triangles in-filled with vertical serrated lines.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'VEIFAA'; right hand corner of label missing.

Walter Mersh Strong spent March and April 1904 travelling in and around Mekeo and Charles Seligman visited Veifa (Beipa) between 16 and 17 June 1904.



Oc1906,1013.1163 front



Oc1906,1013.1163 reverse

Tobacco Pipe (unfinished)

Oc1906,1013.1163

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Kivori

Bamboo

83 cm long; 4 cm diameter

Bamboo with sealed nodes at top and bottom, and further node at centre. Decorated with incised serrated lines forming repeated concentric diamonds over two thirds of surface. Some diamonds on top half in-filled with crosses.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Walter Mersh Strong reads: 'KIVORI Mekeo' (Mekeo faded). Expedition inscription written in pencil on object (with possible partial lettering to right) reads: 'KIVORI'.

Reference to Mekeo is likely to the administrative district in 1904 British New Guinea. Kivori are a Waima-Roro speaking people (west of Waima).

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo.



Oc1906,1013.1164 front



Oc1906,1013.1164 side

Tobacco Pipe (unfinished)

Oc1906,1013.1164

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Bamboo

50.5 cm long; 4 cm diameter

Bamboo with nodes near top and at bottom; both sealed. Area above node decorated in incised serrated lines with panel containing concentric diamonds with concentric triangles between; panels repeat length of bamboo with alternating diamond and triangle designs leaving lower section undecorated.

Expedition inscription handwritten in pencil on one side of object reads: 'MEKEO'.

Walter Mersh Strong visited Mekeo with Acting Administrator Christopher Robinson during April and May 1904 before leaving the expedition to become Assistant Resident Magistrate for Mekeo. Seligman visited Mekeo between 16 and 21 June 1904.



Oc1906,1013.1165 front



Oc1906,1013.1165 side

Tobacco Pipe (unfinished)

Oc1906,1013.1165

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Kivori

Bamboo

61 cm long; 4.5 cm diameter

Unfinished bamboo pipe with nodes at top, bottom and each third. Open at bottom and sealed at top. Decorated with incised serrated lines forming concentric diamonds; top and bottom sections have one diamond on front and two on side; multiple diamond shapes over central section.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Walter Mersh Strong reads: 'KIVORI Mekeo'. Expedition inscriptions handwritten in pencil twice (in two different hands?) on sides of object read: 'KIVORI'.

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo.



Oc1906,1013.892 front



Oc1906,1013.892 reverse

Pig Tusk ?Implement

Oc1906,1013.892

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Tusk (Pig)

11 cm long (tip to tip); 1.7 cm diameter

Heavily worn pig's tusk. Area of orange-brown striations near tip. Circular perforation near top, which has orange-brown patina, with linear fracture extending below. Lower half section sheared away and now separate.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAIMA'. Expedition inscription on centre of object in black ink reads: 'WAIMA'.


Oc1999,Q.11 front


Oc1999,Q.11 detail

Sinau; Vine

Oc1999,Q.11

6121

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; [Tagana Keketo] (?Tagana)

Vine

19 cm diameter (bundle); 0.1 cm (vine)

Circular bundle of brown, gnarly vine stripped of outer bark in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by Willliam Cooke Daniels reads: 'TAGANAGEGETO [sic] village Rigo District SINAU page 6121'. This fieldnote page has not been located.

The expedition visited [Tagana Keketo] on 9 July 1904, Seligman (1904a: 106) recording in his diary that the village (which he spells Tagnana Keketo) lay 155° from the S.W. corner of Rev. William George Lawes' verandah and that a mission had been started there with a Sinaugoro pastor. Given the location, this may be the village of Tagana today?


Oc1906,1013.130 front


Oc1906,1013.130 detail

Model Seine Fishing Net

Oc1906,1013.130

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Fibre (Plant); Shell; Wood

81 cm long; 28 cm wide

Small fishing net made from very fine twisted plant fibre cord forming diamond-shaped mesh; multiple bivalve shells act as weights; lightweight, thin strips of wood form floats - weights and floats tied to netting with twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'REKE Port Moresby Life size except as to length'; second label also stamped DANIELS ETHNOGRAPHICAL EXPEDITION and written in black ink by Charles Seligman reads: 'Shell KÜADI string LAGWA from ground vine LAGWA'.



E 1905.242 front



E 1905.242 front detail

Biliva [Lala (Nara)]; **Model Bullroarer**

E 1905.242

?; AR 1905.870

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood

48 cm long; 4.4 cm wide

Wooden model bullroarer carved from the whole; sword shaped with two opposing concentric diamond patterns incised either side near handle. Finial rounded and handle roughly finished. Several elongated rectangular grooves on one side, possibly chisel marks, alongside several linear indentations.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi) as well as visiting Diumana. This model was likely collected or possibly commissioned along with similar examples now at the AM (E.15694), which Seligman (1905c) records as biliva, and the PRM (1905.63.23).



E.15694 front



E.15694 reverse

Biliva [Lala (Nara)]; **Model Bullroarer**

E.15694

10

Australian Museum (AM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood; Fibre (Cotton)

39 cm long; 3.8 cm wide

Wooden model bullroarer carved from the whole; sword shaped with two opposing concentric diamond patterns incised on one side and plain diamond shapes on the other near handle. Finial rounded and roughly finished handle tied with twisted cotton string, which is also wrapped around model at centre-top.

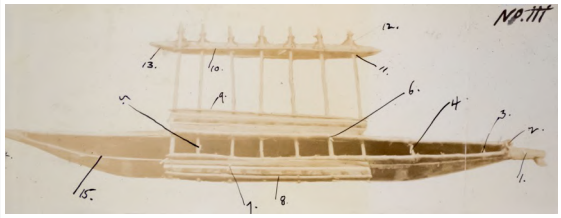
AM inscription handwritten in black ink on one side of object reads: 'HALL SOUND CENT. DIST'.

Appears as item 10 on Charles Seligman's (1905c) catalogue of objects donated to the museum on behalf of William Cooke Daniels: 'Model (native-made) of Nara bull-roarer BILIVA.'

The expedition visited the Lala (Nara) area between 9-14 May 1904, spending the majority of time in Nara village (Oroi), as well as visiting Diumana. This model was likely collected, or possibly commissioned, along with similar examples now at the MAA (E 1905.242) and the PRM (1905.63.23).



E.12933 side



Annotated photo (S72.1904 AM Archive)

Model Canoe

E.12933

-

Australian Museum (AM)

Papua New Guinea; National Capital District; Port Moresby

Wood; Fibre (Coconut Spathe); Fibre (Plant)

286 cm long; 85 cm wide; 25 cm high

Wooden hull carved from the whole, stained dark brown with unstained vertical decorative bands along bow and stern; horizontal band in alternating colours through centre of vertical bands, each band surrounded by incised triangles. Gunwale made from wooden pole lashed with plant fibre cord. Outrigger constructed from lashed wooden poles, float same wood as hull and undecorated. Platform over hull wrapped with coconut spathe. Small wooden scoop tied to outer outrigger pole (stern end).

Writing to AM Curator, Robert Etheridge, on 29 October 1904, Charles Seligman encloses an annotated photograph of this dugout canoe (above right) along with a list of Motu names for 'real' rather than model vanagi (canoe) (S72/1904 AM Archive). The list is written in another hand, possibly A.H. Dunning's. Date of collection unknown.

1. Prow = 'KURU-KURU'; 2. Ornament in bow = 'BABIRI'; 3. First stretcher = 'TUMO'; 4. Second stretcher = 'TUMO'; 5. Transverse outrigger spar = 'ILAVA'; 6. Raised gunwale = 'HALASI'; 7. Longitudinal spars outside gunwale = 'ILAHA'; 8. Round spar outside no.7 = 'GEVA-GEVA'; 9. First spar of outrigger = "GEVA-GEVA'; 10. Second or outer spar of outrigger = 'RURUAHU'; 11. Oblique support from no.10 to outrigger pole = 'TOR'; 12. "Dog leg" crutches on outrigger pole supporting no.5 = 'IKOKO'; 13. Outrigger pole = 'DARIMA'; 14. Stern = 'KURU-KURU'; 15. Raised spar along gunwale of hull 'LARA-LARA' (S72/1904 AM Archive).


E.12931 front


E.12931 front detail

Model House

E.12931

-

Australian Museum (AM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Wood; Wood (?Mangrove); Leaf (Sago); Leaf (Palm); Fibre (Plant); Cane

118 cm long; 90 cm wide; 94 cm high

Model house supported by five dark wooden poles at each side, further two at the back and two lighter-coloured wooden poles at the front. Lower platform constructed from sections of sago palm supported by wooden crossbars tied with cane strips. Large set of ladders to front, possibly made from mangrove wood, lashed with cane strips. Smaller set of ladders on platform above with pyroincised spiral design on each side lead to enclosed room clad with sections of cane. Roof supports also constructed from wood with palm leaf covering including bundles with leaf ties, which also form decorated panel at roof apex.

On 24 May 1904, Seligman visited Hanuabada to chat with his informant Ahuia Ova. Whilst there, he notes purchasing a model house and lagatoi (canoe) for ten shillings each (Seligman 1904a: 89). No mention of a commission suggests Seligman bought what was on offer in the village, possibly encouraged by AM curator, Etheridge. Seligman (1904a: 3) notes earlier in his diary to enquire for 'E' about a teacher who makes models, as well as to obtain a head toggle - one is now at the AM (E.15697).

On 29 June 1904 William Cooke Daniels wrote to Etheridge to inform him that he had two large models, 'almost the best things of the kind', to send to him: a Koita house and a lagatoi (E. 12932); both models had to be made large 'to get everything quite accurate' (D27.1904 AM Archive). Daniels also asked if Mr Black of Burns Philp & Co. might be willing to ship items on a 'scientifico-friendly basis' (D27.1904 AM Archive).


E.12932 side (from below)


E.12932 top detail (other side)

Model Lagatoi [Motu]

E.12932

-

Australian Museum (AM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Wood; Leaf (Coconut); Fibre (Coconut Spathe); Fibre (Vine)

158 cm long; 70 cm wide; 75 cm high

Hull constructed from three wooden model dugout canoes (asi) bound together, each carved from the whole. Ten wooden poles, set at right angles to hull, support platform, constructed from lengths of wood, and rectangular shelter. This is open at the top with covered areas to front and rear, and is constructed from a wooden frame covered with palm leaves laid down to hull line and lashed with vine cord. Crab claw shaped sails made from coconut spathe fibre and lashed to wooden poles, rest on top of shelter. Wooden pole with strips of plant fibre forming tufts at end also rests on top.

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On 29 June 1904 William Cooke Daniels wrote to Etheridge, to inform him that he had two large models, 'almost the best things of the kind', to send to him: a Koita house (E.12931) and a lagatoi; both models had to be made large 'to get everything quite accurate' (D27.1904 AM Archive). Seligman wrote again on 29 October 1904, noting the lagatoi was 'as about to sail for trading voyage HIRI' and that he had never seen a lagatoi constructed of fewer than five 'ASI' canoes put together to form the hull although this may occur (S72.1904 AM Archive).



Oc1906,1013.289 front



Oc1906,1013.289 reverse

Drum

Oc1906,1013.289

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Bebeo / Rarai

Wood; Skin (Lizard); Barkcloth; Fibre (Plant); Fibre (Cane)

59 cm long; 16 cm wide; 14.5 cm diameter

Cylindrical, hourglass, wooden drum with central curving handle; membrane (likely monitor lizard, Varanus indicus) broken along one edge. Handle decorated with three bands of incised concentric triangles with linear bands either side; in line with this, two bands run horizontally around drum: top with incised diamonds; bottom plain with one incised line through centre. Repeated carved crenellations in drum base with three incised lines above. Two lengths of skin extend from membrane toward handle, one wrapped in cane strips; two shorter lengths extend on opposite side. Length of barkcloth and twisted plant fibre cord tied around handle.

Expedition inscription handwritten in pencil near handle reads: 'BEBEO'; BM register (1906: 136) records provenance as 'Rarai' - neighbouring Mekeo villages, separated by the Angabanga river.


Oc1906,1013.86 front


Oc1906,1013.86 reverse

Pipo; Jew's Harp

Oc1906,1013.86

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Wood; Plant Fibre; Leaf (?Coconut)

26 cm long; 1.5 cm wide

Length of polished dark wood divided into three prongs just below finial, each tapering to a point wrapped with plant fibre, which extends into loose fibre threads. Finial decorated with several horizontal incised bands and wrapped with twisted plant fibre cord from which folded ? coconut leaf hangs on both sides, although little remains to front side.

BM label written in black ink and adhered to object reads: 'HULA PIPO'.

Elders Rupa Kala and Gima Vui of Hula did not recognise this instrument or the name pipo in the present day (personal communication 9 October 2015). Short (1938: 65) notes the Vula'a word for lip is 'pipiga-na'.


Oc1906,1013.87 front


Oc1906,1013.87 reverse top detail

Pipo; Jew's Harp

Oc1906,1013.87

2904

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Wood; Plant Fibre; Leaf (?Coconut)

22.7 cm long (harp); 32 cm long (leaf); 1.5 cm wide (harp); 13 cm wide (leaf)

Length of concavo-convex polished dark wood divided into three prongs just below finial, each tapering to a point wrapped with plant fibre, which extends into loose fibre threads. Squared finial decorated with repeated horizontal incised lines; below this, circular perforation threaded with length of three-ply plaited ?coconut leaf, knotted at concave side leaving three short loose ends. Plait broken near base; remaining (now separate) plait extends into lengths of coconut leaf joined with plant fibre ties.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'HULA ~~KĪPO~~ PĪPO P2904'. Page 2904 from Cooke Daniels fieldnotes not located to date.

Elders Rupa Kala and Gima Vui of Hula did not recognise this instrument or the name pipo in the present day (personal communication 9 October 2015). Short (1938: 65) notes the Vula'a word for lip is 'pipiga-na'.



Oc1906,1013.1593 front



Oc1906,1013.1593 shell detail

?Rattle; ?Charm

Oc1906,1013.1593

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Ofafa] / [Autopa]

Seed (Pangium); Fibre (Bark); Fibre (Plant); Fibre; Pigment (Lime); Bark

42 cm long; 9 cm wide; 3.5-5 cm wide (Pangium seeds); 2.5-4 cm high (seeds)

Twenty hollow seed pods (Pangium edule) attached to bark fibre cord by small perforation in base; each seed filled with plant and bark fibre; one also with white lime pigment. European red string tied to bark fibre cord. Four further seed pods (Pangium edule) loose with some red and unstained fibres.

Expedition paper note, found rolled and tied to object, written in pencil by Charles Seligman reads: 'OFAFA Autopa village'. BM register (1906: 175) erroneously records Pangium seeds as 'small coconuts'.

Ofafa and Autopa villages appear on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). They form part of what Strong identifies as the Inauvorene District north-east of Mekeo, up river of the Ufafa River. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District.

F.R. Barton refers to Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.


Oc1906,1013.297 front


Oc1906,1013.297 reverse

Sede [Motu]; **Percussion Instrument**

Oc1906,1013.297

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District; ?Port Moresby; Hanuabada

Bamboo

107.7 cm long; 9.5 cm diameter

Large, hollow bamboo with nodes at centre and either end. Top section has two narrow longitudinal lengths cut away on one side. Patches of brown along one side. Some linear scratches along front; reverse covered with rough zigzag and triangular incising.

Likely collected from Hanuabada (or certainly from a Motu Koita village), along with several other examples (BM Oc1906,1013.298; HM 6.172; MAA E 1905.245), one belonging to the cousin of Hohodae (Hanuabada) Koita chief Ahuia Ova (PRM 1905.63.5). Sede are struck with a beater and accompany specific songs and dances associated with hiri trading voyages, see Seligman (1910).



Oc1906,1013.298 front



Oc1906,1013.298 detail (fish design)

Sede [Motu]; **Percussion Instrument**

Oc1906,1013.298

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District; ?Port Moresby; Hanuabada

Bamboo

99 cm long; 10.5 cm diameter

Large, hollow bamboo, dark brown in colour with worn and scratched patina. Nodes at centre and either end. Front top section has two narrow lateral lengths cut away; 5 triangles incised along one lateral edge also reversed letter 'R'. Reverse top section has roughly scratched linear shape with triangle above, possibly a boat, with two rows of chevrons above, and letters 'M b E A'. Lower section decorated with fish design containing diamond pattern, letter 'R', and several incised oval shapes, one with lines above possibly representing a lagatoi or canoe. Roughly incised zigzags at top and bottom, bottom also has 2 small perforations.

Likely collected from Hanuabada (or certainly from a Motu Koita village), along with several other examples (BM Oc1906,1013.297; HM 6.172; MAA E 1905.245), one belonging to the cousin of Hohodae (Hanuabada) Koita chief Ahuia Ova (PRM 1905.63.5). Sede are struck with a beater and accompany specific songs and dances associated with hiri trading voyages, see Seligman (1910).



1905.63.5 front


1905.63.5 reverse

Sede [Motu]; **Percussion Instrument**

1905.63.5

5

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae

Bamboo

86.8 cm long; 11.6 cm diameter

Large, hollow bamboo with nodes at centre and either end. Top section has two narrow lateral lengths cut away on one side; short row of triangles (six top, seven below) incised along outer lateral edges. Triangle design also incised around central and top nodes. Minor water stains on reverse. 'VANI' incised on lower section alongside lighter incised linear markings, 'GORO' (R reversed) and 'VRO'.

PRM inscription handwritten in black ink on side of object reads: 'SEDE, gong used in lakatois [sic]. BRIT. NEW GUINEA Cooke Daniels Exped. Pres. by Major W. Cooke Daniels 1905 (s) 63.5.'

Appears as item 5 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: '"Sede", lakatoi ~~drum~~.' [crossed out in pencil and replaced by later PRM hand:] 'bamboo gong with tongue'.

Vani Goro was a cousin of Koita chief Ahuia Ova, Seligman's main informant (Betty Morea and Abau Rohi Leke, descendants of Ahuia and Vani, personal communication 7 September 2015). Collected in Hohodae, Hanuabada, possibly during a visit to Vani's home on 6 January 1904 (see Seligman 1904c); the expedition also acquired Vani's dancing staff (PRM 1905.63.3), which Ahuia has annotated with Vani's name and 'Hohodae'.



E 1905.243 front



E 1905.243 reverse

Flute

E 1905.243

43; AR 1905.872

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

?Reed / ?Bamboo

47.5 cm long; 2.6 cm diameter

Length of hollow bamboo or reed with two small circular perforations in side near top. Five longitudinal splits extend from open bottom; circular perforation in node at top. Surface water stained. European string (possibly from expedition label) tied around centre.

Circular expedition sticker written in black ink by Charles Seligman reads: '43'. Expedition inscription handwritten in pencil on side of object reads 'RARAI'.

Appears as item 43 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Flute from Rarai, Mekeo district'.

Walter Mersh Strong visited Mekeo with Acting Administrator Christopher Robinson in April and early May 1904 before leaving the expedition to become Assistant Resident Magistrate for Mekeo. Seligman visited Rarai on 19 June 1904. Date and circumstances of collection unclear.



E 1905.245 front



E 1905.245 detail reverse top

Sede [Motu]; **Percussion Instrument**

E 1905.245

2; AR 1905.873

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province / National Capital District; ?Port Moresby; Hanuabada

Bamboo

139.4 cm long; 10.3 cm diameter

Large, hollow bamboo with nodes at centre and either end. One half has two narrow longitudinal sections cut away on one side; remaining area between has letters 'MAR' incised. Rough zigzag incising along one edge of cut-out length; reverse decorated with large incised zoomorphic figure with ovoid body and long tail, small incised turtle, leaves and linear markings. Opposing half divided by horizontal lines with partial diamond shape incising near base. Above this, small panel of five vertical lines with horizontal dashes and small incised symmetrical zoomorphic figure.

Appears as item 2 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: '"Sede", Lakatoi drum.'

This object accessioned with E 1905.246-48 with erroneous reference to Bamu River, which is the place entry for E 1905.246. Likely collected from Hanuabada (or certainly from a Motu Koita village), along with several other examples (BM Oc1906,1013.297; Oc1906,1013.298, HM 6.172).

A further example in the PRM (1905.63.5) belonged to a relative of the Koita chief Ahuia Ova from the Hohodae section of Hanuabada, where the expedition spent considerable time. Sede are struck with a beater and accompany specific songs and dances associated with hiri trading voyages, see Seligman (1910).



6.172 front



6.172 side

Sede [Motu]; **Percussion Instrument**

6.172

-

Horniman Museum (HM)

Papua New Guinea; Central Province / National Capital District; ?Port Moresby; Hanuabada

Bamboo

84 cm long; 10.1 cm diameter

Large, hollow bamboo with nodes at centre and either end. Front top section has two narrow longitudinal lengths cut away; remaining central area decorated with linear bands of pointed-M or zigzag-like designs; roughly incised loop above. Front lower section decorated with two linear bands of pointed-M or zigzag-like designs, intersecting with roughly scratched oval area near bottom. Reverse lower section decorated with letter ‘K’ incised next to horizontal band of irregular zigzags; letters ‘KE’ incised twice, once followed by triangular and circular designs (or possibly letters). Roughly incised zigzags at base.

Pencil inscription above longitudinal cuts consistent with Charles Seligman's hand reads: 'Sede Motu, lakatoi gong'. (Note erroneous reference to Barton in Donoghue 2017).

Likely collected from Hanuabada (or certainly from a Motu Koita village), along with several other examples (BM Oc1906,1013.297; Oc1906,1013.298; MAA E 1905.245), one belonging to the cousin of Hohodae (Hanuabada) Koita chief Ahuia Ova (PRM 1905.63.5). Sede are struck with a beater and accompany specific songs and dances associated with hiri trading voyages, see Seligman (1910).


Oc1906,1013.84 exterior


Oc1906,1013.84 interior

Seed Pod

Oc1906,1013.84

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Seed Pod

11.7 cm long; 4.8 cm wide; 1.4 cm high

Very large, ovoid, concavo-convex, red-brown seed pod half; exterior has central spiny band; interior smooth with visible striations.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.


Oc1906,1013.92 front


Oc1906,1013.92 reverse

?Stone; ?Pigment

Oc1906,1013.92

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

?Stone

6.8 cm long; 5.5 cm wide; 3.2 cm high

Brittle, geometric piece of pink ?stone or pigment with white speckling and yellow banding.

BM register (1906: 127) records: 'Soapstone? piece of, of a red colour'.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.


Oc1906,1013.121 front


Oc1906,1013.121 reverse

Fibre Armband

Oc1906,1013.121

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Fibre (Plant)

3.2 cm wide; 8.5 cm diameter; 0.1 cm thick

Finely plaited twill circular armband made from plant fibre. Raised vertical knotted seam down inside edge. Orange-brown in colour.

Expedition label made by Dennison & Co. written in pencil reads: 'RARAI'.


Oc1906,1013.122 front


Oc1906,1013.122 reverse

Fibre Armband

Oc1906,1013.122

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Fibre (Plant)

2.2 cm wide; 9.2 cm diameter; 0.1 cm thick

Finely plaited twill circular armband made from plant fibre. Raised vertical knotted seam down one edge. Brittle. Orange-brown in colour.

Expedition label made by Dennison & Co. annotated by BM in black ink reads: 'Rarai 1906 10 -13 122'.

Note band may be inside out.


Oc1906,1013.329 front


Oc1906,1013.329 reverse

Fibre Armband

Oc1906,1013.329

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant); Pigment

3.3 cm wide; 11 cm diameter; 0.1 cm thick

Finely plaited twill circular armband made from plant fibre. Brittle with slight breakage at one edge and small hole just below. Large stitching forms vertical decorative band on one side with some larger stitches forming horizontal bands on opposing side. Yellow colour plant fibre with traces of light pigment all over and small patches of red pigment near edges.


Oc1906,1013.330 front


Oc1906,1013.330 side

Fibre Armband

Oc1906,1013.330

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant)

3.1 cm wide; 9.5 cm diameter; 0.1 cm thick

Finely plaited twill circular armband made from plant fibre with raised weave along top edge. Weave loosens down one side where tightly knotted to form vertical seam with tassels. Small area where twill shifts from vertical to horizontal. Orange-brown in colour.


Oc1906,1013.331 front


Oc1906,1013.331 top

Fibre Armband

Oc1906,1013.331

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant)

2.5 cm wide; 9.9 cm diameter; 0.1 cm thick

Finely plaited twill circular armband made from plant fibre. Small hole on one side where twill shifts from vertical to horizontal; some larger stitches. Orange-brown in colour.


Oc1906,1013.332 front


Oc1906,1013.332 reverse

Fibre Armband

Oc1906,1013.332

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant)

2.1 cm wide; 8.6 cm diameter; 0.2 cm thick

Finely plaited horizontal twill circular armband made from plant fibre. Yellow colouration.


Oc1906,1013.333 front


Oc1906,1013.333 reverse

Fibre Armband

Oc1906,1013.333

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant)

1.6 cm wide; 9.5 cm diameter; 0.1 cm thick

Finely plaited twill circular armband made from plant fibre. Brittle with slight breakage at one edge and in two places on one side. Darker patina in places; orange-brown in colour.


Oc1906,1013.334 front


Oc1906,1013.334 side

Fibre Armband

Oc1906,1013.334

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Plant)

1.7 cm wide; 8.5 cm diameter; 0.05 cm thick

Finely plaited twill circular armband made from plant fibre. Weave slightly larger on one side; brittle with slight breakage at one edge. Orange-brown in colour.


Oc1906,1013.335 front


Oc1906,1013.335 reverse

Fibre Armband

Oc1906,1013.335

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Cane)

1 cm wide; 9.2 cm diameter; 0.2 cm thick

Circular band of plaited cane strips, yellow colouration; outer layer of cane abraded in places.


Oc1906,1013.336 front


Oc1906,1013.336 reverse

Fibre Armband

Oc1906,1013.336

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Fibre (Cane)

1.1 cm wide; 8.9 cm diameter; 0.2 cm thick

Thin, circular band of twill plaited cane strips, yellow in colour; outer layer of cane abraded in places.



Oc1906,1013.725 front



Oc1906,1013.725 with 739, 741, 724, 740, 736, 731

Muro [Sinaugoro]**; Mourning Fibre Armband**

Oc1906,1013.725

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

2.3 wide; 9.5 cm diameter; 0.3 cm thick

Circular armband made from plant fibre cord in plaited twill with raised chevron pattern to exterior. Covered with dark brown and white pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU Rigo Upper arm bands MURO P6129'.

P6129 refers to page 6129 (also see pages 6128 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'. Daniels visited Kwalimurubu 10 July 1904.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.726 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Armband**

Oc1906,1013.726

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

2.3 cm wide; 10 cm diameter; 0.4 cm thick

Circular armband made from plant fibre cord with raised chevron pattern to exterior. Covered with dark brown and white pigment, and small patch of red pigment on outer edge.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.728 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Armband**

Oc1906,1013.728

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

2.7 cm wide; 10.3 cm diameter; 0.4 cm thick

Circular armband made from plant fibre cord with raised chevron pattern to exterior. Covered with dark brown and white pigment, and shiny patina from wear.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.729 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Armband**

Oc1906,1013.729

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

0.8 cm wide; 9.9 cm diameter; 0.2 cm thick

Circular armband made from plant fibre cord with raised chevron pattern to exterior. Covered with dark brown and white pigment.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.730



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Armband**

Oc1906,1013.730

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

2.4 cm wide; 10 cm diameter; 0.4 cm thick

Circular armband made from plant fibre cord with raised chevron pattern to exterior. Covered with dark brown and white pigment, particularly on interior. Worn and matted texture with split along one side.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).


Oc1906,1013.1463 front


Oc1906,1013.1463 reverse

Fibre Armband

Oc1906,1013.1463

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane)

5.8 cm wide; 10.2 cm diameter; 0.2 cm thick

Thick, circular band of twill plaited cane strips, yellow in colour; outer layer of cane abraded in places.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.


Oc1906,1013.1464 front


Oc1906,1013.1464 reverse

Kūnika [Vula'a]**; Fibre Armband**

Oc1906,1013.1464

-

British Museum (BM)

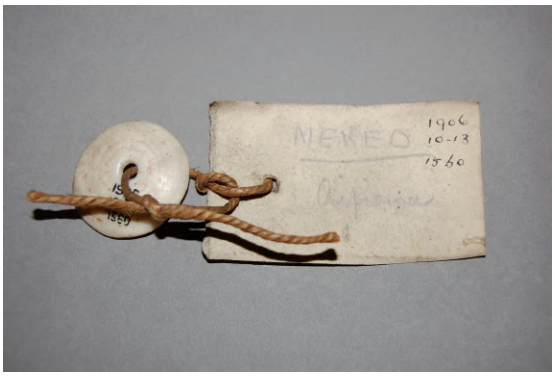
Papua New Guinea; Central Province; Rigo District; Hula

Fibre (Plant); Vine (Orchid)

11.6 cm long; 7.3 cm wide; 0.05 cm thick

Large, dark brown plant fibre armband plaited in horizontal twill; yellow orchid vine woven at intervals to create horizontal stripes, with break in pattern at edge. Shiny patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'HULA arm band made in bush (KŪNIKA)'.



Oc1906,1013.1560 front


Oc1906,1013.1560 reverse

Conus Shell Bead

Oc1906,1013.1560

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Shell (Conus)

3.1 cm diameter; 0.5 cm thick

Small disc of white conus shell with central perforation; ground and polished except centre on one side; some natural red-brown linear markings.

Expedition/collector paper label handwritten in pencil reads: 'MEKEO Aipiana [sic]'.


Oc1906,1013.120 front


Oc1906,1013.120 detail

Fibre Belt

Oc1906,1013.120

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Fibre (Cane); Barkcloth

21 cm long (as photographed); 28 cm wide; 2.1 cm high

Belt consisting of numerous finely plaited lengths of dark brown cane cord secured at each end with barkcloth. Further plaited cane, wrapped in barkcloth on one side, and lengths of lightly beaten bark ribbons form ties either side.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Eppa'.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.


Oc1906,1013.1581 front


Oc1906,1013.1581 reverse

Belt

Oc1906,1013.1581

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant; Cotton); Leaf; Pigment

20 cm long; 5 cm wide

Fringed band made from twisted plant fibre cord with leaf tie remaining on one side; traces of lime (especially on band) and red pigment. Lengths of twisted plant fibre cord forming fringe longer on one side; some ends knotted together on shorter side. Short length of yellow cotton caught at ends of longer lengths, some of which terminate in cotton cloth.

The expedition visited Waima between 4 and 9 June 1904.


Oc1906,1013.462 front


Oc1906,1013.462 side

Bark Belt

Oc1906,1013.462

-

British Museum (BM)

PNG; ?NCD; Port Moresby; Pari (?bought) / Gulf Province (made)

Bark; Pigment; Plant (Leaf)

9.2 cm high; 23.8 cm diameter; 0.3 cm thick (bark)

Circular strip of smoothed bark decorated with two opposing bands of repeated triangle motifs carved in low relief, in-filled with white pigment. Decorative bands terminate at each end with anthropomorphic face. Exterior bark has patchy red-brown patina. Belt terminals tapered and rounded. At outer terminal, two small circular holes threaded with plant leaf. Four small holes around top of belt above tied terminal. Interior undecorated.

Charles Seligman acquired other barkbelts at Pari village, obtained by the Motu from the Gulf likely as part of hiri trade (see Oc1978,Q.114-16).

Personal Adornment


Oc1978,Q.114 front


Oc1978,Q.114 reverse centre

Bark Belt

Oc1978,Q.114

-

British Museum (BM)

PNG; NCD; Port Moresby; Pari (bought) / Gulf Province; Purari Delta; [Kailu] (made)

Bark; Pigment; Fibre (Plant)

7 cm high; 20.6 cm diameter; 0.3 cm thick (bark)

Circular strip of roughly textured bark; exterior decorated with six horizontal bands of raised zigzags covered with white lime pigment. At centre, concentric circular motif largely in-filled with red pigment; two concentric bands are made of repeated triangles. Same circular motifs repeated at belt terminal, and point where terminal overlaps; each also with two small circular perforations threaded with roughly textured twisted plant fibre cord. Interior undecorated.

Paper note, found rolled and tied to object, written in black ink by Charles Seligman reads: 'From KAILU a KORIKI village Bought at PARE'. Seligman (1904a: 22) records collecting the belts in his journal entry for 30 December 1903.


Oc1978,Q.115 side


Oc1978,Q.115 front

Bark Belt

Oc1978,Q.115

-

British Museum (BM)

PNG; NCD; Port Moresby; Pari (bought) / Gulf Province; Toaripi (made)

Bark; Pigment; Fibre (Plant)

6.8 cm high; 20.4 cm diameter; 0.3 cm thick (bark)

Circular strip of roughly textured bark decorated on two thirds of exterior with two opposing bands of repeated motifs formed from various triangular and trapezoid shapes, terminating at each end with an anthropomorphic face, one with chevron motifs on forehead. Traces of white pigment in places. Belt terminals tapered and rounded, with small circular holes threaded with twisted plant fibre cord. Interior and one third of exterior undecorated.

Paper note, found rolled and tied to object, written in black ink by Charles Seligman reads: 'From TOARIPI Bought at PARE'. Seligman (1904a: 22) records collecting the belts in his journal entry for 30 December 1903.


Oc1978,Q.116 side


Oc1978,Q.116 front

Bark Belt

Oc1978,Q.116

-

British Museum (BM)

PNG; NCD; Port Moresby; Pari (bought) / Gulf Province; Purari Delta; [Kailu] (made)

Bark; Pigment; Fibre (Bark)

7 cm high; 22 cm diameter; 0.3 cm thick (bark)

Circular strip of smoothed bark, edges worn, decorated with two bands of zoomorphic motifs in mirror image, in-filled with white pigment. Decorative bands terminates at one end in zoomorphic head with T-shape forehead and opposing concentric eyes; other end formed of two opposing 3-shaped motifs. Belt terminals tapered and rounded. At outer terminal, four small circular holes threaded with loosely rolled bark fibre. Traces of red pigment near ties. Interior undecorated.

Paper note, found rolled and tied to object, written in black ink by Charles Seligman reads: 'From KAILU a KORIKI village Bought at PARE'. Seligman (1904a: 22) records collecting the belts in his journal entry for 30 December 1903.

Village of Kailu possibly that of Kaivu in Purari Delta?


Oc1906,1013.124 front


Oc1906,1013.124 reverse

Arae [Waima]**; Hene** [Waima]**; Comb; Head Ornament**

Oc1906,1013.124

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima; Arabu Kupuna

Wood (Palm); Fibre (Cane); Feather (Kingfisher); Feather (?Cockatoo); Resin

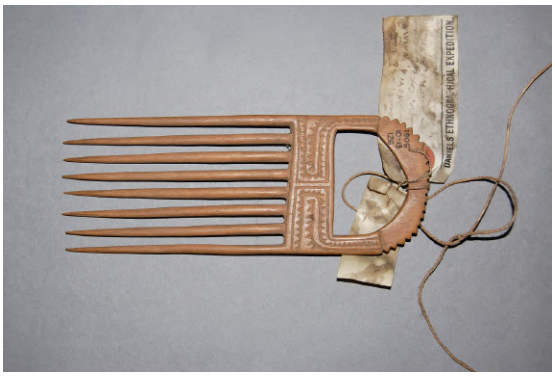
42 cm long; 24 cm wide

Comb consisting of six palmwood prongs, whittled to points, that fan out from base; here two outer prongs are bound with tips of two feathers and tied with thin, pale red-brown fibre cord. One feather consists of only the quill, with lump of black-brown resin at tip, feathers absent. The other, tail feather from the common paradise kingfisher (Tanysiptera galatea), blue at base, white at tip, and dark/pale brown on reverse, extends out to the side. The lower central section of the prongs are woven with cane fibre cord in a horizontal zigzag pattern.

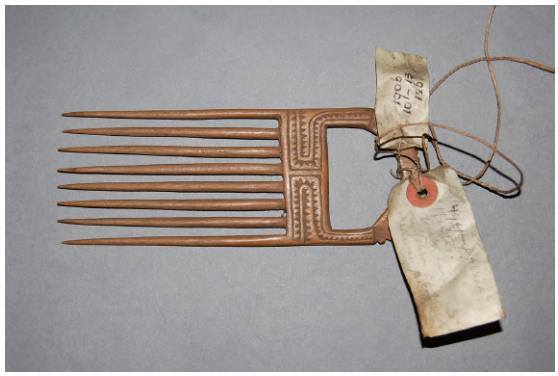
Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink water marked and partially legible reads: 'Men's comb (ex….[illegible]) ARAB...[illegible], the [?]outer - [?]one [?]of [illegible] ERE-ERE made of [illegible] either ARECA, "IAV(W)A'; continues on reverse: '[?]6 [illegible] of KARAMA) a sort of [?]aid to vision. Blue feather from "AĒO" (a king fisher [sic]) with one from APENA (a cockatoo) 4/6/[19]04 WAIMA'.

BM register (1906: 128) notes: 'Man's comb (price 2 sticks) arabukupuna'. Arabu Kupuna is a Waima settlement occupied by the Ere Ere Itsubu, see Seligman (1910: 252).

The expedition visited Waima between 4 and 9 June 1904. See Oc1906,1013.226 for label also referencing IĀV(W)A in relation to a comb from Waima. Seligman (1910: 198, 207 also 252) notes that itsubu (clans) each have öaöa, objects or designs that are 'the property of groups of individuals of common descent' that when displayed or worn are regarded as 'clan badges'. An '[?]aid to vision' referenced in the label might refer to this.



Oc1906,1013.126 front


Oc1906,1013.126 reverse

Wooden Comb

Oc1906,1013.126

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima; Oa Ovia

Wood

27.6 cm long; 7 cm wide

Wooden comb carved from the whole. Semicircular top with small triangular incisions along edge; sub-triangular cut-out in centre; lower half whittled into eight tapering prongs. Area between cut out and prongs decorated both sides with two opposing motifs made up of snaking rows of incised triangles.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written on front in black ink reads: "Man's comb, paid 2 sticks, from OAOVIA, WAIMA village. Copied from an OROKOLO pattern by man who had been there'. Reverse reads: '4/6/04'; continues in pencil: 'From OAOVIA 1 1/2 sticks made here in imitation of [illegible] pattern'.

BM register (1906: 128) note reads: 'Man's comb (price 2 sticks [of tobacco]) from Ohovia [Oa Ovia], Waima village, copied from an Orokolo [Gulf Province] pattern by man who had been there'.


Oc1906,1013.1014 front


Oc1906,1013.1014 reverse

Wooden Comb

Oc1906,1013.1014

-

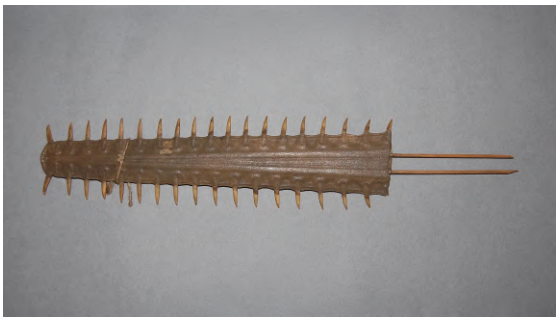
British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

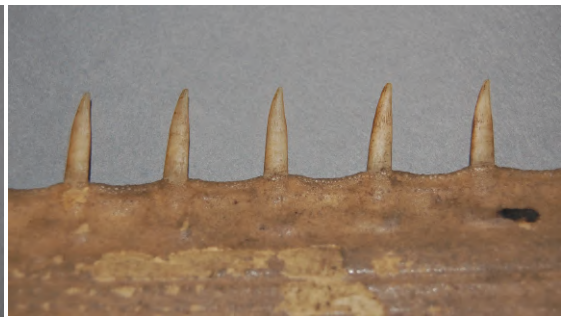
Wood

21.2 cm long; 13.2 cm wide; 1.3 cm thick

Wooden comb carved from the whole with twenty-two teeth, two slightly shorter, all whittled to a point. Large, blackened, trapezoid top decorated both sides with lime in-filled incising; at front, bands of horizontal lines at sides, and opposing triangles at top and bottom with central motif of three semicircles with T-shaped motif extending out from one side. Reverse decorated with similar bands forming trapezoid shape with central motif of three semicircles with small crescent shape near centre.



Oc1906,1013.1594 front



Oc1906,1013.1594 reverse detail

Comb; Head Ornament

Oc1906,1013.1594

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Rostrum (Sawfish); Wood; String

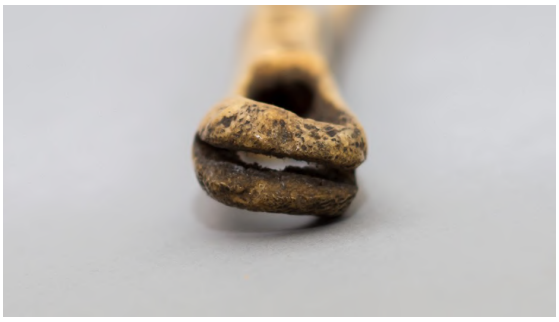
32 cm long; 6 cm wide; 1.1 cm thick

Comb formed from intact sawfish (Pristis sp.) rostrum with two wooden prongs, one darker in colour and both with angular tips, inserted into base. String, probably from collector label, tied around top.

Similar object illustrated in Seligman (1910: 326, Fig. 32): 'The people of Ongofoina *pangua* wear as *kangakanga* the sword of the swordfish *ikuo*, projecting from their hair' (1910: 326, Fig. 32). Note, kangakanga are objects containing designs that only certain clans (pangua) have the right to display. BM register (1906: 175) records provenance as Rarai, with later pencil note suggesting the rostrum is a cactus.



Oc1906,1013.647 front



Oc1906,1013.647 top

Bone Comb; Hair Ornament

Oc1906,1013.647

-

British Museum (BM)

Papua New Guinea; ?Central Province

Bone

24 cm long; 2 cm wide; 1.2 cm thick

Two-pronged bone ornament. Hollow, cylindrical finial has seven circular perforations drilled into each side; elongated open loop above with carved notch, partially open, in top where dark colour spongy bone remains. Darker patina at tip with traces of spongy bone texture in places; bone otherwise polished smooth.

Provenance based upon style.

BM register (1906: 148) records this object as a bone fork. Based upon style, most likely a hair ornament, see Oc1906,1013.651 for two-pronged wooden example.

Personal Adornment



Oc1906,1013.648 front



Oc1906,1013.648 reverse

Bone Comb; Hair Ornament

Oc1906,1013.648

-

British Museum (BM)

Papua New Guinea; ?Central Province

Bone

24.4 cm long; 2 cm wide; 0.5 cm high

Four-pronged, slightly concave, bone ornament with elongated open looped finial; rectangular section below notched at sides - small section left blank at bottom on left side, and top on right side - and is enclosed top and bottom by incised horizontal line. Below this, two main prongs each with three bands of horizontal incised lines above division into two further prongs. Very lightweight with patchy dark patina and vertical split at centre top.

Provenance based upon style.

BM register (1906: 148) records this object as a bone fork. Based upon style, most likely a hair ornament, see Oc1906,1013.650.

Personal Adornment



Oc1906,1013.649 front



Oc1906,1013.649 reverse

Bone Comb; Hair Ornament

Oc1906,1013.649

-

British Museum (BM)

Papua New Guinea; ?Central Province

Bone

24.4 cm long; 4.7 cm wide; 2.1 cm high

Two-pronged bone ornament; finial formed from joint carved into a claw-shape, divided into four sections with curled ends. Brown patina, especially at top where surface scratching is most prominent, including horizontal incisions at base of finial. Prongs taper away from each other at tips, which are whittled to points.

Provenance based upon style, compare finial on Oc1906,1013.434.

BM register (1906: 148) records this object as a bone fork. Based upon style, most likely a hair ornament, see Oc1906,1013.651 for two-pronged wooden example.

Personal Adornment


Oc1906,1013.650 front


Oc1906,1013.650 side

Bone Comb; Hair Ornament

Oc1906,1013.650

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone; Fibre (Plant)

21.2 cm long; 1.3 cm wide

Three-pronged bone hair ornament. Cylindrical finial has two top triangular projections each with serrated edging and central line of incised circular dots; one side has circular perforation strung with twisted plant fibre cord with incised chevron pattern below; opposing side with incised diamond pattern. Each prong, polished smooth, tapers to a point.

BM register (1906: 148) records this as a bone fork; stored in a box labelled 'forks'. 'WAIMA' written in black ink on side of object (possibly by BM?).

To'oro and Martin Arua of Ere Ere, Waima, describe this as a hair decoration; it is placed into the hair, sometimes with a feather tied to the top (personal communication 27 October 2015).


Oc1906,1013.651 front


Oc1906,1013.651 top detail

Wooden Comb; Hair Ornament

Oc1906,1013.651

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Wood

23.6 cm long; 1 cm wide; 0.9 cm high

Two pronged wooden hair ornament carved from the whole. Tapering cylindrical finial with globular tip. Orange-brown colour; prongs taper to a point.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads [partially legible]: '[?]Men's hair comb price 1/4 stick WAIMA district 4/6/[19]04'.

BM register (1906: 148) records this object as a wooden fork (though label transcription noting comb also recorded); stored in a box labelled 'forks'.

To'oro and Martin Arua of Ere Ere, Waima, describe this as a hair decoration; it is placed into the hair, sometimes with a feather tied to the top (personal communication 27 October 2015).


Oc1906,1013.1592 front


Oc1906,1013.1592 reverse

Bone Comb; Hair Ornament

Oc1906,1013.1592

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

20 cm long; 2.2 cm wide; 0.4 cm high

Two pronged bone hair ornament. Rectangular concavo-convex finial: one prong alines with finial edge; opposing edge in stepped at base; decorated on one side with concentric square and wavy pattern bands above and below. Prongs taper to a point.

BM register (1906: 175) notes: 'Bone comb; two prongs, the third is missing'.


Oc1906,1013.195 front



Oc1906,1013.195 reverse

Aba [Waima]**; Ear Ornament**

Oc1906,1013.195

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle); Shell (Conus)

8.2 cm long; 2.9 cm wide; 0.2 cm thick

Leaf shape turtle shell ear ornament; circular cut out at top with deliberate split in loop and small conus shell looped through. Two small triangular cut-outs creating M-shapes at either side with incised dot work around lower edge on front. Linear surface striations from grinding and polishing on both sides.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (faded) by William Cooke Daniels reads: 'Waima womans earring "ABA" shell ring "TAPIKA".'



Oc1906,1013.196 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.196

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

6.1 cm long; 2.1 cm wide; 0.2 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small triangular cut-outs creating M-shapes at either side. Linear striations from grinding and polishing on surface both sides. Tied through top opening with European string from label to Oc1906,1013.197-204.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'


Oc1906,1013.197 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.197

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

7 cm long; 2.6 cm wide; 0.2 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small rounded cut-outs creating M-shapes at either side near top. Striations from grinding and polishing on surface both sides. Tied through top opening with European string from label to Oc1906,1013.196; Oc1906,1013.198-204.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'



Oc1906,1013.198 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.198

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

5.3 cm long; 2.9 cm wide; 0.2 cm thick

Leaf shaped turtle shell ear ornament with rounded base; oval cut-out at top with deliberate split at one side. Two small triangular cut-outs creating M-shapes at either side. Textured area of shell lower front side (reverse hidden by museum sticker), rest ground and polished with some linear striations both sides. Tied through top opening with European string from label to Oc1906,1013.196-97; Oc1906,1013.199-204.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'


Oc1906,1013.198.a front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.198.a

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

7.3 cm long; 2.6 cm wide; 0.2 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small triangular cut-outs creating M-shapes at either side. Zigzagging linear striations from grinding on surface both sides, not polished. Tied through top opening with European string from label to Oc1906,1013.196-98; Oc1906,1013.199-204.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'

BM record created. Object already marked 'Oc1906,1013.198 A' (two earrings must have been marked Oc1906,1013.198 in error, but only one record for Oc1906,1013.198 existed).



Oc1906,1013.199 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.199

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

4.6 cm long; 1.8 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament with rounded base; oval cut-out at top with linear score-marks at one side. Two small triangular cut-outs creating M-shapes at either side. Light linear striations from grinding on surface both sides, not polished. Tied through top opening with European string from label to Oc1906,1013.196-98.a; Oc1906,1013.200-04.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'



Oc1906,1013.200 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.200

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

5.5 cm long; 2.6 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament with straight bottom; oval cut-out at top with deliberate split at one side. Two small triangular cut-outs creating M-shapes at either side. Horizontal linear striations from grinding on surface both sides, not polished. Tied through top opening with European string from label to Oc1906,1013.199; Oc1906,1013.201-04.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'



Oc1906,1013.201 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.201

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

5 cm long; 2.3 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament with rounded base; oval cut-out at top with linear score-mark just below deliberate split at one side. Two wide triangular cut-outs creating M-shapes at either side. Light linear striations from grinding on surface of both sides. Tied through top opening with European string from label to Oc1906,1013.196-200; Oc1906,1013.202-04.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'



Oc1906,1013.202 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.202

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

5.4 cm long; 2.2 cm wide; 0.1 cm thick

Rectangular shaped turtle shell ear ornament with semicircular cut-out at bottom, five small perforations in lower section and dot work along edges; oval cut-out at top with deliberate split at one side. At centre, two triangular cut-outs create M-shapes at either edge. Linear striations from grinding on surface both sides. Tied through top opening with European string from label to Oc1906,1013.196-201; Oc1906,1013.203-04.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'


Oc1906,1013.203 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.203

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

4.4 cm long; 2.9 cm wide; 0.1 cm thick

Round-leaf shaped turtle shell ear ornament with single perforation at centre bottom and dot work along edges; oval cut-out at top with linear score-mark at one side. Two triangular cut outs create M-shapes at either edge. Linear striations from grinding on surface both sides. Tied through top opening with European string from label to Oc1906,1013.196-202; Oc1906,1013.204.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'



Oc1906,1013.204 front


Oc1906,1013.196-204

Aba [Waima]**; Ear Ornament**

Oc1906,1013.204

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

5.9 cm long; 1.8 cm wide; 0.2 cm thick

Thin, rectangular shaped turtle shell ear ornament with two triangular projections either side at centre and two small circular perforations at base; oval cut-out at top with deliberate split at one side. Linear striations from grinding on surface both sides. Tied through top opening with European string from label to Oc1906,1013.196-203.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (very faded) by Charles Seligman tied to Oc1906,1013.196-204, reads: 'ABA. Made at Waima... [illegible] of ... [illegible]'; continues on reverse: 'The shell is bought from Port Moresby'.

BM register (1906: 131) transcribes expedition label as follows: 'Aba - made at Waima where it is a centre of manufacture the shell is brought from Port Moresby.'


Oc1906,1013.882 front



Oc1906,1013.882 reverse

Ear Ornament

Oc1906,1013.882

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Turtle)

6.2 cm long; 2.2 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament; circular cut-out at top with deliberate split in loop. Two small triangular cut-outs creating M-shapes at either side with small circular perforation at tip. Linear surface striations from grinding and polishing on both sides.

BM register (1906: 154) for Oc1906,1013.881-83 notes: 'EE? Ear ornament Mekeo'.


Oc1906,1013.883 front



Oc1906,1013.883 reverse

Ear Ornament

Oc1906,1013.883

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Turtle)

5 cm long; 2.9 cm wide; 0.2 cm thick

Round-leaf shaped turtle shell ear ornament with dot work along edges; roughly oval cut-out at top with deliberate split at one side. Below, two rounded triangular cut-outs create M-shapes at either edge. Linear striations from grinding on surface both sides.

BM register (1906: 154) for Oc1906,1013.881-83 notes: 'EE? Ear ornament Mekeo'.


Oc1906,1013.884 front



Oc1906,1013.884 reverse

Ear Ornament

Oc1906,1013.884

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Shell (Turtle)

6.3 cm long; 1.9 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small rounded cut-outs creating M-shapes at either side near top. Striations from grinding on surface both sides.


Oc1906,1013.885 front



Oc1906,1013.885 reverse

Ear Ornament

Oc1906,1013.885

-

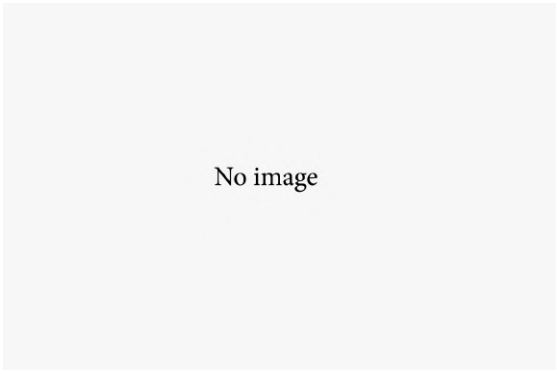
British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Shell (Turtle)

4.9 cm long; 2.2 wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small rounded cut-outs creating M-shapes at centre either side. Deep, grooved, linear striations from grinding on surface both sides.



Ear Ornament

Oc1906,1013.1557

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Shell (Turtle)

4.8 long; 2 cm wide

Leaf shaped turtle shell ear ornament; circular cut-out at top with deliberate split in loop. Linear surface striations from grinding and polishing on both sides.



Oc1906,1013.1558 front



Oc1906,1013.1558 reverse

Ear Ornament

Oc1906,1013.1558

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Shell (Turtle)

5.4 cm long; 2 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small rounded cut-outs creating M-shapes at centre either side. Light striations from grinding on surface both sides with horizontal and diagonal grooved marks on reverse, partially covered by museum label.



Oc1906,1013.1559 front



Oc1906,1013.1559 reverse

Ear Ornament

Oc1906,1013.1559

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Aipeana

Shell (Turtle)

5.9 cm long; 2.2 cm wide; 0.1 cm thick

Leaf shaped turtle shell ear ornament; oval cut-out at top with deliberate split at one side. Two small rounded cut-outs creating M-shapes at either side. Mostly light striations from grinding on surface both sides with some wider, deeper grooved marks; area of pitting centre reverse.



Oc1906,1013.826 front and back



Oc1906,1013.826 side with label

Ear Ornament

Oc1906,1013.826

-

British Museum (BM)

PNG; Central Prov.; Kairuku Hiri Dist.; Waima (collected) / Abau District; Mailu (made)

Shell (Turtle; Chama/?Spondylus); Fibre (Plant)

2.3 cm diameter (earring); c.0.6 cm diameter (bead); 0.6 cm thick (earring)

Earring consisting of circular loop of carved turtle shell with opening at base; seven red shell discoidal beads (likely Chama sp. or ?Spondylus sp.) wound on with a fine twisted plant fibre cord. A white-ish patina has formed on the interior, possibly indicating fossilisation?

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'WAIMA EARRING made in MĀILU'.

See similar example collected at Hula by Charles Seligman, who notes beads are from Cloudy Bay, Oc1906,1013.827.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.



Oc1906,1013.827 front and side



Oc1906,1013.827 with label

Ear Ornament

Oc1906,1013.827

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Turtle; Chama/?Spondylus); Shell; Fibre (Plant); Pigment

1.8 cm diameter (earring); c.0.4 cm diameter (bead); 0.6 cm thick (earring)

Earring consisting of circular loop of carved turtle shell with split in one side; ten red discoidal shell beads (likely Chama sp. or ?Spondylus sp.), and two white shell beads wound on with fine twisted plant fibre cord. Traces of brown pigment, some white flecks, on cord, which is worn and especially matted on one side.

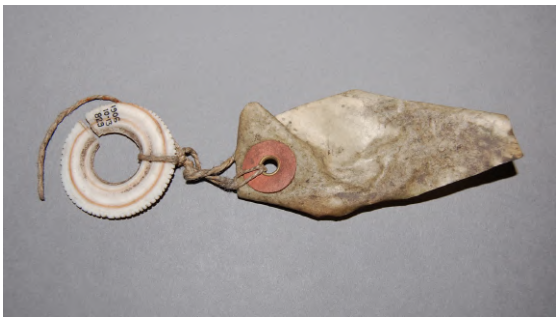
Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by Charles Seligman reads: 'Hulaa Beads said to be from Cloudy Bay'.

See similar example collected at Waima by William Cooke Daniels, who notes it was made at Mailu, Oc1906,1013.826.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.



Oc1906,1013.829 front



Oc1906,1013.829 reverse

Ear Ornament

Oc1906,1013.829

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (?Conus)

3.4 cm diameter; 0.6 cm thick

Circular earring of ?conus shell with large circular perforation in centre and deliberate split at one side; polished surface with raised orange ridges, and carved crenellated edges.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'Hulaa made there'.



Oc1906,1013.832 front



Oc1906,1013.832 reverse

Ear Ornament

Oc1906,1013.832

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Gaba Gaba

Wood (Coconut)

3.8 cm diameter; 0.3 cm thick

Circular earring of coconut wood with large circular perforation in centre and deliberate split at one side; polished surface with angled sides, giving raised rim, and carved crenellated edges.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION handwritten in red ink by William Cooke Daniels reads: '[Illegible] Kapa Kapa earrings worn by women & men'.

The expedition visited Gaba Gaba (Kapa Kapa) on 8 July 1904 at the invitation of Rev. Dr. W. G. Lawes and his wife.


Oc1906,1013.833 front


Oc1906,1013.833 reverse

Ear Ornament

Oc1906,1013.833

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Gaba Gaba

Wood (Coconut)

3 cm diameter; 0.4 cm thick

Circular earring of coconut wood with large circular perforation in centre and deliberate split at one side; polished surface with rounded sides and carved crenellated edges.

BM register (1906: 153) for Oc1906,1013.832-38 reads: 'Earring worn by women & men. Kapa Kapa'; taken from expedition label for Oc1906,1013.832.

The expedition visited Gaba Gaba (Kapa Kapa) on 8 July 1904 at the invitation of Rev. Dr. W. G. Lawes and his wife.



Oc1906,1013.835 front



Oc1906,1013.835 reverse

Ear Ornament

Oc1906,1013.835

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Gaba Gaba

Shell (Turtle)

3.1 cm diameter; 0.1 cm thick

Circular turtle shell earring with circular perforation at top; below, divided into five sections, largest at centre, each with crenellated outer edges.

BM register (1906: 153) for Oc1906,1013.832-38 reads: 'Earring worn by women & men. Kapa Kapa'; taken from expedition label for Oc1906,1013.832.

The expedition visited Gaba Gaba (Kapa Kapa) on 8 July 1904 at the invitation of Rev. Dr. W. G. Lawes and his wife.


Oc1906,1013.836 front (viewed side on)



Oc1906,1013.836 reverse (viewed side on)

Ear Ornament

Oc1906,1013.836

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Gaba Gaba

Shell (Turtle)

3.8 cm long; 1.8 cm wide; 0.1 cm thick

Cruciform turtle shell earring with crenellated outer edges. Oval cut-out at top with deliberate split in one side of surrounding loop. Polished surface with light striations from grinding.

BM register (1906: 153) for Oc1906,1013.832-38 reads: 'Earring worn by women & men. Kapa Kapa'; taken from expedition label for Oc1906,1013.832.

The expedition visited Gaba Gaba (Kapa Kapa) on 8 July 1904 at the invitation of Rev. Dr. W. G. Lawes and his wife.


Oc1906,1013.837 front


Oc1906,1013.837 reverse

Ear Ornament

Oc1906,1013.837

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Gaba Gaba

Shell (Turtle)

2.5 diameter; 0.1 thick

Circular turtle shell earring with circular perforation at top; below, divided into seven sections, largest at centre, each with crenellated outer edges.

BM register (1906: 153) for Oc1906,1013.832-38 reads: 'Earring worn by women & men. Kapa Kapa'; taken from expedition label for Oc1906,1013.832.

The expedition visited Gaba Gaba (Kapa Kapa) on 8 July 1904 at the invitation of Rev. Dr. W. G. Lawes and his wife.



Oc1906,1013.838 front (no flash)



Oc1906,1013.838 reverse (with flash)

Ear Ornament

Oc1906,1013.838

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Gaba Gaba

Shell (Pearl)

2.5 cm diameter; 0.1 cm thick

Ground and polished circular pearl shell earring; narrow opening at top with small circular perforation below; carved crenellated edges to exterior.

BM register (1906: 153) for Oc1906,1013.832-38 reads: 'Earring worn by women & men. Kapa Kapa'; taken from expedition label for Oc1906,1013.832.

The expedition visited Gaba Gaba (Kapa Kapa) on 8 July 1904 at the invitation of Rev. Dr. W. G. Lawes and his wife.


Oc1906,1013.123 front


Oc1906,1013.123 reverse

Ear Ornament

Oc1906,1013.123

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; (Near) Mekeo area

Tail (Rat); ?Vine (Orchid)

6.1 cm diameter; 1 cm thick

Circular earring loop made from rat's tail; one half wrapped in ?yellow orchid stem.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'Rat tail earring from behind MEKEO. Barton dd'. Donated to the expedition by Captain Francis Rickman Barton - Resident Magistrate for the Central Division, appointed BNG Administrator in June 1904 - whom the expedition spent considerable time with.

Personal Adornment



Oc1906,1013.879.a-b front



Oc1906,1013.879.a-b side with label

Ear Ornaments

Oc1906,1013.879.a-b

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Beetle Thorax; Fibre (Plant)

3.5 cm diameter; 0.8 cm thick

Pair of circular earrings made from beetle heads and thorax strung together on twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by William Cooke Daniels reads: 'KULUPA Hulaa local'; BM note on reverse in black ink: 'Hula. Earrings made from the thorax of a non-flying beetle (KULUPA) Came from bush (kunika)'. Text copied from expedition label attached to Oc1906,1013.1554.

Hula elder Rupa Kala notes kunika means inland (personal communication 8 October 2015). When shown a photo, Hula elder Gima Vui noted that he had not seen beetle earrings like this before (personal communication 9 October 2015).



Oc1906,1013.1554 front



Oc1906,1013.1554 reverse with label

Ear Ornaments

Oc1906,1013.1554

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Beetle Thorax; Fibre (Plant)

3 cm diameter; 0.8 cm thick

Pair of circular earrings made from beetle heads and thorax strung together on twisted plant fibre cord with tufted ends.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Hula. Earrings made from the thorax of a non-flying beetle (KŪLUPA) came from bush (KUNIKA)'.


Oc1906,1013.723 front


Oc1906,1013.723 reverse

Musikáka [Motu]**; Fighting Ornament**

Oc1906,1013.723

-

British Museum (BM)

Papua New Guinea; Central Province / ?National Capital District

Shell (Turtle; Conus); Tusk (Pig); Resin; Seed (Abrus); Fibre (Plant; Cane; Palm Spathe)

27.5 cm long; 27 cm wide

Ornament of flat turtle shell with two rectangular projections at each side and two opposing semicircular cut-outs at centre top and bottom. Front of shell covered with resin and bands of seeds (Abrus precatorius); red seeds across centre, black on projecting edges and between two central circular conus shells. At base, rectangle of stitched palm spathe hangs down, suspended from plant fibre cord on reverse. At centre top, semicircle of cane wrapped in twisted plant fibre cord, which extends to loose lengths. Ground and polished perforated pig tusks hang down front; one remains adhered to edge of turtle shell; perforations indicate missing tusks.

Bronislaw Malinowski notes the Motuan name for this object is Musikáka, although he implies it was also used by other central province peoples, including Mailu, 'as a "mouthpiece" during fighting' (Young 1988: 207). Also see discussion in Torrence and Clarke (2013: 178-79).


Oc1906,1013.119 front


Oc1906,1013.119 reverse

Kuli [Vula'a]**; Forehead Band**

Oc1906,1013.119

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Fibre (Pandanus); Pigment; Fibre (Cotton); Fibre (Plant)

40 cm wide; 8 cm high; 2.2 cm thick

Forehead band of shredded, cut, red-stained pandanus hanks, covered with short wide strips of unstained pandanus, each looped over and woven with length of twisted plant fibre cord. Ties of now faded red-stained cotton cord at each end.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION handwritten in red ink by William Cooke Daniels reads: 'HULA. KULI, forehead ornament'.


Oc1906,1013.113 front


Oc1906,1013.113 front detail

Tīlo; Tooth Forehead Ornament

Oc1906,1013.113

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Tooth; Fibre (Plant)

(As photographed): 20 cm long; 14.5 cm wide; 2.1 cm thick

Ornament of coarse plant fibre core with twisted plant fibre cord wrapping, securing multiple animal teeth set vertically. Pointed teeth taper on reverse, which has brown patina. Long plant fibre ties either side, which have partially unravelled; hibiscus-like texture.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Hula TĪLO forehead ornament. Worn just under hair'.

Hula elders Rupa Kala and Gima Vui do not recognise the name tīlo (personal communication 9 October 2015).



Oc1906,1013.205 front



Oc1906,1013.205 reverse

Őōru [Waima]**; Forehead Ornament**

Oc1906,1013.205

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Cowrie); Fibre (Plant)

7 cm long (shell); 3.9 cm diameter (shell)

Head ornament consisting of single cowrie shell (Ovula ovum) decorated with repeated small dots in cruciform pattern; length of twisted plant fibre cord passed through two small circular perforations at one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Head Ornament. Worn by men ŐŌRU on forehead. Dots made at Waima'. Possibly the shell was traded from elsewhere.



Oc1906,1013.208 front



Oc1906,1013.208 reverse

Bōbo [Vula'a]**; Forehead Ornament**

Oc1906,1013.208

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Fibre (Plant); Shell (Conus); Shell (?Strombus)

38 cm wide (as photographed); 51.5 cm wide (with ties fully extended); 3.4 cm high

Open weave band made of twisted plant fibre cord with two partial ?Strombus sp. shells, one missing interior side, strung at either end and twenty-four Conus sp. shell discs woven along length.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Hula fore head [sic] ornament Name BŌBO pendants BŌRO BŌRO small shells KAIMA KAIMA string AQUA'.



Oc1906,1013.825 front


Oc1906,1013.825 side

Alaputu; Forehead Ornament

Oc1906,1013.825

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell

4.9 cm diameter (bundle); 1.7-2.5 cm diameter (shells)

Six pale pink, ground, cone-shaped shell ornaments of varying size; some with numerous small perforations on exterior edges, all with one or more perforations at centre and several with perforations in apex forming lug on reverse; possibly in imitation of European buttons. Strung together with twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'HULA ALAPUTU women's forehead ornaments'.


Oc1906,1013.854 front


Oc1906,1013.854 reverse

Forehead Ornament

Oc1906,1013.854

-

British Museum (BM)

PNG; Central Prov.; Kairuku Hiri Dist.; Waima (bought) / Oro Prov.; Collingwood Bay (made)

Fibre (Plant); Shell (?Chama/?Spondylus); Shell (Nassarius); Shell (Conus); Quill; Seed; Tooth

14 cm long; 30.5 cm wide (as photographed); 62 cm wide (with ties extended)

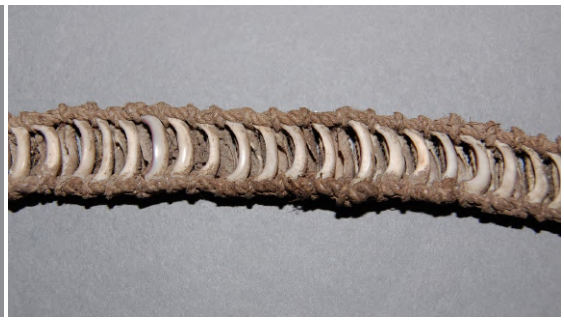
Woven band of conjoined horizontal plaited plant fibre cords, two of which extend to form ties either side. Centre front decorated with three vertical brown quills with Conus sp. shell discs strung vertically either side. Three rows of three roughly rectangular pieces of red (?Chama or ? Spondylus sp.) shell are strung either side of centre with string of Nassarius sp. shell below. Tassels strung with Conus sp. shell discs, black-brown seed pods, red (likely Chama sp. or ? Spondylus sp.) shell discs and teeth hang from base either side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: Bought at WAIMA, said to come from Inland - This seems a N.W. coast type'.

Similar forehead bands visible in Hermkens (2013: 251, Photo 38).



Oc1906,1013.1543 front



Oc1906,1013.1543 reverse detail

Forehead Ornament

Oc1906,1013.1543

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant); Shell (Cowrie)

43.5 cm wide; 1.9 cm high; 0.6 cm thick

Band of halved cowrie shells threaded onto twisted plant fibre cords running above and below; cords plaited off to forms ties either side.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note these ornaments are worn over barkcloth and prevent larger headdresses from slipping down (personal communication 27 October 2015).



Oc1906,1013.39 reverse (viewed side on)



Oc1906,1013.39 reverse centre detail

Uria [Roro]**; Öaöa** [Roro]; **Headdress Frame; 'Clan Badge'**

Oc1906,1013.39

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Rattan; Cane; Fibre (Cane); Fibre (?Hibiscus); Barkcloth; Pigment

126 cm long; 44.7 cm wide; 16.6 cm high

Large arch frame constructed from two curving rattans, one slightly smaller and placed below the other, bound together along vertical lengths with finely beaten barkcloth. Horizontally near apex, basket construction made of cane strips, with pale piece of cane tied to centre on one side with tangle of thin cane strips below. At top, two rattan prongs pass through arch and support W-shaped cane frame above, which is tightly wrapped with dark brown ?hibiscus fibre. Sections of main arching rattan decorated with lightly incised repeated triangles stained red; remaining frame stained black-brown. Some red colouration on rattan at apex.

According to Seligman (1910: 51-52, Fig. 5a-c; 207-08, Fig. 15a-b) 'clan badges' (öaöa) are objects used by Roro (among other Central Province peoples) that contain designs only certain itsubu (clans), or in some cases chiefs, have the right to use.

This öaöa features in Fig. 16, for which Seligman (1910: 210) notes: 'The feathers worn by this itsubu [Ovia Pokina] were mounted on a framework called *uria*, shown in figure 16. Attached to this might be worn two or three small wooden carvings of the conventional *akumu* jaw pattern [see Fig. 15a]. The whole arrangement appears to have been called *ibiri paia*'. Seligman (1910: 208) notes akumu is the name given to a type of garfish, whose jaw is represented by a V-shaped carving. Also see Oc1906,1013.1881 (and possibly Oc1906,1013.347) for reference, although 1881 represents the tail of a fish called paia.



Oc1906,1013.116 front



Oc1906,1013.116 reverse detail (above)

Feather Headdress

Oc1906,1013.116

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Feather (Cassowary); Feather; Fibre (Plant)

29 cm long; 62 cm wide (as photographed)

Headdress of cassowary feathers secured at base with plant fibre cord; plaited along front and looped around feather quills, which are bend upwards, on reverse. Cord, knotted at each end, extends to form ties either side. Small white feathers (possibly transfer from another object) caught in tips of cassowary feathers.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'; crossed out in black ink by BM. Headdress stored with Western Province and labelled by BM as western based upon style.

Headdress certainly collected in Waima as per expedition label and likely also made there - technique on reverse of Oc1906,1013.116 visble on recently made cassowary feather headdress shown by To'oro Arua and his mother Avia Ovia in Ere Ere, Waima, 27 October 2015 (see above image).



Oc1906,1013.177 front



Oc1906,1013.177 band detail

Feather Headdress

Oc1906,1013.177

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; [Laifa] / ?Veifa'a (Beipa)

Feather (Cassowary); Fibre (Plant)

39 cm wide; 10 cm high

Headdress of cassowary feathers; two rows secured at base with plant fibre cord woven around bent feather quills. Twisted cord, knotted at each end, joins two rows and extends to form ties either side with single length strung along base of headdress and knotted at intervals.

Blank expedition label made by Dennison & Co. (annotated by BM).

Several objects in the Cooke Daniels collections are labelled [Laifa] village, Mekeo; possibly a misspelling of Veifa'a?



Oc1906,1013.905 front



Oc1906,1013.905 reverse

Headdress

Oc1906,1013.905

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant; ?Hessian; ?Bark); Seed (Coix); Elastic

75 cm wide (with ties); 22 cm wide (without ties); 10.1 cm high

Band of woven twisted plant fibre cord with raised vertical zigzag pattern; fibres extend to form ties either side. Lengths of coix seed halves hang down along base on fine twisted plant fibre cords, tipped with red trade cloth decorated with beige plant designs, and small, flat pieces of ? bark with rounded edges.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Head ornament worn by men WAIMA District 4/6/[19]04'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note that these bands are worn at the back of the head to prevent headdresses from slipping and are today often decorated with chicken feathers (personal communication 27 October 2015).


Oc1906,1013.797 front


Oc1906,1013.797 reverse

Kokowai; Men's Fibre Headdress

Oc1906,1013.797

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Rattan; Fibre (Cane); Fibre (Plant)

8.1 cm wide (larger half); 4.8 cm wide (smaller half); 60 cm diameter (as folded)

Headdress of two semicircular halves, one larger than the other, joined by woven cane cord; each formed from curved rattan interwoven with cane cord. Small pieces of twisted plant fibre cord tied through canes at centre, some ends unravelling to tufts. Brown in colour with slightly shiny patina.

BM register (1906: 152) records: 'Men's dancing headdress Kokowai; design = mountains [?] (Peters) Waima'; taken from label tied to Oc1906,1013.798.


Oc1906,1013.798 front


Oc1906,1013.798 reverse

Kokowai; Men's Fibre Headdress

Oc1906,1013.798

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Rattan; Fibre (Cane); Pigment

8.5 cm wide (large half); 4.2 cm wide (small half); 38.6 cm diameter

Headdress of two semicircular halves, one with five tapering rectangular projections on outer side, joined by woven cane cord; each formed from curved, stripped rattan interwoven with cane cord. One projection broken along one edge. Traces of white pigment on upper reverse side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Men's dancing head-dress KOKOWAI Waima design = mountains [?](Peters)'.



Oc1906,1013.328.a front



Oc1906,1013.328.a reverse

Hene [Waima]; **Head Ornament**

Oc1906,1013.328.a

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine)

42.8 cm long; 15.5 cm wide; 0.3 cm thick

Flat, rectangular, head ornament constructed from numerous coconut midribs of roughly even length, separated by three evenly spaced thicker midribs, which project out from base. At top, central rectangular projection with top crossbar; three further midribs secured with vine run horizontally across top, bottom and centre. Lengths of twisted plant fibre cord tied at top and joins on one side, likely connecting Oc1906,1013.328.b-c, now separate.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels and tied to Oc1906,1013.328.a reads: 'Dancing ornaments is [sic] worn by men in "ENE TAA" ~~Mavia~~ Waima [illustration of object protruding from forehead]'. Label faded and water stained.

Likely forms composite object with Oc1906,1013.328.b-c (for example MAA E 1905.227, which consists of three sections tied together).

The expedition visited Waima between 4 and 9 June 1904 collecting several hene. Writing on 6 October 1905 to Robert Etheridge, Seligman notes '[hene] was in a measure used as a sun-shade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AMA).



Oc1906,1013.328.b front



Oc1906,1013.328.b reverse

Hene [Waima]; **Head Ornament**

Oc1906,1013.328.b

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine)

36 cm long; 12.7 cm wide; 0.3 cm thick

Flat, rectangular, head ornament constructed from numerous coconut midribs of roughly even length, separated by three evenly spaced thicker midribs, which project out from base. Three further midribs secured with vine run horizontally across top, bottom and centre. Lengths of twisted plant fibre cord tied at top and joins on one side, likely connecting Oc1906,1013.328.a and c, now separate.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels and tied to Oc1906,1013.328.a reads: 'Dancing ornaments is [sic] worn by men in "ENE TAA" ~~Mavia~~ Waima [illustration of object protruding from forehead]'. Label faded and water stained.

Likely forms composite object with Oc1906,1013.328.a; Oc1906,1013.328.c (for example MAA E 1905.227, which consists of three sections tied together).

The expedition visited Waima between 4 and 9 June 1904 collecting several hene. Writing on 6 October 1905 to Robert Etheridge, Seligman notes '[hene] was in a measure used as a sun-shade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AMA).



Oc1906,1013.328.c front



Oc1906,1013.328.c reverse

Hene [Waima]; **Head Ornament**

Oc1906,1013.328.c

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine)

35.5 cm long; 13.5 cm wide; 0.3 cm thick

Flat, rectangular, head ornament constructed from numerous coconut midribs of roughly even length, separated by three evenly spaced thicker midribs, which project out from base; outer midribs curving inwards. Three further midribs secured with vine run horizontally across top, bottom and centre. Small bundle of leaf fibres wrapped to upper bar on both sides. Lengths of twisted plant fibre cord tied at top and joins on one side, likely connecting Oc1906,1013.328.a-b, now separate.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels and tied to Oc1906,1013.328.a reads: 'Dancing ornaments is [sic] worn by men in "ENE TAA" ~~Mavia~~ Waima [illustration of object protruding from forehead]'. Label faded and water stained.

Likely forms composite object with Oc1906,1013.328.a; Oc1906,1013.328.c (for example MAA E 1905.227, which consists of three sections tied together).

The expedition visited Waima between 4 and 9 June 1904 collecting several hene. Writing on 6 October 1905 to Robert Etheridge, Seligman notes '[hene] was in a measure used as a sun-shade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AMA).



Oc1906,1013.1461 front



Oc1906,1013.1461 reverse

Hene [Waima]; **Head Ornament**

Oc1906,1013.1461

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine)

41.2 cm long; 15.9 cm wide; 0.4 cm thick

Flat, rectangular, head ornament constructed from numerous coconut midribs of roughly even length, separated by seven unevenly spaced thicker midribs, which project out from base. At top, central rectangular cut-out with top crossbars either side; three further midribs secured with vine run horizontally at top, bottom and centre. Lengths of twisted plant fibre cord tied at joins on one side.

Expedition label made by Dennison & Co. written in pencil reads: 'WAIMA HENE'; museum inscription below: 'See [Oc1906,1013.]328' with BM Reg. No above in black ink.


Oc1906,1013.794 front


Oc1906,1013.794 front tie detail

Rupu; ?Lopo; Head Ornament

Oc1906,1013.794

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane); Leaf (?Coconut)

43.5 cm diameter; 1 cm thick; 8.2 cm long (leaf tie)

Circular woven head ornament made of cane strips with central circular cut-out and triangular cut-out at one side. Chequer weave extends out from centre surrounded by horizontal pattern intersected with vertical bands of crisscrossed cane strips. Light brown on front, darker brown on reverse. Triangular cut out area tied with ?coconut leaf strip. Edge broken away at one side.

BM register (1906: 152) for Oc1906,1013.794-96 reads: 'Rupu used in old marea ceremonies; when leaving marea for the first time after new marea has been built'.

BM curator comment recording information from D. Starzecka 1999: 'See C.G. Seligmann (aka Seligman) "The Melanesians of British New Guinea", Cambridge 1910, p.264. The "rupu" (term used in Register, where said to be used in relation to Marea ceremonies) appears to be same as or very similar to the "lopo" described by Seligmann.'

Seligman (1910: 264) states: [regarding the aruaru initiation ceremony for boys at Waima] 'A circular piece of basket-work, *lopo*, was worn as follows: the hair was passed through the central opening, so that the inner rim of the basket-work rested on the head, and the hair, or part of it, was then plastered down (presumably with clay) so that it lay flat on the basket-work, when ornamental markings were made on it with lime and perhaps red ochre.'


Oc1906,1013.795 front


Oc1906,1013.795 detail

Rupu; ?Lopo; Head Ornament

Oc1906,1013.795

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane)

49.5 cm diameter; 0.35 cm thick

Circular woven head ornament made of cane strips with central circular cut-out and triangular cut-out at one side. Horizontal canes - wider near central opening - woven with vertical bands of crisscrossed cane strips; some gaps near centre and side cut outs. Dark brown in colour.

BM register (1906: 152) for Oc1906,1013.794-96 reads: 'Rupu used in old marea ceremonies; when leaving marea for the first time after new marea has been built'.

BM curator comment recording information from D. Starzecka 1999: 'See C.G. Seligmann (aka Seligman) "The Melanesians of British New Guinea", Cambridge 1910, p.264. The "rupu" (term used in Register, where said to be used in relation to Marea ceremonies) appears to be same as or very similar to the "lopo" described by Seligmann.'

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Oc1906,1013.796 front


Oc1906,1013.796 reverse edge detail

Rupu; ?Lopo; Head Ornament

Oc1906,1013.796

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane); Fibre (Plant)

47 cm diameter; 0.7 cm thick

Circular woven head ornament made of cane strips with central circular cut-out and triangular cut-out at one side. Unwoven areas at edge of triangular cut out supported by horizontal canes; one side decorated with crisscross pattern of twisted plant fibre cord. Horizontal canes woven with vertical bands of crisscrossed cane strips. Dark brown in colour.

BM register (1906: 152) for Oc1906,1013.794-96 reads: 'Rupu used in old marea ceremonies; when leaving marea for the first time after new marea has been built'.

BM curator comment recording information from D. Starzecka 1999: 'See C.G. Seligmann (aka Seligman) "The Melanesians of British New Guinea", Cambridge 1910, p.264. The "rupu" (term used in Register, where said to be used in relation to Marea ceremonies) appears to be same as or very similar to the "lopo" described by Seligmann.'

Seligman (1910: 264) states: [regarding the aruaru initiation ceremony for boys at Waima] 'A circular piece of basket-work, *lopo*, was worn as follows: the hair was passed through the central opening, so that the inner rim of the basket-work rested on the head, and the hair, or part of it, was then plastered down (presumably with clay) so that it lay flat on the basket-work, when ornamental markings were made on it with lime and perhaps red ochre.'



Oc1906,1013.739 front (viewed side on)



Oc1906,1013.739 with 741, 724, 740, 725, 736, 731

Vilo [Sinaugoro]**; Mourning Head Ornament**

Oc1906,1013.739

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Seed (Coix); Bead (Glass); Fibre (Plant)

60.5 cm long; 18 cm wide (laid flat)

Mourning head ornament in two parts, joined by twisted plant fibre cord. Each part consists of multiple lengths of twisted plant fibre cord strung with coix seed halves; some lengths tipped with red glass beads; some lengths double back and some terminate at bottom. The tops of each part have short bunches of strung coix seed halves tipped with red glass beads.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU village Rigo VILO p6128'.

P6128 refers to page 6128 (also see pages 6129 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6128) states: 'String around crown of head + back of same from which hand [sic, read hang] over ears (R19 L21) strands of single coix ~~The lower~~ reaching nearly to waist, the lower ends of 6, each side, joined – ~~VĒLO~~ VĪLO'. Daniels visited Kwalimurubu 10 July 1904. Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).


Oc1906,1013.209 front


Oc1906,1013.209 inside

Legband

Oc1906,1013.209

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant; Leaf); Bead (Glass)

9.3 cm long; 28 cm wide

Circular woven plant fibre band, now flat, with multiple twisted fibre tassels with tufted ends at one side. Decoratively divided into three sections with rows of red, white and blue glass beads at top third, lower third and along bottom. Upper portion has linear weave with raised zigzag banding in lower two thirds. Inside, six tufts of leaf fibre sewn along lower edge.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'WAIMA leg ornament.'


Oc1906,1013.731 front


Oc1906,1013.731 with 739, 741, 724, 740, 725, 736

Muro [Sinaugoro]**; Mourning Fibre Legband**

Oc1906,1013.731

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

35 cm long; 1 cm wide; 0.2 cm thick

Long, very narrow legband made from looped, thin, twisted plant fibre cord; looping opens into threads at either side. Covered with traces of dark brown and white pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU village Rigo leg bands MURO P6129'.

P6129 refers to page 6129 (also see pages 6128 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.734 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Legband**

Oc1906,1013.734

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

30 cm long (max); 2 cm wide; 0.1 cm thick

Long, narrow legband made from looped, thin, twisted plant fibre cord; looping opens into threads at either side. Covered with traces of dark brown and white pigment.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.735 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Legband**

Oc1906,1013.735

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

19 cm long; 1.3 cm wide; 0.3 cm thick

Long, narrow legband made from looped, thin, twisted plant fibre cord; looping opens into threads at centre and at either side. Covered with traces of dark brown and white pigment.

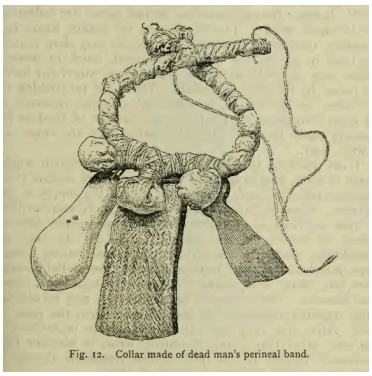
Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.755 front (courtesy of BM (edited))



Oc1906,1013.755 after Seligman (1910 Fig. 12)

Mourning Neckband

Oc1906,1013.755

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British Museum (BM)

Papua New Guinea; National Capital District / Central Province

Fibre (Plant); Gourd; Coconut; Barkcloth

-

Object not seen. Based on BM image: Thick U-shaped mourning neckband wrapped in bark-cloth with fine twisted plant fibre cord overlaid at intervals. Three barkcloth bundles hang from centre above a small undecorated orange gourd; dark brown rectangular woven armband; one flat rectangular coconut spoon. Twisted plant fibre cords extend from neckband ends.

Object featured in Seligman (1910 Fig. 12). Discussing Koita mourning practices, Seligman (1910: 162-3) describes the creation of a buibui (mourning ornament) from a deceased man's possessions on the fourth day after his funeral, as part of a feast called venedairi (or lahidaili in Motu). 'Buibui are extremely difficult to get, figure 12 is a drawing of one collected by Captain Barton and now in the British Museum. The thick part, which goes around the neck, consists of the dead man's perineal band wrapped in bark cloth, to this his lime gourd, an armlet and the handle of his coconut shell spoon are attached, as well as three small bark cloth bundles of hair (Seligman 1910: 163).


Oc1906,1013.105 front


Oc1906,1013.105 reverse

Māire [?Vula'a]**; Neck Ornament**

Oc1906,1013.105

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Pearl); Fibre (Plant)

11 cm long (shell); 15.5 cm wide (shell); 0.4 cm thick (shell)

Ground, polished and highly iridescent, crescent-shaped pearl shell pendant strung through circular perforations at top corners on lengths of twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink reads: 'HULA MĀIRE'. Note māire might reflect the Motu word for pearl shell necklace, mairi (see MAA 2016.79).

Elders Rupa Kala and Gima Vui of Hula note the Vula'a word for pearl shell is alo (personal communication 9 October 2015).



Oc1906,1013.106 front (with flash)



Oc1906,1013.106 reverse (no flash)

Neck Ornament

Oc1906,1013.106

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Pearl)

5.8 cm long; 12.9 cm wide; 0.4 cm thick

Ground, polished and highly iridescent, crescent-shaped pearl shell pendant; surface scratched with chipping around bottom edge. Two small circular perforations at each corner with two part-drilled indentations below on reverse.

Expedition/collector label made by Dennison & Co. handwritten in pencil by Walter Mersh Strong reads: 'MEKEO wms'.

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo.

Neck ornaments of this kind are known as mairi in Motu (see Barton 1918: 29).


Oc1906,1013.109 front


Oc1906,1013.109 detail

Tautau; Necklace; Currency

Oc1906,1013.109

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Shell (Nassarius); Fibre (Plant); Plant (?Sago)

106.5 cm long; 0.6 cm wide

Length of red-brown twisted ?sago fibre strung with small white nassarius snail shells, attached through central perforations with two types of twisted plant fibre cord; one light and one dark in colour.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'TAU TAU Port Moresby'.

Seligman (1910: 89) notes tautau are 'strings of the ground down shells of *Nassa callospira* [Nassarius callospira] often worn as necklaces'.



Oc1906,1013.740 front



Oc1906,1013.740 with 739, 741, 724, 725, 736, 731

Sivi [Sinaugoro]**; Mourning Necklace**

Oc1906,1013.740

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

24 long; 0.9 cm diameter (cord)

Thick plant fibre cord necklace formed of coarse plant fibre core tightly wrapped with twisted plant fibre string. Covered with dark brown and white pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU village Rigo 1a necklace SIVI p6128'.

P6128 refers to page 6128 (also see pages 6129 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6128) states: '1(a) necklace SĪVI of plain string which her son wore to tie up his hair'. Daniels visited Kwalimurubu 10 July 1904.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).


Oc1906,1013.741 front (viewed side on)


Oc1906,1013.741 with 739, 724, 740, 725, 736, 731

Sivi [Sinaugoro]**; Mourning Necklace**

Oc1906,1013.741

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Shell (Chama/?Spondylus); Bead (Glass); Seed Pod; Fabric (?Hessian); Fibre (Plant); Pigment

27.5 cm long; 15.2 cm wide; 1 cm diameter (neck cord)

Thick plant fibre cord necklace with shells, glass beads and cloth-wrapped pendant. Cord of coarse plant fibre core tightly wrapped with twisted plant fibre string. 7 pieces of ground and polished orange and pinkish-red shells (Chama or ?Spondylus sp.) tied to lower sides; string passed through central perforation and tied around main cord. Small bundle wrapped with ? hessian cloth stamped with red and black circles contains plant material, human hair and white shell; forms pendant tied to cord with twisted plant fibre string. Above this, matted fibres and string of red glass beads and 4 black seed pods. Traces of black and white pigment all over.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU village 1B. necklace SIVI p6128'.

P6128 refers to page 6128 (also see pages 6129 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6128) states: '1(B) necklace SĪVI of thick string DAM-ORA which she made herself [?]and the front of which is her son's GĒAMO (his frontlet of red shells)'. Daniels visited Kwalimurubu 10 July 1904.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).


Oc1906,1013.1545 front


Oc1906,1013.1545 cord detail

Tautau; Necklace; Currency

Oc1906,1013.1545

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Nassarius); Fibre (Plant)

233.7 cm long (max); 0.6 cm wide

Length of plaited and twisted plant fibre strung with small white nassarius snail shells, each attached through central perforations with twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'HULA TĀUTAU money necklace value 1/ trade'.

Seligman (1910: 89) notes tautau are 'strings of the ground down shells of *Nassa callospira* [Nassarius callospira] often worn as necklaces'.



Oc1906,1013.875 front



Oc1906,1013.875 top

?Punai [Waima]**; ?Toutou** [Waima]; **Nose Ornament**

Oc1906,1013.875

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Tridacna)

6.1 cm long; 2 cm diameter

Heavy Tridacna sp. shell nose ornament; long, thin with slightly squared sides, tapering toward rounded ends. Surface ground and polished with patchy brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink now faded reads: 'WAIMA PUNAI'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua don't believe punai is the correct name for this object, and suggest toutou instead (personal communication 27 October 2015).

The expedition visited Waima between 4 and 9 June 1904.



Oc1906,1013.1657 front


Oc1906,1013.1657 seed pod exterior

Paila [Motu]**; Face Paint; Plant Specimen**

Oc1906,1013.1657

662

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; ?Yule Island

Linen; Resin; Seed Pod; Cotton

(Bag:) 19 cm long; 13 cm wide; (seed:) 4 cm wide; 3 cm high; (stone:) 0.6 cm long; 0.9 cm wide

Linen bag stamped 662 in black containing five red seed pod halves with spiny exterior, some very small loose seeds and two small lumps of white, black and amber coloured resin. Small white cotton thread caught in one pod half.

Expedition paper note found inside bag written in blue pencil reads: 'Used for Paint on face. Yule Id. Obu. Motu. PAILA'.

Assumed collected at Yule Island (Roro). According to Lawes (1896), in Motu Paila is 'pink earth, used for painting the face'. Unclear why Motu term is given.


Oc1906,1013.1570 front


Oc1906,1013.1570 reverse

Ornament; Pendant

Oc1906,1013.1570

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Seed (Coix); Bead (Glass); Fibre (Plant)

22 cm long (as tied); 10 cm wide

Several bands of twisted plant fibre cord threaded with coix seed halves and three dispersed red glass beads; tied in centre with expedition label.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note these are worn during dance performances (personal communication 27 October 2015).


Oc1906,1013.799 front


Oc1906,1013.799 reverse

Koio [Waima]**; Shell Ornament**

Oc1906,1013.799

-

British Museum (BM)

PNG; Central Province; Rigo District; Hula (bought) / Kairuku Hiri District; Waima (made)

Shell (Baler); Shell (Turtle); Fibre (Plant)

6.7 cm diameter; 1.4 cm thick

Concave, circular shell ornament of baler shell (Melo amphora) with intricate turtle shell fretwork secured, through central perforation, to white concave side with plant fibre cord. Fretwork of cruciform in-filled with concentric triangles and enclosed by crenellated circle. Yellow striations from shell exterior remain on roughly ground and polished reverse.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels (note water damage to right of label) reads: 'HULA Head ornament KŌIO (made in Waima)'.

Seligman (1910: 212) records these as 'koiyu' (made from Melo diadema, a synonym of Melo amphora) in Roro language. To'oro Arua of Ere Ere, Waima confirmed the spelling in Waima (Roro) as koio (personal communication 27 October 2015), koiyu is likely a phoneticised spelling. See discussion by Erna Lilje (2018a: 298-99, 106 headdress): as well as decorating feather headdresses these shell rondelles could be worn by men and women and were used in diverse social contexts, including rites of passage. Today, koio are frequently made from plastic; in Waima women wear them on belts to decorate fibre skirts (To'oro Arua personal communication 27 October 2015).


Oc1978,Q.650 front


Oc1978,Q.650 button detail

Koio [Roro]**; Shell Ornament**

Oc1978,Q.650

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Shell (Baler); Shell (Turtle); Button (Shell); Fibre (Plant)

3.5 cm diameter; 0.7 cm thick; 1.1 cm diameter (button)

Concave, circular shell ornament of baler shell (Melo amphora) with intricate turtle shell fretwork secured, through central perforation, to white concave side with twisted plant fibre cord through one small European white shell button. Cruciform fretwork of concentric triangles, three sides with arrowhead-shaped cut-outs on outer edges, enclosed by crenellated circle. Yellow striations from shell exterior remain on ground and polished reverse.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'Roro'.

Seligman (1910: 212) records these as 'koiyu' (made from Melo diadema, a synonym of Melo amphora) in Roro language. To'oro Arua of Ere Ere, Waima confirmed the spelling in Waima (Roro) as koio (personal communication 27 October 2015), koiyu is likely a phoneticised spelling. See discussion by Erna Lilje (2018a: 298-99, 106 headdress): as well as decorating feather headdresses these shell rondelles could be worn by men and women and were used in diverse social contexts, including rites of passage. Today, koio are frequently made from plastic; in Waima women wear them on belts to decorate fibre skirts (To'oro Arua personal communication 27 October 2015).


Oc1906,1013.1571 front


Oc1906,1013.1571 front right detail

Buibu [Koita]**; Mourning Ornament**

Oc1906,1013.1571

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Seed (Coix); Seed (Banana); Fibre (Plant)

45 cm long; 5.5 cm wide

Band of twisted plant fibre cord threaded with coix seed halves. Further lengths of fibre cord extend from each end where four (on one side) and five (on the other) lengths of threaded coix seed halves hang, some terminating in banana seed pods.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'BUIBU (K[oita]) Port Moresby Mourning Frontlet'.

See expedition label for Oc1906,1013.788, on which Seligman notes: 'Buibu is general name for mourning things'.


Oc1906,1013.1537 front


Oc1906,1013.1537 reverse

Conus Shell Ornament

Oc1906,1013.1537

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Conus); Fibre (Plant)

16.5 cm long; 23.5 cm wide

Seven ground and polished Conus sp. shell discs strung through circular perforation in outer whorl on thick twisted plant fibre cord.



Oc1906,1013.1538 front



Oc1906,1013.1538 reverse

Conus Shell Ornament

Oc1906,1013.1538

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Shell (Conus); Fibre (Plant)

88.5 cm long; 8.7 cm wide

Twenty-eight ground and polished Conus sp. shell discs strung on length of twisted plant fibre cord through central circular perforations. Smaller sized discs at ends with larger discs toward centre, where further bundle of six discs tied together, and to main cord, with length of red-stained fibre ribbon. One small disc attached with red ribbon to cord at one side.



Oc1906,1013.736 front



Oc1906,1013.736 with 739, 741, 724, 740, 725, 731

Muro [Sinaugoro]**; Mourning Fibre Wristband**

Oc1906,1013.736

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

22.5 cm long; 1.2 cm wide; 0.3 cm thick

Narrow wristband made from looped, thin, twisted plant fibre cord; looping opens into threads at one side. Covered with traces of dark brown and white pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'KWALIMARUPU village Rigo wrist bands MURO P6129'.

P6129 refers to page 6129 (also see pages 6128 and 6132) of William Cooke Daniels' fieldnotes, now in the BM ALRC. He describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes, now in the BM Cooke Daniels collection: Oc1906,1013.724-41. BM register (1906: 150) notes 725-41 were tied with a handkerchief.

For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'. Daniels visited Kwalimurubu 10 July 1904.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.737 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Wristband**

Oc1906,1013.737

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

16.5 cm long; 1.5 cm wide; 0.4 cm thick

Narrow wristband made from twisted plant fibre cord with raised chevron pattern to exterior. Frayed looping opens into threads at either side; several holes in centre, one with small orange stain. Covered with traces of dark brown and white pigment.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



Oc1906,1013.738 front



Oc1906,1013.739, 741, 724, 740, 725, 736, 731 (assoc.)

Muro [Sinaugoro]**; Mourning Fibre Wristband**

Oc1906,1013.738

6128-6129; 6132

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kwalimurubu

Fibre (Plant); Pigment

15.5 cm long; 1.5 cm wide; 0.3 cm thick

Narrow wristband made from twisted plant fibre cord with raised chevron pattern to exterior. Frayed looping opens into threads at either side. Covered with traces of dark brown and white pigment.

Collected by William Cooke Daniels at Kwalimurubu on 10 July 1904 along with Oc1906,1013.724-41, which form a complete mourning costume (see image above right). BM register (1906: 150) notes Oc1906,1013.725-41 were tied with a handkerchief.

In his fieldnotes (pages 6128-29, 6132 BM ALRC) Daniels describes encountering a woman mourning her son and negotiating with her and her husband for her mourning clothes. For this object Daniels' notepage (1904: 6129) states: 'On each upper 4 armlets MŪRŎ woven or plaited of string wristlets MŪRO (R2 L3), legs [sic] bands 2 below each knee ~~(same name as~~ + anklets 3 each side all of string + all MŪRO'.

Also see Daniels (n.d.: 23-24); three expedition photographs of the woman wearing clothing (Oc,B118.64-65; Oc,B121.126 BM ALRC).



1905.63.52 top



1905.63.52 side

Fibre Armband

1905.63.52

52

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane); Fibre (Plant); Resin; Seed (Coix)

9.8 cm diameter; 5.1 cm high; 2.4 cm long (coix seed tassel)

Three circular bands of thick plaited cane strips in-filled with resin. Bands tied together with twisted plant fibre cords, ends strung with coix seeds; cords knotted next to armbands and shortly before coix seeds to create a tassel.

Appears as item 52 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'From Waima.'

The expedition visited Waima between 4 and 9 June 1904.



1905.63.55 front



1905.63.55 reverse

Ear Ornament

1905.63.55

55

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Shell (Turtle)

7.8 cm long; 2.7 cm wide

Thin leaf-shaped turtle shell earring with circular loop at top that has linear split in one side. Decorated with M-shaped cut-outs on each side. Linear striations on surface both sides.

PRM inscription handwritten in black ink on side of object reads: '[55] Earring, WAIMA, B. NEW GUINEA. Cooke Daniels Exped. Pres.d 1905'.

Appears as item 55 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Turtle shell earring, Waima.'

The expedition visited Waima between 4 and 9 June 1904.



1905.63.91.1 front



1905.63.91.1 reverse (right) with 1905.63.91.2-3

Ear Ornament

1905.63.91.1

91

Pitt Rivers Museum (PRM)

PNG; Central Province; Kairuku Hiri District; Mekeo area (collected) / Waima (made)

Shell (Turtle)

5.2 cm long; 2.8 cm wide

Thin leaf-shaped turtle shell earring with circular loop at top that has linear split in one side. Decorated with M-shaped cut-outs on each side. Linear striations on surface both sides. Tied to 1905.63.91.2-3 with museum label cord.

Appears as item 91 on Charles Seligman's (1905f: 179c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Turtle shell earrings, made at Waima, collected throughout Mekeo district'.



1905.63.91.2 front



1905.63.91.2 reverse (left) with 1905.63.91.1 & 3

Ear Ornament

1905.63.91.2

91

Pitt Rivers Museum (PRM)

PNG; Central Province; Kairuku Hiri District; Mekeo area (collected) / Waima (made)

Shell (Turtle)

6.2 cm long; 2 cm wide

Thin leaf-shaped turtle shell earring with circular loop at top that has linear split in one side. Decorated with M-shaped cut-outs on each side. Linear striations on surface both sides. Small circular perforation at bottom. Tied to 1905.63.91.1 and 1905.63.91.3 with museum label cord.

Appears as item 91 on Charles Seligman's (1905f: 179c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Turtle shell earrings, made at Waima, collected throughout Mekeo district'.



1905.63.91.3 front



1905.63.91.3 reverse (centre) with 1905.63.91.1-2

Ear Ornament

1905.63.91.3

91

Pitt Rivers Museum (PRM)

PNG; Central Province; Kairuku Hiri District; Mekeo area (collected) / Waima (made)

Shell (Turtle)

7.1 cm long; 3.3 cm wide

Thin leaf-shaped turtle shell earring with partial oval loop at top. Decorated with M-shaped cut-outs at each edge. Linear striations on surface both sides. Small circular perforation at base. Tied to 1905.63.91.1-2 with museum label cord.

Appears as item 91 on Charles Seligman's (1905f: 179c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Turtle shell earrings, made at Waima, collected throughout Mekeo district'.



1905.63.60 front



1905.63.60 reverse

Hene [Waima]; **Head Ornament**

1905.63.60

60

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Vine); Leaf (Coconut)

39.5 cm long; 14 cm wide

Flat, rectangular, head ornament constructed from numerous coconut midribs of even length, separated by five evenly spaced thicker midribs, which project approximately 20 cm out from the base and 1-2 cm out from the top. Three further midribs secured with vine run horizontally across top, bottom and centre. Central midrib broken near edge on two sides; small frayed area near edge around midrib on one side. Thin platform of coconut leaves attached to edge of top horizontal midrib with vine.

Appears as item 60 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'See back of label.' Expedition label not attached to object.

The expedition visited Waima between 4 and 9 June 1904 collecting several hene.

Writing on 6 October 1905 to Robert Etheridge, Seligman notes '[hene] was in a measure used as a sunshade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AM Archive).



E 1905.233.1 front



E 1905.233.1 reverse

Fibre Armband

E 1905.233.1

?; AR 1905.859

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

12.1 cm wide; 6.4 cm long

Dark brown plant fibre armband plaited in horizontal twill; fibre fringe along join on one side. Two perforations, one on each side, where museum labels are attached.

Expedition label made by Dennison & Co. cut down and repurposed as museum label by Gerald Montagu Benton in 1905.

The expedition visited Waima between 4 and 9 June 1904.



E 1905.233.2 front



E 1905.233.2 reverse

Fibre Armband

E 1905.233.2

?; AR 1905.858

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Plant)

12.2 cm wide; 3.5 cm long

Dark brown plant fibre armband plaited in horizontal twill with two rows of lighter fibre forming large zigzag motif; fibre fringe along join on one side.

Expedition label made by Dennison & Co. cut down and repurposed as museum label in 1905 by Gerald Montagu Benton.

The expedition visited Waima between 4 and 9 June 1904.



E 1905.233.3 front



E 1905.233.3 detail front

Fibre Armband

E 1905.233.3

?; AR 1905.860

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane); Resin

9.5 cm diameter; 2.2 cm high

Circular band of thick plaited cane strips, yellow-orange in colour, in-filled with resin.

The expedition visited Waima between 4 and 9 June 1904.



E 1905.233.4 front



E 1905.233.4 detail front

Fibre Armband

E 1905.233.4

?; AR 1905.861

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Fibre (Cane)

10 cm diameter; 1.1 cm high

Circular band of plaited cane strips, yellow-brown in colour; exterior abraded in places.

The expedition visited Waima between 4 and 9 June 1904.



E 1905.236 front



E 1905.236 detail front

Fighting Ornament

E 1905.236

54; AR 1905.864

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Tusk (Pig); Fibre (Plant)

17 cm long; 15 cm wide

Four opposing pig tusks forming an approximate X-shape secured in centre with band of woven plant fibre; weaving pattern forms repeated zigzag motif.

Expedition label made by Dennison & Co. cut down and repurposed as museum label. Further expedition label stamped with DANIELS ETHNOGRAPHICAL EXPEDITION reads: 'WAIMA British New Guinea 54 [circled] EA Held in mouth whilst fighting'.

Appears as item 54 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'See label: Fighting charm, Waima.'

The expedition visited Waima between 4 and 9 June 1904.



E 1905.230 front



E 1905.230 detail reverse

Feather Headdress

E 1905.230 B

53; AR 1905.855

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Fibre (Plant); Feather (Pigeon)

5 cm long; 16 cm wide

Headdress of evenly spaced grey pigeon feathers with dark brown tips, woven at the base with twisted plant fibre cord. Base cord has twisted at either end; several central feathers are moth damaged. Cord extends to form ties either side.

Expedition label made by Dennison & Co. cut down and repurposed as museum label by Gerald Montagu Benton, 1905; reverse reads '53' handwritten in black ink by Charles Seligman.

Appears as item 53 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Feather Ornament from Rarai.'

Walter Mersh Strong visited Mekeo with Acting Administrator Christopher Robinson in April and early May 1904 before leaving the expedition to become Assistant Resident Magistrate for Mekeo. Seligman visited Rarai on 19 June 1904. Date and circumstances of collection unclear.



E 1905.226 front (viewed side on)



E 1905.226 detail reverse

Hene [Waima]; **Head Ornament**

E 1905.226

15; AR 1905.851

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine)

31 cm long; 16.3 cm wide

Flat, rectangular, head ornament constructed from numerous coconut midribs of roughly even length, separated by four unevenly spaced thicker midribs, which project out from the base. A fifth thicker midrib, broken at the base, projects from the top. Three further midribs secured with vine run horizontally across top, bottom and centre. Short section of twisted plant fibre cord tied to one corner.

Expedition label made by Dennison & Co. cut down and repurposed as museum label. Further expedition label made by Dennison & Co. handwritten in pencil reads: 'Head orn[amen]ts worn by men when dancing[.] Waima[,] named Hene'.

Appears as item 15 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing ornament, ? also sunshade, called hene, waima.'

The expedition visited Waima between 4 and 9 June 1904 collecting several hene. Writing on 6 October 1905 to Robert Etheridge, Seligman notes '[hene] was in a measure used as a sunshade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AM Archive).



E 1905.227 front (viewed side on)



E 1905.227 detail front

Hene [Waima]; **Head Ornament**

E 1905.227

15; AR 1905.852

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine)

36.7 cm long; 15 cm wide

Flat, rectangular, head ornament consisting of three sections tied together with twisted plant fibre cord; each section constructed from numerous coconut midribs of roughly even length, separated by three or four evenly spaced thicker midribs, which project out from the base. Three further midribs secured with vine run horizontally across top, bottom and centre of each section. Central section has rectangular projection with plant stem bent around top secured with vine.

Expedition label made by Dennison & Co. cut down and repurposed as museum label. Further expedition label made by Dennison & Co. handwritten in pencil reads: 'WAIMA' on front and on reverse in black ink in Charles Seligman's hand '15'.

Appears as item 15 on Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing ornament, ? also sunshade, called hene, waima.'

The expedition visited Waima between 4 and 9 June 1904 collecting several hene. Writing on 6 October 1905 to Robert Etheridge, Seligman notes '[hene] was in a measure used as a sunshade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AM Archive).



E.15797 front (viewed side on)



E.15797 front detail (platform)

Hene [Waima]**; Head Ornament**

E.15797

15

Australian Museum (AM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut Midrib; Fibre (Plant); Fibre (Vine); Leaf (Coconut)

28 cm long; 16.7 cm wide

Flat, rectangular head ornament constructed from numerous coconut midribs of roughly even length, separated by five unevenly spaced thicker midribs, one of which projects out from the top. A further midrib has broken away. Three midribs secured with vine run horizontally across top, bottom and centre. A small platform of coconut leaf (now degraded) is tied to the bottom horizontal midrib with vine and plaited plant fibre cord.

Appears as item 15 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing ornament from Waima, worn projecting horizontally forward over forehead, probably also fulfills the function of a sunshade.'

The expedition visited Waima between 4 and 9 June 1904 collecting several hene.

Writing on 6 October 1905 to AM Curator, Robert Etheridge, Seligman notes '[hene] was in a measure used as a sunshade though primarily a portion of an elaborate dancing headgear, the long ends stuck into the hair and the grid-iron like portion projects over the eyes and forehead' (S74.1905 AM Archive).


Oc1906,1013.301 base


Oc1906,1013.301 side

Pottery Bowl

Oc1906,1013.301

-

British Museum (BM)

PNG; ?Central Prov.; Hall Sound area (collected) / ?Gulf Prov.; Vailala River area (made)

Pottery

16.5 cm long; 19.5 cm wide; 10.6 cm high

Oval pottery bowl, dark brown with blackened patina on exterior. Three bands of coils visible along chipped rim. X-shaped motif incised into base. Significant repair to one side with several small pieces missing.

Provenance based upon style, see similar pot in May and Tuckson (2000: 48, Fig. 3.2), which they suggest may have been made by Hakeko people (from the Vailala river area), collected by the Chevert Expedition in Hall Sound (near Yule Island) in 1875 (9 cm high).


Oc1906,1013.302 front


Oc1906,1013.302 reverse

Pottery Bowl

Oc1906,1013.302

-

British Museum (BM)

Papua New Guinea; National Capital District; ?Port Moresby; Hanuabada

Pottery

10.2 cm high; 25.5 cm diameter; 1.2 cm thick (rim)

Shallow, oval, pottery bowl with rounded base and slightly inverted rim; undecorated with external horizontal linear surface striations; red-orange in colour with grey and white patches; darker, textured interior with lighter patches to one side. Rim and shoulder cracked in several places.

Provenance based upon style. Composition, form and colour consistent with Oc1906,1013.303. The Motu produced bowls of this size and shape, see Fig. 3.3 in May and Tuckson (2000: 49). A.H. Dunning photographed Motu pottery making at Hanuabada (Oc,B118.99-105; Oc,B121. 185-204) in 1903-04, where this pot was most likely collected.

Linear striations may result from use of varevare coconut brush, for example PRM 1905.63.12; BM Oc1906,1013.89.


Oc1906,1013.303 side


Oc1906,1013.303 side detail

Uro [Motu]; **Cooking Pot**

Oc1906,1013.303

-

British Museum (BM)

Papua New Guinea; National Capital District; ?Port Moresby; Hanuabada

Pottery

15.8 cm high; 21 cm diameter (body); 15.5 cm diameter (rim); 0.7 thick (rim)

Small globular cooking pot of fired clay with slightly everted rim and external horizontal linear surface striations with lighter cross-strokes in places. Red-orange with grey and white patches; interior white patina possibly from food use; small white inclusions are possibly shell. Rim and shoulder cracked in several places; conserved rim and shoulder sherd adhered at one side.

Provenance based upon style. Compare examples in May and Tuckson 2000 and uro made in 1996 by Porebada artist and material culture specialist, Dairi Arua, now at MAA (2016.104). A. H. Dunning photographed Motu pottery making at Hanuabada (Oc,B118.99-105; Oc,B121.185 -204) in 1903-04, where this pot was most likely collected.

Linear striations could result from paddle beating with a ridged paddle (see May and Tuckson 2000: 61), the lighter marks from use of varevare coconut brush, for example PRM 1905.63.12; BM Oc1906,1013.89.


Oc1906,1013.1720 front


Oc1906,1013.1720 reverse

Composite Pottery Rim

Oc1906,1013.1720

-

British Museum (BM)

Papua New Guinea; National Capital District; ?Port Moresby; Hanuabada

Pottery

10.8 cm high; 25.5 cm diameter; 3.3 cm thick (rim max)

Composite rim, neck and shoulder sherd of globular pot, made up of 4 glued sherds. Rim everted with acute inflection point. Clean pale orange interior, with slight blackening to one side; exterior and rim orange, some sherds with white patina. Band of dark flakey residue around base, which has semicircular break on one side (encompassing 3 sherds). Brown clay stain at centre of largest sherd; visible traces of adhesive to one side.

Provenance based upon style. Adhesive on one edge of semicircular break could suggest a further sherd was present at some point?

This served as a stand during the pottery making process, see BM Oc,B121.185 taken by A.H. Dunning, who photographed making at Hanuabada (Oc,B118.99-105; OcB121.186-97; Oc,121.198-204) in 1903-04, where this object was most likely collected. Dimensions are consistent with uro cooking pots.


Oc1906,1013.1721 front


Oc,B121.185 pots drying in stands prior to shaping

Pottery Rim

Oc1906,1013.1721

-

British Museum (BM)

Papua New Guinea; National Capital District; ?Port Moresby; Hanuabada

Pottery

9.3 cm high; 23.5 cm diameter; 2.5 cm thick (ca. rim)

Rim, neck and shoulder sherd of globular pot, pale orange with white grainy texture and flakey patina in places. Rim everted with acute inflection point. Chipped and roughly broken base.

Provenance based upon style. The flakey patina on parts of the interior and exterior is likely the result of use during the pottery making process, where the upper portion served as a stand, see above image (Oc,B121.185) taken by A.H. Dunning, who photographed making at Hanuabada (BM Oc,B118.99-105; Oc,B121.186-97; Oc,121.198-204) in 1903-04, where this sherd was most likely collected. The whitening suggests it has been subject to weathering. Dimensions are consistent with uro cooking pots.


Oc1906,1013.1722.a; Oc1906,1013.1730 front


Oc1906,1013.1722.a; Oc1906,1013.1730 reverse

Composite Pottery Bowl (part)

Oc1906,1013.1722.a; Oc1906,1013.1730

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

20 cm high; 16.3 cm diameter; 0.5 cm thick (at rim)

Partial, composite, large pottery bowl with rounded inflection point and base, consisting of 9 glued sherds; large portion of one side of bowl absent. Red-brown around base with extensive exterior blackening above; pale brown with white patina and debris inside. Neck exterior decorated with incised concentric swirls with horizontal zigzag lines above and below; further zigzag line around rim interior.

Provenance based upon style.

BM label records registration numbers Oc1906,1013.1722 and 1730, and notes 'Repaired 1975'. One sherd marked Oc1906,1013.1730, other sherds unmarked. A further four sherds marked Oc1906,1013.1722.b-e stored separately (see separate record).



Oc1906,1013.1722.b-e (left to right) front


Oc1906,1013.1722.b-e (left to right) rim profiles

Pottery Sherds

Oc1906,1013.1722.b-e

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

Height: 9.5 cm (b); 11.2 cm (c); 5.6 cm (d); 5.2 cm (e); width: 22 cm (b); 17.5 (c); 5.8 (d); 8.7 (e)

Four (two composite) dark brown pottery sherds: (b) concave rim-neck made up of 3 glued sherds; decorated with incised concentric swirls with horizontal zigzag lines above and below; and zigzag line along rim interior; (c) as above, made up of 2 glued sherds; (d-e) two small flat undecorated sherds with dark, flaky patina.

Provenance based upon style.

Sherds part of bowl Oc1906,1013.1722.a; Oc1906,1013.1730 (see separate record).


Oc1906,1013.1737; Oc1906,1013.1834 front


Oc1906,1013.1737; Oc1906,1013.1834 side

Composite Pottery Bowl and Sherds

Oc1906,1013.1737; Oc1906,1013.1834

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

23 cm high (composite); 29.6 cm diameter (composite); 0.2 cm thick (rim)

Large, composite pottery bowl with rounded inflection point and base, consisting of multiple glued sherds. Large side section broken away; seventeen sherds, two composite now, separate. Exterior blackened; interior orange. Neck exterior decorated with incised bands of horizontal lines, which meet to form concentric diamonds in four places (one where sherd is missing); above and below this: horizontal wavy line with diagonal dashes. Interior rim decorated with horizontal wavy line.

Provenance based upon style. Extremely fragile.

Note only two sherds are marked with BM registration numbers:
Oc1906,1013.1834: 16.2 cm wide, 10.4 cm long;
Oc1906,1013.1737: 10.8 cm wide, 5.2 cm long.

Sherds conserved by BM April 1975 to form a composite bowl (see Eth Doc 1032, ALRC).

Possibly a gift to the expedition from Capt. F.R. Barton, who collected similar pottery now in the BM Christy collection (Oc1919,-.121-40), some of which form composite pieces with pottery now in the Cooke Daniels collection (see Eth Doc 1032, ALRC). The expedition did not travel as far east as the Mailu area.


Oc1906,1013.1775; 1827; 1839 (centre label)


Oc1906,1013.1775 (lower label); 1827 (top label); 1839

Composite Pottery Bowl

Oc1906,1013.1775; Oc1906,1013.1827; Oc1906,1013.1839

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

24 cm high (composite); 31 cm diameter (composite)

Large, composite pottery bowl with rounded inflection point and base, consisting of multiple glued sherds; some gaps. Orange in colour with patches of dark grey. Neck exterior decorated with incised concentric diamonds intersected by concentric triangles, apex opposing; two horizontal lines, one row of dashes and two wavy lines above and below.

BM provenance based upon style. Extremely fragile.

Originally several sherds; BM conservators created a composite pot in April 1975 (see Eth Doc 1032, ALRC). Note not all sherds are marked and it is unclear which unmarked sherds are associated with which registration number.

Possibly a gift to the expedition from Capt. F.R. Barton, who collected similar pottery now in the BM Christy collection (Oc1919,-.121-40), some of which form composite pieces with pottery now in the Cooke Daniels collection (see Eth Doc 1032, ALRC). The expedition did not travel as far east as the Mailu area.


Oc1906,1013.1709 rim exterior



Oc1906,1013.1709 interior

Pottery Bowl Sherd

Oc1906,1013.1709

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

11.9 cm wide; 4.5 cm high (rim); 6.3 cm diameter; 1.9 cm thick (rim)

Rim, side and base sherd from shallow bowl. Semicircular indentations impressed along rim leaving raised nubs along outer edge. Orange colour with white patina, especially on weathered exterior.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'; reg. no. later inscription by BM.



Oc1906,1013.1723 front



Oc1906,1013.1723 base & side

Pottery Foot

Oc1906,1013.1723

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Sogeri

Pottery

6.8 cm wide (base); 7.4 cm high; 4 cm diameter (cylinder)

Solid, cylindrical pottery ?foot tapering to slightly concave base. Rough, weathered, angled flat top with incised lines around sides just below. Textured orange surface with dark temper and rougher areas around base, possibly indicating breaks.

Expedition sticker adhered to base of sherd written in black ink reads: 'SOGERI'; reg. no. later inscription by BM.

Described in BM register (1906: 179) as 'foot of a pot'.


Oc1906,1013.1778 exterior


Oc1906,1013.1778 interior

Composite Pottery Rim

Oc1906,1013.1778

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

9 cm high; 28.5 cm diameter

Composite rim, neck and shoulder of pottery bowl with rounded inflection point, made up of four sherds with deliberate, straight, vertical cuts, glued together. Pale orange with two darker spots on exterior indicating oxidation; some white speckling. Smooth exterior with light linear striations on interior, which is decorated with double zigzag line under rim. Exterior decorated with large concentric zigzag band with double wavy/zigzag lines above and below.

BM provenance based upon style.

Likely a gift to the expedition from Capt. F.R. Barton, who collected other similar rims now in the BM Christy collection (Oc1919,-.121-40). The expedition did not travel as far east as the Mailu area. The rim was almost certainly cut by the collector for transport and conserved by the museum in April 1975 along with several other sherds from the Cooke Daniels and Barton Christy collections, which together form composite rims and pots (see Eth Doc 1032, ALRC).


Oc1906,1013.1780-81; Oc1919,-.138 exterior (front)


Oc1906,1013.1781 exterior (side)

Composite Pottery Rim

Oc1906,1013.1780; Oc1906,1013.1781; Oc1919,-.138

-

British Museum (BM)

Papua New Guinea; Central Province; Abau District; Mailu area

Pottery

10.6 cm high; 29 cm diameter

Composite rim, neck and shoulder of pottery bowl with rounded inflection point, made up of six sherds. Pale orange with white speckling; darker oxidised spots on exterior; interior darker orange; smooth texture. Exterior decorated with incised concentric semicircles with repeated 'leaf' shapes above, each cutting into the next, with single wavy/zigzag line below, also repeated on interior just below rim.

BM Christy register (1919: 107) notes provenance as 'MAILU' for Oc1919,-.138, which consists of one sherd.

Sherds Oc1906,1013.80-81 likely gifted to expedition by Capt. F.R. Barton, and form composite rim with sherd Oc1919,-.138, now in the BM Christy collection. Sherds conserved and reunited in April 1975 (see Eth Doc 1032, ALRC).


Oc1906,1013.1837; Oc1919,-.127 front


Oc1906,1013.1837; Oc1919,-.127 reverse

Composite Pottery Rim

Oc1906,1013.1837; Oc1919,-.127

-

British Museum (BM)

Papua New Guinea; Central Province; Abau District; Mailu area

Pottery

11 cm high; 29 cm diameter

Composite, incomplete rim, neck and shoulder of pottery bowl with rounded inflection point, made up of around twenty sherds from Oc1906,1013.1837 and three sherds from Oc1919,-.127, several with deliberated vertical scoring or cut marks. Pale orange with white speckling; interior darker orange; smooth texture. Exterior decorated with incised undulating wave motif with double wavy-zigzag lines above and below; interior undecorated.

BM Christy register (1919: 107) for Oc1919,-.126-27 reads: ' "[MAILU]" "[design]" NOGARA = clouds on horizon [illegible]'. Pencil note for entry Oc1919,-.127 (BM 1919: 107) confirms it consists of 3 pieces and the illustration suggests the marked sherd, the equally sized sherd above it and the small triangular piece to the side relate to this number. The remaining sherds are therefore assumed to be associated with Oc1906,1013.1837.

Capt. F.R. Barton likely gifted sherds Oc1906,1013.1837 to the expedition. Sherds conserved and reunited with Oc1919,-.127 from the Christy collection (donated by Barton) in April 1975 (see Eth Doc 1032, ALRC). Some almost certainly cut by the collector for transport.


Oc1906,1013.1759; 1760; 1761 side


Oc1906,1013.1759; 1760; 1761 side

Composite Pottery Rim

Oc1906,1013.1759; Oc1906,1013.1760; Oc1906,1013.1761

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

11.2 cm high (composite); 29.3 cm diameter (composite); 0.4 cm thick

Composite rim, neck and shoulder of pottery bowl with rounded inflection point, consisting of multiple sherds; some shoulder sherds missing on one side; two sherds now separate. Smooth exterior with light linear striations on interior, which has wavy line under rim. Blackened exterior decorated with concentric tight horizontal loops enclosed by thin horizontal wavy line above and below. Linear score marks at some edges.

BM provenance based upon style. Photographed and stored upside down due to fragility.

Straight linear score marks indicate collector cuts.

Not all sherds are marked and it is unclear which unmarked sherds are associated with which registration number.


Oc1906,1013.1729; 1769; 1832 exterior


Oc1906,1013.1729; 1769; 1832 interior

Composite Pottery Rim Sherd

Oc1906,1013.1729; Oc1906,1013.1769; Oc1906,1013.1832

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

10.4 cm long (composite); 27.8 cm wide (composite); 0.2 cm thick (composite)

Composite rim, neck and shoulder, part of pottery bowl with rounded inflection point, made up of seven sherds. Orange, with darker patina on sherd marked Oc1906,1013.1729 indicating oxidation, and some white speckling. Smooth exterior with light linear striations on interior, decorated with zigzag line under rim. Exterior decorated with large zigzag band intersected by horizontal lines.

BM provenance based upon style. Extremely fragile.

Note only three of seven sherds are marked with BM registration numbers:
Oc1906,1013.1729: 12.9 cm wide; 10 cm long;
Oc1906,1013.1769: 7.6 cm wide; 3.9 cm long;
Oc1906,1013.1832: 6.4 cm wide; 5 cm long.

Sherds conserved by BM April 1975 to form a composite rim half (see Eth Doc 1032, ALRC). BM label notes composite sherds Oc1906,1013.1771; Oc1906,1013.1772; Oc1906,1013.1833; Oc1919,-.137 form the other rim half.

Likely a gift to the expedition from Capt. F.R. Barton, who collected similar pottery now in the BM Christy collection (Oc1919,-.121-40; Oc1919,-.137 forms part of this complete rim). The expedition did not travel as far east as the Mailu area.


Oc1906,1013.1771; 1772; 1833; Oc1919,-.137 exterior


Oc1906,1013.1771; 1772; 1833; Oc1919,-.137 interior

Composite Pottery Rim Sherd

Oc1906,1013.1771; Oc1906,1013.1772; Oc1906,1013.1833; Oc1919,-.137

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

7.5 cm long (composite); 28 cm wide (composite); 0.3 cm thick (composite)

Composite rim, neck and shoulder, part of pottery bowl with rounded inflection point, made up of eight sherds. Orange colouration, with darker patina in places indicating oxidation, and some white speckling. Smooth exterior; light linear striations on interior, which is decorated with zigzag line under rim. Exterior decorated with large zigzag band intersected by horizontal lines.

BM provenance based upon style. Extremely fragile.

Note only four of eight sherds are marked with BM registration numbers:
Oc1906,1013.1771: 19.8 cm wide; 10.2 cm long; Oc1906,1013.1772: 4.2 cm wide; 5.9 cm long; Oc1906,1013.1833: 6.4 cm wide; 5.7 cm long; Oc1919,-.137: 9.8 cm wide; 7.5 cm long.

Sherds conserved by BM April 1975 to form a composite rim half (see Eth Doc 1032, ALRC). BM label notes composite sherds Oc1906,1013.1729; Oc1906,1013.1769; Oc1906,1013.1832 form the other rim half.

Likely a gift to the expedition from Capt. F.R. Barton, who collected similar pottery now in the BM Christy collection (Oc1919,-.121-40; Oc1919,-.137 forms part of this complete rim). The expedition did not travel as far east as the Mailu area.


Oc1906,1013.1762; 1763 front (upside down)


Oc1906,1013.1762; 1763 reverse (upside down)

Composite Pottery Rim Sherd

Oc1906,1013.1762; Oc1906,1013.1763

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British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

25.6 cm diameter (composite); 0.5 cm thick

Partial composite rim, neck and shoulder of multiple sherds from pottery bowl with rounded inflection point. Orange with darker spots indicating oxidation, with dark and white speckling. Smooth exterior with linear striations on interior, which has wavy line under rim. Exterior decorated with two horizontal incised bands of concentric zigzag lines enclosed by horizontal wavy line at top and bottom, and plain band in centre. Linear score marks at some edges.

BM provenance based upon style. Stored and photographed upside down due to fragility. Note not all sherds are marked and it is unclear which unmarked sherds are associated with which registration number.

Sherds conserved by BM in April 1975 to form a composite rim. Linear score marks indicate collector cuts.


Oc1906,1013.1766; 1773; 1835; 1840; Oc1919,-.139: F


Oc1906,1013.1766; 1773; 1835; 1840; Oc1919,-.139: R

Composite Pottery Rim Sherd

Oc1906,1013.1766; Oc1906,1013.1773; Oc1906,1013.1835; Oc1906,1013.1840; Oc1919,-.139

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British Museum (BM)

Papua New Guinea; Central Province; Abau District; Mailu area

Pottery

12.5 cm high (composite); 34 cm diameter (composite); 0.6 cm thick

Composite rim, neck and shoulder of pottery bowl with rounded inflection point, made up of eighteen sherds. Orange, darker spots indicating oxidation; some white speckling. Smooth exterior with light linear striations on interior, which is decorated with band of incised interlocking sideways S motifs. Exterior decorated with complex incised pattern of bulbous motifs in-filled with lines with hook (or half S) at top; exterior lines form sweeping curves that fold back on themselves to form next bulbous motif; repeated diagonal dashes above and horizontal dashes below with wavy line. Linear cut between Oc1906,1013.1835 and Oc1906,1013.1840.

BM Christy register (1919: 107) for Oc1919,-.139 records this as Mailu pottery given by Capt. F.R. Barton. Extremely fragile. Sherds conserved by BM April 1975 to form composite rim (see Eth Doc 1032, ALRC).

Straight vertical edges and linear score marks indicate collector cuts.

Oc1906,1013.1766: 6 cm wide, ca. 5.8 cm high;
Oc1906,1013.1773: ca. 4.2 cm wide, 3.9 cm high;
Oc1906,1013.1835: ca. 17.3 cm wide, 12.5 cm high;
Oc1906,1013.184: 11.3 cm wide, 9.2 cm high;
Oc1919,-.139: 6.1 cm wide, 4.2 cm high.


Oc1906,1013.1770 exterior


Oc1906,1013.1770 interior

Composite Pottery Rim Sherd

Oc1906,1013.1770

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

20.2 cm wide; 10.1 cm high; 0.7 cm thick

Composite rim, neck and shoulder sherd consisting of nine sherds. Orange with pale scratches to exterior, which is decorated with diagonally divided squares in-filled with opposing repeated vertical and diagonal incised lines, with horizontal dashes above on two sherds, and wavy line above this and below squared designs. Pale linear striations on interior, which has wavy line under rim.

Photographed upside down.

Oc1906,1013.1770; Oc1906,1013.1776; Oc1906,1013.1829 conserved and identified by BM in April 1975 as likely being from the same pot (see label with object), although they do not join.



Oc1906,1013.1776 exterior



Oc1906,1013.1776 interior

Composite Pottery Rim Sherds

Oc1906,1013.1776

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British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

8 cm wide (composite); 10.5 cm high; (composite); 0.6 cm thick

Rim, neck and shoulder sherds consisting of three composite and two single separate sherds. Pale orange in colour with light scratches to exterior, which is decorated with opposing vertical and diagonal incised lines, with horizontal wavy line above and below this. Linear striations on interior, which has incised wavy line under rim.

Oc1906,1013.1770; Oc1906,1013.1776; Oc1906,1013.1829 conserved and identified by BM in April 1975 as likely being from the same pot (see label with object), although they do not join.

Two single sherds measure 4.3 cm wide, 3.3 cm high; 3.4 cm wide; 2.6 cm high.


Oc1906,1013.1777 exterior


Oc1906,1013.1779 exterior

Composite Pottery Rim Sherd

Oc1906,1013.1777; Oc1906,1013.1779

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British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

Composite: 17.5 cm w; 9.1 cm h; 0.7 cm t / Single: 19.7 cm w; 9.4 cm h; 0.6 cm t

Two rim, neck and shoulder sherds, forming part of pottery bowl with mainly round inflection point; one marked Oc1906,1013.1777 consisting of nine composite sherds; the other marked Oc1906,1013.1779 forms a single sherd. Orange with grey in places indicating oxidation, and some white speckling. Smooth exterior with light linear striations on interior, which has zigzag line under rim. Exterior decorated with pattern of incised concentric semicircles, cutting into one another; wavy-zigzag lines above and below.

Provenance based upon style. Extremely fragile. Vertical cuts made by collectors either side of both rim sections.

Sherds conserved by BM in April 1975 to form composite rim, although adhesive has not held and sherd marked Oc1906,1013.1779 has separated (see Eth Doc 1032, ALRC).

Possibly a gift to the expedition from Capt. F.R. Barton, who collected similar pottery now in the BM Christy collection (Oc1919,-.121-40), some of which form composite pieces with pottery now in the Cooke Daniels collection (see Eth Doc 1032, ALRC). The expedition did not travel as far east as the Mailu area.


Oc1906,1013.1764; 1768; 1836 exterior


Oc1906,1013.1764; 1768; 1836 interior

Composite Pottery Rim Sherds

Oc1906,1013.1764; Oc1906,1013.1768; Oc1906,1013.1836

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British Museum (BM)

Papua New Guinea; Central Province; Abau District; Mailu area

Pottery

1.5-25 cm wide; 1.5-10.6 cm high; 0.7 cm thick

Composite rim, neck and shoulder of pottery bowl with rounded inflection point, made up of seven now separate sherds; four composite (six; five; six; five sherds). Orange in colour, with darker patina in places indicating oxidation, and some white speckling. Smooth exterior with pale horizontal linear striations on interior. Exterior has pattern of incised concentric broad horizontal spirals with curving vertical lines above and below enclosed by thin horizontal wavy line.

BM provenance based upon style. Extremely fragile.

Note not all sherds are marked with BM registration numbers. Composite sherd measurements (from left to right, top to bottom in above image):
Six sherds: width 21.7 cm, height 10.6 cm;
Five sherds: width 25 cm, height 9.5 cm;
Six sherds: width 21 cm, height 10.4;
Five sherds: width 16 cm, height 10 cm.

Sherds conserved by BM April 1975 to form a composite rim - the adhesive used has not held - (see Eth Doc 1032, ALRC).


Oc1906,1013.1765; 1831 exterior


Oc1906,1013.1765; 1831; Oc1919,-.140 exterior

Composite Pottery Rim Sherds

Oc1906,1013.1765; Oc1906,1013.1831; Oc1919,-.140.a-f

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British Museum (BM)

Papua New Guinea; Central Province; Abau District; Mailu area

Pottery

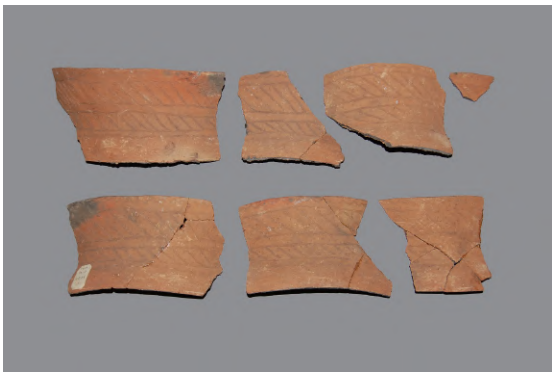
6.4-26.5 cm wide; 3.8-10.9 cm high; 0.4 cm thick

Part of rim, neck and shoulder of pottery bowl with rounded inflection point, made up of seven now separate sherds; three composite (four sherds; two sherds; fourteen sherds). Orange in colour with darker spots indicating oxidation; some white speckling. Smooth exterior with light linear striations on interior, which has wavy line incised under rim. Exterior decorated with panels of repeated W-motifs with wavy line above and below. Linear score marks at edges.

Extremely fragile. Straight vertical edges and linear score marks indicate collector cuts. White chalk marks made by BM conservator.

Oc1906,1013.1765; Oc1906,1013.1831 conserved by BM in April 1975 to form composite rim with Oc1919,-.140.a-f from BM Christy Collection, given by Capt. F.R. Barton (see Eth Doc 1032, ALRC). Adhesive has not held and some sherds have separated. BM Christy register (1919: 107) records Oc1919,-.140.a-f as 6 fragments of Mailu pottery.

Composite sherd (right photograph above) includes sherd marked Oc1919,-.140 and measures 24 cm wide; 10.9 cm high; 0.4 cm thick. Other composite sherds include sherds marked with Oc1906,1013.1765; Oc1906,1013.1831. Some sherds are unmarked.


Oc1906,1013.1828 exterior


Oc1906,1013.1828 interior

Composite Pottery Rim Sherds

Oc1906,1013.1828

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British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

4.8-17.8 wide; 3-9.5 high; 0.4 thick

Composite rim, neck and shoulder sherds from pottery bowl with rounded inflection point, made up of seven separate sherds; four composite (two sherds; three sherds; three sherds; five sherds). Orange with areas of grey patina indicating oxidation; some white speckling. Smooth exterior with pale horizontal linear striations on interior, which is decorated with incised wavy line under rim. Exterior decorated with two horizontal incised bands of diagonal lines enclosed by thin horizontal wavy line at top and bottom, with plain band in centre.

Provenance based upon style. Extremely fragile.

Sherd and composite sherd measurements (from left to right, top to bottom in above image):
One sherd: 17.8 cm wide, 9.3 cm high;
Two sherds: 10.6 cm wide, 9.5 cm high;
One sherd: 13 cm wide, 9.4 cm high;
One sherd: 4.8 cm wide, 3 cm high;
Three sherds: 5.5 cm wide, 8.9 cm high;
Three sherds: 14.7 cm wide, 9.4 cm high;
Five sherds: 10.6 cm wide, 9.5 cm high.


Oc1906,1013.1830 exterior rim sherd 1 (of 7 sherds)


Oc1906,1013.1830 exterior rim sherd 2 (of 4 sherds)

Composite Pottery Rim Sherds

Oc1906,1013.1830

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British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

Sherd 1: 26 cm w; 9.8 cm h; Sherd 2: 24.9 cm w; 9.5 cm h; Sherd 3: 4.5 cm w; 3.6 h; All: 0.4 thick

Composite rim, neck and shoulder of pottery bowl with rounded inflection point, made up of three sherds; two large composite rim sherds (of seven sherds and four sherds) and one small sherd. Orange in colour with white speckling. Smooth exterior with light linear striations on interior, which has wavy line under rim. Exterior decorated with repeated opposing triangles in-filled with diagonal lines; wavy line above and below. Linear score marks at edges.

Provenance based upon style. Straight linear score marks indicate collector cuts.

Possibly a gift to the expedition from Capt. F.R. Barton, who collected similar pottery now in the BM Christy collection (Oc1919,-.121-40), some of which form composite pieces with pottery now in the Cooke Daniels collection (see Eth Doc 1032, ALRC). The expedition did not travel as far east as the Mailu area.


Oc1906,1013.1838; Oc1919,-.129 exterior


Oc1906,1013.1838; Oc1919,-.129 interior

Composite Pottery Rim Sherd

Oc1906,1013.1838; Oc1919,-.129

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

10.3 cm high (composite); 30.6 cm diameter (composite); 0.6 cm thick

Composite rim, neck and shoulder, part of pottery bowl with rounded inflection point, made up of thirteen sherds, with four further loose sherds, three composite (two, five and six sherds). Pale orange, darker spots indicating oxidation and some white speckling. Smoothed, cracked surface inside and out. Dark spots on Oc1919,-.129. Interior decorated with wavy line just under rim. Exterior decorated with incised repeated H-motif with wavy line above and below. Linear score marks at interior edges of (six sherd) composite sherd.

Small pottery sherd Oc1906,1013.1774 (see separate record) found stored in bag with loose sherds labelled Oc1906,1013.1838; Oc1919,-.129.

BM Christy register (1919: 107) for Oc1919,-.129, given by Capt. F.R. Barton, does not record provenance. Shape suggestive of Mailu. Extremely fragile. Sherds conserved by BM in April 1975 to form composite rim (see Eth Doc 1032, ALRC). Straight linear score marks indicate collector cuts.

Measurements for loose sherds from Oc1906,1013.1838; Oc1919,-.129 (none marked with reg. no.):
Single sherd: 4.5 cm wide, 3.7 cm high;
Composite two sherds: 8.4 cm wide, 5.5 cm high;
Composite five sherds: 12.8 cm wide, 7.2 cm high;
Composite six sherds: 13.4 cm wide, 9.2 cm high.



Oc1906,1013.1710 exterior



Oc1906,1013.1710 interior

Pottery Rim Sherd

Oc1906,1013.1710

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

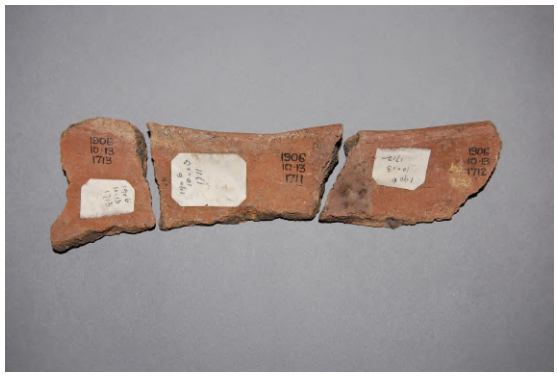
6.5 cm wide; 6 cm high; 1.2 cm thick (rim)

Small pottery rim sherd with raised repeated curved vertical lines along rim. Small perforation below rim with flanged edge on interior. Orange with pale brown patina, extremely weathered and textured surface.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'; reg. no. later inscription by BM.



Oc1906,1013.1711 exterior



Oc1906,1013.1711-13 interior

Pottery Rim Sherd

Oc1906,1013.1711

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

7.2 cm wide; 3.9 cm high; 1.6 cm thick (rim)

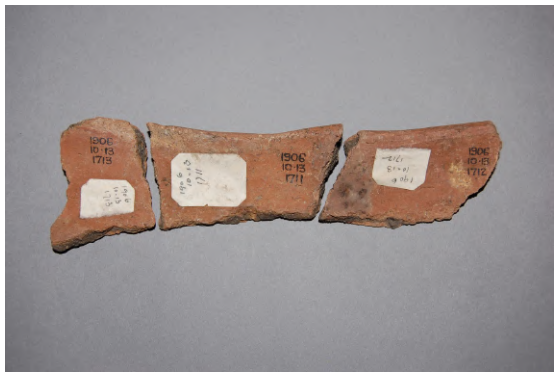
Small everted pottery rim sherd; exterior decorated with incised linear, wavy and arching lines. Smooth orange surface with grey temper visible on interior.

Forms rim sherd with Oc1906,1013.1712 and Oc1906,1013.1713 (see above image and separate records).

BM register (1906: 179) records 'KOITA'.



Oc1906,1013.1712 exterior



Oc1906,1013.1711-13 interior

Pottery Rim Sherd

Oc1906,1013.1712

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

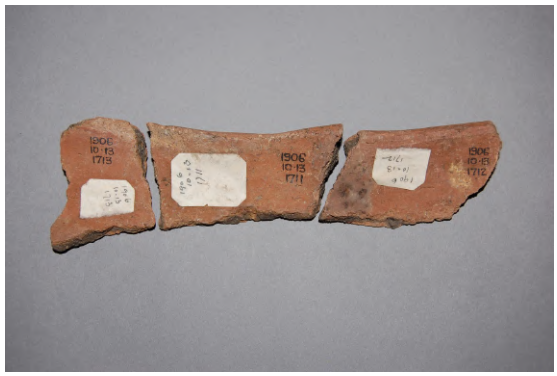
5.9 cm wide; 3.7 cm high; 2.1 cm thick (rim)

Small everted pottery rim sherd; exterior has incised horizontal wavy line with straight line below. Smooth orange surface with grey temper visible on interior, with patch of yellow.

Forms rim sherd with Oc1906,1013.1711 and Oc1906,1013.1713 (see above image and separate records).

BM register (1906: 179) records 'KOITA'.


Oc1906,1013.1713 exterior


Oc1906,1013.1711-13 interior

Pottery Rim Sherd

Oc1906,1013.1713

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

3.6 cm wide; 4.8 cm high; 1.9 cm thick (rim)

Small, narrow, everted pottery rim sherd; exterior decorated with incised horizontal wavy lines with straight lines below. Smooth orange surface.

Forms rim sherd with Oc1906,1013.1711 and Oc1906,1013.1712 (see above image and separate records).



Oc1906,1013.1742 exterior



Oc1906,1013.1742 interior

Pottery Rim Sherd

Oc1906,1013.1742

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British Museum (BM)

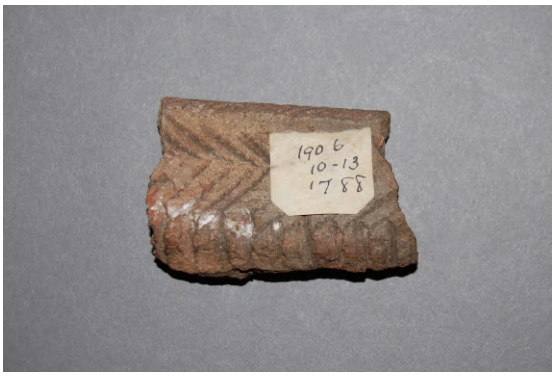
Papua New Guinea; Central Province / National Capital District

Pottery

13.5 cm wide; 6 cm high; 0.7 cm thick (rim)

Rim sherd with tall neck and rounded body at approx. 90 degrees from rim. Pale orange with grey-white patina and weathered appearance.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'.



Oc1906,1013.1788 exterior



Oc1906,1013.1788 interior

Pottery Rim Sherd

Oc1906,1013.1788

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

5.1 cm wide; 3.4 cm high; 0.6 cm thick

Small, pale orange rim sherd decorated on exterior with horizontal incised chevrons with short vertical lines below. Weathered, textured surface.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'.


Oc1906,1013.1790 exterior


Oc1906,1013.1790 interior

Pottery Rim Sherds

Oc1906,1013.1790

-

British Museum (BM)

Papua New Guinea; ?Central Province / National Capital District

Pottery

13.3 cm wide (both; 6.2 cm and 7.1 cm wide); 3.9 cm high; 1.5 cm thick (rim)

Small rim sherd now split in two pieces. Decorated on exterior below everted rim with wavy line with further horizontal line below. Weathered exterior with mottled grey and white patina. Orange colouration interior and exterior.

BM label records 'KOITA'; provenance not given in BM register (1906: 180) although following entries Oc1906,1013.1791-98 are recorded as Koita.



Oc1906,1013.1791 exterior



Oc1906,1013.1791 interior

Pottery Rim Sherd

Oc1906,1013.1791

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

5.5 cm wide; 6.6 cm high; 1.2 cm thick; 1.9 cm thick (max)

Small rim sherd tapering to point at base; exterior decorated with repeated, slightly curving, linear incisions with incised band below. Single incised line under rim on interior with lightly pressed horizontal linear bands below. Textured exterior orange with grey patina; interior pale orange.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'.



Oc1906,1013.1792 exterior



Oc1906,1013.1792 interior

Pottery Rim Sherd

Oc1906,1013.1792

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

6.5 cm wide; 4.7 cm high; 1.7 cm thick (rim including nubs)

Small, pale brown rim sherd decorated below rim with repeated linear incisions with band of raised nubs below. Textured, lightly pitted surface both sides, with horizontal lines impressed in interior.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'.



Oc1906,1013.1793 exterior



Oc1906,1013.1793 interior

Pottery Rim Sherd

Oc1906,1013.1793

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

9 cm wide; 7.3 cm high; 0.9 cm thick (rim)

Small pottery rim sherd; rim decorated with band of incised zigzags; flange below impressed with small semicircular indentations. Exterior has brown-grey patina with traces of orange beneath; interior orange; grey-brown centre in profile.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'.


Oc1906,1013.1794 exterior



Oc1906,1013.1794 interior

Pottery Rim Sherd

Oc1906,1013.1794

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

9.5 cm wide; 6.2 cm high; 1.3 cm thick (rim)

Small rim sherd; orange exterior decorated with rim border of diagonal incised lines over band of rectangular depressions with opposing diagonal striations. Interior has brown patina with light surface scratching.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'; reg. no. later inscription by BM.



Oc1906,1013.1795 exterior



Oc1906,1013.1795 interior

Pottery Rim Sherd

Oc1906,1013.1795

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

7.8 cm wide; 8.4 cm high; 0.9 cm thick (rim); 2 cm thick (centre)

Small rectangular rim sherd; pale orange with white patina. Exterior decorated with border of incised diagonal lines to right and top; band of small linear depressions below; row of raised nubs along centre; horizontal striations at base.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'; reg. no. later inscription by BM.



Oc1906,1013.1796 exterior



Oc1906,1013.1796 interior

Pottery Rim Sherd

Oc1906,1013.1796

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

5.8 cm wide; 4.5 cm high; 1.2 cm thick (rim)

Small pottery rim sherd impressed with repeated semicircular indentations below rim. Grey exterior with traces of orange beneath; interior red-brown.

Expedition inscription handwritten in pencil on interior side of sherd reads: 'KOITA'.



Oc1906,1013.1797 exterior



Oc1906,1013.1797 interior

Pottery Rim Sherd

Oc1906,1013.1797

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

7.5 cm wide; 5.5 cm high; 1.9 cm thick (rim)

Small pottery rim sherd impressed with repeated circular indentations just below rim; tapers to point at base. Exterior orange with white patina; textured interior brown in colour with white scratching and traces of orange beneath.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'; reg. no. later inscription by BM.



Oc1906,1013.1798 exterior



Oc1906,1013.1798 interior

Pottery Rim Sherd

Oc1906,1013.1798

-

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

6.5 cm wide; 4 cm high; 1.3 cm thick (rim)

Small pottery rim sherd with semicircular indentations impressed in base. Diagonal parallel lines decorate inside of rim. Orange with white speckling and grey patina; grey-brown centre in profile.

Expedition sticker adhered to interior side of sherd written in black ink reads: 'KOITA'; reg. no. later inscription by BM.



Oc1906,1013.1799 exterior



Oc1906,1013.1799 interior

Pottery Rim Sherd

Oc1906,1013.1799

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British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

10 cm wide; 14 cm high; 3 cm thick (approx. rim at projection)

Rim and neck pottery sherd; roughly triangular with large triangular rim projection. Smoothed grainy texture, orange colouration with pale grit temper, some darker grey patches on exterior; top of neck decorated with line of dashes; same pattern along top of rim. Reverse has line of larger dashes along rim with line of smaller dashes below.

BM label adhered to object reads 'KOITA', followed by registration number in black ink.


Oc1906,1013.1829 exterior


Oc1906,1013.1829 interior

Pottery Rim Sherd

Oc1906,1013.1829

-

British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

7.5 cm wide; 11.3 cm high; 0.6 cm thick

Approximately rectangular rim, neck and shoulder sherd. Orange in colour with pale scratches to exterior, which is decorated with diagonally divided squares in-filled with opposing repeated vertical and diagonal incised lines, with wavy line above and below. Pale linear striations and area of scratching on interior, which has wavy line under rim.

Oc1906,1013.1770; Oc1906,1013.1776; Oc1906,1013.1829 conserved and identified by BM in April 1975 as likely being from the same pot (see label with object), although they do not join.



Oc1999,Q.5 exterior (upside down)



Oc1999,Q.5 interior (upside down)

Composite Pottery Rim Sherd

Oc1999,Q.5

?Oc1906,1013.1710-13

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

23.5 cm wide; 3.7 cm high; 1.3 cm thick

Pottery rim constructed from five sherds; double band of wavy lines separated by linear band incised on one side. Pale orange in colour with some white speckling.

BM note written in pencil enclosed with this object and Oc1999,Q.6-7: 'Pottery Fragments Koita see Nos 1906-10-13 1710 - 1713.' BM label notes: 'POTTERY FRAGMENTS SEE 1906 10 -13 1710, 1713, SIMILAR'.


Oc1999,Q.6 exterior


Oc1999,Q.6 interior

Composite Pottery Rim Sherd

Oc1999,Q.6

?Oc1906,1013.1710-13

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

6.2 cm wide; 4.7 cm high; 1.1 cm thick

Weathered pottery rim and neck constructed from two sherds; double band of wavy lines with linear band beneath incised on one side. Orange with grey-white patina on exterior; grey-blue area lower section of interior; dark centre in profile.

BM note written in pencil enclosed with this object and Oc1999,Q.5, 7: 'Pottery Fragments Koita see Nos 1906-10-13 1710 - 1713.'



Oc1906,1013.1774 exterior



Oc1906,1013.1774 interior

Pottery Sherd

Oc1906,1013.1774

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British Museum (BM)

Papua New Guinea; ?Central Province; Abau District; Mailu area

Pottery

4.3 cm wide; 1.8 cm high; 0.6 cm thick

Small, ovoid pottery sherd with rough edges. Orange with white speckling. Exterior decorated with part of incised looped pattern, possibly consistent with Oc1906,1013.1838; Oc1919,-.129.

Small pottery sherd Oc1906,1013.1774 found stored in bag with loose sherds labelled Oc1906, 1013.1838; Oc1919,-.129 (see separate record).

BM Christy register (1919: 107) for Oc1919,-.129, given by Capt. F.R. Barton, does not record provenance. Shape suggestive of Mailu. Extremely fragile. Sherds conserved by BM in April 1975 to form composite rim, although note Oc1906,1013.1774 not included (see Eth Doc 1032, ALRC).


Oc1906,1013.1785 exterior


Oc1906,1013.1785 interior

Pottery Sherd

Oc1906,1013.1785

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British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby; Daugo (Dauko) Is. (?collected)

Pottery

8 cm wide; 5.5 cm high

Gritty textured, orange, pentagonal pottery sherd with grainy temper. Exterior decorated with incised repeated wave motifs intersected by diagonal lines of repeated dashes. Reverse roughly textured with horizontal linear striations.

Possibly collected in an archaeological context by Charles Seligman during a visit to Daugo (Dauko) Island on 23 October 1904 where he noted finding a large amount of pottery but no traces of a former village (Seligman 1904a: 140-41).

According to Nigel Oram (1968: 12) 'There is no historical record of any permanent pre-contact habitation of Daugo Island, although Riesenfield (1950: 338) records the discovery of a type of pottery unknown to living natives of that region. Certainly Daugo has long been habitually used by fishermen, including Hula, as a temporary camping base for smoking their fish'.

The style of decoration on this sherd appears consistent with Oc1906,1013.1786 (recorded as collected at Daugo Island) and may have come from further east.

Pottery



Oc1906,1013.1786 exterior



Oc1906,1013.1786 interior

Pottery Sherd

Oc1906,1013.1786

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Daugo (Dauko) Is. (collected)

Pottery

7 cm wide; 3.2 cm high; 0.8 cm thick (max)

Gritty textured, orange, rectangular pottery sherd with grainy temper. Exterior decorated with incised diagonal lines made up of repeated dashes with three horizontal lines below and further larger dashes at base. Reverse roughly textured with faint horizontal linear striations.

'DAUKO' handwritten in pencil on sherd interior. Seligman visited Daugo (Dauko) Island on 23 October 1904 and noted finding a large amount of pottery but no traces of a former village (Seligman 1904a: 140-41).

According to Nigel Oram (1968: 12) 'There is no historical record of any permanent pre-contact habitation of Daugo Island, although Riesenfield (1950: 338) records the discovery of a type of pottery unknown to living natives of that region. Certainly Daugo has long been habitually used by fishermen, including Hula, as a temporary camping base for smoking their fish'.

The style of decoration on this sherd does not appear consistent with Motu Koita pottery and may have come from further east.

Pottery



Oc1906,1013.1787 exterior



Oc1906,1013.1787 interior

Pottery Sherd

Oc1906,1013.1787

-

British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby; Daugo (Dauko) Is. (?collected)

Pottery

4.8 cm wide; 4 cm high; 1.2 cm thick (max)

Gritty textured, pale orange, roughly square pottery sherd with slightly grainy temper. Exterior decorated with incised wavy lines made up of repeated dots at top and concentric arches made of dots below, separated by two plain horizontal incised lines. Reverse roughly textured with faint horizontal linear striations.

Possibly collected in an archaeological context by Charles Seligman during a visit to Daugo (Dauko) Island on 23 October 1904 where he noted finding a large amount of pottery but no traces of a former village (Seligman 1904a: 140-41).

According to Nigel Oram (1968: 12) 'There is no historical record of any permanent pre-contact habitation of Daugo Island, although Riesenfield (1950: 338) records the discovery of a type of pottery unknown to living natives of that region. Certainly Daugo has long been habitually used by fishermen, including Hula, as a temporary camping base for smoking their fish'.

This sherd appears consistent with Oc1906,1013.1786 (recorded as collected at Daugo Island) and may have come from further east.

Pottery


Oc1906,1013.1789 exterior


Oc1906,1013.1789 interior

Pottery Sherd

Oc1906,1013.1789

-

British Museum (BM)

Papua New Guinea; ?Central Province

Pottery

5 cm wide; 7.3 cm high; 0.8 cm thick

Small pottery sherd, likely from rim and shoulder of pot or bowl, with rounded inflection point at centre. Exterior top decorated with incised wavy lines. Horizontal linear striations interior and exterior. Orange colouration with grey patina.

Provenance based upon style.

Pottery


Oc1999,Q.7 exterior


Oc1999,Q.7 interior

Pottery Sherd

Oc1999,Q.7

?Oc1906,1013.1710-13

British Museum (BM)

Papua New Guinea; Central Province / National Capital District

Pottery

1.7 cm wide; 2.1 cm high; 2 cm thick

Squared fragment of neck sherd decorated with single wavy and two straight lines on exterior. Orange colouration with gritty temper and dark centre in profile.

BM note written in pencil enclosed with this object and Oc1999,Q.5-6: 'Pottery Fragments Koita see Nos 1906-10-13 1710 - 1713.'



Oc1906,1013.81 front (viewed side on)



Oc1906,1013.81 side (viewed side on)

Container; 'Cigar Holder'

Oc1906,1013.81

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District/Goilala District; [Ioie]

Bamboo; Paper

32.8 cm long; 3.2 cm diameter

Length of pyroincised orange bamboo with perforated node at base and open at top. Decorated with large repeating concentric diamonds; base has two horizontal bands of incised chevrons; top four horizontal bands of chevrons with in-filled band of triangles above. Paper note inside bamboo tube. Minor splits running from top towards centre.

?Collector inscription written in blue ink near base reads: '101-6'; further faded inscription in triangular negative space near top reads: '[?]AMG AMO 9'.

BM register (1906: 127) notes: 'For smoking; Cigar holder. F...[illegible] from IOIE behind Kabadi; all?? Ballantine dd. See no. [Oc1906,1013.]146'.

Paper note inside bamboo inaccessible.

David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.



Oc1906,1013.146 front (viewed side on)



Oc1906,1013.146 reverse (viewed side on)

Container; 'Cigar Holder'

Oc1906,1013.146

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Bamboo; Fibre (Plant)

9.3 cm long; 2.8 cm diameter

Length of pyroincised bamboo, open at both ends; node at base, which is threaded with twisted plant fibre cord through small perforation at one side. Base decorated with two horizontal zig-zag bands; negative space triangles in-filled at top on top row and bottom of bottom row. Main length divided into narrow vertical chevron-filled bands with same in-filled triangle motif running top to bottom. Single incised line linking some vertical bands at top and bottom. Lateral cracks on one side. Small incised 'F'-like motif between bands on opposing side.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.

BM register (1906: 129) notes possible connection with Oc1906,1013.81, collected by David Ballantine. BM register (1906: 127) for Oc1906,1013.81 reads: 'For smoking; Cigar holder. F... [illegible] from IOIE behind Kabadi; all?? Ballantine dd. See no. [Oc1906,1013.]146'.



Oc1906,1013.705 front



Oc1906,1013.705 front top detail

Container; ?'Cigar Holder'

Oc1906,1013.705

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bamboo; Fibre (Plant)

39.8 cm long; 2.9 cm diameter

Length of pyroincised bamboo, open at both ends; node at base, which is wrapped with twisted plant fibre cord forming loop with knot at centre. At top, bands of chevrons intersect plain bands, and two bands of repeated diamond and/or zigzag motifs with in-filled outer edges forming triangles. At centre, wide band of repeated zigzag lines with bands of concentric rectangles - with in-fill or chevron pattern - either side. At base, two bands of repeated diamonds with in-filled outer edges and bands of chevrons either side, and row of repeated triangles, apex to base. Shredded plant fibres inside top.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.

BM register (1906: 149) notes: 'Neighbourhood of Tully's Pe[aks] Yule [?]Kamau'. This appears to refer to the mountainous area north east of Waima (see map in Barton et al 1908).

Expedition visited Waima between 4 and 9 June 1904.

See similar containers recorded as 'Cigar Holders': BM Oc1906,1013.81; Oc1906,1013.146.


Oc1906,1013.512 side (viewed side on)


Oc1906,1013.512 base

Lime Gourd

Oc1906,1013.512

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Kamali

Gourd; Lime Powder

11.5 cm long; 6.1 cm diameter

Pyroincised globular gourd with elongated neck and circular top opening; contains lime powder. Globular section decorated with long repeated vertical dashes; on one side these form oval motif with short horizontal dashes extending either side. Horizontal band around base of neck. Lime caked around top. Radiating horizontal circular dashes at base surrounded by concentric bands of vertical dashes.

Expedition inscription written in black ink on one side of object reads: 'KAMALI'. Small pencil mark on opposing side.

Vula'a elder Gima Vui of Hula village notes only chiefs and their sons used decorated gourds of this kind (personal communication 9 October 2015).



Oc1906,1013.513 front (viewed side on)



Oc1906,1013.513 top

Lime Gourd

Oc1906,1013.513

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Eboa

Gourd

26 cm long; 7.2 cm diameter

Pyroincised elongated gourd with circular top opening and circular perforations around neck, which has thick band of repeated horizontal dashes with small vertical dashes extending below and two pairs of linear bands above and below. Main body decorated with three panels, separated by plain vertical bands; line of concentric diamonds at centre and further half diamonds with centres in-filled at edges; above this, repeated vertical linear motifs, each with three lines projecting from top.

Expedition inscription handwritten in pencil on one side of object reads: 'EBOA'.



Oc1906,1013.514 front (viewed side on)



Oc1906,1013.514 reverse (viewed side on)

Lime Gourd

Oc1906,1013.514

B

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Gourd; Lime Powder

29 cm long; 7.4 cm diameter

Pyroincised elongated gourd with circular top opening; contains lime powder. Neck decorated with diamond motifs containing spirals and divided by central vertical band. Main body decorated on two sides with vertical serrated lines that divide into circular spirals on one side and square and rhomboid spirals on the other; between these, circular motif containing four opposing concentric triangular motifs (apex facing inwards).

Expedition sticker, with vertical red line along perforated edge, written in red ink and adhered to one side of object reads: 'B'.


Oc1906,1013.515 front (viewed side on)


Oc1906,1013.515 side (viewed side on)

Lime Gourd

Oc1906,1013.515

N

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Gourd; Plant Fibre

31.5 cm long; 5.6 cm diameter

Pyroincised elongated gourd with circular top opening and plant stem stopper. Neck decorated with two panels of concentric M-motifs with linear bands above and below. Main body divided into two panels with opposing triangle motifs (apex facing inwards) containing spirals, curved linear bands or concentric triangles. Further linear bands around base.

Expedition inscription written in black ink on neck of object reads: 'RARAI'; further 'N' above; 'X' in blue pencil over two spiral motifs; further faint pencil on one side reads: 'RARAI'.


Oc1906,1013.516 side


Oc1906,1013.516 top

Lime Gourd

Oc1906,1013.516

M

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Gourd; Lime Powder; Bead (Glass); Fibre (Plant); Fabric (?Cotton)

21 cm long (gourd); 5.7 cm long (bead strings); 6.2 cm diameter (gourd)

Pyroincised elongated gourd with circular top opening; contains lime powder. Main body decorated with V-shaped vertical serrated lines terminating in spirals, some serrated, with linear bands top and bottom. Four small perforations in neck, two strung with two strings of red, white and blue glass beads on plant fibre cord with red ?cotton tassels. Cracked and damaged in centre on one side with small piece of gourd missing near base, which is decorated with two linear bands.

Expedition inscription written in black ink on neck of object reads: 'RARAI'; 'M' above in blue pencil, with blue pencil also drawn around nearest spiral motif; 'RARAI' in graphite pencil in centre of object, and drawn around nearest spiral motif near base.


Oc1906,1013.517 front


Oc1906,1013.517 reverse

Lime Gourd

Oc1906,1013.517

L

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Gourd

27 cm long; 5.7 cm diameter

Pyroincised elongated gourd with circular top opening. Neck decorated with linear bands that extend into rectangular motifs, one concentric, the other filled with horizontal lines, with outer bands forming spirals below. Main body decorated with concentric circles and two concentric diamonds joined by horizontal lines; base pyroincised to give turtle shell effect. Blistering near base on one side.

Expedition inscription written in black ink on side of object reads: 'RARAI'; 'L' written in blue pencil below, with vertical blue line drawn along length of gourd between inscriptions.



Oc1906,1013.518 front (viewed side on)


Oc1906,1013.518 reverse (viewed side on)

Lime Gourd

Oc1906,1013.518

O

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

29 cm long; 6.5 cm diameter

Pyroincised elongated gourd with circular top opening; contains lime powder. Base decorated with concentric triangles; above this plain band; three square panels divided into four concentric triangles, apex facing inwards, divided by vertical band of chevrons on one side; plain band; panel of concentric zigzags; band of concentric zigzags; band of horizontal chevrons; plain band. Neck undecorated on one side, large V-shape on opposing side (apex to top) with line extending upward from one side. Dry, cracked patina.

Expedition inscription written in black ink on neck of object reads: 'WAIMA'; blue pencil 'O' just below; further graphite pencil above 'WAIMA'. Two blue pencil 'X' at centre of panels on one side.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note that designs on lime gourds were specific to particular clans (personal communication 27 October 2015).


Oc1906,1013.519 front


Oc1906,1013.519 reverse

Lime Gourd

Oc1906,1013.519

P

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

32.5 cm long; 7.4 cm diameter

Pyroincised elongated gourd with circular top opening; contains lime powder. Neck decorated with concentric triangles with plain band below; below this several square motifs divided into in-filled triangles, leaving plain cruciform bands in centre, one with vertical band of chevrons; further plain band below. Central panel of vertical chevron or zigzag filled bands with plain bands between; narrow horizontal band with repeated dashes below. Base decorated with in-filled triangle motifs, some generating cruciform bands, interspersed with concentric triangles.

Expedition inscription written in black ink on neck of object reads: 'WAIMA'; blue pencil 'P' to left. Two blue pencil 'X' in central bands on one side. Faint ink in plain vertical band (between chevrons and zigzags) near BM label reads: 'EBAU'.

BM register (1906: 143) notes: 'Ebau pattern'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note that designs on lime gourds were specific to particular clans (personal communication 27 October 2015).



Oc1906,1013.520 front (viewed side on)



Oc1906,1013.520 base

Lime Gourd

Oc1906,1013.520

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

31 cm long; 7.9 cm diameter

Pyroincised elongated gourd with circular top opening; contains lime powder. Decorated with vertical opposing bands of triangular motifs with serrated edges. Horizontal band of zigzags at base with four concentric triangles below, apex facing inwards, and roughly cruciform plain band between. Large crack extending two thirds of the way around the centre; surface covered with small holes from insect activity.

Expedition inscriptions written in pencil on two sides of object read: 'WAIMA'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note that designs on lime gourds were specific to particular clans (personal communication 27 October 2015).


Oc1906,1013.521 front (viewed side on)


Oc1906,1013.521 reverse (viewed side on)

Lime Gourd

Oc1906,1013.521

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

18 cm long; 8.4 cm diameter

Pyroincised globular gourd with elongated neck, circular top opening and small circular perforation to one side of neck; contains lime powder. Globular section decorated with concentric square on one side and concentric diamond, becoming increasingly circular, on other, with vertical bands of chevrons between. Band containing parallel rectangles above; neck decorated with band of concentric zigzags. Concentric lines expand out from base. Some Sellotape residue below neck on one side.

Expedition inscription written in pencil on side of object reads: 'WAIMA'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua note that designs on lime gourds were specific to particular clans (personal communication 27 October 2015).


Oc1906,1013.522 front (viewed side on)


Oc1906,1013.522 reverse (viewed side on)

Lime Gourd

Oc1906,1013.522

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Gourd; Lime Powder

29 cm long; 6.5 cm diameter

Pyroincised elongated gourd with circular top opening; contains lime powder. Neck decorated with horizontal bands, central band divided into undecorated squares. Below, vertical serrated lines extend down into spirals. On one side central concentric diamond motif containing in-filled hexagon-shape, with similar in-filled shape in mirror image below, which has two spirals extending upwards. At centre to one side, in-filled triangle with spirals extending below. Some free-floating spirals between designs near base. Bottom decorated with three bands: top with serrated in-filled triangles, apex pointing upwards.

Expedition inscriptions written in pencil on two sides of object read: 'MEKEO'. Ink impression inside in-filled triangle/spiral motif suggests numbers '77'.


Oc1906,1013.523


Oc1906,1013.523 base

Lime Gourd

Oc1906,1013.523

A

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Gourd; Lime Powder

20 cm long; 7 cm diameter

Pyroincised globular gourd, tapering at neck with circular top opening; contains traces of lime powder. Decorated on three sides with two pairs of spiral motifs, with negative spaces around spirals mostly in-filled. Motifs surrounded by thin serrated lines; plain line runs between and terminates at apex of three part in-filled triangles arranged around circle at base. Dry cracked patina.

Expedition sticker written in red ink and adhered to one side of object reads: 'A'. 'DIUMANA' handwritten in pencil in spiral above sticker. On opposing side: three joined perforated stickers with red bands at edges and red rectangles in centre with further two joined perforated stickers below - possibly covering a crack or break in gourd.


Oc1906,1013.610 front (viewed side on)


Oc1906,1013.610 base

Lime Gourd

Oc1906,1013.610

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

19 cm long; 7.8 cm diameter

Pyroincised elongated gourd with circular top opening and small circular perforation one side of neck; contains lime powder. Decorated with wide and narrow vertical bands containing opposing chevrons and zigzags divided by plain horizontal band across centre. Zigzags either side of central band and around base in-filled to highlight triangles.

Expedition inscription written in pencil on central band of object reads: 'WAIMA'.


Oc1906,1013.611 front (viewed side on)


Oc1906,1013.611 base

Lime Gourd

Oc1906,1013.611

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British Museum (BM)

Papua New Guinea; Central Province

Gourd; ?Lime Powder

12.6 cm long; 8.3 cm diameter

Pyroincised globular gourd with circular top opening. Decorated with three in-filled panels with serrated outline and central vertical double zigzag band running top to bottom with two single horizontal lines at each zigzag apex. Large serrated circle at base with thin band above, with serrated outside. Two serrated bands around top opening. Audible thudding inside suggests gourd contains congealed lime powder.

Expedition inscription handwritten in pencil on central vertical band of object reads: '[drawing of zigzag line] namara'.

Provenance based upon style. Haddon (1895: 44) documents a similar design (three zigzag lines rather than two) on a Kupele (Kubere) gourd. Elsewhere Haddon (1946: 165) notes the Kupele 'live about the upper waters of the Vanapa in the area south of Mount Victoria and west of Mount Bellamy (also see Chalmers 1886). No contemporary information about the Kupele has been located. Also see Oc1906,1013.612-13 with similar designs collected from Hula and Oc1906,1013.1297.


Oc1906,1013.612 front (viewed side on)


Oc1906,1013.612 side (viewed side on)

Lime Gourd

Oc1906,1013.612

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British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Gourd

10.5 cm long; 7.7 cm diameter

Pyroincised globular gourd with circular top opening. Decorated with two opposing rectilinear in-filled panels with dotwork edging and plain vertical line down centre, and two further opposing in-filled panels with central vertical zigzag bands and three horizontal lines, also edged with dotwork. Circular in-filled panel at base.

Expedition inscription written in pencil on plain vertical band of object reads: 'HULAA'.


Oc1906,1013.614 front (viewed side on)


Oc1906,1013.614 side (viewed side on)

Lime Gourd

Oc1906,1013.614

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana (bought)

Gourd

26.5 cm long; 8 cm diameter

Pyroincised elongated gourd with circular top opening. Decorated with eight L-shaped bands, four extend from the top and four from the base, each divided into rectangular segments with all but two top bands in-filled with dots. Three short lines extend out from the ends of each L-shape; the apex of four face each other to leave a cruciform negative space on one side. Extensive crack around front side.

Expedition inscription written in pencil on side of object reads: 'Said to be VANUMAE bought at Diumana'.


Oc1906,1013.615 front (viewed side on)


Oc1906,1013.615 base

Lime Gourd

Oc1906,1013.615

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Gourd

16 cm long; 6.2 cm diameter

Pyroincised globular gourd with elongated neck and circular top opening. Neck decorated with opposing triangle motifs consisting of two apex facing in-filled triangles with serrated bases or groups of two base facing triangles, leaving cruciform negative space between. Globular section decorated on two sides with circular in-filled motif with serrated edging containing two inter-linked spirals with two small plain circles either side. Plain circle on base partly intersects two vertical linear bands, running either side of circular-spiral motifs, which join horizontal line around centre. Serrated circular line around top opening.

Expedition inscription written in pencil on side of object reads: 'DIUMANA'.


Oc1906,1013.616 front (viewed side on)


Oc1906,1013.616 top

Lime Gourd

Oc1906,1013.616

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Gourd

20 cm long; 8.1 cm diameter

Pyroincised elongated gourd with circular top opening. Decorated on two sides with oval in-filled motifs with serrated edging containing two inter-linked spirals with plain triangular band with serrated inner edges at one side; on one side of gourd spirals also contain two bands of dotwork on outer spirals near centre. Serrated circle on base joins two vertical linear bands, running either side of oval-spiral motifs, which join horizontal line around neck, which is un-decorated. Top decorated with four opposing rectangular shapes with serrated ends forming a cruciform shape around opening.

Expedition inscription written in pencil on neck of object reads: 'DIUMANA'; further pencil inscription along one spiral reads: 'Whole oval laudioi fol...[illegible]'.

BM register (1906: 147) notes: 'Whole oval lau dioi (folded arms)'.

The expedition visited Diumana between 11 and 13 May 1904. F.R. Barton (1918: 29) records the name of the spiral design as laudioi and notes it was also used in the form of a rectangular spiral to tattoo the backs of the legs.


Oc1906,1013.617 front (viewed side on)


Oc1906,1013.617 side (viewed side on)

Lime Gourd

Oc1906,1013.617

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Gourd

23.5 cm long; 6.9 cm diameter

Pyroincised elongated gourd with circular top opening. Decorated on three sides with oval in-filled motifs with serrated edging containing three inter-linked spirals. Plain circle at base joins vertical linear bands, running alongside oval-spiral motifs, which join horizontal line around neck. Above this, motifs consisting of two apex facing in-filled triangles with serrated bases or two base facing triangles. Serrated band around top opening.

Expedition inscription written in pencil on side of object reads: 'DIUMANA'.


Oc1906,1013.618 front (viewed side on)


Oc1906,1013.618 side (viewed side on)

Lime Gourd

Oc1906,1013.618

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Gourd; Lime Powder

16 cm long; 6.7 cm diameter

Pyroincised globular gourd with elongated neck and circular top opening; small circular perforation on side of neck; contains lime powder. Decorated on three sides with circular in-filled motifs with serrated edging containing two inter-linked spirals with two small circles on either side, each containing small dot. Plain circle at base, surrounded by three small dot-containing circles, joins vertical linear bands running between oval-spiral motifs, before joining horizontal serrated line around neck; circles below this oppose those at base. Neck undecorated, serrated line around top opening. Crack extending around half of globular lower section.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.


Oc1906,1013.1296 front (viewed side on)


Oc1906,1013.1296 side (viewed side on)

Lime Gourd

Oc1906,1013.1296

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

16.5 cm long; 6.1 cm diameter

Pyroincised globular gourd with elongated neck and small circular perforation to one side of circular top opening. Neck decorated with linear bands alternately plain, filled with zigzag lines or opposing chevrons. Horizontal line around top of globular section, which has several motifs of zigzags and chevrons, with several short vertical lines between. Small piece of ?gourd with white fibres inside; traces of lime powder around top opening.

Expedition inscriptions written in pencil on side and top of object read: 'WAIMA'.

BM register (1906: 166) records provenance as Tubetube in error.


Oc1906,1013.1297 front (viewed side on)


Oc1906,1013.1297 side (viewed side on)

Lime Gourd

Oc1906,1013.1297

-

British Museum (BM)

Papua New Guinea; Central Province

Gourd

18.8 cm long; 5.4 cm diameter

Pyroincised elongated gourd with globular base and circular top opening. Divided at centre by two in-filled horizontal bands with dotwork above and below. On two opposing sides, above and below central bands, two offset in-filled panels with dotwork edging containing V-shaped bands with horizontal lines at apex; and between, two further opposing rectilinear in-filled panels with dotwork edging and plain central vertical line. Two concentric bands with dotwork edging at top, and at base, in-filled circle divided at centre by plain cruciform band and surrounded by two plain outer bands with dotwork outer edging.

Expedition inscription written in pencil on side largely illegible ends '...a'.

BM register (1906: 166) records provenance as Tubetube in Milne Bay Province. This is almost certainly an error (also made for gourds Oc1906,1013.1298-99), style is consistent with Central Province.


Oc1906,1013.1298 front (viewed side on)


Oc1906,1013.1298 side (viewed side on)

Lime Gourd

Oc1906,1013.1298

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd; Lime Powder

20 cm long; 6.3 cm diameter

Pyroincised elongated gourd with circular top opening and small perforation to side of neck, which is decorated with five plain horizontal bands. Below this, band of concentric diamonds and triangles. Main body has two bands containing in-filled ovoid motifs with two concentric rectangles either side of central plain band, each with serrated edges; small serrated triangles in negative spaces between. Circle at base divided into four bands of chevrons, apex to centre.

Expedition inscription written in pencil on side of object reads: 'WAIMA'.

BM register (1906: 166) records provenance as Tubetube in error.


Oc1906,1013.1299 front (viewed side on)


Oc1906,1013.1299 side (viewed side on)

Lime Gourd

Oc1906,1013.1299

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Gourd

22.5 long; 6.4 cm diameter

Pyroincised elongated gourd with circular top opening. Neck decorated with opposing triangle motifs consisting of in-filled base facing triangles leaving cruciform negative space between, or lower vertical line of cruciform further divided into two bands. Below, band of zigzags. Main body consists of same five-line cruciform motif (with either lower or upper line divided), with vertical rectangular band between that has short horizontal lines on inner edges. Large circle at base with small apex facing in-filled triangles leaving wide cruciform negative space.

Expedition inscription written in pencil on side of object reads: 'WAIMA'.

BM register (1906: 166) records provenance as Tubetube in error.


Oc1906,1013.511 side (viewed side on)


Oc1906,1013.511 base

Lime Gourd; Bone Spatula

Oc1906,1013.511

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Eboa

Gourd; Bone; Fibre

16 cm long (gourd); 21.7 cm long (spatula); 1.3 cm wide (spatula); 6.8 cm diameter (gourd)

Lime gourd with bone spatula. Pyroincised globular gourd with elongated neck and circular top opening; globular section decorated on two sides with four opposing triangular motifs containing concentric circles. Neck decorated with horizontal bands containing dots and one band of opposing triangles. Long thin bone spatula with U-shaped top, small perforation just below strung with European string, attached to gourd through perforation at gourd opening. Spatula polished smooth along front and tip of reverse; tip snapped (broken piece rattles inside gourd).

Expedition inscription handwritten in pencil on one side of object reads: 'EBOA'.


Oc1906,1013.60 front


Oc1906,1013.60 top detail

Bone Lime Spatula

Oc1906,1013.60

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

34 cm long; 4.6 cm wide; 0.3 cm thick

Length of bone with looped finial formed from joint, perforated along edges. Below this, panel of decorative dotwork forming rectangle and two squares. Handle tapers towards spatula with rounded tip. Both sides ground and polished with some striations from manufacture, reverse undecorated.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Lime Spatula used by chief WAIMA'.


Oc1906,1013.61 interior


Oc1906,1013.61 exterior

Bone Lime Spatula

Oc1906,1013.61

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Roro area

Bone

32.5 cm long; 4.8 cm wide; 3.9 cm high

Ground and polished bone spatula. Finial formed of hollowed out joint with central tapering projection; six small circular perforations to interior and further perforations either side within bevelled edging, which runs over exterior edge and around squared top section. Orange-brown patina to top of finial and exterior bevelling. Blade tip rounded with some linear striations.

BM register (1906: 126) for Oc1906,1013.60-61 reads: 'Lime spatula used by chief'.



Oc1906,1013.432 front



Oc1906,1013.432 reverse top

Bone Lime Spatula

Oc1906,1013.432

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Bone; Bead (Glass); Tooth; Fibre (Cotton)

39 cm long; 4.1 cm wide; 0.7 cm diameter

Narrow bone lime spatula. Rounded finial with central triangular cut-out; top has four circular perforations, two are strung with two lengths of red and blue glass beads. Three terminate in animal teeth and one in small bundle of red cotton cloth; one string also has two white beads. Orange-brown patina at tip.



Oc1906,1013.433 front



Oc1906,1013.433 reverse

Rebareba [Waima]**; Bone Lime Spatula**

Oc1906,1013.433

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone (Cassowary)

32.2 cm long; 3.9 cm wide; 0.9 cm diameter

Cassowary bone lime spatula with rounded finial carved from joint with D-shape cut out; small projecting nib at base; ten perforations around top edge. Handle carved with incised horizontal lines all the way round. Tip has orange-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Lime spatula "REBAREBA" WAIMA district of cassowary bone 4/06/[19]04'.



Oc1906,1013.434 interior



Oc1906,1013.434 exterior

Bone Lime Spatula Handle

Oc1906,1013.434

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

14.8 cm long; 6 cm wide; 2 cm diameter (handle)

Bone lime spatula handle, tip broken away at base. Joint at top carved into claw-shape divided into three parts with curled ends. Top has brown patina; below this, numerous scratches and small incised marks. Traces of lime powder in indentations at sides.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Waima'.



Oc1906,1013.435 front



Oc1906,1013.435 reverse

Bone Lime Spatula

Oc1906,1013.435

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

30.4 cm long; 3.8 cm wide; 0.4 cm thick

Bone lime spatula with rounded finial carved from joint with four linear grooves. One side of handle decorated with incised pattern of crenellated concentric squares and three horizontal lines under joint. Slightly convex on decorated side. Flat tip tapers at end. Top joint has brown patina with thin layer of spongy bone visible on inside.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink and now very faded, reads: 'Waima District lime spatula [?]line pattern "[illegible]".'

Pencil note in BM register (1906: 141) reads: 'Illegible'.



Oc1906,1013.436 front


Oc1906,1013.436 reverse

Bone Lime Spatula

Oc1906,1013.436

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

18.4 cm long; 1.5 cm wide

Flat ground and polished bone lime spatula with linear striations, especially towards rounded tip, which has orange patina. Oval finial has central cut-out with two sections below marked out by horizontal incised lines; sides of centre decorated with small repeated incised notches.

Expedition inscription written in pencil on side of object reads: 'Waima'.



Oc1906,1013.477 front



Oc1906,1013.477 reverse

Wooden Lime Spatula

Oc1906,1013.477

-

British Museum (BM)

Papua New Guinea; ?Central Province

Wood; Pigment (Lime)

18.6 cm long; 0.8 cm wide; 0.6 cm diameter (handle)

Slightly curved wooden lime spatula with cylindrical handle and flat tapering tip. Three incised lines at finial and three linear notches in-filled with white lime at handle base. Brown, speckled patina at tip. Texture of wood grain remains, although polished smooth.

Provenance based upon style, likely used with a gourd lime container.



Oc1906,1013.509 front



Oc1906,1013.509 beads detail

Bone Lime Spatula

Oc1906,1013.509

-

British Museum (BM)

Papua New Guinea; ?Central Province

Bone; Fibre (Plant); Bead (Glass)

17.8 cm long; 5.3 cm wide; 0.8 cm wide (bone); 0.3 cm diameter (beads); 0.3 cm thick (bone)

Long, narrow bone spatula with U-shaped top and two small projections either side of slightly bulbous centre. Small circular perforation just below top strung with twisted plant fibre cord, tied to which is looped string of red glass beads. Linear striations to surface of bone both sides; lower half has red-brown patina with some flaking; dark diagonal mark above centre front.

Provenance based upon style, see Oc1906,1013.511 for comparison.



Oc1906,1013.674 front



Oc1906,1013.674 reverse

Tobacco Pipe

Oc1906,1013.674

-

British Museum (BM)

Papua New Guinea; ?Central Province; [Ila]

Bamboo

65.3 cm long; 4.9 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom and small circular perforation, surrounded with concentric pyroincised dotwork, at top third on one side. Below this, dotwork panel with two rows of roughly shaped opposing triangles. Partially overlapping this, below small circular perforation, is anthropomorphic figure in serrated incised lines. Further dotwork panel with same triangle designs near bottom. Centre and bottom decorated with thin band of repeated serrated lines. Rough zigzag incised near top.

BM register (1906: 148) notes David Ballantine bought this pipe at [Ila] and that it is possibly Motu. The design is, however, not typical of Motu artwork.

David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.



Oc1906,1013.699 front



Oc1906,1013.699 side

Tobacco Pipe

Oc1906,1013.699

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Bamboo

51 cm long; 4.4 cm diameter

Bamboo with nodes at top and near bottom. Circular perforation in bottom and small circular perforation at top third on one side. Decorated above bottom node with incised serrated lines: at top, two panels of concentric diamonds, with short lines extending outwards on outer line. Below this, panel of double chevrons; two further panels of diamonds; panel of horizontal M-shaped lines; panel of opposing triangles with small burn mark on one side and finally, panel of horizontal M- and W-shaped lines. All panels enclosed by three vertical lines. Short horizontal lines extend from final panel toward bottom and band of peeled skin.

Expedition inscription handwritten in black ink inside concentric diamond motif reads: 'KOI-YU'; 'DIU' handwritten in black ink between two rows of chevrons; 'BAILELA' written in black ink between M- and W-shaped lines in bottom panel; 'MADE by KEO NARA' written in pencil around centre. BM register (1906: 149) mistakenly records this as made 'at' Keo.

Object appears in Haddon (1946: 159, Fig. 147A): 'The decoration of this pipe is shown in figure 147A. That of pipe [Oc1906,1013.]1167 is very similar; both were made by a man named Keo. In both the aft band has the same pattern which was labelled by Seligman as "*Bilela*, track of hermit crab on beach".' Koio (koiyu) is also the Roro word for a shell ornament with turtle shell fretwork, which is traded to the Mekeo, who call it kefe (Seligman 1910: 204, 750).

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi).



Oc1906,1013.700 front



Oc1906,1013.700 reverse

Tobacco Pipe

Oc1906,1013.700

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Bebeo (bought)

Bamboo

50.5 cm long; 3.9 cm diameter

Bamboo with nodes at top and at bottom third. Small circular perforation in bottom and at top third. Natural circular marking at top on reverse. Decorated between nodes with incised serrated lines; top panel contains concentric triangles intersected by long spiral motifs with short lines protruding. Below this, two panels of concentric triangles; panel with horizontal bands of concentric diamonds. Bottom band larger version of top with rows of three spiral motifs.

BM sticker handwritten in black ink reads: 'BOUGHT AT BEBEO'.



Oc1906,1013.701 front



Oc1906,1013.701 reverse

Tobacco Pipe

Oc1906,1013.701

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Bamboo

48 cm long; 4.4 cm diameter

Bamboo with nodes at top and near bottom. Circular perforation in bottom and small circular perforation near top. Decorated with incised serrated lines: at top, panel with concentric diamonds and zigzag bands with inwards facing short lines. Below this, two panels of alternating concentric diamonds, with crosses in centre, zigzag band and spiral designs separated by two narrow panels with horizontal short lines at either side. Below this, panel of M-shaped designs with plain diamond shape in centre containing cross. Final narrow panel: horizontal short lines. Below node, three lines of zigzags with extending short lines.

Expedition inscription 'CGS' handwritten in pencil at bottom of object; initials of Charles Gabriel Seligman.

The expedition visited the Lala (Nara) area between 9-14 May 1904, spending the majority of time in Nara village (Oroi).



Oc1906,1013.703 front



Oc1906,1013.703 side

Tobacco Pipe

Oc1906,1013.703

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British Museum (BM)

Papua New Guinea; Central Province; [Dorewaida]

Bamboo

61 cm long; 5.4 cm diameter

Bamboo with nodes at top and bottom. Small oval perforation in bottom and smaller circular perforation at top third enclosed by four small pyroincised triangles. Decorated in pyroincised lines; divided into four panels of alternating chequer pattern and rows of small triangles; central panel on one side has row of interconnected roughly circular shapes with short lines extending outwards. Two concentric half-square designs with short lines extending outwards near top.

Pencil inscription near bottom of object reads: 'DOREWAIDA'. Dorewaida assumed to be a place.

BM register (1906: 149) notes object donated by Barton.



Oc1906,1013.704 front



Oc1906,1013.704 side

Tobacco Pipe

Oc1906,1013.704

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British Museum (BM)

Papua New Guinea; National Capital District; Bootless Inlet (Bootless Bay)

Bamboo

37.2 cm long; 4.2 cm diameter

Bamboo; circular perforation in bottom node and small circular perforation, enclosed by pyro-incised circle, at top third. Above this, band with short lines extending out and two curved lines with zoomorphic heads. Opposite this, pyroincised letters 'MOMOKO KO'. Two pyro-incised bands also with small lines at bottom. On main body, negative triangular spaces pyro-incised leaving plain X-shaped band with vertical band and circle through centre on one side; triangles each have plain horizontal line with short lines facing inwards. Opposing side: plain horizontal band with two lines, possibly representing arthropods, through centre.

Expedition inscription handwritten in pencil on side of object reads: 'LAQAHARU'.

BM register (1906: 149) notes: 'A Motu speaking district. Bootless Inlet dd. Capt. Barton Laqa-heru [sic]'.

Lakwaharu is an historical name for the Eastern Motu used during their period of enmity with the Western Motu (see Goddard 2011: 282).



Oc1906,1013.711 front



Oc1906,1013.711 side

Tobacco Pipe

Oc1906,1013.711

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British Museum (BM)

Papua New Guinea; ?Central Province

Bamboo

81.5 cm long; 3.6 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation near top on one side. Below this, six incised panels; one with horizontal lines intersected by vertical lines of zigzags and five with various elongated diamond shapes also enclosed by vertical lines of zigzags. Roughly incised band of zigzags around top and three bands of zigzags between panels.

Provenance assigned by BM based upon style.



Oc1906,1013.744 front



Oc1906,1013.744 side

Tobacco Pipe

Oc1906,1013.744

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British Museum (BM)

Papua New Guinea; Central Province; Goilala District; Inaumaka

Bamboo

51 cm long; 5.1 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation near top on one side. Above this, opposing semicircular cut-outs create triangular projections on two sides. Area between nodes decorated with approximately three incised elongated oval designs, with circular motif at top, that taper towards bottom and have short lines projecting from edges. Small concentric cross with projecting lines on one side.

Sticker handwritten in pencil by Walter Mersh Strong reads: 'INAUMAKA KUNI'. Pencil inscription handwritten on side of object reads: 'Inaumaka Kuni'.

Object appears in Haddon (1946: 145).

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo.



Oc1906,1013.747 front



Oc1906,1013.747 side

Tobacco Pipe

Oc1906,1013.747

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British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Galime]

Bamboo

47.5 cm long; 4.8 cm diameter

Bamboo with nodes near top and bottom. Circular perforation in bottom and small circular perforation surrounded by concentric serrated incised lines, with cross-shape lines extending outwards, at top third on one side. Incised designs in serrated lines: at bottom repeated horizontal zigzags with vertical bands in-filled with chevrons above. Above this, band of horizontal lines and band of chevrons enclose repeated pairs of concentric diamonds. At centre, band of horizontal lines with repeated chevrons extending from zigzag line. Top half: single concentric diamond with thick bands of repeated lines extending in multiple directions.

Sticker handwritten in pencil by Walter Mersh Strong reads: 'GALIME Mafulu FUYUGE'. Pencil inscription handwritten on side of object reads: 'Galime'.

Object appears in Haddon (1946: 157, Fig. 144) with the provenance Galoma (a misreading of Galime?). Haddon notes he cannot find Galoma on any map.

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo. Strong spent March and April 1904 travelling in and around Mekeo, Central Province, and may have visited Fuyuge (including Mafulu) speaking areas in the Wharton Ranges during this period.



Oc1906,1013.748 front



Oc1906,1013.748 side

Tobacco Pipe

Oc1906,1013.748

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British Museum (BM)

Papua New Guinea; Central Prov.; Goilala District; Wharton Range; [Mount Pizoko (Pitsoko)]

Bamboo

43.5 cm long; 5.2 cm diameter

Bamboo with nodes near top and bottom. Circular perforation in bottom and small circular perforation at top third on one side. Above this, small circular perforation and several incised serrated lines on triangular projection extending above node. Projection on reverse decorated with further lines and opposing L-shape motif. Area between nodes decorated with repeated horizontal semicircles and rectangles in-filled with vertical serrated lines. Some debris inside.

Sticker handwritten in pencil by Walter Mersh Strong reads: 'With other boubou let Seligmann have it PIZOKO Beyond Mafulu C.D. B.N.G'.

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo. Strong spent March and April 1904 travelling in and around Mekeo, Central Province, and may have visited Fuyuge (including Mafulu) speaking areas in the Wharton Ranges during this period.



Oc1906,1013.751 front



Oc1906,1013.751 reverse

Tobacco Pipe

Oc1906,1013.751

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British Museum (BM)

Papua New Guinea; Central Province; Goilala District; Dilafa River; Avele

Bamboo

32.4 cm long; 5.2 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation at top on one side. Bottom half decorated with vertical incised serrated lines intersected by bands filled with repeated horizontal lines. Top half filled with concentric n- or u-shapes joined by radiating concentric serrated or small zigzag lines. Longitudinal split along side. Some debris inside.

Sticker written in pencil by Walter Mersh Strong reads: 'AVELA Dilafa U...[illegible] FUGUE'.

Unclear whether Strong collected this during the Daniels expedition or following his departure from the expedition in July 1904 to become Assistant Resident Magistrate for Mekeo. Strong spent March and April 1904 travelling in and around Mekeo, Central Province, and may have visited Fuyuge (including Mafulu) speaking areas in the Wharton Ranges during this period.



Oc1906,1013.1151 front



Oc1906,1013.1151 reverse

Tobacco Pipe

Oc1906,1013.1151

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Bamboo; Paper; String

52.5 cm long; 4.3 cm diameter

Bamboo with nodes at top and at bottom third. Circular perforation in bottom and small circular perforation at top third. Area between nodes decorated in incised serrated lines forming concentric squares surrounded by zigzag filled bands. Area below bottom node has two linear grooves on one side; decorated with repeated vertical zigzag incised serrated lines. Rolled paper note tied to bamboo with string.

Expedition inscription 'DIUMANA' handwritten in pencil on bottom of object. Expedition paper fieldnote tied to object, handwritten in pencil by Charles Seligman, reads: 'DIUMANA'.

The expedition visited Diumana on 11 May 1904.

Object appears in Haddon (1946: 159).



Oc1906,1013.1152 front



Oc1906,1013.1152 reverse

Tobacco Pipe

Oc1906,1013.1152

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Bamboo

55.5 cm long; 4.3 cm diameter

Bamboo with nodes at top and at bottom third. Circular perforation in bottom and small circular perforations at top third, inside diamond motif, and above this on one side. Decorated above bottom node with panels of incised serrated lines forming concentric diamonds and triangles, some containing crenellated designs, with panel of repeated M-shaped lines at bottom.

Expedition inscription handwritten in pencil at bottom of object reads: 'VEIPA'; 'VEIPA [?]I.. St' handwritten in pencil inside diamond motif at top of object.

Walter Mersh Strong spent March and April 1904 travelling in and around Mekeo and Charles Seligman visited Veifa (Beipa) between 16 and 17 June 1904.



Oc1906,1013.1153 front



Oc1906,1013.1153 side

Tobacco Pipe

Oc1906,1013.1153

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Bamboo

55 cm long; 4.2 cm diameter

Bamboo with nodes at top and at bottom third. Circular perforation in bottom and small circular perforation at top third; extending in diamond shape around this are bands filled with repeated serrated lines, which extend diagonally across object. Area below bottom node decorated with vertical serrated lines intersected by plain zigzag band with further line in-filled band forming large zigzag at bottom.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'Bought at VEIFAA said to be Jokea pattern [illustration] [final word illegible]'.

Seligman visited Veifa (Beipa) between 16 and 17 June 1904. He describes people from Jokea as Elma from the Purari Delta, (now) Gulf Province (Seligman 1909a: 258).

Object appears in Haddon (1946: 154), who references Jokea pattern.



Oc1906,1013.1154 front



Oc1906,1013.1154 reverse

Tobacco Pipe

Oc1906,1013.1154

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British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Bamboo; Fibre (Bark)

55.5 cm long; 4.8 cm diameter

Bamboo with nodes at top and at bottom third. Circular perforation in bottom and two small circular perforations, one at top with bark cord passed through and one at top third. Decorated with incised serrated lines; at top, two sets of three vertical lines enclose of band of zigzags. Below this, panels contain concentric diamonds; concentric diamonds and cross-shaped bands; concentric diamonds; Y-shaped motifs. Final panel below node: rectangles containing short repeated horizontal lines with three lines around bottom and short lines extending outwards.

Expedition inscriptions 'Ask B' and 'EPA' written in pencil near bottom of object. 'B' might refer to F.R. Barton or David Ballantine, both of whom assisted the expedition during their stay in Central Province.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.



Oc1906,1013.1156 front



Oc1906,1013.1156 reverse

Tobacco Pipe

Oc1906,1013.1156

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Kaiau (Bokama) / ?Veifa'a (Beipa)

Bamboo

47 cm long; 4.1 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation at top third on one side. Two decorated panels either side of centre divided into horizontal bands alternating between concentric squares and opposing triangles. Area below bottom node decorated with repeated double lines consisting of short diagonal lines and repeated U-shape pattern.

Expedition inscription 'BOKAMA not P' handwritten in pencil around centre of object.

BM register (1906: 162) notes 'Veipaa' provenance (Mekeo).



Oc1906,1013.1157 front



Oc1906,1013.1157 side

Tobacco Pipe

Oc1906,1013.1157

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Bamboo; Paper

45.5 cm long; 4.2 cm diameter

Bamboo with nodes near top and at bottom. Circular perforation in bottom and small circular perforation near top on one side. Top half decorated with incised serrated lines: three panels of concentric diamond shapes enclosed by four vertical lines; lower panel separated by further set of four lines with small lines projecting outwards. Red-brown residue in places. Rolled paper note inside bamboo.

Expedition inscription handwritten in pencil on object reads: 'NARA'; 'KOIYU' handwritten in faded black ink. Expedition paper fieldnote inside object handwritten in pencil reads: 'NARA [concentric diamond motif] not KOIYU [upturned squared spiral] KOIYU'. Further expedition fieldnote in pencil on brown parcel paper now disintegrated, initial letters 'K' and 'N' still visible, suggesting note also read Koiyu Nara.

The complete note appears to indicate the concentric diamond motifs used to decorate this object are not the 'Koiyu' design. Koio (koiyu) is the Roro word for a shell ornament with turtle shell fretwork, which is traded to the Mekeo, who call it kefe (Seligman 1910: 204, 750).

Object appears in Haddon (1946: 159, Fig. 147B). Haddon notes similar jagged line technique to two pipes made by Keo of Nara (Oc1906,1013.699 and Oc1906,1013.1167). Keo may also have made this pipe.



Oc1906,1013.1158 front



Oc1906,1013.1158 side

Tobacco Pipe

Oc1906,1013.1158

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Bamboo; Resin

55.5 cm long; 4 cm diameter

Bamboo with nodes near top and bottom. Circular perforation in bottom and small circular perforations at top third on both sides, one sealed with resin. Above this, incised serrated lines around and through centre of triangular projection extending above node. Same pattern on reverse projection. Below this, four incised panels in incised serrated lines; top two have circular designs containing double spirals or opposing concentric triangles; bottom two have geometric diamond and triangular motifs. Between panels, plain bands with repeated short lines extending inwards. Zigzags around bottom. Red-brown residue in places.

Expedition inscription handwritten in pencil on one side of object reads: 'NARA'.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi).



Oc1906,1013.1159 front



Oc1906,1013.1159 side

Tobacco Pipe

Oc1906,1013.1159

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Bamboo; Leaf

57.3 cm long; 4.8 cm diameter

Bamboo with nodes near top and at bottom third. Circular perforation in bottom and small circular perforation at top third. Above top node, triangular projections decorated with two concentric triangles with small circular perforation at top on one side. Main body decorated with incised serrated lines: top panel has two rows of short lines extending inwards. Below this, four panels of concentric diamond designs with panel of zigzags between; below, two further zigzag panels; two panels with short lines; double band of chevrons and shortened M-motif at bottom. Longitudinal split along side. Tied with leaf cord at bottom third.

Expedition inscription handwritten in pencil at bottom of object reads: 'AVO' and 'EPA'.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904 spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.



Oc1906,1013.1160 front



Oc1906,1013.1160 reverse

Tobacco Pipe

Oc1906,1013.1160

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana (collected) / Epa (made)

Bamboo

53.5 cm long; 4.8 cm diameter

Bamboo with nodes at top and at bottom third. Circular perforation in bottom and small circular perforations at top third on one side and top of opposing side. Decorated with panels of incised serrated lines forming concentric diamonds, separated by four narrower panels decorated as follows: (top) short lines facing inwards; (centre top) double band of zigzags; (centre bottom) short serrated lines facing inwards separated by horizontal bands of zigzags; (bottom) two opposing rows of chevrons. Two further panels of diamond designs below bottom node with short lines extending outwards from final line.

Expedition inscription handwritten in pencil around object top reads: 'EPA got at DIUMANA'. Paper expedition note inside object handwritten in pencil reads: 'EPA'.

The expedition visited Diumana on 11 May 1904.



Oc1906,1013.1167 front



Oc1906,1013.1167 side

Tobacco Pipe

Oc1906,1013.1167

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Bamboo

45 cm long; 4.2 cm diameter

Bamboo with nodes at top and near bottom. Circular perforation in bottom and small circular perforation at top third on one side. Above this, two small rectangular projections at top. Decorated above bottom node with incised serrated lines: at top, panel of opposing triangles with zigzag lines around circular perforation. Below this, further opposing triangles; panel of zigzag lines; panel of concentric diamond designs; panel of M-shaped designs; panel of concentric diamonds; panel of M-shaped designs intersected by horizontal bands. Below bottom node, KEO incised in serrated lines.

Expedition inscription 'BILELA track of hermit crab on beach' handwritten in black ink by Charles Seligman on bottom of object; 'A' in black ink in centre of object inside opposing triangle design; 'Made by [illegible] Nara' handwritten in pencil on bottom of object; 'NARA' handwritten in pencil on centre of object.

Object appears in Haddon (1946: 159): 'That of pipe [Oc1906,1013.]1167 is very similar [to Oc1906, 1013.699]; both were made by a man named Keo. In both the aft band has the same pattern which was labelled by Seligman as "*Bilela*, track of hermit crab on beach".'



Oc1906,1013.1168 front



Oc1906,1013.1168 reverse

Tobacco Pipe

Oc1906,1013.1168

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Bamboo

46.5 cm long; 4.3 cm diameter

Bamboo with nodes at top and near bottom. Circular perforation in bottom and small circular perforation at top third on one side. Decorated with incised serrated lines: top panel contains horizontal zigzag bands with short lines extending outwards; separated on one side by horizontal band containing vertical lines. Below this three panels containing concentric diamond designs. Bottom panel contains spiral designs. All panels enclosed by vertical lines. Short horizontal lines extend from final panel toward bottom node and band of peeled skin. Above this, three vertical lines and three lines of zigzags.

Expedition inscription handwritten in pencil around bottom of object reads: 'EPPA'; 'NARA'; '? NARA'. 'EPPA' partially obscured by BM registration number.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904 spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.



Oc1906,1013.1170 front



Oc1906,1013.1170 side

Tobacco Pipe

Oc1906,1013.1170

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Mount Bride

Bamboo

44 cm long; 5 cm diameter

Bamboo with nodes at top and bottom. Two triangular perforations in bottom and small circular perforation near top on one side. Six horizontal panels of incised decoration: three with repeated triangles in-filled with crosshatching; two with squares divided into four opposing in-filled triangles, two squares with only two in-filled triangles; one panel of repeated plain diamonds with negative spaces in-filled with crosshatching. Vertical band around bottom partially decorated with plain opposing triangles enclosed by crosshatching.

'LAKUMI Mount Bride' handwritten in pencil near top of object; 'Ballantine dd' handwritten in pencil near bottom of object; 'LAKUMI Mount Bride' repeated in pencil near bottom of object.

David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.



Oc1906,1013.1177 front



Oc1906,1013.1177 side

Tobacco Pipe

Oc1906,1013.1177

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada; Hohodae (collected)

Bamboo

61.5 cm long; 4.7 cm diameter

Bamboo with nodes at top and one third from bottom. Circular perforation in bottom and small circular perforation at top third on one side. Pyroincised decoration divided into four panels of concentric diamonds and triangles, shapes picked out by dark bands, enclosed by further dark pyroincised bands, some with short lines extending outwards.

Expedition inscription written in pencil on side of object reads: 'KOIARI bought at Hohodae'.



Oc1906,1013.1184 front



Oc1906,1013.1184 reverse

Tobacco Pipe

Oc1906,1013.1184

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Bamboo; Fibre (Plant)

43 cm long; 5.3 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation at top, threaded with twisted plant fibre cord. Further circular perforation at top third. Decorated with serrated incised lines; bottom half divided into rectangles by three horizontal lines and one vertical; short lines face into each rectangle. Top half divided into opposing triangles on one side and diamond on other with two vertical lines between, each with short lines extending from either side; line around top with short lines extending from top and bottom.

Expedition inscription handwritten in pencil twice on one side of object reads: 'Diumana'.

The expedition visited Diumana on 11 May 1904.

Object appears in Haddon (1946: 159).



Oc1906,1013.1185 front



Oc1906,1013.1185 reverse

Tobacco Pipe

Oc1906,1013.1185

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana (made)

Bamboo

47.5 cm long; 4.1 cm diameter

Bamboo with nodes at top and at bottom third. Circular perforation in bottom and small circular perforation at top third on one side. Decorated above bottom node with serrated incised lines; divided into squares by double lines, horizontal lines have short lines facing into each square.

BM register (1906: 163) notes made in Diumana.

Object appears in Haddon (1946: 159).

The expedition visited Diumana on 11 May 1904.



E 1905.277 front



E 1905.277 side

Lime Gourd

E 1905.277

51; AR 1905.907

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Gourd

26.5 cm long; 6.6 cm diameter

Pyroincised elongated gourd with top circular opening. Decorated with three panels of connected concentric spirals with wider dark exterior bands; each panel enclosed with serrated linear border; plain line between each section.

Expedition inscription handwritten in pencil on one side of object reads: 'DIUMANA'.

Appears as item 51 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Lime-gourd from Diumana, Nara district, where the spiral is indigenous.'

The expedition visited Diumana between 11 and 13 May 1904. F.R. Barton (1918: 29) records the name of the spiral design as laudioi and notes it was also used in the form of a rectangular spiral to tattoo the backs of the legs.



E.15692 front



E.15692 side

Lime Gourd

E.15692

7

Australian Museum (AM)

Papua New Guinea; Central Province; Kairuku Hiri District; Diumana

Gourd; Metal

29 cm long; 7.5 cm diameter

Pyroincised elongated gourd with top circular opening. Decorated with two panels of connected concentric spirals with wider dark exterior bands; each panel enclosed with serrated linear border; plain line between each section. Split around centre also extends laterally on two sides. Small metal museum pin inserted into spiral near top on one side.

Appears as item 7 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Lime gourd, from Diumana, Nara district. (This was actually made there, so Nara may be taken to be one of the homes of the spiral).'

The expedition visited Diumana between 11 and 13 May 1904. F.R. Barton (1918: 29) records the name of the spiral design as laudioi and notes it was also used in the form of a rectangular spiral to tattoo the backs of the legs.



Oc1906,1013.394.a-b side



Oc1906,1013.394.a-b blade underside

Hafted Adze Blade

Oc1906,1013.394.a-b

-

British Museum (BM)

Papua New Guinea; Central Province; ?Goilala District; [Inauvorene (?Inaorena)]

Wood; Stone; Fibre (Cane); Fibre (Plant)

69 cm long (shaft); 35 cm long (adze); 57.5 cm wide; 9.3 cm wide (adze); 2.1 cm thick (adze)

Lightweight T-shaped haft carved from natural branch attachment, top forming blade support at approximately 60 degree angle to shaft. Wood highly polished with dark, patchy patina and red-brown colouration. Elongated stone adze, grey-green colour with pale banding, hammer dressed with polished blade, attached to one side of top with band of twill plaited cane fibre. Top side of plaited band stitched along edge where doubled over stone. Length of twisted plant fibre cord extends from inside cane collar around top of haft, where lengths doubled together and secured with looping. Shaft tapers to a point.

Oc1906,1013.394.a = haft; Oc1906,1013.394.b = blade

Provenance based upon style, compare Oc1906,1013.1675.a-b recorded as 'Inauvorena District MEKEO'.

Walter Mersh Strong locates the Inauvorene District in an area north-east of Mekeo, situating Inauvorene village in the region of (what is today) Inaorena (Seligman and Strong 1906a,b; Strong 1908). Seligman and Strong appear to be alone in naming this area the Inauvorene District. F.R. Barton refers to the Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.

Tools



Oc1906,1013.1675.a-b front



Oc1906,1013.1675.a-b blade top

Hafted Adze Blade

Oc1906,1013.1675.a-b

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Inauvorene (?Inaorena)]

Wood; Stone; Fibre (Cane)

61 cm long (shaft); 23 cm long (adze); 41.2 cm wide; 8.3 cm wide (adze); 3.1 cm thick (adze)

Lightweight T-shaped haft carved from natural branch attachment, top forming adze support at approximately 70 degree angle to shaft. Wood has textured finish with dark, patchy patina and red-brown colouration. Elongated stone adze, grey-green colour with pale banding where polished at blade; rest hammer dressed and grey-pink in colour. Adze attached to one side of top with band of twill plaited cane fibre. Shaft carved to a point at base with collar of bark left in place just above.

Oc1906,1013.1675.a = haft; Oc1906,1013.1675.b = blade.

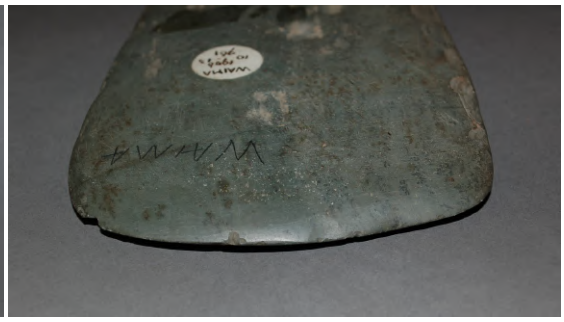
BM register (1906: 178) gives provenance as 'Inauvorena District MEKEO'.

Walter Mersh Strong locates the Inauvorene District in an area north-east of Mekeo, situating Inauvorene village in the region of (what is today) Inaorena (Seligman and Strong 1906a,b; Strong 1908). Seligman and Strong appear to be alone in naming this area the Inauvorene District. F.R. Barton refers to the Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.

Tools



Oc1906,1013.961 reverse



Oc1906,1013.961 front blade

Adze or Axe Blade

Oc1906,1013.961

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Stone (Basalt)

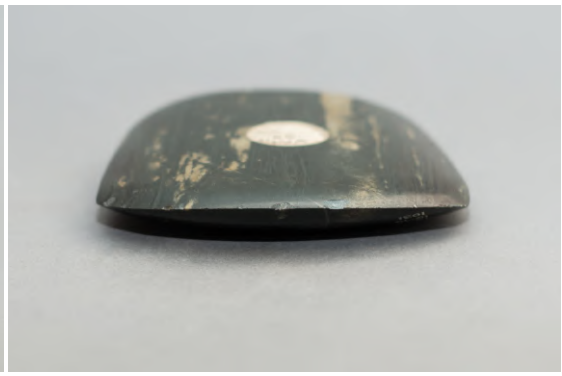
28.8 cm long; 11.6 cm wide; 1.8 cm high

Polished bifacial stone adze/axe, green colouration with some dark and light grey and brown marbling. Large surface chips on both sides, lenticular cross-section tapering to squared butt, finely polished blade with large chip to one edge as well as smaller surface chips.

Expedition inscription on front of object near blade handwritten in pencil reads: 'WAIMA'.



Oc1906,1013.1031 front (blade to right)



Oc1906,1013.1031 reverse blade

Adze or Axe Blade

Oc1906,1013.1031

IIXXX

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; [Kaliko Dobo]

Stone (Rhyolite)

11.5 cm long; 10 cm wide; 2.1 cm thick

Short, squared and polished bifacial rhyolite stone adze/axe, dark green colouration with pale banding. Lenticular cross-section with squared sides, tapers toward squared butt. Blade lightly chipped, polished indentation on one edge. Sellotape residue on front.

Expedition white sticker with red band and perforated top adhered to stone, written in red ink by Charles Seligman reads: 'Rhyolite traded at Kaliko dobo'. Further circular expedition sticker adhered to opposing side of stone written in pencil reads: 'IIXXX' (reg. no. annotated by BM).



Oc1906,1013.1033 front



Oc1906,1013.1033 reverse

Adze or Axe Blade

Oc1906,1013.1033

III

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Babaka

Stone (?Basalt)

10.4 cm long; 5.3 cm wide; 2 cm high

Short, biface adze/axe narrowing towards butt with lenticular cross section. Ground to smooth finish, more polished near blade, slightly chipped; indentations near butt. Dark grey with areas of red-brown.

Expedition inscription above blade written in faint pencil reads: 'BABAKA'. Expedition sticker on opposing side written in black ink reads: 'III'. BM register (1906: 158) records 'Babaki [sic]'.



Oc1906,1013.1205 front



Oc1906,1013.1205 blade

Marehau [Waima]**; Adze or Axe Blade**

Oc1906,1013.1205

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Stone

17 cm long; 6.8 cm wide; 2.5 cm thick

Ground and partially polished bifacial stone adze/axe, narrowing towards butt, which has pink chalky indentations. Blade chipped. Grey-green in colour.

Expedition inscription written in pencil near blade, facing butt, reads: 'WAIMA'; further pencil below, facing blade, reads: 'MAREHAU ₩ Type'.

Also see Oc1906,1013.1217-18.



Oc1906,1013.1217 front



Oc1906,1013.1217 reverse

Marehau [Waima]**; Adze or Axe Blade**

Oc1906,1013.1217

12

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Stone

15 cm long; 7.6 cm wide; 1.8 cm high

Short bifacial stone adze/axe, narrowing towards butt. Ground with polished bevel, chips from use wear especially at butt. Grey-green in colour.

Expedition circular sticker written in black ink reads: 'WAIMA'; '12' written in pencil on likely original sticker below with BM no. inked over top. 'WAIMA' written in pencil across bevel and covered by circular sticker. Another word below in faint pencil reads: 'MAREHAU'.

Also see Oc1906,1013.1205; Oc1906,1013.1218.


Oc1906,1013.1218 front


Oc1906,1013.1218 reverse

Marehau [Waima]**; Adze or Axe Blade**

Oc1906,1013.1218

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Stone

13.6 cm long; 7.2 cm wide; 1.6 cm high

Short, triangular biface adze/axe narrowing towards butt, ground and polished with seam vein down one side; small chips from use wear. Pink at butt where roughly textured, otherwise grey-green colouration.

Expedition inscription handwritten in pencil on one side near blade reads: 'WAIMA' [upside down]; 'MAREHAUU type'.

Also see Oc1906,1013.1205; Oc1906,1013.1217.



Oc1906,1013.349 front



Oc1906,1013.349 reverse

Ongi [Mekeo]**; Barkcloth Beater**

Oc1906,1013.349

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Wood (Palm)

41.5 cm long; 4.7 cm wide; 2.2 cm high

Heavy, rectangular, palmwood barkcloth beater; smooth, convex reverse retains linear texture of palmwood. Top third of flat front carved with repeated small squares in raised relief; dark patina at centre. Long, thin handle with roughly finished butt.

Collectors label adhered to front of object handwritten in black ink reads: 'MEKEO'; BM registration number below in black ink. Collector handwriting appears consistent with label on barkcloth beater Oc1906,1013.65.

The label suggests this object was acquired from another collector. Possibly a missionary based at Yule Island or Mekeo, where the expedition spent time?



Oc1906,1013.65 front



Oc1906,1013.65 reverse

Ongi [Mekeo]**; Barkcloth Beater**

Oc1906,1013.65

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Wood (Palm)

45.5 cm long; 4.5 cm wide; 2.7 cm high

Heavy, elongated, palmwood barkcloth beater; smoothed, convex reverse retains linear texture of palmwood. Top third of flat front carved with repeated small squares in raised relief; dark patina at centre. Handle tapers to rounded butt with two horizontal incised lines above.

Collectors label adhered to front of object handwritten in black ink reads: 'MEKEO (2) ONGI. Cloth beater'; further annotation in pencil by Charles Seligman: 'CGS'. Collector handwriting appears consistent with label on barkcloth beater Oc1906,1013.349.

The label suggests this object was acquired from another collector. Possibly a missionary based at Yule Island or Mekeo, where the expedition spent time?



Oc1906,1013.66 front



Oc1906,1013.66 side

Barkcloth Beater

Oc1906,1013.66

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Stone (?Basalt); Pigment

25 cm long; 4.7 cm wide

Long, ovoid, ?basalt stone barkcloth beater; grey-brown in colour with finely polished surface. Top rounded with two large insteps on one face; opposing face flat with traces of red pigment; narrow front edge at top carved with pattern of repeated squares in raised relief; opposing end tapers to a flat butt.

BM label records 'Mekeo'.


Oc1906,1013.67 front


Oc1906,1013.67 side

Barkcloth Beater

Oc1906,1013.67

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada (bought)

Shell (Tridacna)

8 cm long; 6 cm diameter

Ovoid barkcloth beater of giant clam shell (Tridacna gigas). Rectangular area of incised cross-hatching covering over two thirds of front; several large oval depressions on one side. Mottled brown patina; smooth surface with indentations and scratching.

BM sticker adhered to side of object written in black ink reads: 'TAPA BEATER BOUGHT AT HANUABADA ?ORIGIN 1906 10-13 67'.

Exhibited in 'Shifting Patterns: Pacific Barkcloth Clothing' BM 5 February to 16 August 2015.

Tools



Oc1906,1013.148 front



Oc,B120.49 man using baubau

Baubau [Motu]; **Blow Pipe**

Oc1906,1013.148

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Hanuabada

Bamboo; Paper

38.5 cm long; 0.9 cm diameter

Section of bamboo; one half has blackened patina; shallow groove on one side. Rolled paper note inside.

Expedition paper fieldnote inside object handwritten in pencil by Charles Seligman reads: 'blowpipe BAUBAU used in drum making Hanuabada'. Baubau is the Motu word for bamboo.

Seligman's (1904a: 30) diary entry for 12 January 1904 notes: 'Over at Village [Hanuabada] photo'd man making drum, it was noticeable that he never put his mouth to bamboo but always blew from a little distance.' This object is likely the bamboo pipe in photo BM Oc,B120. 49 (see above). The gaba or kundu drum in the process of manufacture is BM Oc1906,1013.16.


Oc1906,1013.1527 front


Oc1906,1013.1527 top

Bone Implement

Oc1906,1013.1527

-

British Museum (BM)

Papua New Guinea; ?Central Province

Bone

23.4 cm long; 1 cm wide

Length of ground and polished bone with red-brown patina near top and lower edges. Slightly bulbous central decoration with two small incisions either side; below, flat spatulate tip tapers to blunt point; above, more cylindrical handle broadens to roughly finished finial with spongy bone texture visible at top and V-shaped cut-out on one side.

Provenance based upon style.

Tools


Oc1906,1013.89 front


Oc1906,1013.89 reverse

Varevare [Motu]; **Coconut Husk Brush**

Oc1906,1013.89

-

British Museum (BM)

Papua New Guinea; ?Central Province / ?National Capital District; Port Moresby

Coconut Husk

25.5 cm long; 12.7 cm wide; 4.4 cm thick

Section of coconut husk with fronds cut into epidermis.

Similar object at the PRM inscribed in pencil with 'varevare' (1905.63.12). Seligman (1905f: 179) describes this as a 'Rough brush of coconut fibre used in pot-making, from Port Moresby'. This object was likely acquired in the same area.



Oc1906,1013.1703 front



Oc1906,1013.1703 reverse blade

Chisel or Blade

Oc1906,1013.1703

XVIII

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Stone

21 cm long; 4.1 cm wide; 2.7 high

Elongated brown stone chisel or blade, hammer dressed with some surface pitting. Rectangular cross-section. Polished and chipped blade, green in colour.

Expedition circular sticker written in black ink reads: 'WAIMA'; continues below in pencil: 'XVIII'.



Oc1906,1013.161 front



Oc1906,1013.161 tin

Drill Cores and Flakes

Oc1906,1013.161

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Stone (Chert); Tin

(Stone max:) 4.8 cm long; 1.6 cm wide; 0.8 cm thick; (tin:) 7.8 cm l; 5.1 cm w; 1.6 cm h

17 chert pieces ranging from red-brown, pink with orange banding to pale mustard-brown. Originally stored with Oc1906,1013.157-60 in tin with "OTTO DE ROSE CIGARETTES 10 LUXURIES SALE MANUFACTURERS OGDEN'S LIMITED LIVERPOOL." decorated on inside and outside of lid in red and gold.

Expedition paper note inside tin written in pencil by Charles Seligman reads: 'Cherty material drills & cores used for boring shell beads ARGEVA TATANA'. Reverse printed with text referring to carrier customers (likely shipping). Note correct spelling is ageva (Seligman 1910: 93), see Oc1906,1013.73-74.

BM label in black ink adhered to reverse of tin (now marked Oc1906,1013.161 etc) reads: 'Four drill tips inside box to number for Steele'. Four drill tips now numbered Oc1906,1013.157-60, with further flakes Oc1906,1013.161. Note Oc1906,1013.160 not located.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



Oc1906,1013.157 front



Oc1906,1013.157 tin (now marked Oc1906,1013.161 etc)

Drill Tip

Oc1906,1013.157

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Stone (Chert); Tin

(Stone:) 3.1 cm long; 0.7 cm wide; 0.3 cm high; (tin:) 7.8 cm long; 5.1 cm wide; 1.6 cm high

Elongated, roughly triangular drill tip of red-brown chert with patch of white on one side. Originally stored with Oc1906,1013.158-61 in tin with "OTTO DE ROSE CIGARETTES 10 LUXURIES SALE MANUFACTURERS OGDEN'S LIMITED LIVERPOOL." decorated on inside and outside of lid in red and gold.

Expedition paper note inside tin written in pencil by Charles Seligman reads: 'Cherty material drills & cores used for boring shell beads ARGEVA TATANA'. Reverse printed with text referring to carrier customers (likely shipping). Note correct spelling is ageva (Seligman 1910: 93), see Oc1906,1013.73-74.

BM label in black ink adhered to reverse of tin (now marked Oc1906,1013.161 etc) reads: 'Four drill tips inside box to number for Steele'. Four drill tips now numbered Oc1906,1013.157-60, with further flakes Oc1906,1013.161. Note Oc1906,1013.160 not located.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



Oc1906,1013.158 front



Oc1906,1013.158 tin (now marked Oc1906,1013.161 etc)

Drill Tip

Oc1906,1013.158

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Stone (Chert); Tin

(Stone:) 3.1 cm long; 0.7 cm wide; 0.4 cm high; (tin:) 7.8 cm long; 5.1 cm wide; 1.6 cm high

Elongated, roughly triangular drill tip of red-brown chert with linear blue and white veining. Originally stored with Oc1906,1013.157-61 in tin with "OTTO DE ROSE CIGARETTES 10 LUXURIES SALE MANUFACTURERS OGDEN'S LIMITED LIVERPOOL." decorated on inside and outside of lid in red and gold.

Expedition paper note inside tin written in pencil by Charles Seligman reads: 'Cherty material drills & cores used for boring shell beads ARGEVA TATANA'. Reverse printed with text referring to carrier customers (likely shipping). Note correct spelling is ageva (Seligman 1910: 93), see Oc1906,1013.73-74.

BM label in black ink adhered to reverse of tin (now marked Oc1906,1013.161 etc) reads: 'Four drill tips inside box to number for Steele'. Four drill tips now numbered Oc1906,1013.157-60, with further flakes Oc1906,1013.161. Note Oc1906,1013.160 not located.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



Oc1906,1013.159 front



Oc1906,1013.159 tin (now marked Oc1906,1013.161 etc)

Drill Tip

Oc1906,1013.159

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Stone (Chert); Tin

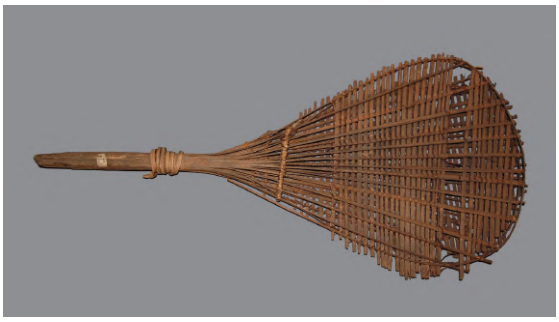
(Stone:) 2.5 cm long; 0.8 cm wide; 0.3 cm high; (tin:) 7.8 cm long; 5.1 cm wide; 1.6 cm high

Elongated, roughly triangular drill tip of pink chert with orange and white veining. Originally stored with Oc1906,1013.157-61 in tin with "OTTO DE ROSE CIGARETTES 10 LUXURIES SALE MANUFACTURERS OGDEN'S LIMITED LIVERPOOL." decorated on inside and outside of lid in red and gold.

Expedition paper note inside tin written in pencil by Charles Seligman reads: 'Cherty material drills & cores used for boring shell beads ARGEVA TATANA'. Reverse printed with text referring to carrier customers (likely shipping). Note correct spelling is ageva (Seligman 1910: 93), see Oc1906,1013.73-74.

BM label in black ink adhered to reverse of tin (now marked Oc1906,1013.161 etc) reads: 'Four drill tips inside box to number for Steele'. Four drill tips now numbered Oc1906,1013.157-60, with further flakes Oc1906,1013.161. Note Oc1906,1013.160 not located.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



Oc1906,1013.150 front (viewed side on)



Oc1906,1013.150 crossbar detail

Tobacco Fan

Oc1906,1013.150

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Ofafa] / [Autopa]

Rattan; Cane; Fibre (Cane)

79 cm long; 38 cm wide

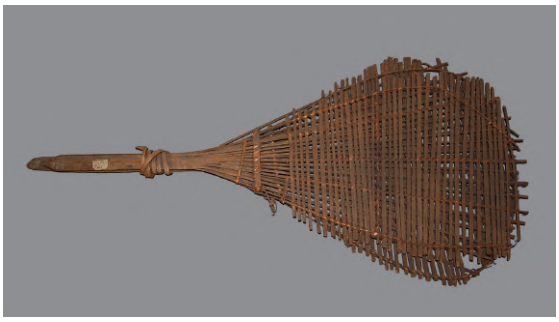
Length of stripped rattan; upper portion split into multiple, rough and pithy, thin slats splaying out to form fan shape. Further rattan slats placed horizontally at regular intervals are bound to vertical slats with red-brown cane strips. Cane crossbar wrapped with yellow-brown cane strips bent horizontally across fan near handle. Placed back to back with fan Oc1906,1013.151 and secured with cane strip tied around handle.

BM register (1906: 129) notes in black ink: 'Ofafa Autopa village'; further inscription in pencil reads: 'used for drying tobacco'.

Ofafa and Autopa villages appear on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). They form part of what Strong identifies as the Inauvorene District north-east of Mekeo, up river of the Ufafa River. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District.

F.R. Barton refers to Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman (1910: 32) associates Kamaweka with Kovio. Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.

Tools



Oc1906,1013.151 front

Tobacco Fan

Oc1906,1013.151

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Autopa]

Rattan; Fibre (Cane)

77 cm long; 31 cm wide

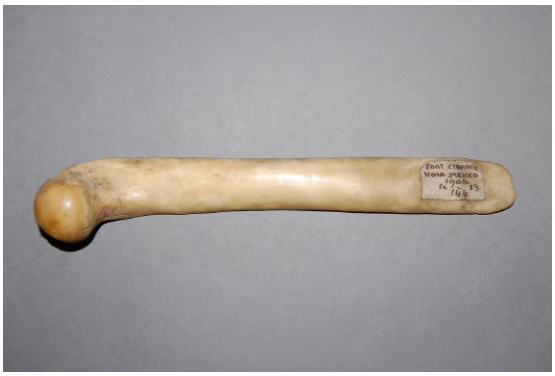
Length of stripped rattan; upper portion split into multiple, rough and pithy, thin slats splaying out to form fan shape. Further rattan slats placed horizontally at regular intervals are bound along vertical slats with red-brown cane strips. Further horizontal binding at centre and along thicker rattan strip near handle, which has string (possibly from expedition label, now missing) tied above. Placed back to back with fan Oc1906,1013.150 and secured with cane strips around handle.

BM register (1906: 129) notes in black ink: 'Ofafa Autopa village'; further inscription in pencil reads: 'used for drying tobacco'.

Ofafa and Autopa villages appear on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). They form part of what Strong identifies as the Inauvorene District north-east of Mekeo, up river of the Ufafa River. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District.

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Tools


Oc1906,1013.144 front


Oc1906,1013.144 reverse

Bone Implement; ?Koia; 'Foot Cleaner'

Oc1906,1013.144

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Bone

17.3 cm long; 2.8 cm wide; 2.5 cm high

Half section of bone with ball joint finial tapering to rounded end. Front polished smooth with yellow-orange patina at finial. Marrow cavity hollowed out on reverse leaving spongy texture.

BM register (1906: 129) for Oc1906,1013.144-45 records: 'Foot cleaner, Koia, Mekeo.'



Oc1906,1013.145 front



Oc1906,1013.145 reverse

Bone Implement; ?Koia; 'Foot Cleaner'

Oc1906,1013.145

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Bone

15.5 cm long; 1.9 cm wide; 2.5 cm high

Half section of bone with ball joint finial tapering to blunt point. Front ground and smoothed leaving some striations visible; orange-brown patina at finial and tip. Marrow cavity hollowed out on reverse leaving spongy texture at top and bottom.

BM register (1906: 129) for Oc1906,1013.144-45 records: 'Foot cleaner, Koia, Mekeo.'


Oc1906,1013.1678 top


Oc1906,1013.1678 front

Ilada [Motu]; **Polishing Tool**

Oc1906,1013.1678

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Wood; Pigment (from shell)

9.3 cm long; 4.4 cm diameter

Small cylindrical section of wood with light covering of white (likely shell) dust. Top worn with debris/grit pressed into surface.

Seligman visited Tatana Island with David Ballantine on 8 January 1904. A further Ilada is now in the AM (E.15690). Ageva is the name given to small shell discs made at Tatana; Seligman collected samples in the process of manufacture, now at the BM (Oc1906,1013.73-74) along with related drills (BM Oc1906,1013.157-61).



Oc1906,1013.137 side



Oc1906,1013.137 front

Bone ?Coconut Scraper; Spatula

Oc1906,1013.137

-

British Museum (BM)

Papua New Guinea; ?Central Province

Bone

12.3 cm long; 2.8 cm wide; 2.8 cm high

Length of ground and polished bone widening to flat spatulate tip. Finial formed from joint carved with two raised nubs at front. Dark brown patina and surface scratching at top; area of dark spongy bone texture to front below finial.

BM register (1906: 129) notes object tied to unprovenanced netting needle Oc1906,1013.136 and pump drill cross bar Oc1906,1013.138.

This object is stylistically similar to Central Province coconut scrapers, for example Oc1906, 1013.1525.

Tools



Oc1906,1013.653 front


Oc1906,1013.653 side

Hauani [Waima]**; Bone Coconut Scraper**

Oc1906,1013.653

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

16.7 cm long; 3.4 cm wide; 2.9 cm thick

Length of polished bone with linear striations from grinding; widens to flat spatulate tip with spongy texture to interior. Finial formed from joint with two red depressions at top; carved with three diagonal bands extending around from top to bottom. Interior has central groove in top two thirds formed from marrow hollow.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Spoon for eating coco-nut meat. Pattern copied by man who had seen it in nearby village where it was'; [continues on reverse:] 'used by horn-bill people - HAUANI'.

See Seligman (1910: 211-12, Fig. 17) '*Hau ani* with head carved to represent the markings at the base of the hornbill's beak.'

The expedition visited Waima between 4 and 9 June 1904 collecting several hauani including Oc1906,1013.1525-26; Oc1906,1013.654.


Oc1906,1013.654 front


Oc1906,1013.654 side

Hauani [Waima]**; Bone Coconut Scraper**

Oc1906,1013.654

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

13.5 cm long; 2.3 cm wide; 2.6 cm thick

Length of polished bone with surface scratches, widening to flat spatulate tip; spongy texture to interior in groove from marrow hollow, which runs down centre. Scratched finial with brown patina formed from joint and carved with three diagonal bands, forming V-shapes, extending around from top to bottom where bone tapers to a point.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION handwritten in very faded black ink reads: 'Waima HAU ANI [?]cocon... [illegible].

BM register (1906: 148) notes: 'Spoon for eating Coco-nut meat. Ray fish pattern copied by man who had seen it in near by village where it was used by horn-bill people - HAUANI'.

See Seligman (1910: 211-12, Fig. 17) '*Hau ani* with head carved to represent the markings at the base of the hornbill's beak.'

The expedition visited Waima between 4 and 9 June 1904 collecting several hauani including Oc1906,1013.1525-26; Oc1906,1013.653.


Oc1906,1013.1525 interior


Oc1906,1013.1525 side

Hauani [Waima]**; Bone Coconut Scraper**

Oc1906,1013.1525

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone (Pig)

12.8 cm long; 2 cm wide; 2.3 cm high

Length of ground and polished bone widening to flat spatulate tip with orange-brown patina and spongy bone texture to interior. Finial formed from joint and carved with three diagonal bands extending around from top to bottom. Groove in joint at top interior aligns with groove from remains of marrow hollow. Exterior has slightly flakey patina and some chipping along one edge.

BM register (1906: 172) notes: 'Waima district. Made of pig bone. Instrument for scraping out coconut meat.'

Note BM register (1906: 148) entry for hauani Oc1906,1013.654 reads: 'Spoon for eating Cocoanut meat. Ray fish pattern copied by man who had seen it in near by village where it was used by horn-bill people - HAUANI'.

Also see Seligman (1910: 211-12, Fig. 17) '*Hau ani* with head carved to represent the markings at the base of the hornbill's beak.'

The expedition visited Waima between 4 and 9 June 1904 collecting several hauani including Oc1906,1013.1526; Oc1906,1013.653-54.


Oc1906,1013.1526 interior


Oc1906,1013.1526 exterior

Hauani [Waima]**; Bone Coconut Scraper**

Oc1906,1013.1526

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone (Pig)

14.1 cm long; 2.4 cm wide; 2.5 cm high

Length of ground and polished bone with joint at finial, carved to form hook with pointed tip facing interior, which retains hollow from marrow cavity. Below this, bone gradually widens to form rounded flat spatula. Orange brown patina at top and bottom, and along interior hollow.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Implement for scraping out coconut meat & after nut has been broken, "HAUANI" HAU = meat; ANU = eat'; [continues on reverse:] 'WAIMA District made of pig bone 4/6/04'; [faint pencil below:] 'I OX...[illegible]'.

The expedition visited Waima between 4 and 9 June 1904 collecting several hauani including Oc1906,1013.1525; Oc1906,1013.653-54.


Oc1906,1013.77 front



Oc1906,1013.77 reverse

Gumau Uru [Motu]**; Shell Tool**

Oc1906,1013.77

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Shell (Cockle)

5 cm diameter

Ovoid cockle shell valve with radial and concentric ribbing; exterior pale with orange radial banding. Interior cream with band of purple at one edge.

Expedition inscription written in pencil around shell interior reads: 'G..'. Remainder covered by BM label, which reads: 'GUMAUURU for working cherty points Tatana'. See drill points Oc1906,1013.157-61.

Seligman visited Tatana Island with David Ballantine on 8 January 1904. In his diary, Seligman (1904a: 26-27) notes: 'The making of the cherty stone used for tipping rotary drills was peculiar. Very rough thin flakes are clumsily broken off by blows with a largish stone - not quite local, looked like diorite - promising looking flakes are then worked into shape by crushing off the edges where necessary with the edge of a valve of a bivalve shell GUMAU URU, which itself is so tough that it takes little harm in the process.'


Oc1906,1013.78 front



Oc1906,1013.78 reverse

Gumau Uru [Motu]**; Shell Tool**

Oc1906,1013.78

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Shell (Cockle)

5.2 cm diameter

Ovoid cockle shell valve with radial and concentric ribbing; pale with red-orange colouring on one side of exterior. Interior pale pink and peach.

Expedition inscription written in pencil around shell interior reads: 'GUMAU URU'. BM label adhered to object reads: 'USED AT TATANA FOR WORKING EDGE OF CHERTY DRILL POINTS'. Also see drill points Oc1906,1013.157-61.

Seligman visited Tatana Island with David Ballantine on 8 January 1904. In his diary, Seligman (1904a: 26-27) notes: 'The making of the cherty stone used for tipping rotary drills was peculiar. Very rough thin flakes are clumsily broken off by blows with a largish stone - not quite local, looked like diorite - promising looking flakes are then worked into shape by crushing off the edges where necessary with the edge of a valve of a bivalve shell GUMAU URU, which itself is so tough that it takes little harm in the process.'



Oc1906,1013.79 front



Oc1906,1013.79 reverse

Gumau Uru [Motu]**; Shell Tool**

Oc1906,1013.79

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Shell (Cockle)

5 cm diameter

Ovoid cockle shell valve with radial and concentric ribbing; exterior pale pink radial banding. Interior pale pink and peach.

Expedition inscription handwritten in pencil around shell interior reads: 'TATANA GUMAU URU'. BM register (1906: 126) notes: 'Shell GUMAU URU used at Tatana for working edge of cherty drill points'. Also see drill points Oc1906,1013.157-61.

Seligman visited Tatana Island with David Ballantine on 8 January 1904. In his diary, Seligman (1904a: 26-27) notes: 'The making of the cherty stone used for tipping rotary drills was peculiar. Very rough thin flakes are clumsily broken off by blows with a largish stone - not quite local, looked like diorite - promising looking flakes are then worked into shape by crushing off the edges where necessary with the edge of a valve of a bivalve shell GUMAU URU, which itself is so tough that it takes little harm in the process.'



Oc1906,1013.1010.b front


Oc1906,1013.1010.b reverse

Shell Implement

Oc1906,1013.1010.b

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Oa Ovia

Shell; Fibre (Plant)

1.9 cm long; 2.9 cm wide; 1.1 cm thick

Small, dark coloured, bivalve shell wrapped in plant fibre; knotted on one side, heavily worn on other.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'For...[illegible] from OAVIA PARAHA of OAOVIA comb stick & shell with which he was making it WAIMA'; continues on reverse: 'DISTRICT Stick named NAITA - general name for shell ~~NAITA~~'.

Waima elder, Avia Ovia of Ere Ere and her son To'oro Arua recognise the name Oavia Paraha and confirm his descendants are still in Waima (personal communication 27 October 2015).



Oc1906,1013.57 front



Oc1906,1013.57 side

Potter's Spatula or Paddle

Oc1906,1013.57

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Wood

29.5 cm long; 7.8 cm wide; 1.8 cm thick

Wide wooden spatula carved from the whole, tapering to short squared handle decorated on one side with repeated horizontal bands in raised relief. Reverse concave near top with traces of clay residue. Slightly shiny patina to front. Otherwise undecorated.

Note in BM register (1906: 126) next to bull roarer Oc1906,1013.56 reads: 'Potters spatula. Port Moresby', this is likely an error, the note intended for this object and Oc1906,1013.58.

Confirmed as potters spatula used to beat clay and shape pots by Motu Koita culture specialist Dairi Arua and Porebada elder Taumaku Koitabu. When shown (likely) bullroarer Oc1906, 1013.56, both men thought this was used for smoothing clay. Smaller spatulae may have been used for this purpose. The general name for spatulae in Motu is ihatuatu (personal communication 13 October 2015).



Oc1906,1013.58 front



Oc1906,1013.58 reverse

Potter's Spatula or Paddle

Oc1906,1013.58

-

British Museum (BM)

Papua New Guinea; ?National Capital District; Port Moresby

Wood

18 cm long; 4 cm wide; 1 cm thick

Rectangular, slightly concavo-convex wooden spatula carved from the whole, tapering to triangular finial. Thinner stepped section at top on reverse. Some surface scratching and mottled patina, otherwise undecorated.

Note in BM register (1906: 126) next to bull roarer Oc1906,1013.56 reads: 'Potters spatula. Port Moresby', this is likely an error, the note intended for this object and Oc1906,1013.57.

Confirmed as potters spatula used to beat clay and shape pots by Motu Koita culture specialist Dairi Arua and Porebada elder Taumaku Koitabu. When shown (likely) bullroarer Oc1906, 1013.56, both men thought this was used for smoothing clay. Smaller spatulae may have been used for this purpose. The general name for spatulae in Motu is ihatuatu (personal communication 13 October 2015).


Oc1906,1013.1524 exterior


Oc1906,1013.1524 interior

Bone Spatula or Implement

Oc1906,1013.1524

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Bone

11 cm long; 1.3 cm wide

Half section of bone with joint to top, tapering to blunt point. Exterior ground and polished, marrow cavity to interior.

Expedition inscription written in pencil on side of object reads: 'Waima'.


Oc1906,1013.1531 front


Oc1906,1013.1531 side

Bone Spatula or Implement

Oc1906,1013.1531

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Bone

25 cm long; 2.5 cm wide; 3 cm high

Length of ground and polished bone with joint at finial, tapering to rounded blade. Front has orange patina and raised central band with carved chevron notches running from near top to lower third, with thin rectangular cut out below. Top has spongy texture and two perforations angled inwards. Further chevron cut-outs decorate top sides before narrowing to smoothed blade. Reverse hollowed out along marrow cavity; side chevron cut-outs extend around to frame top section where further circular perforations (below top two) open to sides, below is thin carved projection. Small band of notches either side of raised edges at top of blade.

Expedition inscription on side of object handwritten in pencil reads: 'MEKEO'.


Oc1906,1013.63 side


Oc1906,1013.63 join detail

Okapa [Waima]**; Ikarabe** [Waima]**; Spoon; Food Ladle**

Oc1906,1013.63

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut; Wood; Fibre (Cane); Fibre (Plant)

32 cm long; 9.2 cm wide

Coconut shell spoon with wooden handle formed from smoothed curving branch with central kink and tapering tip. Back of coconut cup inserted into split in base of handle; secured either side with cane strips crisscrossed over handle and passed through four perforations in coconut. Thick, finely twisted plant fibre cord wraps around handle and extends down either side through circular perforations; also wraps around vertical cord lengths; knotted at one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION in black ink tied to base of handle reads: 'WAIMA OKAPA'. The expedition visited Waima between 4 and 9 June 1904.

Avia Ovia, an elder of Ere Ere, Waima, confirms this is a food ladle; okapa is one name for this, another is ikarabe (personal communication 27 October 2015).


Oc1906,1013.62 side


Oc1906,1013.62 reverse

Tima [Waima]**; Coconut Spoon**

Oc1906,1013.62

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Waima

Coconut

13.4 cm long; 2.4 wide; 7.8 cm diameter

Round concave spoon carved from a coconut half with long tapering handle; round finial with circular perforation; reverse of handle decorated with repeated small squares carved in raised relief. Surface ground smooth with significant striations.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAIMA - TIMA'.

Avia and To'oro Arua of Ere Ere, Waima, confirm tima is the correct name for this object in Waima language (personal communication 27 October 2015).


Oc1906,1013.1623 side


Oc1906,1013.1623 front

Coconut Spoon

Oc1906,1013.1623

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Coconut

11.5 cm long; 3.8 cm wide; 7.5 cm diameter

Round concave spoon carved from a coconut half with long, slightly tapering handle; m-shape finial projects out either side. Central raised rib runs from finial to near spoon tip. Surface ground smooth with significant striations.

BM register (1906: 176) notes: 'PAIO (for Cuchink?) VEIPA'. Likely transcription from original label now detached; paio possibly name for object, Veipa alternative spelling for Veifa'a, rest unclear.


Oc1906,1013.1624 front


Oc1906,1013.1624 reverse

Coconut Spoon

Oc1906,1013.1624

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Veifa'a (Beipa)

Coconut

12.7 cm long; 3.8 cm wide; 7.7 cm diameter

Round concave spoon carved from a coconut half with long handle; finial ovoid with circular perforation; central raised rib runs length of handle from finial perforation. Surface ground smooth with significant striations. Sellotape residue along spoon edge.

BM register (1906: 176) notes: 'PAIO (for Cuchink?) VEIPA'. Likely transcription from original label now detached; paio possibly name for object, Veipa alternative spelling for Veifa'a, rest unclear.



Oc1906,1013.156 front


Oc1906,1013.156 bottom

Stone Implement

Oc1906,1013.156

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Stone

13.2 cm long; 6.5 cm diameter

Roughly rectangular, five sided, grey stone with with some white and brown speckling.

BM label adhered to object reads 'TATANA STONE USED FOR FLAKING CHERTY STONE FOR ARGAVA DRILL TIPS'. Note correct spelling is ageva (Seligman 1910: 93), see Oc1906, 1013.73-74; drill points Oc1906,1013.157-61 and shell tools Oc1906,1013.77-79.

Seligman visited Tatana Island with David Ballantine on 8 January 1904. In his diary, Seligman (1904a: 26-27) notes: 'The making of the cherty stone used for tipping rotary drills was peculiar. Very rough thin flakes are clumsily broken off by blows with a largish stone - not quite local, looked like diorite - promising looking flakes are then worked into shape by crushing off the edges where necessary with the edge of a valve of a bivalve shell GUMAU URU, which itself is so tough that it takes little harm in the process.'



Oc1906,1013.776 front



Oc1906,1013.776 reverse

Umbilical Knife

Oc1906,1013.776

-

British Museum (BM)

Papua New Guinea; National Capital District; Port Moresby

Cane

25.8 cm long; 0.7 cm wide; 0.1 cm thick

Rectangular split cane with linear and globular pyrographic decoration on front; band of dark patina along reverse.

BM label adhered to front of object reads: 'SLIVER OF BAMBOO USED FOR CUTTING THE UMBELICAL [sic] CORD'. Same given in BM register (1906: 151).



1905.63.19 front



1905.63.19 reverse

Barkcloth Beater

1905.63.19

19

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Wood

47.4 cm long; 3.9 cm diameter

Cylindrical wooden barkcloth beater carved from the whole. Rectangles carved in raised relief cover top section except for narrow undecorated vertical band on one side. Handle undecorated and slightly tapering with significant crack along length. Wood has orange and grey patina with patches of dark brown near top.

PRM inscription handwritten on object in black ink reads: '(19) Bark-cloth mallet, EPA, NARA district, NEW GUINEA 1905.63.19 Pres. by Major W. Cooke Daniels.'

Appears as item 19 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Cloth-beater from Epa, Nara district.'

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.



1905.63.12 front



1905.63.12 reverse

Varevare [Motu]; **Coconut Husk Brush**

1905.63.12

12

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby

Coconut Husk

32.5 cm long; 10 cm wide; 4.7 cm thick

Section of coconut husk with fronds cut into epidermis. Area of blackening on one side.

PRM inscription handwritten in black ink on object: 'Brush used in pottery making, PORT MORESBY, NEW GUINEA, Cooke Daniels Exped. Pres. by Major W. Cooke Daniels, 1905 [12].' Expedition inscription handwritten in pencil on same side: 'VAREVARE'.

Appears as item 12 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Rough brush of coconut fibre used in pot-making, from Port Moresby.'



1905.31.1 front



1905.31.1-4 in PRM storage box

Drill Point

1905.31.1

-

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Flint

3 cm long; 1.7 cm wide

Small, four-sided, teardrop shaped worked drill bit; red-brown in colour with red marbling. Stored in rectangular PRM box with glass lid alongside 1905.31.2-4.

Charles Seligman donated 1905.31.1-4 to PRM in May 1905, shortly before the main 1905 donation (1905.63.1-101). PRM accession register (1900-1905: 165) records Seligman as the donor, although notes the expedition collected the objects. Given the timing, it seems likely the drill points were intended as part of the official Cooke Daniels donation.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



1905.31.2 front



1905.31.1-4 in PRM storage box

Drill Point

1905.31.2

-

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Flint

2.1 cm long; 0.9 cm wide

Small, pyramidal worked drill bit; lower half brown, top half lighter coloured pink-brown. Stored in rectangular PRM box with glass lid alongside 1905.31.1, 3-4.

Charles Seligman donated 1905.31.1-4 to PRM in May 1905, shortly before the main 1905 donation (1905.63.1-101). PRM accession register (1900-1905: 165) records Seligman as the donor, although notes the expedition collected the objects. Given the timing, it seems likely the drill points were intended as part of the official Cooke Daniels donation.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



1905.31.3 front



1905.31.1-4 in PRM storage box

Drill Point

1905.31.3

-

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Flint

2.7 cm long; 1.2 cm wide

Small, flat, triangular worked drill bit; light brown colouration, linear striations on one side. Stored in rectangular PRM box with glass lid alongside 1905.31.1-2, 4.

Charles Seligman donated 1905.31.1-4 to PRM in May 1905, shortly before the main 1905 donation (1905.63.1-101). PRM accession register (1900-1905: 165) records Seligman as the donor, although notes the expedition collected the objects. Given the timing, it seems likely the drill points were intended as part of the official Cooke Daniels donation.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



1905.31.4 front



1905.31.1-4 in PRM storage box

Drill Point

1905.31.4

-

Pitt Rivers Museum (PRM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Flint

2.8 cm long; 1 cm wide

Small, three-sided, teardrop shaped worked drill bit; dark red-brown colouration with white marbling near point. Stored in rectangular PRM box with glass lid alongside 1905.31.1-3.

Charles Seligman donated 1905.31.1-4 to PRM in May 1905, shortly before the main 1905 donation (1905.63.1-101). PRM accession register (1900-1905: 165) records Seligman as the donor, although notes the expedition collected the objects. Given the timing, it seems likely the drill points were intended as part of the official Cooke Daniels donation.

Seligman visited Tatana Island on 8 January 1904 with government treasurer David Ballantine.



1905.63.29 front



1905.63.29 underside adze

Hafted Adze Blade

1905.63.29

29

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Wood; Stone; Fibre (Cane); Fibre (Plant); Fibre (Cotton)

48 cm long (along top); 7.2 cm wide (adze); 64 cm high

Polished wooden haft carved from natural branch attachment; 90 degree angle between top and shaft, which is centrally positioned. Elongated stone adze, grey-green in colour, hammer dressed with polished blade, attached to one side of top with band of twill plaited cane fibre. Further plant fibre band around stone, passing under cane band, forms Y-shaped support band tied to top of shaft; this is formed from central core of plant fibre with more fibre coiled around it and plaited in area secured around shaft. Museum cotton tape also tied around top of shaft and looped through cane band. Shaft tapers to a point.

PRM inscription handwritten in black ink on side of object reads: 'Adze, MEKEO, B. NEW GUINEA. Cooke Daniels Exped. Pres. by Major W. Cooke Daniels, 1905 [29].'

Appears as item 29 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Mekeo adze.'

Walter Mersh Strong visited Mekeo with Acting Administrator Christopher Robinson in April and early May 1904 before leaving the expedition to become Assistant Resident Magistrate for Mekeo. Seligman visited Rarai on 19 June 1904. Date and circumstances of collection unclear.



1922.315 front



1922.315 reverse side

Adze or Axe Blade

1922.315

AR 1922.315; P

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province / National Capital District

Stone

7.3 cm long; 5.7 cm wide; 1.6 cm high

Polished bifacial stone adze/axe, dark grey/green colouration. Rectangular cross-section with angular blade, tapers slightly to rounded and chipped butt, possibly foreshortened.

This is certainly object 'P' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Adze head traded in the Central District' (Seligman 1905d). In the letter, Seligman (1905d) asks 'Are R P Q and S of the same stone more or less weathered or otherwise altered; that is to say, could they have come from the same quarry?'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Tools



1922.316 front



1922.316 reverse

Adze or Axe Blade

1922.316

AR 1922.316; Q

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province / National Capital District

Stone

11.3 cm long; 4.2 cm wide; 1.7 cm high

Polished bifacial stone adze/axe, dark grey/green colouration with lighter green linear banding. Sub-triangular cross-section with angular blade, tapers to rounded and chipped butt.

This is certainly object 'Q' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Adze head traded in the Central District' (Seligman 1905d). In the letter, Seligman (1905d) asks 'Are R P Q and S of the same stone more or less weathered or otherwise altered; that is to say, could they have come from the same quarry?'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Tools



1922.317 front



1922.317 reverse blade

Adze or Axe Blade

1922.317

AR 1922.317; R

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province / National Capital District

Stone

12.7 cm Long; 8.3 cm wide; 2.6 cm High

Polished bifacial stone adze/axe, grey/green colouration, slightly darker on one side, with darker linear bands at edge near butt on both sides. Lenticular cross-section, tapers slightly to rounded butt. Chipped on one side at centre above blade and again above banding on one edge.

Expedition white sticker with red band and perforated top attached to stone: 'R' handwritten in pencil in centre.

'R' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Stone adze traded in the Central District' (Seligman 1905d). In the letter, Seligman (1905d) asks 'Are R P Q and S of the same stone more or less weathered or otherwise altered; that is to say, could they have come from the same quarry?'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Tools



1922.318 front



1922.318 reverse

Adze or Axe Blade

1922.318

AR 1922.318; S

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Rigo District

Stone

16.7 cm long; 8.6 cm wide; 2.8 cm high

Ground and polished bifacial stone adze/axe with striations from manufacture; dark grey-green colouration with green horizontal banding. Lenticular cross-section with angular blade, tapers to rounded butt. Some chips along edges.

This is certainly object 'S' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Adze head traded at Rigo' (Seligman 1905d). In the letter, Seligman (1905d) asks 'Are R P Q and S of the same stone more or less weathered or otherwise altered; that is to say, could they have come from the same quarry?'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Tools



1922.326 front



1922.326 reverse

Adze or Axe Blade

1922.326

AR 1922.326: C.O.

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Stone

12 cm long; 4.5 cm wide; 1.6 cm high

Bifacial stone adze/axe, dark grey colouration. Rectangular, roughly hammer dressed with rounded polished blade, large chip on one side, and slanting angular butt.

Charles Seligman label (?prepared for Marr, now attached to MAA catalogue card) written in black ink: 'Daniels Ethno. Expedition. C.O. Stone adze from Mekeo district. Said to come from local quarry. CGS'.

This stone is likely that referred to in a letter dated 8 November 1905 from Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'sent [sic] to have come from an unknown quarry among the mountains behind Yule Island, that is in the Mekeo District' (the preceding stones discussed are named A.O. and B.O.) (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.



E 1905.263 front



E 1905.263 reverse

Barkcloth Beater

E 1905.263

56; AR 1905.896

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Epa

Wood

39 cm long; 4 cm diameter

Cylindrical wooden barkcloth beater carved from the whole. Rectangles carved in raised relief cover top section except for narrow undecorated vertical band on one side. Handle undecorated and slightly tapering with significant crack along length.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '56'.

Appears as item 56 on Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Tapa-beater, Epa, Nara district'.

The expedition visited the Lara (Nara) area between 9 and 14 May 1904, spending the majority of time in Nara village (Oroi), which Seligman (1904a: 72) compares to Epa suggesting he visited either during the expedition or previously in 1898. Given the number of objects collected at Epa, it seems likely other members of the expedition visited the village.



E 1905.262 front



E 1905.262 side

Ilada [Motu]; **Polishing Tool**

E 1905.262

31; AR 1905.895

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Wood; Pigment (from shell)

7.8 cm long; 3.6 cm diameter

Small cylindrical section of wood with light covering of white (likely shell) dust. One end worn with frayed edges and debris/grit pressed into surface.

Label made by Dennison & Co. handwritten in pencil reads: 'ARGEVA [sic] polishing tool ILADA'.

Appears as item 31 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Tool for polishing shell discs to be made into beads, from Tatana near port Moresby'.

Seligman visited Tatana Island with David Ballantine on 8 January 1904, although when this was collected is unclear. A further Ilada is now in the AM (E.15690). Ageva is the name given to small shell discs made at Tatana; Seligman collected samples in the process of manufacture, now conserved at the BM (Oc1906,1013.73-74) along with related drills (BM Oc1906,1013.157 -59; Oc1906,1013.161).



6.141 front



6.141 reverse

Adze or Axe Blade

6.141

-

Horniman Museum (HM)

Papua New Guinea; Central Province

Stone; ?Resin; ?Grit

20 cm long; 9.8 cm wide; 3 cm high

Polished bifacial stone adze/axe, grey colouration with some large surface chips towards butt on both sides, trapezoidal cross-section with pointed butt, finely polished blade. Remains of black substance, possibly resin, with yellow temper adhered to centre on one side.

Inscription on front of object handwritten in pencil, partially obscured by resin substance, reads: '[...] D..f...u.'. HM inscription on reverse of object handwritten in faded black ink reads: 'CENTRAL DIST'.

Pencil note obscured by resin suggests substance might be transfer from another object, possibly HM 6.140?

Tools



E.15690 front



E.15690 side

Ilada [Motu]; **Polishing Tool**

E.15690

5

Australian Museum (AM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Wood; Pigment (from shell)

6.3 cm long; 4.1 cm diameter

Small cylindrical section of wood with light covering of white (likely shell) dust. Both ends worn and slightly frayed at edges; small concave indentation along side near edge at one end. Debris/grit pressed into surface of ends, including small pieces of red shell.

AM inscription written in black ink on side of object reads: 'PORT MORESBY. CENTRAL DIST'.

Appears as item 5 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Polishing tool (ilada) for rubbing down shell discs before boring, in making shell beads, Tatana, Port Moresby.'

Seligman visited Tatana Island with David Ballantine on 8 January 1904. This object may have been collected during this visit, or gifted by F.R. Barton along with another ilada polishing tool (MAA E 1905.262). The expedition also acquired related drills (BM Oc1906,1013.157-59; Oc1906,1013.161), shell samples (BM Oc1906,1013.73-74) and the rubbing/polishing stone AM E.15691. David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition.



E.15691 front



E.15691 reverse

Rubbing or Polishing Stone

E.15691

6

Australian Museum (AM)

Papua New Guinea; National Capital District; Port Moresby; Tatana Island

Stone

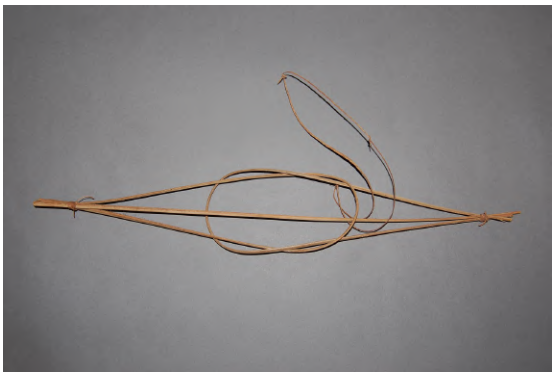
17 cm long; 7.8 cm long; 1.6 cm high

Roughly rectangular flat stone, grey/brown colouration with some white speckling and coarse pitted surface.

AM inscription written in black ink on one side of object reads: 'PORT MORESBY. CENTRAL DIST'.

Appears as item 6 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Portion of rubbing stone used with 5. [5. Polishing tool (ilada) for rubbing down shell discs before boring, in making shell beads, Tatana, Port Moresby.]'.

Seligman visted Tatana Island with David Ballantine on 8 January 1904. This stone along with two ilada polishing tools (MAA E 1905.262; AM E.15690 - item 5 above) may have been collected during this visit with related drills (BM Oc1906,1013.157-59; Oc1906,1013.161) and shell samples (BM Oc1906,1013.73-74). David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition.


Oc1906,1013.364 front


Oc1906,1013.364 front right detail

Toy or Puzzle

Oc1906,1013.364

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Coconut Midrib

34.2 cm long; 6.5 cm wide

Three lengths of coconut midrib forming elongated diamond shape; two outer lengths twisted into interlocking loops with third straight midrib across centre; lengths tied at either end with strips of midrib fibre. Further thinner midrib strip looped around centre length and knotted in three places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'HULA puzzle PULI'.

Rupa Kala of Hula notes that pūli is the word for coconut midrib (personal communication 8 October 2015). Also see Short (1938: 66) who records pūli as 'midrib of coconut leaflet'.

Also see Haddon (1901: 224-27) for discussion of toys observed at Hula during the 1898 Torres Strait Expedition.



Oc1978,Q.640.a-g front


Oc1978,Q.640.a-g shells reverse

Shell Spinning Tops

Oc1978,Q.640.a-g

486

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Sea Snail); Linen

19 cm long (bag); 13 cm wide (bag); 2-3 cm wide (shells); 1.5-2.5 cm high (shells)

Rectangular linen bag stamped 486 in black ink containing the top portion (apex and spire) of six Conomurex luhuanus shells (a-f), one white, five with orange-brown linear markings, and one complete Turbo crassus shell (g).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION handwritten in red ink reads: 'HULA Childs ~~toys~~ tops – RŌNU & 1 MARE'. Paper note inside bag written in black ink by Charles Seligman reads: '6 Strombus luhuanus L. 1 Turbo crassus Wood.' Further paper note handwritten in pencil by Seligman reads: '[?]Land & in [?]bay fresh water mollusca from MURUA B.N.G Track between Bonagai & Kulamadou'.

The second note appears to have been placed in the bag in error, as the first note and label tied to the bag clearly relate to the contents. Conomurex luhuanus (synonym. Strombus luhuanus, Lineaus) and Turbo crassus, Wood, are not fresh water molluscs.

The game of spinning tops was recognised by Vula'a elder Rupa Kala and recreated using local shells, 9 October 2015, Hula village. Rōnu and Mare appear to be Vula'a names for the shells. On Hula toys seen in 1898, Haddon (1901: 227) notes 'Small cone shells are spun between the thumb and fingers like a teetotum'.



Oc1978,Q.642.a-b bag front


Oc1978,Q.642.a-b shells front and reverse

Shell Spinning Tops

Oc1978,Q.642.a-b

298

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Shell (Sea Snail); Linen

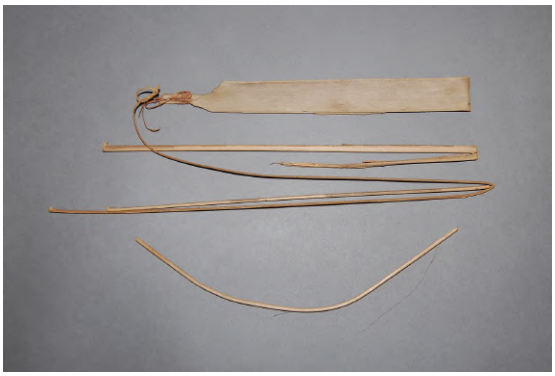
19 cm long (bag); 13 cm wide (bag); 2.5-2.8 cm wide (shells); 2-2.5 cm high (shells)

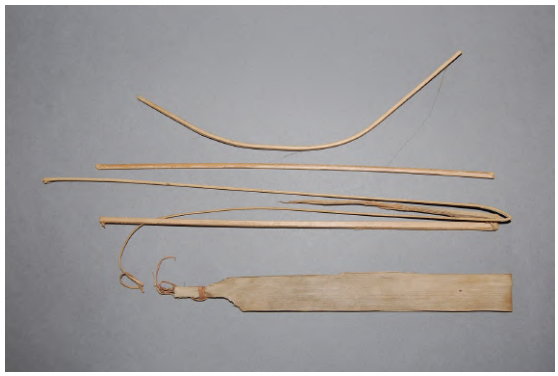
Rectangular linen bag stamped 298 in black ink containing the top portion (apex and spire) of two Conomurex luhuanus shells with orange-brown linear markings.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION (left portion cut away) written in pencil by Charles Seligman reads: 'Strombus sp. tops Hulaa'. Further paper note inside bag written in pencil by Charles Seligman reads: 'Strombus luhuanus L.'

Note Strombus luhuanus, Lineaus, is a synonym of Conomurex luhuanus.

The game of spinning tops was recognised by Vula'a elder Rupa Kala and recreated using local shells, 9 October 2015, Hula village. Regarding Hula toys seen in 1898, Haddon (1901: 227) notes 'Small cone shells are spun between the thumb and fingers like a teetotum'.


Oc1906,1013.361 front


Oc1906,1013.361 reverse

Spinning Toy

Oc1906,1013.361

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Coconut Midrib; Leaf (Coconut)

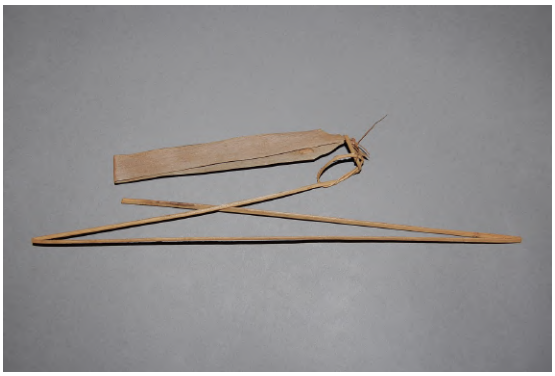
23.6 cm long; 1.8 cm wide (leaf)

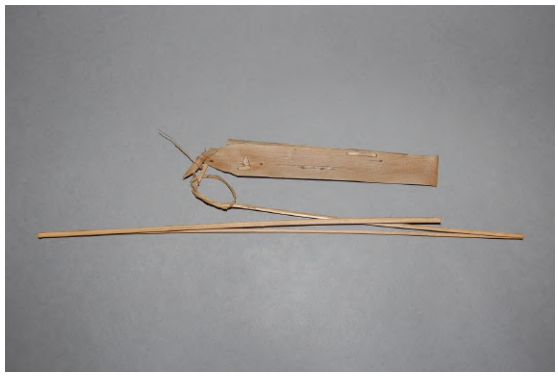
Length of thin, folded, coconut leaf wrapped at tapering edge with strip of coconut midrib. Remaining midrib detached and consists of four pieces: one looped at top before widening and folding in two; one with fold near top; one straight and one curved.

Other examples collected at Hula are labelled by the expedition as 'PULI' (see Oc1906,1013.362 -63).

Rupa Kala of Hula notes that pūli is the word for coconut midrib. The toys are still made and played with in the village (personal communication 8 October 2015). Also see Short (1938: 66) who likewise records pūli as 'midrib of coconut leaflet'.

Also see Haddon (1901: 224-27) for discussion of toys observed at Hula during the 1898 Torres Strait Expedition.


Oc1906,1013.362 front


Oc1906,1013.362 reverse

Spinning Toy

Oc1906,1013.362

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Coconut Midrib; Leaf (Coconut)

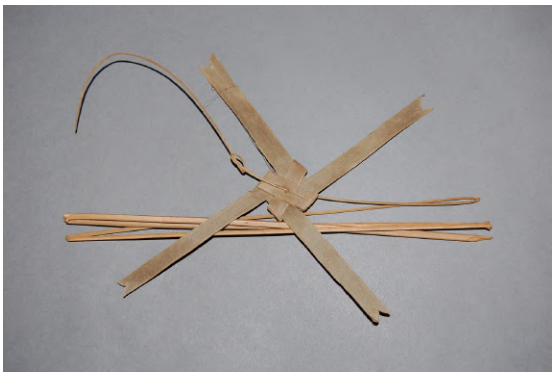
24.3 cm long; 2.7 cm wide

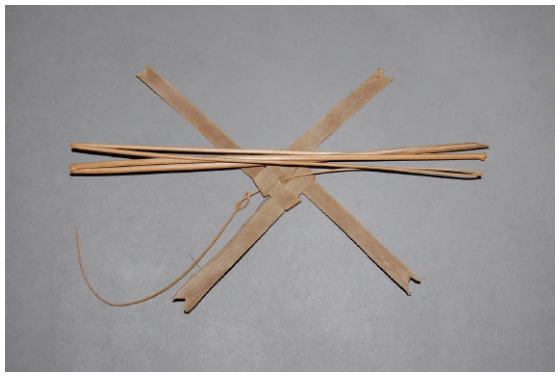
Length of thin, folded, coconut leaf tied at tapering edge with strip of coconut midrib, which is wrapped around leaf and loops once before folding in three. Two elongated globular marks on one fold of leaf.

Expedition label stamped 'DANIELS ETHNOGRAPHICAL EXPEDITION' written in red ink by William Cooke Daniels reads: 'HULA WHIRRERS, PŪLI'.

Rupa Kala of Hula notes that pūli is the word for coconut midrib. The toys are still made and played with in the village (personal communication 8 October 2015). Also see Short (1938: 66) who likewise records pūli as 'midrib of coconut leaflet'.

Also see Haddon (1901: 224-27) for discussion of toys observed at Hula during the 1898 Torres Strait Expedition.


Oc1906,1013.363 front


Oc1906,1013.363 reverse

Roilo [Vula'a]**; Spinning Toy**

Oc1906,1013.363

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Hula

Coconut Midrib; Leaf (Coconut)

17 cm long; 0.8 cm wide

Lengths of thin coconut leaf folded to form an offset cruciform shape; further cruciform leaves wrapped around centre, through which a long strip of folded coconut midrib is passed, which narrows and has loose knot tied near perforation in leaves.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'HULA Childs toy, pin wheel. PŪLI = toy. Handle coconut stem (broken to pack).'

Rupa Kala of Hula notes that pūli is the word for coconut midrib. The toys are still made and played with in the village (personal communication 8 October 2015). Also see Short (1938: 66) who likewise records pūli as 'midrib of coconut leaflet'. According to Gima Vui of Hula this toy is called 'roilo' (personal communication 9 October 2015).

Also see Haddon (1901: 224-27) for discussion of toys observed at Hula during the 1898 Torres Strait Expedition.



Oc1972,Q.135.a-b front



Oc1972,Q.135.a-b reverse cord (lower stilt)

Ka'a [Roro]**; Stilts**

Oc1972,Q.135.a-b

Oc1906,1013.20

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Yule Island

Wood; Leaf

203 cm long; 13 cm wide; 2.5 cm diameter (wood)

Pair of stilts; each stilt made from sturdy branch or small tree trunk decorated with series of pyrographic linear and horizontal bands. Foot hold is positioned just under half way down the stilt; each constructed from small lightweight piece of wood bound to stilt with plant leaves.

BM register (1906: 124) for Oc1906,1013.20 notes 'Stilts Roro'.

Avia Ovia and her son To'oro Arua of Ere Ere, Waima, note the stilts were (and still are) used widely in the Roro-Waima area and are part of a game. A similar comment was made by elder Oa Willie of Delena village on the mainland opposite Yule Island; he noted stilts are called ka'a in Roro (personal communication 27-28 October 2015).


Oc1906,1013.85 front


Oc1906,1013.85 reverse

Whipping/Spinning Top

Oc1906,1013.85

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood

6.5 cm long; 3.6 cm diameter

Small undecorated cone-shaped wooden spinning top with dark patina on one side.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where one associated cane was certainly collected (AM E.15693). This spinning top is one of a number of canes and tops collected from Oroi and/or the Lala area (including MAA E 1905.249 A-B; PRM 1905.63.76; AM E.15796; BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



Oc1906,1013.868 front


Oc1906,1013.868 reverse

Whipping/Spinning Top

Oc1906,1013.868

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood

7 cm long; 3.2 cm diameter

Small undecorated cone-shaped wooden spinning top with dark patina around base.

Expedition inscription handwritten in pencil on one side of object reads: 'NARA'.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where one associated cane was certainly collected (AM E.15693). This spinning top is one of a number of canes and tops collected from Oroi and/or the Lala area (including MAA E 1905.249 A-B; PRM 1905.63.76; AM E.15796; BM Oc1906,1013.1522; Oc1906,1013.1523; Oc1906,1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



Oc1906,1013.1522 front



Oc1906,1013.1522 reverse

Whipping/Spinning Top

Oc1906,1013.1522

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood

7.2 cm long; 2.8 cm diameter

Small cone-shaped wood spinning top with pattern of vertical carved lines around top. Crack running length on one side and dark patina around centre.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where one associated cane was certainly collected (AM E.15693). This spinning top is one of a number of canes and tops collected from Oroi and/or the Lala area (including MAA E 1905.249 A-B; PRM 1905.63.76; AM E.15796; BM Oc1906,1013.868; Oc1906,1013.1523; Oc1906,1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



Oc1906,1013.1523 front



Oc1906,1013.1523 reverse

Whipping/Spinning Top

Oc1906,1013.1523

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood

5.6 cm long; 2.8 cm diameter

Small undecorated cone-shaped wooden spinning top, split down side with dark patina around centre.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where one associated cane was certainly collected (AM E.15693). This spinning top is one of a number of canes and tops collected from Oroi and/or the Lala area (including MAA E 1905.249 A-B; PRM 1905.63.76; AM E.15796; BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



Oc1906,1013.866 front (Oc1906,1013.867 behind)



Oc1906,1013.866 (right) barkcloth

Stick for Whipping/Spinning Top

Oc1906,1013.866

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Rattan; Barkcloth

57 cm long; 2.1 cm diameter

Length of stripped rattan, whittled at top and tied to Oc1906,1013.867 with length of barkcloth cord.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where another stick was certainly collected (AM E.15693). Several examples (including BM Oc1906,1013.867; MAA E 1905.249 A; PRM 1905.63.76), also include a barkcloth cord.

LMS missionary Rev. H. Dauncey (1913: 6) refers to this children's game with spinning tops and bark fibre whips as 'whip tops'. These sticks with barkcloth whip likely relate to this game and may have been collected along with spinning tops BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906,1013.85.



Oc1906,1013.867 front (Oc1906,1013.866 behind)



Oc1906,1013.867 end use-wear

Stick for Whipping/Spinning Top

Oc1906,1013.867

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Rattan; Barkcloth

40 cm long; 1.5 cm diameter

Length of stripped rattan, whittled at top and tied to Oc1906,1013.866 with length of barkcloth cord. Evidence of use-wear on end.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where another stick was certainly collected (AM E.15693). Several examples (including BM Oc1906,1013.866; MAA E 1905.249 A; PRM 1905.63.76), also include a barkcloth cord.

LMS missionary Rev. H. Dauncey (1913: 6) refers to this children's game with spinning tops and bark fibre whips as 'whip tops'. These sticks with barkcloth whip likely relate to this game and may have been collected along with spinning tops BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906,1013.85.



1905.63.76 front



1905.63.76 reverse detail

Stick for Whipping/Spinning Top

1905.63.76

76

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Rattan; Barkcloth

48 cm long; 16 cm wide (with barkcloth); 1 cm diameter (cane)

Length of stripped rattan, top split and wrapped with barkcloth tie, which is slightly frayed in places.

Appears as item 76 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Top whip from Nara'.

PRM records note the barkcloth was found in the same draw as the stick and were assumed to go together. Presumably, the wound cord was slipped back onto the top of the stick.

The expedition visited the Lala (Nara) area between 9 and 14 May 1904, spending the majority of time in Oroi (Nara village), where one stick was certainly collected (AM E.15693). A number of sticks and spinning tops were collected from Oroi and/or the Lala area (including BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906,1013.85), several of which also have a barkcloth cord (MAA E 1905.249 A; BM Oc1906,1013.866; Oc1906,1013.867). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



E 1905.249 B front



E 1905.249 B detail top

Stick for Whipping/Spinning Top

E 1905.249 B

6; AR 1905.871 B

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Rattan

44 cm long; 1.3 cm diameter

Length of rattan split into four at one end with three lightly incised lines around top.

Appears as item 6 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Top-whip Nara'. Expedition label handwritten in black ink by Charles Seligman reads '6'.

The expedition visited the Lala (Nara) area between 9-14 May 1904, spending the majority of time in Oroi (Nara village), where another stick was certainly collected (AM E.15693). This stick, to which the barkcloth now accompanying spinning top E 1905.249 A was originally tied, is one of several sticks and tops collected from Oroi and/or the Lala area (including PRM 1905.63.76; AM E.15796; BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906, 1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using the stick and barkcloth whip to spin wooden spinning tops.



E 1905.249 A front



E 1905.249 A top

Whipping/Spinning Top

E 1905.249 A

27; AR 1905.871 A

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood; Barkcloth

7.1 cm long; 3.7 cm diameter; 39 cm long (barkcloth)

Small cone-shape wooden spinning top with pattern of vertical carved lines around top. Cracks running lengths of both sides and pink stain centre top. Barkcloth cord tied on length wise, looped and knotted near base with two further knots along length. Small pencil mark on one side.

Appears as item 27 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Whipping-top, Nara (See 6) [item 6 reads: 'Top-whip Nara']'.

The expedition visited the Lala (Nara) area between 9-14 May 1904, spending the majority of time in Oroi (Nara village), where one cane was certainly collected (AM E.15693). This spinning top and accompanying cane (E 1905.249 B), to which the barkcloth was originally tied, is one of a number of canes and tops collected from Oroi and/or the Lala area (including PRM 1905.63.76; AM E.15796; BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906, 1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



E.15693 front



E.15693 top detail

Stick for Whipping/Spinning Top

E.15693

8

Australian Museum (AM)

Papua New Guinea; Central Province; Kairuku Hiri District; Oroi (Nara)

Rattan; Barkcloth

44.2 cm long; 1 cm diameter

Length of rattan, top wrapped with barkcloth tie, slightly frayed in places.

Appears as item 8 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Whip for top from Kaloka's [sic] village, Nara'.

The expedition visited Oroi (Nara village), home of female Chief Koloka (Seligman 1910: 205), on 9, 13 and 14 May 1904. This stick was likely collected along with other sticks and tops from Oroi and/or the Lala area (including MAA E 1905.249 A-B; PRM 1905.63.76; AM E.15796; BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906,1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using the stick and barkcloth whip to spin wooden spinning tops.



E.15796 side



E.15796 top

Whipping/Spinning Top

E.15796

9

Australian Museum (AM)

Papua New Guinea; Central Province; Kairuku Hiri District; Lala (Nara) area; ?Oroi (Nara)

Wood

5.4 cm long; 2.6 cm diameter

Small cone-shaped wooden spinning top with concave top, otherwise undecorated.

Expedition inscription on side of object: 'NARA'. AM inscription on same side in black ink: 'HALL SOUND'.

This object replaces item 9 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Top from Kaloka's [sic] village, Nara'. The object was listed as 'missing when unpacked', Seligman sent 'another specimen' (see S74.1905 AM Archive) on 6 October 1905.

The expedition visited Oroi (Nara village), home of female Chief Koloka (Seligman 1910: 205), on 9, 13 and 14 May 1904. This spinning top was likely collected along with other canes and spinning tops from Oroi and/or the Lala area (such as AM E.15693; MAA E 1905.249 A-B; PRM 1905.63.76; BM Oc1906,1013.1522; Oc1906,1013.868; Oc1906,1013.1523; Oc1906,1013.85). Rev. H. Dauncey (1913: 6) refers to this children's game as 'whip tops', played using a stick and barkcloth whip to spin wooden spinning tops.



Oc1906,1013.404 reverse



Oc1906,1013.404 front point

Arrow

Oc1906,1013.404

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Bamboo; Wood; Fibre; Resin

151.5 cm long; 2.4 cm wide; 1 cm diameter

Composite arrow with rattan shaft and leaf-shaped bamboo point. Small decorative notches in sides of point base, which is joined to spiral-carved wooden section with pale twisted fibre cord binding, with small plaited cane strip at base. Wooden section joined to rattan shaft with resin covered fibre binding. Shaft decorated with seven vertical bands of horizontal linear incisions at base; dark patina around rattan nodes.

Provenance given by BM based upon style.

Weapons



Oc1906,1013.406 front top



Oc1906,1013.406 reverse

Arrow

Oc1906,1013.406

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Bamboo; Fibre (Plant); Fibre (Cane); Resin

139 cm long; 2.3 cm wide (point); 0.9 cm diameter (shaft)

Composite arrow with rattan shaft and leaf-shaped, concavo-convex bamboo point inserted in palmwood section below; secured with resin and wrapped with plant fibre cord. Point stained black-brown on reverse; front decorated with small incised band of cross-hatching. Small band of diagonally woven cane at centre of palmwood, which is joined to shaft with cane strips. Shaft stained black-brown and darker towards base.

Provenance given by BM based upon style.

Weapons



Oc1906,1013.1669 front top



Oc1906,1013.1669 reverse

Arrow

Oc1906,1013.1669

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Rattan; Wood; Barkcloth; Pigment

141 cm long; 2.9 cm wide; 0.9 cm diameter

Composite arrow with rattan shaft and wooden head covered with black-brown pigment. Leaf-shaped elongated head concave on one side and slots into split at top of shaft; join bound with barkcloth. Very fragile around barkcloth binding; pigment worn away on spear head and in places on handle. Lightweight wooden head. Split just below barkcloth.

Expedition label made by Dennison & Co written in pencil by Charles Seligman reads: 'Mekeo Arrow for shooting Kangaroo'.



Oc1906,1013.412 front



Oc1906,1013.412 reverse point

Arrow

Oc1906,1013.412

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District/Goilala District; Ufafa River

Rattan; Wood; Fibre (Cane); Resin

146 cm long; 0.7 cm diameter

Composite arrow with rattan shaft and wooden point; join bound with resin covered cane strips, with short woven cane collar above. Cylindrical point tapers toward cuboid tip consisting of two sections separated by carved trapezoids. Shaft has mottled red-brown patina and is broken at base.

BM label records 'Mekeo dist. Ufafa'; register (BM 1906: 140) only notes 'Ufafa'.



Oc1906,1013.413 front



Oc1906,1013.413 reverse top

Arrow

Oc1906,1013.413

-

British Museum (BM)

Papua New Guinea; ?Central Province; Kairuku Hiri District; Redscar Bay

Rattan; Wood; Fibre (Cane); Pigment

101 cm long; 1 cm diameter

Composite arrow with rattan shaft and wood point bound with woven cane collar. Point tapers toward triangular point with central globular decoration with traces of white pigment. Lower section of shaft stained dark brown.

Provenance of Central Province, Redscar Bay assigned by BM based upon style.

Weapons



Oc1906,1013.414 front



Oc1906,1013.414 point

Arrow

Oc1906,1013.414

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British Museum (BM)

Papua New Guinea; ?Central Province; Kairuku Hiri District; Redscar Bay

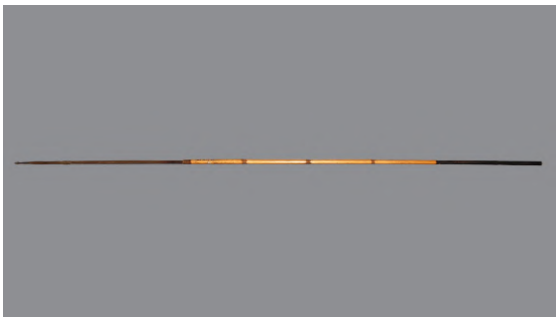
Rattan; Wood; Fibre (Cane); Pigment

98.7 cm long; 1.1 cm diameter

Composite arrow with rattan shaft and wooden point bound with woven cane collar. Point has two sections separated by globular decoration with traces of white pigment; lower half hour-glass shape, upper triangular. Lower section of shaft stained dark brown.

Provenance of Central Province, Redscar Bay assigned by BM based upon style.

Weapons



Oc1906,1013.415 front



Oc1906,1013.415 point detail

Arrow

Oc1906,1013.415

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Wood (Palm); Pigment

120.5 cm long; 0.7 cm diameter

Composite arrow with rattan shaft and palmwood point. Lower two nodal sections of shaft stained dark brown. Top of shaft decorated with band of horizontal lines carved in raised relief; low relief areas in red-brown. Base of point decorated with three bands of repeated horizontal lines in raised relief. Near top, carved hourglass motif on four sides consisting of two opposing triangles, either apex or base at centre, with raised edging. Damage to motif on one side; three incised lines above all the way around; tip of point forms bulbous triangle.

Provenance assigned based upon style. Arrow located in BM store in bundle with other central province arrows (now stored separately).



Oc1906,1013.416 front



Oc1906,1013.416 reverse binding

Arrow

Oc1906,1013.416

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Wood; Fibre (Cane); Resin

131.5 cm long; 0.9 cm diameter

Composite arrow with rattan shaft and wooden point; join bound with resin covered cane strips, some staining also on top of shaft. Base of point stained red-brown with mottled patina, rest dark brown with globular triangular tip. Shaft has four vertical bands of horizontal linear incisions at base.

Provenance given by BM based upon style.

Weapons



Oc1906,1013.417 front



Oc1906,1013.417 point

Arrow

Oc1906,1013.417

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Wood (Palm); Pigment

123.3 cm long; 0.7 cm diameter (shaft)

Composite arrow with rattan shaft and palmwood point. Shaft stained black-brown, except for top nodal section, which is joined to point with plant fibre wrapping. Bulbous point tip with elongated top split on one side; lower section of point above join stripped, stained red-brown and decorated with repeated horizontal incised lines.

Provenance given by BM based upon style.

Oc1906,1013.418 front


Oc1906,1013.418 point

Arrow

Oc1906,1013.418

-

British Museum (BM)

Papua New Guinea; ?Central Province / ?National Capital District

Rattan; Wood; Fibre (Cane); Resin; Pigment

141.5 cm long; 1.3 cm diameter

Arrow with red-brown rattan shaft and dark brown carved wooden point. Shaft stained black at nodules with blackened patina, some cracks; attached to point with band of tightly woven cane cord covered with dark resin. Two-barbed point with band of carved concentric square motifs below.

Provenance based upon style.

Weapons



Oc1906,1013.419 front



Oc1906,1013.419 reverse point

Arrow

Oc1906,1013.419

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District/Goilala District; Ufafa River

Rattan; Wood; Barkcloth

142.8 cm long; 0.9 cm wide (point); 0.9 cm diameter (shaft)

Composite arrow with rattan shaft and dark wood point; join bound with barkcloth fibre. Point rectangular cuboid with seven barbs on each side, two broken off on one side. Point tip slightly squared. Cane shaft chipped below join and at base.

BM label records 'Mekeo dist. Ufafa'; register (BM 1906: 140) only notes 'Ufafa'.



Oc1906,1013.420 front



Oc1906,1013.420 shaft detail

Arrow

Oc1906,1013.420

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Wood; Resin/Pigment; Fibre (Cane)

114.5 cm long; 0.4 cm diameter

Rattan arrow shaft with wooden point, end of which has broken away on one side. Cane strips covered with dark brown resin bind join between shaft and point. Short lines painted in dark brown resin or pigment extend from join; shaft section below this decorated with long painted zigzag lines. Chevrons painted at rattan nodes and along bottom section.

Provenance given by BM based upon style.

Weapons

Oc1906,1013.1085 front



Oc1906,1013.1085 shaft detail

Arrow

Oc1906,1013.1085

-

British Museum (BM)

Papua New Guinea; ?Central Province

Rattan; Wood (Palm); Fibre (Plant); Fibre (Cane); Resin

135.8 cm long; 1.5 cm diameter

Long rattan arrow shaft with split palmwood point. Base of split bound with woven cane collar, point surface partially smoothed and secured to shaft with resin-covered plant fibre wrapping. Shaft decorated with incised geometric patterns in form of concentric triangles and long wavy lines; cane stripped at nodes and base, further decorated with repeated incised lines, end also partially broken away.

Provenance based upon style.

Weapons



Oc1906,1013.1062 front top



Oc1906,1013.1062 reverse

Bird Arrow

Oc1906,1013.1062

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; ?Redscar Bay

Rattan; Wood; Fibre (Cane); Pigment; Resin

136 cm long; 3 cm diameter

Composite bird arrow with rattan shaft and wood head bound together with cane strips. Lower two-thirds of flat topped hourglass-shaped head stained black-brown; at centre, six narrow bands carved in raised relief. Cane strips wound over join between shaft and head decorated with black-brown vertical linear bands; below, horizontal band of undecorated shaft, followed by black-brown horizontal band; remaining shaft is stained dark brown. Split just below cane-bound join measuring 24 cm, further splits down length of shaft.

Provenance of Redscar Bay assigned by BM based upon style.



Oc1906,1013.1063 front top



Oc1906,1013.1063 reverse

Bird Arrow

Oc1906,1013.1063

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; ?Redscar Bay

Rattan; Wood; Fibre (Cane); Pigment; Resin

118.4 cm long; 2.1 cm diameter

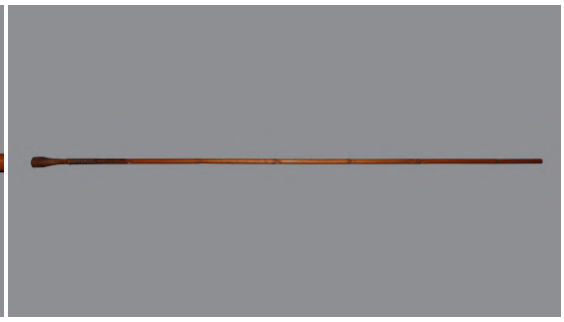
Composite bird arrow with rattan shaft and wood head bound together with cane strips. Hour-glass shaped head with flat top has five narrow bands carved in raised relief at centre. Cane strips wound over join between shaft and head stained black-brown; remaining shaft is stained dark brown. Five vertical bands of horizontal linear incisions at base of shaft. Several splits just below head running down one third length of shaft. Two chips on top of head.

Provenance of Redscar Bay assigned by BM based upon style.

Weapons



Oc1906,1013.1064 front top



Oc1906,1013.1064 reverse

Bird Arrow

Oc1906,1013.1064

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; ?Redscar Bay

Rattan; Wood; Fibre (Cane); Pigment; Resin

103.5 cm long; 2 cm diameter

Composite bird arrow with rattan shaft and wooden head bound together with cane strips. Hourglass-shaped head with flat top and three narrow bands carved in raised relief at centre. Cane strips wound over join between shaft and head stained black-brown with vertical linear stripes of dark brown extending down top section of shaft; remaining shaft red-brown colour. Six vertical bands of horizontal linear incisions at base of shaft.



Oc1906,1013.384 front top



Oc1906,1013.384 reverse

Wooden Club

Oc1906,1013.384

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Ofafa]

Wood (Palm)

123 cm long; 3.8 cm wide; 3.7 cm diameter (centre handle)

Wooden club with slightly squared handle tapering towards base, which has plain narrow band carved in raised relief. Top section has convex back and flat front with pointed top; decorated with lime in-filled linear bands extending vertically at the top and horizontally below intersected by vertical incised bands forming oval shapes. Reverse has a slightly rougher textured surface and is undecorated. Small dent on reverse near top.

Ofafa village appears on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). It forms part of what Strong identifies as the Inauvorene District north-east of Mekeo. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District.

F.R. Barton refers to Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.



Oc1906,1013.385 front



Oc1906,1013.385 reverse

Wooden Club

Oc1906,1013.385

-

British Museum (BM)

Papua New Guinea; Central Province; Goilala District; [Autopa]

Wood (Palm)

189 cm long; 3.9 cm wide; 3 cm diameter (centre handle)

Wooden club with slightly squared handle tapering toward base, which has plain narrow band carved in raised relief. Top front of handle decorated with incised panel consisting of opposing parallel lines with bands of small zigzag motifs at top and bottom. Top section has convex back and flat front with pointed top and is decorated with narrow concentric linear bands intersected by diamond shapes filled with incised horizontal bands. Reverse has a slightly rougher textured surface and is undecorated.

Autopa village appears on Strong, Monckton and Barton's map of Central Southern Coast of Papua published by Strong (1908). It forms part of what Strong identifies as the Inauvorene District north-east of Mekeo, up river of the Ufafa River. Seligman and Strong (1906a,b) appear to be alone in naming this area the Inauvorene District.

F.R. Barton refers to Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.

Weapons



Oc1906,1013.386 front top



Oc1906,1013.386 reverse

Wooden Club

Oc1906,1013.386

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Wood (Palm)

121 cm long; 5.5 cm wide; 3 cm high

Wooden club with narrowed end and long rounded handle broadening out into flat elongated head with rounded top. Front has smooth surface, decorated just below the head with a vertical band of repeated incised small squares. Above, two incised chevron motifs appear either side of a spiral motif; above this, further two circular motifs with opposing triangle designs followed by a chevron motif. Reverse roughly carved and undecorated.



Oc1906,1013.387 front



Oc1906,1013.387 reverse

Wooden Club

Oc1906,1013.387

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Rarai

Wood (Palm); Pigment

112 cm long; 9 cm wide

Wooden club with rounded end and long narrow handle broadening out into a paddle shaped head. Top of handle decorated with two bands of incised zigzag motifs extending around front. Above this, third band of zigzag motifs intersected by long rectangular motif filled with spiral designs; at base, further band of zigzag motifs. Reverse undecorated with exception of incised line between handle and club head; rough and pitted texture with some traces of lime pigment. Two chips either side of club head.



Oc1906,1013.388 front



Oc1906,1013.388 reverse

Wooden Club

Oc1906,1013.388

-

British Museum (BM)

Papua New Guinea; Central Province; Rigo District; Upper Kemp Welch River; [Seremina]

Wood (Palm)

144 cm long; 7.8 cm wide

Wooden club with long rounded handle and arrow tip-shaped base, broadening into ensiform shaped head. Central raised rib on both sides of head; one side is more convex than the other.

Collector label adhered to front of object written in black ink reads: 'Two handed sword found at SEREMINA (Upper Kemp Welch) July 1900. D.B. T.'

Initials likely stand for David Ballantine, Treasurer. Ballantine was BNG Treasurer 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.



Oc1906,1013.1663 front



Oc1906,1013.1663 front detail

Wooden Club

Oc1906,1013.1663

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Wood

158.5 cm long; 4.7 cm wide

Heavy wooden club with long slightly squared handle and small carved globular base, broadening into ensiform-shaped head. Front has smooth surface; head is decorated with an incised panel consisting of repeated opposing concentric squares. Reverse undecorated with slightly rougher texture. Small split at base of head on one side.



Oc1906,1013.53 front (viewed side on)



Oc1906,1013.53 reverse (viewed side on)

Opu Abu [Waima]**; Shoulder Shield**

Oc1906,1013.53

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British Museum (BM)

PNG; Central Province; Kairuku Hiri District; Waima (collected) / Gulf Province (?made)

Wood; Pigment

66.6 cm long; 25.4 cm wide; 2.4 cm thick

Oval, concavo-convex wooden, shield carved from the whole; at top, 2 upright projections with rectangular negative space between. Below this, 2 small perforations; further ovoid perforation above to left edge. Front decorated with red and white designs: outer band of incised zigzags enclosed by carved line, which extends below projections to form 2 opposing spirals in-filled in white. Below, white painted half moon with 2 opposing triangle motifs (apex to centre) around concentric circle with arrow motifs in negative relief. At base, white painted concentric circle surrounded by repeated small squares. Reverse undecorated with small dark patch at one edge.

The expedition visited Waima between 4 and 9 June 1904.

This is one of two shoulder shields collected at Waima (also MAA E 1905.252) consistent with Elma and Namau shields from Gulf Province (discussed in Haddon 1894: 96; MacDonald 2005: 168). Waima people were connected with these areas through hiri trade (see Oram 2011: 8).

Reg MacDonald (2005: 168) notes a suspension cord of bark fibre (absent in this example) would allow the shield to be slung over the left shoulder, leaving the right arm free for fighting.



Oc1906,1013.1019 reverse top



Oc1906,1013.1019 front

Spear

Oc1906,1013.1019

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District/Goilala District; Ufafa River

Wood (Palm); Pigment

231 cm long; 1.7 cm diameter

Long thin spear carved from the whole, narrows to sharp point at top with series of horizontal notches on one side near point. Five horizontal incised lines one third of way down running all the way around the spear. Tapers towards bulbous shaped bottom; one side chipped off. Whole spear covered in black-brown pigment, small amount whitening and flaking off near point.



Oc1906,1013.1020 front top



Oc1906,1013.1020 reverse

Spear

Oc1906,1013.1020

-

British Museum (BM)

Papua New Guinea; Central Province; Kairuku Hiri District/Goilala District; Ufafa River

Wood; Pigment

224 cm long; 1.9 cm diameter

Wooden spear cut from single branch with four sided six barbed point. Just below head on two sides are seven small raised notches. Two thirds of spear stained black-brown on one side, the remainder being decorated with evenly spaced dark brown stripes.

Weapons



1905.63.22 front



1905.63.22 top detail

Hafted Stone Club

1905.63.22

22

Pitt Rivers Museum (PRM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area (collected)

Wood; Stone; Fibre (Cane)

81.5 cm long; 10.2 cm diameter

Discoidal stone head, with several rows of globular projections, attached near top of plain wooden shaft with twill plaited cane covers either side. Wear and splits at top and bottom of shaft.

PRM inscription handwritten in black ink on side of object reads: 'MEKEO, B.N. GUINEA, Cooke Daniels Exped. Pres. by Major W. Cooke Daniels, 1905 [22]'.

Appears as item 22 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Club collected in Mekeo.'

Walter Mersh Strong visited Mekeo with Acting Administrator Christopher Robinson in April and early May 1904 before leaving the expedition to become Assistant Resident Magistrate for Mekeo. Seligman visited Rarai on 19 June 1904.



1905.244 front



1905.244 reverse detail

Wooden Club

E 1905.244

4; AR 1905.877

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Goilala District; [Inauvorene (?Inaorena)]

Wood; Pigment

90 cm long; 7 cm diameter

Plain wooden club of heavy, dark wood. Bulbous head with dents and indentations on all sides and two areas of white pigment on top (probably transfer). Shaft narrows to a point with wear at base.

Appears as item 4 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Club, collected at Inauvorene village in the mountains behind Mekeo, some 30 miles inland, tribe practically unknown'.

Walter Mersh Strong locates the Inauvorene District in an area north-east of Mekeo, situating Inauvorene village in the region of (what is today) Inaorena (Seligman and Strong 1906a,b; Strong 1908). Seligman and Strong appear to be alone in naming this area the Inauvorene District.

F.R. Barton refers to Inauvorene as Kamaweka (see Seligman and Strong 1906a,b; Williamson 1912: 19) and Seligman associates Kamaweka with Kovio (1910: 32). Jones (2013 n10) notes Kovio is an alternative name for Northwest Mekeo dialect. Kirsch (1997) clarifies that Kovio (speaking a Mekeo dialect) often intermarry with Mekeo. Seligman's (1910) association should be viewed loosely.



1922.301 side



1922.301 top

Stone Club Head

1922.301

AR 1922.301; A

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Central Province; Goilala District

Stone

9.8 cm long; 8.9 cm diameter

Grey/brown cylindrical stone club head. Decorated with ten rows of four raised four-sided triangular studs, each slightly rounded towards the top.

Object also referred to as a 'pineapple' club head.

This is certainly object 'A' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Club head collected in the mountains behind Mekeo' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Weapons



1922.304 front



1922.304 side

Stone Club Head

1922.304

AR 1922.304; D

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; ?Central Province; ?Kairuku Hiri District

Stone

9.8 cm long; 17 cm wide; 2.2 cm high

Thin discoidal club head with central perforation, one half broken away, and tapering edges, some chipped. Stone has light and dark grey speckling with areas of brown pitting near centre.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'D'.

'D' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Half of disc club head; mountains of Central District (?)' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Weapons



E 1905.252 front



E 1905.252 side detail, cut mark

Shoulder Shield

E 1905.252

63; AR 1905.882

Museum of Archaeology & Anthropology (MAA)

PNG; Central Province; Kairuku Hiri District; Waima (collected); Gulf Province (?made)

Wood; Pigment

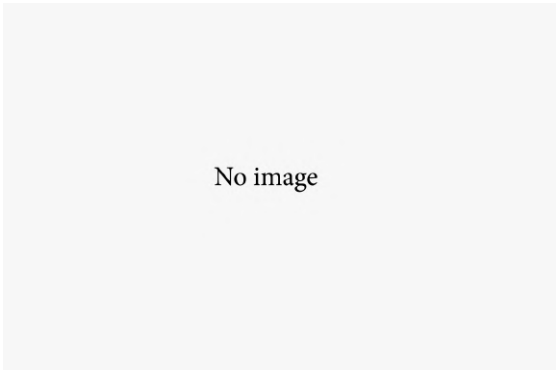
87.5 cm long; 21.5 cm wide

Leaf shaped wooden shield tapering to a point at base; rectangular cut-out in top section leaving two upright projections, one slightly longer. Carved lines on one side form concentric V-shape pattern decorated alternately with white and red pigment. Carved triangles, some with white in-fill, along edges; small linear incision or cut mark on one side. Reverse undecorated with light coloured areas around lower edges; scratch half way down and several linear cracks running vertically near top. Two museum nails reverse centre top, securing copper suspension wire.

Appears as item 63 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Alleged shield for bowmen, from Waima.'

The expedition visited Waima between 4 and 9 June 1904. The V-shaped design also appears on two small Waima boards, now in the BM (Oc1906,1013.231; Oc1906,1013.548), on the reverse a note reads '? horn bill pattern'. See Seligman (1910: 211, 235-36), for discussion of Waima hornbill patterns.

This is one of two shoulder shields collected at Waima (also BM Oc1906,1013.53) consistent with Elma and Namau shields from Gulf Province (discussed in Haddon 1894: 96; MacDonald 2005: 168). Waima people were connected with these areas through hiri trade (see Oram 2011: 8).



Club

6.164

-

Horniman Museum (HM)

Papua New Guinea; Central Province; Kairuku Hiri District; Mekeo area

Wood; Stone

74 cm long; 9 cm wide

Smoothed wooden shaft with pineapple-shaped carved stone head. Shaft wedged through central perforation in stone.

HM inscription handwritten in black ink on shaft reads: 'MEKEO DIST'. HM white sticker on shaft handwritten in pencil reads: 'S. to S. [?]Series | New Guinea Case 7'.



Oc1906,1013.3 front (viewed side on)



Oc1906,1013.3 reverse (viewed side on)

Painted Board

Oc1906,1013.3

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

160 cm long; 28.5 cm wide; 7.5 cm high; 4.2 cm thick

Length of painted wood, slightly concavo-convex in section, narrowing at top with very worn ends. Top has white painted triangle with red either side. Below, red anthropomorphic face with black forehead; white bands extend from eyes around face to upturned mouth. Small red, black and white bands painted on outer edge either side of face. Below face, repeated red ovals - five on left side, six on right, extend to base surrounded by white pigment. Concave side un-decorated and roughly textured; several incised scratches visible. Wood possibly repurposed from a canoe, very heavy.

BM Register (1906: 124) reads 'Collected Goaribari [illegible] Capt Barton'.

Francis Rickman Barton accompanied George Le Hunte during a one-week visit to Goaribari Island and surrounding Kerewo villages from 19 February 1902 (BNG Administrator 1903: 12, 23).

Other similar boards, likely acquired by Acting Administrator Christopher Robinson, include PRM 1905.63.13 and MAA 1905.253.



Oc1906,1013.277 front (viewed side on)



Oc1906,1013.277 reverse (viewed side on)

Painted Board

Oc1906,1013.277

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British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

169 cm long; 35 cm wide; 2.9 cm thick

Length of concavo-convex painted wood, narrowing at top and bottom with very worn ends. Anthropomorphic figure surrounded by white pigment; large red face with black forehead, nose and circular eyes; white upturned nostrils and mouth. Elongated ovoid black body with W-shaped arms; diamond space between legs in-filled in red. Side of board broken away at left side of face. At top, short red horizontal bands with black globular surrounds, and band of red, white and black chevrons along right edge. Semicircular red bands enclosing two black circles, with red globules above, either side of body. Reverse undecorated with ovoid dent near base.

Wood possibly repurposed from a canoe, very heavy.

BM register (106: 135) records Aird Delta provenance. Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly (for example BM Oc1906,1013.3). Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.



Oc1906,1013.275 front (viewed side on)



Oc1906,1013.275 reverse (viewed side on)

Painted Board

Oc1906,1013.275

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British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

189 cm long; 32 cm wide; 2.6 cm thick

Length of decorated wood, concavo-convex in section, narrowing towards top with four rough small cut-outs at base, which has small hole to one side. Top painted with n-shaped motif with two opposing 3-shaped motifs below in red. Below, black crescent divided by white band with red and white dashes along top. Large anthropomorphic figure below consists of two opposing white spiral bands with central face (with circular eyes and upturned mouth) and similar red bands at base with white background. Concave side undecorated. Wood possibly repurposed from a canoe. Split half way down from right edge to centre base.

Provenance based upon style, and similar board at MAA (E 1905.253) recorded by Seligman as 'Goaribari'. Note Goaribari was used historically to denote the Kerewo area and people.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.



Oc1906,1013.7 front (viewed side on)



Oc1906,1013.7 reverse (viewed side on)

Gope; Carved Board

Oc1906,1013.7

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British Museum (BM)

PNG; Gulf Prov.; Purari Delta; Maipua (?bought) / Western Prov.; Bamu River (made)

Wood; Pigment; Fibre (Plant)

81 cm long; 28.5 cm wide

Carved wooden board, leaf-shaped, with rectangular projection at base decorated with linear incisions; top and part of lower right side broken away. Anthropomorphic face in raised relief at centre surrounded by three raised bands; short lines extend from outer band towards edge; inner band loops around to form leaf shaped eyes. Hourglass shape in raised relief runs from forehead down to form nose and meets lateral mouth with square teeth near base. Zoomorphic figures either side of nose. Red pigment in-fills low relief areas. Three square perforations along outer edges, one broken, one threaded with plant fibre. Small carved circle top reverse.

'FLY BAMU' written in lead pencil on reverse; 'III' in pencil centre front. Further blue pencil on reverse now illegible. Landtman (1933: 77) notes these boards, called gope, were 'generally rigged up in the bow of river canoes, supported by stays and decorated with leaves' or tied to the entrance of longhouses to prevent illness and bring luck.

May have been acquired by Albert Charles English along with BM Oc1906,1013.8, ?possibly at Maipua in March 1904 while he travelled with Acting Administrator Christopher Robinson, although originating from the Bamu River area. Similar blue pencil appears on Oc1906,1013.8. English gave several objects to the expedition either in March 1904 when he met with Dunning and Strong onboard SS Merrie England en route from Orokolo to Port Moresby, or when the expedition visited him in Rigo in July of that year. Robinson is another possible source, visiting the Bamu River between 22 and 27 February 1904 in addition to Maipua.



Oc1906,1013.8 front (viewed side on)



Oc1906,1013.8 reverse (viewed side on)

Gope; Carved Board

Oc1906,1013.8

-

British Museum (BM)

PNG; Gulf Prov.; Purari Delta; Maipua (?bought) / Western Prov.; Bamu River (made)

Wood; Pigment; Fibre (Plant)

97.5 cm long; 27.5 cm wide

Carved wooden board, leaf-shaped, with three projections at base; central trapezoid with two pointed projections either side. Anthropomorphic face in raised relief at centre with crescent-shaped forehead and central raised band leading to upturned mouth at base. Elongated ovals either side of face with repeated linear bands extending towards edges. Zoomorphic figure in raised relief at top. Several squared holes perforate edges with further two between mouth and upturned crescent chin. Plant fibre cord securing expedition label tied through top perforation. Left side partially broken away. Face has traces of lime pigment. Reverse undecorated.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads 'BAMU ACE'. Blue pencil on reverse now illegible, underlined; below this 'Maipua' in lead pencil, underlined and partially struck through (although this appears incidental to act of underlining). Illegible word above.

Acquired by Rigo Assistant RM Albert Charles English. Reference to Maipua could be in error, although English visited Maipua in March 1904 while travelling with Acting Administrator Christopher Robinson. Board originates from the Bamu area. English gave several objects to expedition either in March 1904 when he met with Dunning and Strong onboard SS Merrie England en route from Orokolo, or when expedition visited him in Rigo in July of that year.

Landtman (1933: 77) notes these boards, called gope, were 'generally rigged up in the bow of river canoes, supported by stays and decorated with leaves' or tied to the entrance of long-houses to prevent illness and bring luck.



Oc1906,1013.276 front (viewed side on)



Oc1906,1013.276 front top detail

Gope; Carved Board

Oc1906,1013.276

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British Museum (BM)

Papua New Guinea; Gulf Province

Wood; Pigment

183.5 cm long; 20 cm wide; 2 cm thick

Large, flat, ovoid wooden board with anthropomorphic figure carved in raised relief. Circular perforation at top with opposing red S-motifs below, partly enclosing circular face with white surround, upturned mouth and black crescent forehead. Below, upturned band of white and red chevrons with circular motif underneath. Red curving, globular body with central vertical band of white and red crescents; lower body motifs include teardrop and red and white spiral design. White feet near base with elongated white globules above either side. Red linear bands to sides with partial white background. Split top left-centre. Reverse plain, slightly concave.

Provenance based upon style.



Oc1906,1013.4 front (viewed side on)



Oc1906,1013.4 reverse (viewed side on)

Kwoi; Carved Board

Oc1906,1013.4

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British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta; Iari

Wood; Pigment

166 cm long; 39 cm wide; 3.4 cm thick

Large, heavy, ovoid, slightly concavo-convex carved board with hexagonal projection containing circular perforation at top. Two raised curving E-shaped bands either side of perforation in red; below: red circle with crenellated surround; raised undecorated crescent; two S-shaped red vertical bands. Large zoomorphic figure, possibly a crocodile, covered with small white squares down centre of board, with red circular eyes, heart or M-shaped motif at centre and red vulva. Base of board has large red V-shaped bands. Background in-filled with white or decorated with white squares. Reverse worn and undecorated with darker patina on one side, and chip at top.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by Charles Seligman reads: 'From IAI [sic], Purari Δ. [illegible] of [?]iduhu … [illegible] in mens camp are … [illegible] [continues on reverse] to be seen by initiated. E took this down himself'.

Assistant Resident Magistrate Albert Charles English stayed overnight in Iari (Iai) with Acting Administrator Christopher Robinson in early March 1904. In his diary, Robinson (1904) records, 'The natives made us welcome and placed a large dubu at our disposal in wh. [which] we camped and non the less comfortably from having to share it with many grotesque effigies of departed ancestors & skulls of vanquished foes'. English appears to have donated objects from this area to the expedition in either March or July 1904.

A similar, although narrower, board was later collected from the same village by Lord Moyne's party in 1935 (BM Oc1936,0720.5), see Webb (2015: 150-51).



Oc1906,1013.234 front



Oc1906,1013.234 reverse

Carved Board

Oc1906,1013.234

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British Museum (BM)

Papua New Guinea; Gulf Province

Wood; Pigment

53.4 cm long; 16.7 cm wide

Flat, ovoid, wooden board with anthropomorphic figure carved in raised relief. Small circular perforation centre top. Below this, raised crescent-shaped forehead with triangular edging extending down either side of face; circular eyes and upturned mouth. Central circular navel with triangular shapes extending either side; arms bent upward, legs bent downward. Traces of red pigment on raised relief and white on low relief. Base of board V-shaped. Reverse undecorated with rough textured finish; edges also roughly finished.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta area, February - March 1904. The expedition received objects from English in March or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard government steamer SS Merrie England when it collected Robinson and English at Orokolo in March 1904, briefly disembarked and obtained objects, which could conceivably have been available at the LMS station?



Oc1906,1013.282 front (viewed side on)



Oc1906,1013.282 reverse (viewed side on)

Carved Board

Oc1906,1013.282

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British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

109.3 cm long; 31 cm wide; 2.6 cm thick

Concavo-convex wooden board, leaf-shaped, with central anthropomorphic figure carved in raised relief. Small oval perforation centre top, from which extends narrow vertical white band, which wraps around face and forms body of figure below. Four red panels at top either side of band separated by two opposing faces. Red central circular face with black crescent forehead enclosed by band of red and white chevrons extends down to elongated oval body, with further chevrons and circular naval. At base and sides red W-shaped limbs with circular motif between. Reverse undecorated and very worn at edges.

BM register (1906: 135) records Aird Delta provenance. Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.



Oc1906,1013.283 front (viewed side on)



Oc1906,1013.283 reverse (viewed side on)

Titi Ebiha [Kerewo]**; Carved Board**

Oc1906,1013.283

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment; Leaf

96 cm long; 29.7 cm wide; 1.8 cm thick

Carved wooden board, leaf-shaped with two small perforations either side one third from top, and large circular perforation centre top; two small holes above wrapped with leaf cord form indigenous repair for split running part way down from top. Central anthropomorphic figure in raised relief. Face has black crescent-shaped forehead and circular eyes with red surrounds; red central band leads to upturned mouth. Band of red zigzags above forehead. Circular navel with red and black chevrons either side and m-shaped band representing legs below. Traces of white pigment across front. Reverse undecorated.

BM register (1906: 135) records Aird Delta provenance. Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.

Schultze-Westrum (2015: 42-43) notes a wooden torch is inserted into the top hole of titi ebiha boards during certain dances.



Oc1906,1013.51.a-b front (viewed side on)



Oc1906,1013.51.a-b reverse (viewed side on)

Titi Ebiha [Kerewo]**; Carved Board**

Oc1906,1013.51.a-b

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

263.5 cm long (a); 35.5 cm long (b); 36 cm wide (a); 6.2 cm wide (b); 6.3 cm high (a)

Exceptionally large wooden board, leaf-shaped, with central anthropomorphic figure. Top circular perforation; 3 rows of 2 teardrop perforations at top and bottom create chevron pattern. Top right side broken away, small piece remaining (b); wooden block screwed into top reverse forms museum repair. 4 small rectangular perforations on left side and 1 remaining on right. Figure in raised relief with black forehead and band of red and white chevrons above. Arms raised toward face; black navel with concentric chevrons above and below; legs mirror arms. Traces of red pigment over background and white around raised figure.

BM register (1906: 126) notes object collected by Capt. Francis Rickman Barton.

Barton accompanied George Le Hunte during a one-week visit to Goaribari Island and surrounding Kerewo villages from 19 February 1902 (BNG Administrator 1903: 12, 23) and gave Goaribari materials to the expedition on 6 July 1904 (Seligman 1904a: 104).

The Kerewo name titi ebiha relates to a crocodile spirit (Welsch 2006a: 36; Schultze-Westrum 2015: 43).



Oc1906,1013.278 front (viewed side on)



Oc1906,1013.278 detail body (viewed side on, opp.)

Titi Ebiha [Kerewo]**; Carved Board**

Oc1906,1013.278

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment; Fibre (Sago)

149 cm long; 28 cm wide; 3 cm thick

Flat wooden board, leaf-shaped with anthropomorphic figure carved in raised relief at centre. Face enclosed by red circular bands; black forehead joined by raised central band to upturned mouth; red teardrop-shapes surround black circular eyes and nose area. Body formed from red teardrop-shape with bands of low relief zigzags. Low relief areas in-filed with white lime. Red crenellated raised band surrounds board; large circular perforation centre top. Two elongated perforations either side of face, one tied with sago fibres. Reverse undecorated with textured finish.

Provenance based on style, see Webb (2015: 318). The teardrop or 'necktie' body may indicate the area outside Goaribari (Welsch 2015: 52).

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.

Schultze-Westrum (2015: 42-43) notes a wooden torch is inserted into the top hole of titi ebiha boards during certain dances.



Oc1906,1013.279 front (viewed side on)



Oc1906,1013.279 reverse (viewed side on)

Titi Ebiha [Kerewo]**; Carved Board**

Oc1906,1013.279

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment; ?Resin

142.5 cm long; 20.5 cm wide; 3.5 cm thick

Wooden board, leaf-shaped with central anthropomorphic figure carved in raised relief. Large circular perforation centre top with two red bands forming triangle below. Black forehead with red crenellations above; red teardrop eyes and bulbous nose with dark central ridge. Low-relief areas in-filled with white. Raised ovoid body with circular navel surrounded by white, red and black chevrons. Below, two arching red bands and circular motif. Red band around outside of board with crenellations either side centre and top. Unstained lower section has ?resin on base. Reverse undecorated with worked and textured finish, some red pigment transfer.

BM register (1906: 135) records Aird Delta provenance. Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.

Schultze-Westrum (2015: 42-43) notes a wooden torch is inserted into the top hole of titi ebiha boards during certain dances.



Oc1906,1013.280 front (viewed side on)



Oc1906,1013.280 lower section front

Titi Ebiha [Kerewo]**; Carved Board**

Oc1906,1013.280

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

141.5 cm long; 18.5 cm wide; 2.5 cm thick

Wooden board, leaf-shaped with central anthropomorphic figure carved in raised relief. Large circular perforation centre top. Below, four raised red oval bands; traces of white in-fill inside and around ovals. Curving red band with triangular edging at top of figure with black forehead below. Face has red teardrop eyes and bulbous nose with raised central ridge. Ovoid body with circular navel surrounded by white, red and black chevrons. Below, two arching red bands form legs; horizontal band of red and black triangles below. Traces of white pigment around figure. Reverse undecorated with textured finish. Split left edge at top alongside oval.

BM register (1906: 135) records Aird Delta provenance. Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.

Schultze-Westrum (2015: 42-43) notes a wooden torch is inserted into the top hole of titi ebiha boards during certain dances.



Oc1906,1013.281 front (viewed side on)



Oc1906,1013.281 reverse (viewed side on)

Titi Ebiha [Kerewo]**; Carved Board**

Oc1906,1013.281

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment; Fibre (Plant)

148 cm long; 23 cm wide; 2.5 cm thick

Wooden board, leaf-shaped, with central anthropomorphic figure in raised relief. At top, four-pointed elongated shape outlined in red with red triangular area below; same shape mirrored in cut-out at base of board (surrounded by red legs of figure). Face has black forehead and eyes, red nose, eye areas and upturned mouth. Linear body with circular navel surrounded by white, red and black chevrons. Four small circular perforations at edges either side of face, one strung with plant fibre cord. Large circular perforation centre top. Reverse undecorated with worked and textured finish.

BM register (1906: 135) records Aird Delta provenance. Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.

Schultze-Westrum (2015: 42-43) notes a wooden torch is inserted into the top hole of titi ebiha boards during certain dances.



Oc1906,1013.11 front (viewed side on)



Oc1906,1013.11 reverse (viewed side on)

Bioma; Carved Male Figure

Oc1906,1013.11

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British Museum (BM)

Papua New Guinea; Gulf Province; Urama (Uramu) Island / Era River / Wapo Creek area

Wood; Pigment; Fibre (Cane)

114.5 cm long; 32.5 cm wide; 3.4 cm thick

Flat wooden anthropomorphic board carved in raised relief. Diamond-shaped head with dark brown forehead leading to projecting nose with circular perforation, ears also perforated. Face white with red surround, eyes and mouth. Circular cut-out in torso suggests upper arm on left, right arm broken away. Circular navel with red and white in-filled chevrons either side; further circular motif surrounded by red below. Museum repair to right foot; left leg broken away at knee, where cane cord is looped through two small perforations. Reverse undecorated.

BM register (1906: 124) records 'GOARIBARI' in biro. This appears to be a later attribution based on style. Craig (2010), Welsh et al (2006) and Webb (2015) all note bioma boards come from the Gope, Urama, Era and Wapo ethnic areas.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta, February - March 1904, both acquiring objects at Maipua, Iari and Orokolo, including some with apparently wider provenance (such as Oc1906,1013.8). Objects may have been available at the LMS stations (established in the 1890s) at Orokolo and Maipua? The expedition received objects from English in March and/or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard SS Merrie England when the steamer collected Robinson and English at Orokolo in March 1904, briefly disembarked and obtained objects.



Oc1906,1013.49 front



Oc1906,1013.49 top side

Carved Figure

Oc1906,1013.49

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

77.8 cm long; 16 cm wide; 5.8 cm thick

Two-legged wooden anthropomorphic figure carved from a forked tree branch. Front flat except raised central ridge forming nose; at top, crescent band of low relief triangles, repeated at top of circular eyes, from which opposing S-shape bands descend. Oval open mouth with white in-fill; surrounding areas in red. Two circular perforations either side below mouth. Crescent-shaped, raised unstained and white bands across centre. Below this, W-shape motif with central vertical band enclosing two raised circles. Wavy bands around tops of legs meet at point above raised circle. Undecorated reverse convex. Base of legs worn. Some small insect holes.

BM register (1906: 124) notes object collected at Goaribari by Capt. Francis Rickman Barton.

Barton accompanied George Le Hunte during a one-week visit to Goaribari Island and surrounding Kerewo villages from 19 February 1902 (BNG Administrator 1903: 12, 23) and gave Goaribari materials to the expedition on 6 July 1904 (Seligman 1904a: 104).


Oc1906,1013.42 front


Oc1906,1013.42 detail (top centre left)

Painted Sago Palm Spathe

Oc1906,1013.42

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Fibre (Sago Spathe); Pigment

43.5 cm long; 82 cm wide; 5.2 cm thick

Large, roughly cut rectangular sheet of sago palm spathe; two squared insteps along one edge. Along top of smooth front, ten human figures, possibly depicted during dance, hold ornaments and appear to wear feather headdresses and plumes. Along bottom, with heads to outer edge, nine figures sit either side of larger figure, all anthropomorphic in bodily shape, with arms and legs pointed out, in squat position. At centre, faint red-brown horizontal figure similar to lower anthropomorphic forms, with possible zoomorphic figures to one side. Reverse undecorated with centre strip of inner fibres visible and outer skin either side with natural raised ribs.

Object discussed by Seligman (1905a) in *Note on a Painting on Bark from the Aird River Delta, British New Guinea*. This is the only record, other than his private diary, in which Seligman confirms receiving objects from Acting Administrator Christopher Robinson. He notes of this spathe: 'The only fact I was able to ascertain was that the specimen was collected in its present torn condition at Goaribari in the Aird River Delta'.

Note the name Goaribari was used historically to denote the Kerewo people with the Goaribari area geographically designated in the Aird Delta; a designation now superseded by the Kikori and Omati river systems.

Discussed in McNiven et al (2004: 239-40, Fig. 18).



Oc1906,1013.5 front (viewed side on)



Oc1906,1013.5 reverse (viewed side on)

Agibe [Kerewo]; **Skull Rack**

Oc1906,1013.5

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Cane; Pigment; Fibre (Sago)

107 cm long; 52 cm wide; 16 cm thick (with cord); 3.2 cm thick (wood)

Wooden anthropomorphic skull rack, carved in raised relief, and in-filled with red and white pigment. Opposing chevrons on cheeks and either side of pointed forehead; sago fibres tied through perforation to left of head. Body elongated oval with circular navel and raised vertical wavy lines either side. Shoulders flair up to points; narrow arms with wavy line extend down to join base. From which, narrow length extends up between body and right arm; to left, inserted section stained red and black to match base. Cane fibres through perforations secure join at left shoulder. Reverse undecorated; lug below head threaded with cane loop wrapped in cane cord.

BM label notes 'repaired, strengthened, March [19]88'. Possibly when new wooden section was added to left base. BM register (1906: 124): 'Figure to which skulls of enemies are attached by long cane loops. GOARIBARI. Aird River Delta. Papuan Gulf (see J.R.A.I vol. 39. (1909). p.256. Fg. 6)'. Goaribari was used historically to denote the Kerewo people with Goaribari designated in the Aird Delta.

Likely acquired by Acting Administrator Christopher Robinson, along with agibe PRM 1905. 63.7, during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson's collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte's second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some Cooke Daniels objects in documentation sent to museums.


Oc1906,1013.50 side


Oc1906,1013.50 front

Stool

Oc1906,1013.50

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

61 cm long; 30 cm wide; 70 cm high; ca. 7.5 cm diameter (legs)

Three-legged wooden stool, likely originally carved from the whole - clean cut line around join to horizontal pole and back leg - from heavyweight tree branch. Anthropomorphic top section carved in raised relief with red and white in-fill. Crescent forehead with circular eyes, upturned mouth; nose broken away. Chevrons either side of face extend down to zigzag bands. Central raised vertical band with white in-filled lug at base; globular band around lug extends to form X-shape with two faces either side. Double lugs on reverse with opposing C-shape and teardrop carving below with red and white in-fill, and projecting ridge at centre. Worn patina.

BM register (1906: 125) notes object collected at Goaribari by Capt. Francis Rickman Barton.

Barton accompanied George Le Hunte during a one-week visit to Goaribari Island and surrounding Kerewo villages from 19 February 1902 (BNG Administrator 1903: 12, 23) and gave Goaribari materials to the expedition on 6 July 1904 (Seligman 1904a: 104).



1905.63.7 front (courtesy of PRM (edited))



1905.63.7 front (on display at PRM, May 2013)

Agibe [Kerewo]**; Skull Rack**

1905.63.7

7

Pitt Rivers Museum (PRM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment; Fibre (Plant); Fibre (Cane)

107.5 cm high (PRM); 38.5 cm wide (PRM)

Wooden skull rack in form of anthropomorphic figure; carved in raised relief. Band of red chevrons around circular head; black forehead over circular black eyes; small black circle centre top; two circular perforations either side; central vertical line forms nose extending past upturned mouth. Body elongated oval with black circular navel; red curved bands over white enclose and extend from navel. Narrow bands form shoulders, which flare upwards, arms and legs either side of body; stained red with central band of white diamonds. Black band at base. Cane fibres through perforations secure join at left shoulder and bottom left side.

Object seen while on permanent display. Appears as item 7 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'From Goaribari, to the uprights of this, it was alleged, the skulls of enemies taken in war were attached.' Note Goaribari was used historically to denote the Kerewo area and people.

PRM display label in black typescript reads: 'Carved board, to the uprights of which the heads of enemies taken in war are said to have been attached. GOARIBARI, Aird Delta, Papuan Gulf, British New Guinea. Cooke Daniels exp. 1901; d.d. Major Cooke Daniels, 1905.'

As with other Goaribari area objects in the collection, this was likely acquired by Christopher Robinson in 1904. This object's fictional counterpart appears in Penelope Lively's (1974) novel *The House in Norham Gardens* (for discussion see Coote 2002; Purdy 2002). Another agibe is now in the BM (Oc1906,1013.5).



E 1905.253 front (viewed side on)



E 1905.253 reverse (viewed side on)

Painted Board

E 1905.253

69; AR 1905.883

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

172 cm long; 32 cm wide

Length of decorated wood, concavo-convex in section, narrowing towards top with roughly shaped edges top and bottom. At top, three red semicircles and one roughly ovoid shape along either side, negative space between painted white extends down to semicircular band. Two small black circles with white surrounds in each ovoid red shape; small circle (navel) centre of band with red, white and black chevrons either side. Below this, large anthropomorphic figure in red and white with black outline. Concave side undecorated.

Appears as item 69 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'From Goaribari'. Note Goaribari was used historically to denote the Kerewo area and people.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson’s collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte’s second expedition to Goaribari in 1902, these are labelled accordingly.

The concavo-convex shape suggests this may have been carved from a canoe. Stylistically it has much in common with BM Oc1906,1013.275 and both may have been acquired from the same longhouse (dubu daimo).



E 1905.255 front



E 1905.255 reverse

Titi Ebiha [Kerewo]**; Carved Board**

E 1905.255

61; AR 1905.884

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Wood; Pigment

119.5 cm long; 25 cm wide; 2 cm thick

Wooden board, leaf-shaped with two small perforations either side one third from top, each have copper display wire looped through, and large circular perforation at centre top. Top two thirds outlined with white in-filled triangles; central anthropomorphic figure in raised relief, with black forehead and drooping eyes, red nose and eye areas; elongated body with circular navel and M-shaped legs. Bottom two thirds filled with faded white pigment. Reverse un-decorated with metal museum eye-hook screwed into base.

Appears as item 61 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bull-roarer derivative, Goaribari.' Note Goaribari was used historically to denote the Kerewo area and people.

Likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages in March 1904. The expedition received objects from Robinson’s collection on 5 July 1904, following his suicide on 20 June 1904, possibly facilitated by Francis Rickman Barton. Although Barton also gave objects to the expedition, acquired during George Le Hunte’s second expedition to Goaribari in 1902, these are labelled accordingly. Seligman made no effort to identify Robinson as a source for some of the Cooke Daniels objects in documentation sent to museums.

Schultze-Westrum (2015: 42-43) notes a wooden torch is inserted into the top hole of titi ebiha boards during certain dances.


Oc1906,1013.171 front


Oc1906,1013.171 top

Fibre Bag

Oc1906,1013.171

-

British Museum (BM)

Papua New Guinea; Gulf Province

Fibre (Palm)

45 cm long (bag); 30 cm long (approx. handles); 23 cm wide (bag)

Light coloured palm leaf ovoid bag, folded vertically at one side, in subtle two-colour vertical plaited twill with horizontal plaited twill bands at regular intervals. Short fronds extend from circular base and top, which also has two three-ply plaited straps, knotted together at centre. Small split on one side of bag with some shedding.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by Charles Seligman reads: 'KORIKI bags ACE'.

Assumed to refer to Koriki speaking peoples. Collected, most probably with several others (BM Oc1906,1013.172-73; BM Oc1906,1013.309; MAA E 1905.284), by Albert Charles English who travelled the Gulf and Purari Delta with Acting Administrator Christopher Robinson in March 1904. On their return they were collected by SS Merrie England at Orokolo with Walter Mersh Strong and A H. Dunning onboard (see Robinson 1904). One bag label is in Strong's hand (Oc1906,1013.172). English may also have donated objects when the expedition (sans Strong) met with him at Rigo in July 1904.


Oc1906,1013.172 front


Oc1906,1013.172 top

Fibre Bag

Oc1906,1013.172

-

British Museum (BM)

Papua New Guinea; Gulf Province

Fibre (Palm)

34.5 cm long (bag); 60 cm long (handles*); 19 cm wide (bag); 33 cm wide (with handles*)

Remains of palm leaf ovoid bag in subtle two-colour horizontal plaited twill. Three-ply plaited strap extends from top; base and one side missing; damaged edge shedding heavily. Separate plaited strap knotted at centre; and small square of plaited twill from body of bag.

*Separate handle laid out 60 cm; width includes handles laid at side of bag. Separate square not measured.

Expedition label handwritten in pencil by Walter Mersh Strong reads: 'KORIKI Bag'.

Likely one of several bags (including BM Oc1906,1013.171) collected by Albert Charles English and given to Walter Mersh Strong either onboard SS Merrie England or in Mekeo in March 1904. English travelled the Purari Delta with Acting Administrator Christopher Robinson. On their return they were collected by SS Merrie England at Orokolo - Strong and Dunning were already onboard (see Robinson 1904) en route to Mekeo. English also donated several other objects, possibly around the same time or when the expedition (sans Strong) met with him at Rigo in July 1904.


Oc1906,1013.173 front


Oc1906,1013.173 reverse

Fibre Bag

Oc1906,1013.173

-

British Museum (BM)

Papua New Guinea; ?Gulf Province

Fibre (Palm)

24 cm long (bag); 34 cm long (handles); 18 cm wide (bag); 26 cm wide (with fronds)

Light coloured palm leaf ovoid bag, folded near bases, in subtle two-colour horizontal plaited twill. Circular plaited base with exterior ridge line. Near top, two raised plaited bands. Three-ply plaited strap, knotted together at centre, and long fronds extend from top. Fronds largely rest on one side of bag.

Blank (other than BM reg. no.) Dennison & Co label attached to bag.

Likely one of several bags (including BM Oc1906,1013.171) collected by Albert Charles English and given to Walter Mersh Strong either onboard SS Merrie England or in Mekeo in March 1904. English travelled the Purari Delta with Acting Administrator Christopher Robinson. On their return they were collected by SS Merrie England at Orokolo - Strong and Dunning were already onboard (see Robinson 1904) en route to Mekeo. English also donated several other objects, possibly around the same time or when the expedition (sans Strong) met with him at Rigo in July 1904.


Oc1906,1013.309 front


Oc1906,1013.309 base

Fibre Bag

Oc1906,1013.309

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kerema

Fibre (Palm)

41.5 cm long (as photograhed); 39.5 cm long (bag only); 32 cm long; (handles); 15.7 cm wide

Palm leaf ovoid bag, now folded in half vertically, in subtle two-colour horizontal plaited twill. Three-ply plaited strap and fronds extend from top; gathered and plaited at base.

This bag is likely one of several collected by Albert Charles English and given to Walter Mersh Strong either onboard SS. Merrie England or in Mekeo in March 1904. Kerema is given as the provenance in the BM register (1906: 137), although other similar bags are recorded as Koriki - assumed to refer to Koriki speaking peoples.

BM Oc1906,1013.171 is labelled ‘KORIKI bags ACE’, Oc1906,1013.172 reads ‘KORIKI Bag’ in Strong’s hand. English travelled around the Gulf and Purari Delta with Acting Administrator Christopher Robinson. On their return they were collected by SS Merrie England at Orokolo - Strong and Dunning were already onboard (see Robinson 1904). English also donated several other objects, possibly around the same time or when the expedition (sans Strong) met with him at Rigo in July 1904.

Basketry & Containers



E 1905.284 front (viewed side on)



E 1905.284 detail

Fibre Bag

E 1905.284

50; AR 1905.920

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Gulf Province; Purari Delta

Fibre (Palm)

50 cm long; 27 cm wide

Ovoid bag in horizontal plaited twill made from palm leaf, alternating between brown and pale brown; plaited strap and fronds extending from top.

Expedition label made by Dennison & Co. cut down and repurposed as museum label. Appears as item 50 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bag from Koriki, Papuan Gulf.'

This bag is likely one of several (now at the BM) collected by Albert Charles English and given to Walter Mersh Strong either onboard SS Merrie England or in Mekeo in March 1904. BM Oc1906,1013.171 includes a label ‘KORIKI bags ACE’, another (BM Oc1906,1013.172) reads ‘KORIKI Bag’ in Strong’s hand. English travelled around the Purari Delta with Acting Administrator Christopher Robinson, where they met with Namau (Koriki) people. On their return they were collected by the Merrie England at Orokolo - Strong and Dunning were already onboard (see Robinson 1904). English also donated several other objects, possibly around the same time or when the expedition (sans Strong) met with him at Rigo in July 1904.


Oc1906,1013.925 front


Oc1906,1013.925 top detail

Fish Trap

Oc1906,1013.925

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Fibre (Plant)

81 cm long; 60 cm wide; 1 cm thick

Long thin fish trap, made from looped thick twisted plant fibre cord. Flared bottom tapers towards top, which consists of horizontal band of twisted cord connected to net with small loops. Open at both ends. Colour of plant fibre varies giving impression of horizontal bands of light and dark brown. Folded into bundle for storage; fibres coarse and flexible. Hole near base.

Dennison & Co. label handwritten in black ink by BM reads: 'From GOARIBARI Ballantine dd Stretched on cane loop used in muddy creeks 1906 10-13 925'; in pencil: 'BR N Guinea'. Note the name Goaribari was used historically to denote the Kerewo area and people.

David Ballantine may have collected this while a member of George Le Hunte's 1901 punitive force, which sought retribution for the murders of LMS missionaries Rev. James Chalmers and Rev. Oliver Tomkins. In his despatch, Le Hunte (1902: 29) records that he 'permitted two or three specimens of hand fishing-nets to be taken as articles of interest, as being of a new pattern', having otherwise forbidden the 'looting' of domestic items. The report and labels do not confirm which village the nets were acquired from; punitive visits were made to villages on and surrounding Goaribari Island.

Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.


Oc1906,1013.926 front (folded)


Oc1906,1013.926 side (folded)

Fish Trap

Oc1906,1013.926

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Fibre (Plant)

55 cm long (as folded); 40 cm wide (as folded); 105 cm wide (at base)

Long thin fish trap, made from looped thick twisted plant fibre cord. Flared bottom tapers towards top. Open at both ends. Colour of plant fibre varies to give horizontal bands of light and dark brown. Folded into bundle for storage; fibres coarse and flexible. Hole near base.

See Oc1906,1013.925 for unfolded example. Dennison & Co. label written in black ink by BM reads: 'From GOARIBARI used for fishing in muddy creeks See No. 925. Ballantine dd 1906 10 -13 926'. Reverse written in black ink by BM reads: 'Cook [sic] Daniels Coll. New Guinea. K.E. B.' Note Goaribari was used historically to denote the Kerewo area and people.

David Ballantine may have collected this while a member of George Le Hunte's 1901 punitive force, which sought retribution for the murders of LMS missionaries Rev. James Chalmers and Rev. Oliver Tomkins. In his despatch, Le Hunte (1902: 29) reports that he 'permitted two or three specimens of hand fishing-nets to be taken as articles of interest, as being of a new pattern', having otherwise forbidden the 'looting' of domestic items. The report and labels do not confirm which village the nets were acquired from; punitive visits were made to villages on and surrounding Goaribari Island. Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.



Oc1906,1013.663 front



Oc1906,1013.663 reverse

Bullroarer

Oc1906,1013.663

-

British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta; Maipua

Wood (Palm); Pigment (Lime); Pigment

40 cm long; 5.1 cm wide; 0.8 cm thick

Elongated ovoid bullroarer carved from palmwood; stained red-brown with decorated panel at one end. Above this, circular perforation and rectangular finial with triangular cut-out (apex facing inwards). Panel consists of two incised lime in-filled bands of interlocking S-shapes either side of two rows of zigzags. Below this, large interlocking S-shapes join at base forming an arrow shape.

Inscription handwritten in black ink on one side of object reads: 'MAIPUA'; on opposing side also in black ink: 'Maipua Dolo [?or Dobo]'.

Possibly collected by Acting Administrator Christopher Robinson (1904) who describes in his diary finding bullroarers underneath basketwork figures (likely kaiamunu) in the depths of the men's house at Maipua 'wrapped in native cloths... such as I found in use among the Toro tribe of the Bensbach R.'. Assistant Resident Magistrate Albert Charles English, who travelled with Robinson (in the Purari Delta, March 1904), is another likely source, however. At Orokolo both men were collected by SS Merrie England with Walter Mersh Strong and A.H. Dunning onboard (Robinson 1904). A label attached to bullroarers Oc1906,1013.55-56, which refers to '...others MAIPUA ACE', lends weight to English being the donor of this and BM Oc1906, 1013.664 and 765, although Robinson cannot be excluded. All three are inscribed in the same hand, possibly Strong's.


Oc1906,1013.664 front


Oc1906,1013.664 reverse

Bullroarer

Oc1906,1013.664

-

British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta; Maipua

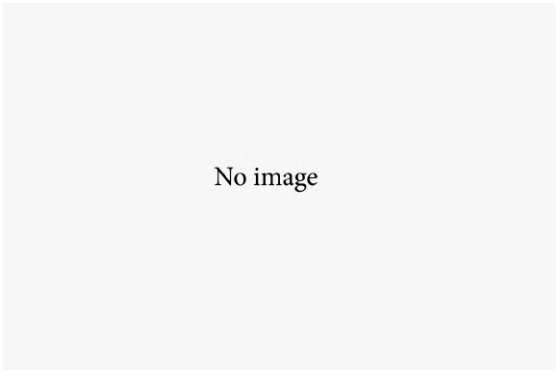
Wood; Pigment (Lime)

40.5 cm long; 4.9 cm wide; 0.9 cm thick

Elongated ovoid bullroarer carved from palmwood with rough finish; dark brown with decorated panel at one end. Above this, circular perforation and rectangular finial with triangular cut-out (apex facing inwards). Panel consists of incised lime in-filled anthropomorphic figure with oversized head and large concentric circular eyes. Figure surrounded by concentric triangles. Above this, two rows of opposing concentric squares with zigzag borders.

Inscription handwritten in black ink on one side of object reads: 'Maipua' and to the right of this 'MAIPUA'.

Possibly collected by Acting Administrator Christopher Robinson (1904) who describes in his diary finding bullroarers underneath basketwork figures (likely kaiamunu) in the depths of the men's house at Maipua 'wrapped in native cloths... such as I found in use among the Toro tribe of the Bensbach R.'. Assistant Resident Magistrate Albert Charles English, who travelled with Robinson (in the Purari Delta, March 1904), is another likely source, however. At Orokolo both men were collected by SS Merrie England with Walter Mersh Strong and A.H. Dunning onboard (Robinson 1904). A label attached to bullroarers Oc1906,1013.55-56, which refers to '...others MAIPUA ACE', lends weight to English being the donor of this and BM Oc1906, 1013.663 and 765, although Robinson cannot be excluded. All three are inscribed in the same hand, possibly Strong's.



Bullroarer

Oc1906,1013.765

-

British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta; Maipua

Wood (Palm)

27.9 cm long; 4 cm wide; 0.9 cm thick

Elongated ovoid bullroarer carved from palmwood with double band of carved crenellations around edges on one half. Finial has triangular cut-out (apex facing inwards) and two small nodules on either edge underneath. Below this, circular perforation.

Inscription handwritten in black ink on one side of object reads: 'MAIPUA' and 'Maipua Dolo'. Meaning of dolo unclear.

Possibly collected by Acting Administrator Christopher Robinson (1904) who describes in his diary finding bullroarers underneath basketwork figures (likely kaiamunu) in the depths of the men's house at Maipua 'wrapped in native cloths... such as I found in use among the Toro tribe of the Bensbach R.'. Assistant Resident Magistrate Albert Charles English, who travelled with Robinson (in the Purari Delta, March 1904), is another likely source, however. At Orokolo both men were collected by SS Merrie England with Walter Mersh Strong and A.H. Dunning onboard (Robinson 1904). A label attached to bullroarers Oc1906,1013.55-56, which refers to '...others MAIPUA ACE', lends weight to English being the donor of this and BM Oc1906, 1013.663-64, although Robinson cannot be excluded. All three are inscribed in the same hand, possibly Strong's.


Oc1906,1013.300 front


Oc1906,1013.300 toggle detail

Head Carrier or Toggle; Container ('Human Grease Pot')

Oc1906,1013.300

-

British Museum (BM)

Papua New Guinea; Gulf Province; Turama River

Bamboo; Rattan; Fibre (Cane); Bone Marrow Grease (?Human); Paper; String

70.3 cm long; 6.9 cm diameter; 11.7 cm long (toggle); c.25 cm long (cane loop)

Length of hollow bamboo with nodes at centre, top and bottom. Lateral opening across top on one side; triangular projection above with rectangular cut-out. Cane wrapped around bamboo near top third securing small rattan toggle and extending in loop over lateral opening. Bamboo covered with dark, red-brown, sticky residue. Paper label tied to cane cord with string.

Paper label handwritten in pencil by Christopher Stansfield Robinson, attached to object reads: 'Human grease pot UMAIDAI TURAMA River'.

Collected from Umaidai people on the Turama River 3 March 1904 by Acting Administrator Christopher Robinson. Described in his diary as a 'bamboo head carrier in the form a tube in which they keep a store of fat & marrow from their victims' (Robinson 1904).

The expedition acquired objects from Robinson's collection on 5 July 1904 - Charles Seligman (1904a: 104) noting (not entirely accurately) 'quite good but no labels' - likely as a consequence of his suicide on 20 June 1904.



Decorated and Modified Skull

Oc1906,1013.93

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Skull (Human); Cane; Fibre (Cane); Pigment (Ochre); Resin; Seed (Coix)

32 cm long; 14 cm long (skull); 9.7 cm wide; 0.9 cm diameter (cane cord)

Front portion of small skull. Lengths of cane, spiral bound in cane cord, loop through nasal cavity and form singular length extending down to loop at base; covered with dark brown resin. Four circular perforations along outer edges of frontal bone. Top portion of skull stained with red-orange ochre and decorated with wide incised band running from side to side enclosing opposing incised chevrons that extend from central X. Left eye socket plugged with pale putty or resin covered with indentations, two of which are filled with coix seeds.

This is one of four skulls (including BM Oc1906,1013.955.b; Oc1906,1013.1607 and Oc1906, 1013.578) donated to the expedition by Chief Medical Officer Allan James Craigen on 25 June 1904 from his private collection (Seligman 1904a: 103).

This skull was likely acquired by Acting Administrator Christopher Stansfield Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages. Robinson either gave the skulls to Craigen prior to his suicide on 20 June 1904 or Robinson's controversial collection was already being dispersed, possibly by Francis Rickman Barton.

Craigen appears to have acquired at least one skull from Le Hunte's 1901 punitive expedition to Goaribari, which he donated to the Anatomy Museum, Aberdeen, in 1902 (ABDUA: 58683). A further fourteen skulls at Aberdeen were acquired by Robinson in February and March 1904 (see Spittal 1905). However, fifteen Craigen skulls at Aberdeen are attributed to Robinson (also see Hallam 2016: 224-25, Fig. 110).



Decorated and Modified Skull

Oc1906,1013.955.b

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Skull (Human); Cane; Fibre (Cane); Pigment (Ochre); Resin; Stone; Seed (Coix)

63 cm long; 22 cm long (skull); 13 cm wide; 1.2 cm diameter (cane cord)

Complete adult skull over-modelled in pale putty or resin from forehead to upper jaw; both orbits surrounded by indentations, one coix seed fills lower indentation on left orbit, which has rectangular stone in centre. Elongated concentric triangular pattern incised along top of cranium and frontal bone, which is decorated with band of red ochre. Lengths of cane, spiral bound in cane cord, loop through lower jaw and form singular length extending down to loop at base; covered with dark brown resin.

Blue pencil handwritten by Christopher Stansfield Robinson on top of skull reads: 'Goaribari'; further graphite pencil in unknown hand (possibly Allan James Craigen) reads: 'GOARIBARI'. Note Goaribari was used historically to denote the Kerewo area and people.

BM register (1906: 156) notes: 'Palm leaf basket containing human skull with long cane suspension thong ending in loop'. The basket registered as Oc1906,1013.955.a not located.

This is one of four skulls (including BM Oc1906,1013.93; Oc1906,1013.1607 and Oc1906,1013.578) given to the expedition by Chief Medical Officer Allan Craigen on 25 June 1904 (Seligman 1904a: 103). It was collected in March 1904 by Acting Administrator Christopher Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages. Robinson may have given the skulls to Craigen prior to his suicide on 20 June 1904 or his controversial collection was already being dispersed, possibly by Francis Rickman Barton.



Decorated and Modified Skull

Oc1906,1013.1607

-

British Museum (BM)

Papua New Guinea; Gulf Province; Kikori-Omati Delta; Goaribari Island / immediate area

Skull (Human); Cane; Fibre (Cane); Pigment (Ochre); Resin; Fibre (Sago); Wood

52 cm long; 20 cm long (skull including palm fibre); 13 cm wide; 1 cm diameter (cane cord)

Complete small adult skull. Lengths of cane, spiral bound in cane cord, loop through nasal cavity and form singular length extending down to loop at base; covered with dark brown resin. Cylindrical section of pithy wood extends from left eye socket, secured by pale putty or resin. Lengths of red-stained sago fibre extend from right eye socket, looping around small piece of red-stained bone. Two bands of incised chevrons extend above right orbit over forehead.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Goaribari skull [Greek theta:] θ'. Unknown hand, possibly Allan James Craigen? Note Goaribari was used historically to denote the Kerewo area and people.

This is one of four skulls (including BM Oc1906,1013.955.b; Oc1906,1013.93 and Oc1906,1013.578) given to the expedition by Chief Medical Officer Allan James Craigen on 25 June 1904 (Seligman 1904a: 103). This skull was likely acquired by Acting Administrator Christopher Robinson during his punitive expedition to Goaribari Island and surrounding Kerewo villages.

Craigen gave a further sixteen skulls to the Anatomy Museum at Aberdeen, fourteen acquired by Acting Administrator Christopher Robinson (Spittal 1905; Hallam 2016: 224-25). Robinson (1904) describes this kind of skull in his diary, which is consistent with other skulls attributed to him at Aberdeen (such as ABDUA: 58693).

Oc1906,1013.1066 front



Oc1906,1013.1066 front top

Arrow

Oc1906,1013.1066

-

British Museum (BM)

Papua New Guinea; Gulf Province

Rattan; Pigment; Resin; Claw (Cassowary)

146.3 cm long (arrow); 7.2 cm long (claw); 1.1 cm diameter (shaft)

Arrow with long undecorated rattan shaft bound to carved section of palmwood with plant fibre covered in red-stained resin. Palmwood decorated with lime in-filled incised oval motifs containing horizontal lines, and separated by wavy vertical lines. Above this, section of carved 'arrow head' shaped motifs with some red staining. Ball of resin at tip of palmwood section secures cassowary claw, carved into four sided point with triangular cut-outs at base on each side.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta area, February - March 1904. The expedition received objects from English in March or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard government steamer SS Merrie England when it collected Robinson and English at Orokolo in March 1904, briefly disembarked and obtained objects, which could conceivably have been available at the LMS station?

Weapons

Oc1906,1013.1068 front



Oc1906,1013.1068 reverse point

Arrow

Oc1906,1013.1068

-

British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta

Wood (Palm); Rattan; Fibre (Plant); Resin; Pigment

156.7 cm long; 1.1 cm diameter

Arrow with rattan shaft and long palmwood point, carved into repeated triangles and covered with red pigment; lower section has panel of incised concentric diamonds in-filled with white pigment. Woven plant fibre covered in black resin secures point to shaft, which is undecorated except for incised triangular motifs in-filled with horizontal lines at base.

BM register (1906: 160) notes 'From back of Maipua'; [inserted in later hand:] 'Purari R. Papuan Gulf'; the description states 'tipped bone' - no bone point present.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta area, February - March 1904. The expedition received objects from English in March or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard government steamer SS Merrie England when it collected Robinson and English at Orokolo in March 1904, briefly disembarked and obtained objects, which could conceivably have been available at the LMS station?

Weapons

Oc1906,1013.1069 side



Oc1906,1013.1069 reverse point

Arrow

Oc1906,1013.1069

-

British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta

Wood (Palm); Rattan; Bone; Fibre (Cane); Resin

145.8 cm long (total); 7.8 cm long (bone point); 1.2 cm diameter

Arrow with rattan shaft and hollow tapering bone point with V-shape opening at base and oval opening at top. Lower section of shaft undecorated except for several diagonally incised lines at base. Top section formed of palmwood carved into repeated trapezoids, with four raised bands near base, and bound to shaft by band of woven cane covered with black resin.

BM register (1906: 160) notes 'From back of Maipua'; [inserted in later hand:] 'Purari R. Papuan Gulf'.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta area, February - March 1904. The expedition received objects from English in March or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard government steamer SS Merrie England when it collected Robinson and English at Orokolo in March 1904, briefly disembarked and obtained objects, which could conceivably have been available at the LMS station?

Weapons

Oc1906,1013.1070 front



Oc1906,1013.1070 reverse point

Arrow

Oc1906,1013.1070

-

British Museum (BM)

Papua New Guinea; Gulf Province; Purari Delta

Wood (Palm); Rattan; Fibre (Plant); Resin

148.7 cm long; 1.1 cm diameter

Arrow with undecorated rattan shaft and long palmwood point, carved into repeated triangles and bound to shaft with fibre band covered in resin.

BM register (1906: 160) notes 'From back of Maipua'; [inserted in later hand:] 'Purari R. Papuan Gulf'.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta area, February - March 1904. The expedition received objects from English in March or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard government steamer SS Merrie England when it collected Robinson and English at Orokolo in March 1904, briefly disembarked and obtained objects, which could conceivably have been available at the LMS station?

Weapons



Oc1906,1013.577 front (viewed side on)



Oc1906,1013.577 reverse (viewed side on)

Shield

Oc1906,1013.577

-

British Museum (BM)

Papua New Guinea; Gulf Province; Vailala

Wood; Pigment; Barkcloth

83.2 cm long; 32.9 cm wide; 2.1 cm thick; 1.5 cm diameter (barkcloth tie)

Rectangular hardwood shield, carved from the whole, with two vertical rectangular projections at top - one slightly longer - decorated in raised relief with opposing concentric circles surrounded by D-shaped motifs with zigzag edging; also used on outer edge of shield with white in-fill. Large cross-shaped central motif with triangular base and sides, traces of red pigment, and spirals at top. Two perforations below projections, knotted with barkcloth tie, with raised circular surrounds from which three lines extend outwards towards edge. Traces of white in-fill on background. Reverse scratched but undecorated with worn chip at bottom right corner.

BM register (1906: 145) records 'Vailala'. Vailala is located at the mouth of the Vailala river, at the eastern tip of Orokolo Bay.

Note the Expedition did not tour the Gulf area. Possible sources include Acting Administrator Christopher Robinson and Assistant Resident Magistrate Albert Charles English, who travelled together in the Purari Delta, February - March 1904, both acquiring objects at Maipua, Iari and Orokolo. People from Maipua visited Vailala to obtain Motu pots during hiri trade (Hughes 1977: 33-34). Objects may have been available at the LMS stations (established in the 1890s) at Orokolo and Maipua? The expedition were gifted objects from English in March and/or July 1904, and from Robinson's collections following his suicide in June that year. Alternatively, it is not impossible that Strong and Dunning, onboard SS Merrie England when the steamer collected Robinson and English at Orokolo, briefly disembarked and obtained objects.

Object appears in Bolton et al (2013: 38, Plate 4).

Weapons



1922.303 front



1922.303 reverse

Stone Club Head

1922.303

AR 1922.303; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; ?Gulf Province

Stone

17 cm long; 15.3 cm wide; 2 cm high

Discoidal stone with central circular perforation; ground and lightly polished; grey colouration with flecks of green.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'C'. MAA inscription on reverse of label handwritten in black ball point reads: 'Seligman GULF PAPUA.'

'C' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Disc club head probably from Gulf of Papua' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

While Walter Mersh Strong and A.H. Dunning may have briefly visited Orokolo, more likely sources are Christopher Robinson or A.C. English, who travelled in the area and gave objects to the expedition.

Weapons



Oc1906,1013.237 front



Oc1906,1013.237 reverse

Carved Board

Oc1906,1013.237

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

85.5 cm long; 9.5 cm wide; 2.6 cm thick

Lightweight, flat, pale wooden plinth with black and white carved decoration; one end in form of a bird head with thin rectangular projection at other. S-shape motif forming bird head with small cut-out behind eye at front right, teardrop body stained black-brown with fading white spots. Elongated spiral motif extends behind to W-shape spiral motif; undecorated section with white and black carved semicircles at end of rectangular projection. Reverse undecorated.



Oc1906,1013.238 front



Oc1906,1013.238 reverse

Carved Board

Oc1906,1013.238

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

88.6 cm long; 6.9 cm wide; 0.8 cm thick

Lightweight, flat, pale wooden plinth decorated on one side with carved black and white spiral motifs. Central band of wavy lines separates largely mirrored three-spiral design on each side. Left side fretwork of spiral motifs, possibly representing bird head; small triangular projection at right side formed of U-shaped loop with small cut-out at centre, possibly also representing a bird head. Reverse undecorated with mottled patina.



Oc1906,1013.240 front



Oc1906,1013.240 reverse

Carved Board

Oc1906,1013.240

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

101.7 cm long; 14.7 cm wide; 2.6 cm thick

Lightweight, flat wooden plinth, one end straight cut, the other carved in the form of a bird head. Unstained side decorated with repeated large n-shaped carved designs, ends terminating in spirals, separated by hourglass shapes with circles above and below; horizontal n-shaped motif near head; small triangular cut-out. Opposing side has traces of red and black pigment with repeated large spiral motifs with same hourglass divides. Both sides have boarder of linear and spiral motifs.



Oc1906,1013.239 front



Oc1906,1013.239 reverse

Carving Exemplar

Oc1906,1013.239

5698(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment

101.3 cm long; 6.5 cm wide; 1.35 cm thick

Lightweight, flat, pale wooden plinth, one end diagonally cut, the other shaped to a flat point. Front side has elongated wavy design enclosed either end by band of zigzags; left side painted in black and white pigment, right side unpainted with stickers in black ink 'RED', 'BLACK' in negative space either side of central design, and '6' in zigzag band. Reverse unstained with three incised designs: left, two opposing spiral motifs with central concentric circle marked (h) in pencil; centre, circular motif marked (2) with four point circle at centre and two spiral motifs marked (3) either side; right, sweeping oval extending into spiral with (T) marked at left side.

Expedition inscription written in pencil on left side of reverse reads: 'WAGAWAGA p5698 No. 1'.

No entry for 5698 in William Cooke Daniels' (1905) Wagawaga catalogue.



Oc1906,1013.235 front



Oc1906,1013.235 reverse left side

?Model House Pole or Carving

Oc1906,1013.235

5524(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment; Leaf (Palm)

140 cm long; 8 cm high; 2.1 cm deep

Lightweight, rough textured, wooden ?house pole carved from the whole. Both sides: lateral D-shape cut-out at centre with undecorated surround revealing pale wood; series of spiral motifs either side with lightly applied white lime pigment, some areas in-filled with black. Both ends terminate in bird heads, one end has circular perforation threaded with palm leaf (mostly now separate).

At 140 cm long this might be a model, possibly of a house pole (see Seligman 1910: 459, Plate LIV) or an example of carving? William Cooke Daniels' (1905) Wagawaga catalogue does not include this object, although a carving of similar dimensions (Oc1906,1013.239 100 cm long) appears to have been made to record colours and names of designs (5698 in Daniels 1905: 13).

The expedition visited Wagawaga between 1 and 10 October 1904.



Oc1990,Q.2 front



Oc1990,Q.2 base

Carved ?House Post

Oc1990,Q.2

[previously Oc1906,1013.276]

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

86.5 cm long; 14.4 cm wide; 6.5 cm thick

Heavy, thick, orange-brown wooden plinth or post with slightly curving edges. Central section on one side decorated with carved spiral designs in red, black and white. W-shape motif at centre: outer red band on left has sticker in red ink 'A'. Two horizontal horseshoe shapes either side, base is labelled 'C' both sides, right centre labelled 'B'. Border along top of several linear motifs in red and black; one red labelled 'D'. Spiral work around main designs in white. Nine small squared holes in base correspond with decorated area above; reverse undecorated except for three rows of three nail holes; split across centre. Sellotape residue front left.

Originally recorded as Oc1906,1013.276 in BM register (1906: 134), crossed out and number reassigned to a carved board from Western Province. Q number assigned later. Note in register reads 'Drawn by mistake'. Two objects either side in register Oc1906,1013.275; Oc1906,1013. 277 also crossed out but appear later in 1919 Christy Collection given by Capt. F.R. Barton Oc1919,-.438-39.



Oc1906,1013.550 front



Oc1906,1013.550 side

Staff Finial

Oc1906,1013.550

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood

14.7 cm long; 5.9 cm wide; 3.3 cm thick

Polished, brown wooden Janus staff finial carved from the whole. Ovoid top, sides carved with interconnecting S-shaped spiral motifs; below, sides form anthropomorphic faces. Opposing U-shape upper bodies decorated with carved spirals and circles; cut-out between figures. Below, lower body consists of heart shape spiral motif carved with similar spirals and circles; sits atop polygonal section with linear and semicircular designs. Solid conical base with incised triangles and linear dashes around bottom edge.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'GAWA'.



Oc1906,1013.549 front



Oc1906,1013.549 front finial detail

Staff

Oc1906,1013.549

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

83.5 cm long; 5 cm wide; 1.3 cm diameter; 2.6 cm thick

Heavy, smoothed and polished dark brown, wooden staff carved from the whole; finial in form of anthropomorphic crouching figure; ovoid head tapers along chin with angular projection above carved into chevrons with part spirals either side. Arms and upper body formed from looped section decorated with lime in-filled spirals, with ovoid cut-out between; neck, inner arms and immediate areas stained with red pigment. Lower body formed from similar lime in-filled spiral motifs. Bands of lime in-filled wavy lines below. Main staff undecorated with flat base, largely cylindrical.

BM register (1906: 144) notes: 'Staff. Carried over shoulders at feasts and dances. [?]Kuwur-weriri'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.354 front



Oc1906,1013.354 front top

Staff

Oc1906,1013.354

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

105 cm long; 9.2 cm wide

Polished, brown wooden Janus staff carved from the whole. Finial consists of ovoid top, carved with bands of spirals and wavy lines; base sides each form anthropomorphic faces. Opposing bodies of looped sections with incised spirals; cut-outs below and between figures. Heart shape below has opposing spirals surrounded by spiral motifs; four-sided section below with panels of spiral motifs. Cylindrical section below with band of spirals and wavy lines. Main staff four-sided with vertical spiral design; cylindrical band of wavy lines below leading to tapering plain cylindrical section with slightly bulbous base. Mottled patina and ?pigment transfer near top.



Oc1906,1013.355 front



Oc1906,1013.355 front top

Staff

Oc1906,1013.355

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment (Lime)

99.5 cm long; 2.9 cm wide; 2.7 cm diameter

Polished dark brown wooden staff carved from the whole; finial in form of anthropomorphic crouching figure; ovoid head with flat top; long narrow nose and circular eyes; arms and upper body formed from two looped sections decorated with incised linear designs and spirals with cut-outs at front and sides. Cylindrical band below with raised wavy line, negative space in-filled with white lime pigment; below this, vertical bands of same wavy line with vertical bands of spiral motifs below. Cylindrical shaft undecorated with bulbous base.



Oc1906,1013.1668 front



Oc1906,1013.1668 front top detail

Staff

Oc1906,1013.1668

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood; Fibre (Plant)

85.7 cm long; 4.1 cm wide

Polished dark brown wooden staff carved from the whole; finial in form of anthropomorphic crouching figure; ovoid head with band of wavy lines carved around top; long narrow nose and circular eyes; arms and upper body formed from looped section decorated with incised spirals. Four-sided rectangular section below decorated each side with panel of two incised linear S-shaped motifs; tapering cylindrical section between this and shaft undecorated and wrapped with fine, yellow plant fibre. Four-sided shaft decorated with repeated S-shaped motifs running top to bottom on all sides.

BM register (1906: 178) notes: 'S Kulla'. Word for S-shaped motif?



Oc1906,1013.353 front



Oc1906,1013.353 side top

Staff

Oc1906,1013.353

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

108 cm long; 7.5 cm wide; 3.6 cm thick

Dark brown, medium weight wooden staff with roughly finished bulbous tip and fretwork four tier carved finial. Each tier consists of symmetrical opposing wavy designs with ovoid cut-outs between and U-shapes with circular perforations at bottom; opposing spirals at very top. Side cut-outs separate designs front and reverse.

BM metal rimmed tag incorrectly labelled '1906 10-13 352'.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa'.



Oc1906,1013.359 front



Oc1906,1013.359 reverse

Staff

Oc1906,1013.359

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment (Lime)

160 cm long; 9.1 cm wide

Dark brown wooden staff carved from the whole with rounded tip. Finial roughly rectangular with three semicircles at top and rounded base with tear drop cut-out; covered on both sides with lime in-filled scroll and spiral designs. Broad central section decorated with lime in-filled designs; base formed from scroll with spiral designs above and band of zigzags at top, on reverse lime in-filled zigzag band and incised scroll only. Lower section divided on both sides by band of zigzags with lime in-fill either side.

BM register (1906: 138) records provenance as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) Island 4-7 and 12 September 1904.


Oc1906,1013.358 front


Oc1906,1013.358 reverse centre detail

Staff

Oc1906,1013.358

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment (Lime)

114.9 cm long; 5.6 cm wide

Light brown wooden staff carved from the whole with rounded tip. Top of lower section decorated with lime in-filled vertical lines on reverse and repeated u-pattern on front. Central section decorated with opposing linear bands of lime in-filled spirals divided at centre by band of double zigzags on reverse and single band of zigzags with concentric semicircles either side on front. Wider elongated bell-shaped finial continues spiral motifs on both sides with raised curved section at top (with diagonally placed spirals) creating small bulbous tip.

BM register (1906: 138) records provenance as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) Island 4-7 and 12 September 1904.



Oc1906,1013.389 front



Oc1906,1013.389 centre front

Sami; Staff

Oc1906,1013.389

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood (Palm)

109.2 cm long; 5.2 cm wide; 1.3 cm thick

Medium weight, elongated palmwood staff; central section tapers near finial and is decorated on one side with white lime in-filled incised designs forming two rows of small concentric circles connected by lateral lines with chevrons either side; border of wavy lines; reverse undecorated. Blade tip, narrower than central section, tapers to rounded point. Finial triangular; incised line near top.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'SAMI. WAGA WAGA [illegible] Margin wave pattern = BODEAI [illustration of concentric circles] = KIPORA - morning star SIBAUPA at distal end [illustration of three vertical lines curving left at top] [illegible] ...[tr]ack... [illegible]; [continues on reverse:] 'of hermit-crab - GUMA GUMA'.



Oc1906,1013.1667 front



Oc1906,1013.1667 front detail

Staff

Oc1906,1013.1667

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood; Pigment

99.2 cm long; 2.4 cm wide; 1.6 cm thick

Long, narrow, dark brown staff carved from the whole; top half flat with central raised rib each side, edges have small circular perforations; raised rib terminates in snake head design in-filled with white lime pigment. Further lime in-filled snake design in raise relief, with zigzag body terminating in spiral motif, at top of shaft; base spatulate. Both sides similarly decorated.


Oc1906,1013.308 front (viewed side on)


Oc1906,1013.308 front detail

Fibre Bag

Oc1906,1013.308

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Trobriand Is.; ?Kiriwina Is. / ?Kaileuna Is.; [Osiwasiu]

Leaf (Coconut); Leaf

50 cm long (including handles); 15.4 cm wide

Small undecorated rectangular chequer weave bag made from coconut leaf; leaves extend at top to form long thin handles bound at centre with plant fibre.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'OSIWASIU. BOIOA'. [Osiwasiu] is (or was) a village on Kaileuna Island and Boioa is an alternative spelling of Boyowa or Kiriwina Island. Possibly the expedition confused the two islands or included Kaileuna Island within Kiriwina Island more generally at the time of labelling?

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904 and Kaileuna 6 and 8-9 September 1904.

Basketry & Containers


Oc1906,1013.1479 front


Oc1906,1013.1479 reverse

Fibre Bag

Oc1906,1013.1479

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Leaf (Coconut); Fibre (Coconut)

13.5 cm wide (max); 1.4 cm wide (strap); 13.5 cm high (max)

Small, undecorated, rectangular coconut leaf chequer weave bag; leaves extend at top to form long thin handles, now curled into brittle bundles. Bag top decorated with horizontal bands of thick twisted coconut fibre cord, knotted in places.


Oc1906,1013.1863 front


Oc1906,1013.1863 reverse

Fibre Basket or Bag

Oc1906,1013.1863

5631(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Leaf (Coconut)

46 cm wide; 21 cm high

Flat, rectangular coconut leaf basket or bag extending into long fronds at base. Chequer weave widens into broad crisscross pattern under horizontal fibrous lengths forming rim/opening.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '[illegible] Wagawaga page 5631-2'.

No entry for 5631(2) in William Cooke Daniels' (1905) Wagawaga catalogue.


Oc1906,1013.1337 top


Oc1906,1013.1337 base

Sinapopo; Basket

Oc1906,1013.1337

6945 [?6946A]

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (c) / Bonvouloirs; Panamoti Is. (m)

Fibre (Coconut)

10.3 cm long (as flat); 18 cm wide (as flat)

Circular woven basket of coconut leaf. Plaited horizontal twill base with large plait surround, extends into vertically plaited twill sides with alternate dyed and undyed lines forming chequer pattern. Horizontal plaited lip with band of dyed and undyed vertical lines below. Basket now flattened.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube SINA POPO made in PANAMOTU [sic] 6945'.

Entry 6945A in William Cooke Daniels' (1905: 13) Tubetube catalogue relates to a canoe paddle, however the following entry, 6946A, reads: 'SINAPOPO, basket. Made of coconut leaflet stripes and imported from PANAMOTI. Used by men as a sort of purse in which are carried betel-nut, tobacco etc. CF 6946B.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1338 front



Oc1906,1013.1338 base

Sinapopo; Basket

Oc1906,1013.1338

6946A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Coconut)

15 cm long (as flat); 18 cm wide (as flat)

Circular woven basket of coconut leaf. Square plaited horizontal twill base, interior has frond-like ends, enclosed by large horizontal weave; undyed vertically plaited twill sides with inter-woven brown dyed leaf forming broad chequer pattern. Horizontal plaited band around top. Basket now flattened.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube SINAPOPO 6946(a)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1339 front


Oc1906,1013.1339 base

Sinapopo; Basket

Oc1906,1013.1339

6946A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Coconut)

23 cm wide (as flat); 15 cm high (as flat)

Circular woven basket of coconut leaf. Plaited horizontal twill base with long interior fronds, enclosed with bands of chequer weave; vertically plaited twill sides divided into two horizontal sections, each decorated with alternating undyed and dyed vertical lines, lower section divided by bands of horizontal lines. Alternating undyed and dyed horizontal lines around top. Basket now flattened.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube SINAPOPO 6946'; in red ink: '(a)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1978,Q.460 front


Oc1978,Q.460 base

Basket

Oc1978,Q.460

-

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (coll.) / Deboynes; Panaeati Is. (orig.)

Fibre (Coconut)

31.5 cm wide (as flat); 15 cm high (as flat)

Circular woven basket of coconut leaf. Square plaited horizontal twill base, interior has frond-like ends, enclosed by chequer weave; vertically plaited twill sides, dyed and undyed leaf form broad chequer pattern; one solid diagonal band in dyed leaf on one side. Alternate horizontal bands around top. Horizontal plaited band around lip. Basket now flattened.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube Paniat'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1341 exterior


Oc1906,1013.1341 interior

?KodoKodo; Basket

Oc1906,1013.1341

?6944

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut)

22.5 cm high; 24 cm diameter

Robust, circular woven coconut leaf basket, leaves dried hard. Plaited horizontal twill base with fronds at interior edges. Sides plaited in panels of alternate vertical and horizontal twill. Wide woven neck and rim; horizontal bands at top and bottom.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Entry 6944 in William Cooke Daniels' (1905: 11-12) Tubetube catalogue reads: 'Baskets: KODO and KODO-KODO are (a) imported from Panamoti, or (b) made by women in imitation of imported models. The materials in both cases are coconut leaflets. Those locally made are inferior in strength and finish. BOSA, TEPORA and WÄUTA are made by women from coconut leaves. All the five sorts of baskets mentioned are used by women the first two and sometimes the third for carrying and serving cooked food, the last two being very rough affairs used principally for fetching food home from the gardens. ((I am inclined to think few or it may be no actual baskets were collected, as I have many photos and full notes. I have, however, given in this place a precis of the facts in case you find some baskets among the curios. You can identify any you come across by reference to the following plates (v. “LIST BY MAKERS NUMBERS”, and DIARY ILLUSTRATION LIST”, already sent to you): [numbers].’


Oc1906,1013.1342 exterior


Oc1906,1013.1342 interior

?KodoKodo; Basket

Oc1906,1013.1342

?6944

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut)

24.7 cm high; 37.5 cm diameter

Robust, circular woven coconut leaf basket, leaves dried hard. Plaited horizontal twill base with fronds at interior edges. Sides plaited in horizontal twill intersected with panels of vertical twill. Wide woven neck and rim; horizontal twill bands at top and bottom.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Entry 6944 in William Cooke Daniels' (1905: 11-12) Tubetube catalogue reads: 'Baskets: KODO and KODO-KODO are (a) imported from Panamoti, or (b) made by women in imitation of imported models. The materials in both cases are coconut leaflets. Those locally made are inferior in strength and finish. BOSA, TEPORA and WÄUTA are made by women from coconut leaves. All the five sorts of baskets mentioned are used by women the first two and sometimes the third for carrying and serving cooked food, the last two being very rough affairs used principally for fetching food home from the gardens. ((I am inclined to think few or it may be no actual baskets were collected, as I have many photos and full notes. I have, however, given in this place a precis of the facts in case you find some baskets among the curios. You can identify any you come across by reference to the following plates (v. “LIST BY MAKERS NUMBERS”, and DIARY ILLUSTRATION LIST”, already sent to you): [numbers].’


Oc1906,1013.1343 exterior


Oc1906,1013.1343 interior

?KodoKodo; Basket

Oc1906,1013.1343

?6944

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut)

24.5 cm high; 37 cm diameter

Robust, circular woven coconut leaf basket, leaves dried hard. Red-brown colour with mottled patina. Plaited twill base with vertical twill plaited sides. Woven rim with further inset woven decorative band above; some fibrous lengths loosely shaped around rim interior.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Entry 6944 in William Cooke Daniels' (1905: 11-12) Tubetube catalogue reads: 'Baskets: KODO and KODO-KODO are (a) imported from Panamoti, or (b) made by women in imitation of imported models. The materials in both cases are coconut leaflets. Those locally made are inferior in strength and finish. BOSA, TEPORA and WÄUTA are made by women from coconut leaves. All the five sorts of baskets mentioned are used by women the first two and sometimes the third for carrying and serving cooked food, the last two being very rough affairs used principally for fetching food home from the gardens. ((I am inclined to think few or it may be no actual baskets were collected, as I have many photos and full notes. I have, however, given in this place a precis of the facts in case you find some baskets among the curios. You can identify any you come across by reference to the following plates (v. “LIST BY MAKERS NUMBERS”, and DIARY ILLUSTRATION LIST”, already sent to you): [numbers].’


Oc1906,1013.1344 exterior


Oc1906,1013.1344 interior

?KodoKodo; Basket

Oc1906,1013.1344

?6944

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut); Fibre (Plant)

27.5 cm high; 45.5 cm diameter

Robust, circular woven coconut leaf basket, leaves dried hard. Plaited twill base with vertical twill sides. Woven rim with further inset woven decorative band above, widening on one side; some fibrous lengths loosely shaped around rim interior tied together with plant fibre cord.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Tubetube'.

Entry 6944 in William Cooke Daniels' (1905: 11-12) Tubetube catalogue reads: 'Baskets: KODO and KODO-KODO are (a) imported from Panamoti, or (b) made by women in imitation of imported models. The materials in both cases are coconut leaflets. Those locally made are inferior in strength and finish. BOSA, TEPORA and WÄUTA are made by women from coconut leaves. All the five sorts of baskets mentioned are used by women the first two and sometimes the third for carrying and serving cooked food, the last two being very rough affairs used principally for fetching food home from the gardens. ((I am inclined to think few or it may be no actual baskets were collected, as I have many photos and full notes. I have, however, given in this place a precis of the facts in case you find some baskets among the curios. You can identify any you come across by reference to the following plates (v. “LIST BY MAKERS NUMBERS”, and DIARY ILLUSTRATION LIST”, already sent to you): [numbers].’



Oc1906,1013.930 exterior



Oc1906,1013.930 interior

Kodokodo; Basket

Oc1906,1013.930

?6944

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (c) / Bonvouloirs; Panamoti Is. (m)

Leaf (Coconut)

15 cm high; 18 cm diameter

Robust, circular woven coconut leaf basket, leaves dried hard. Plaited horizontal twill base with fronds at interior edges. Sides plaited in bands of horizontal twill. Wide woven neck and rim. Red-brown colour with mottled patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube KODOKODO from Panamotu'.

Entry 6944 in William Cooke Daniels' (1905: 11-12) Tubetube catalogue reads: 'Baskets: KODO and KODO-KODO are (a) imported from Panamoti, or (b) made by women in imitation of imported models. The materials in both cases are coconut leaflets. Those locally made are inferior in strength and finish. BOSA, TEPORA and WÄUTA are made by women from coconut leaves. All the five sorts of baskets mentioned are used by women the first two and sometimes the third for carrying and serving cooked food, the last two being very rough affairs used principally for fetching food home from the gardens. ((I am inclined to think few or it may be no actual baskets were collected, as I have many photos and full notes. I have, however, given in this place a precis of the facts in case you find some baskets among the curios. You can identify any you come across by reference to the following plates (v. “LIST BY MAKERS NUMBERS”, and DIARY ILLUSTRATION LIST”, already sent to you); [numbers].’


Oc1978,Q.462 exterior


Oc1978,Q.462 interior

Kodo; Basket

Oc1978,Q.462

?6944

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (c) / Bonvouloirs; Panamoti Is. (m)

Leaf (Coconut)

31.5 cm high; 42.8 cm diameter

Robust, circular woven coconut leaf basket, leaves dried hard. Plaited horizontal twill base with fronds at interior edges. Sides plaited in horizontal twill intersected with panels of vertical twill. Wide woven neck and rim.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'TUBETUBE KODO from Panamotu'.

Entry 6944 in William Cooke Daniels' (1905: 11-12) Tubetube catalogue reads: 'Baskets: KODO and KODO-KODO are (a) imported from Panamoti, or (b) made by women in imitation of imported models. The materials in both cases are coconut leaflets. Those locally made are inferior in strength and finish. BOSA, TEPORA and WÄUTA are made by women from coconut leaves. All the five sorts of baskets mentioned are used by women the first two and sometimes the third for carrying and serving cooked food, the last two being very rough affairs used principally for fetching food home from the gardens. ((I am inclined to think few or it may be no actual baskets were collected, as I have many photos and full notes. I have, however, given in this place a precis of the facts in case you find some baskets among the curios. You can identify any you come across by reference to the following plates (v. “LIST BY MAKERS NUMBERS”, and DIARY ILLUSTRATION LIST”, already sent to you): [numbers].’


Oc1906,1013.1340 exterior


Oc1906,1013.1340 interior

Basket

Oc1906,1013.1340

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut)

24 cm high; 41.3 cm diameter (diagonally across)

Square-shaped coconut leaf basket, leaves dried hard. Chequer weave extending from central seam in base with fibrous lengths around inside of rim. Loose weave, especially on one side.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1653 front


Oc1906,1013.1653 side

Basket

Oc1906,1013.1653

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; ?Bartle Bay

Leaf (Coconut)

59 cm wide (max); 21 cm high

Square-shaped coconut leaf basket, leaves dried hard. Chequer weave extending from central seam in base with fibrous lengths around inside of rim. Dark patchy patina on base and sides.

Expedition label made by Dennison & Co. handwritten in pencil reads: '?Bartle Bay'.

Basketry & Containers


Oc1906,1013.1639 exterior


Oc1906,1013.1639 interior

Basket

Oc1906,1013.1639

5632(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Grass); Bark

10.1 cm high; 20 cm diameter

Circular woven grass basket. Plaited horizontal twill base with fronds at interior edges. Sides plaited in alternating horizontal and vertical twill. Horizontal twill neck and rim turned inward in places. Interior supported by circular bark band.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5632 No 1'.

Entry 5632(1) in William Cooke Daniels' (1905: 3) Wagawaga catalogue reads: 'A local made three-tier basket, the material being a wild grass called KIRAKIRA; the general name for basket is ÄUTU'.


Oc1906,1013.1644 exterior


Oc1906,1013.1644 interior

Basket

Oc1906,1013.1644

5632(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Grass; Plant; Palm Spathe)

10 cm high; 34 cm diameter (max with strap strings)

Short circular woven grass basket plaited in tight vertical twill. Interior sides lined with palm spathe, stitched around top with twisted plant fibre cord. Further twisted cord with decorative tufts encircles exterior of twill plaited base. Woven plant fibre strap with bands of dark brown stripes top and bottom across diameter of basket; long tassels either end passed through sides of basket.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5632 No 1'.

Entry 5632(1) in William Cooke Daniels' (1905: 3) Wagawaga catalogue reads: 'A local made three-tier basket, the material being a wild grass called KIRAKIRA; the general name for basket is ÄUTU'.


Oc1906,1013.307 front


Oc1906,1013.307 handle detail

Autu; Bilum; Bag

Oc1906,1013.307

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Bartle Bay

Fibre (Plant)

34.2 cm wide; 34.2 cm high (with handles); 18.2 cm high (without handles)

Rounded rectangular bilum of unstained plant fibre with single loose looped handle; horizontal decorative bands formed from tighter looping. Repairs near base both sides.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'AUTU - for trifles - made by GARAGARAGI women If for carrying food GOBA all mesh would be'; [continues on reverse:] 'large made of PEGAU a large shrub'; [continues in pencil:] 'G[ARAGARAGI] is behind Bartle Bay'.

Basketry & Containers


Oc1906,1013.908 front


Oc1906,1013.908 reverse

Goba; Bilum; String Bag

Oc1906,1013.908

5682

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Plant); Bead (Glass); Shell; Shell (Cowrie); Wood

24.4 cm long (including handle); 32 cm wide; 0.3-0.5 cm diameter (beads)

Small trapezoid plant fibre bilum with single handle. Front decorated with bands of alternating unstained and brown stained decoration forming chequer patterns near top and zigzags near bottom; reverse with alternating brown and unstained rectangles; further unstained bands near bottom. Each corner decorated with red and white glass beads, top lengths terminating in shell beads on one side and a single, small cowrie shell on other; small piece of wood on one lower length. Inside, whittled wooden stick running width of base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Waga waga 5682 GOBA'.


Oc1906,1013.781 exterior


Oc1906,1013.781 interior

Koma; Coconut Bowl

Oc1906,1013.781

6973B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut

8.7 cm high; 12.8 cm diameter (approx.)

Coconut bowl with chipped rim and small raised lug, with circular perforation, at rim on one side. Scratches to outer surface.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6973(B)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.586 interior


Oc1906,1013.586 exterior side

Wooden Bowl

Oc1906,1013.586

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

12 cm high; 33 cm diameter; 2.9 cm thick (rim)

Heavy, steep-sided, circular wooden bowl carved from the whole. Flat, wide rim carved with repeated S-shaped spiral motifs. Deep gouge in upper side with pieces in situ. Dark brown in colour; interior has darker, slightly flakey patina.


Oc1906,1013.591 interior


Oc1906,1013.591 side

Wooden Bowl

Oc1906,1013.591

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

6.7 cm high; 26.4 cm diameter; 3 cm thick (rim)

Shallow, circular wooden bowl carved from the whole; dark brown, interior has red-brown patina with Sellotape residue. Flat, wide rim with three cracks on one side; decorated with repeated semicircles in raised relief, intersected by spiral motifs near cracks; hourglass motif with oval surround on opposing side.

Expedition inscription written on exterior in pencil reads: 'IWA'.



Oc1906,1013.592 interior



Oc1906,1013.592 exterior

Wooden Bowl

Oc1906,1013.592

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

8 cm high; 26.3 cm diameter

Dark brown, medium weight, shallow, circular bowl carved from the whole. Flat, wide rim has band of zigzags carved in raised relief. Circular nodule on one side of exterior under rim.

Expedition inscription on bowl exterior written in pencil reads: 'IWA'.



Oc1906,1013.593 interior


Oc1906,1013.593 exterior side

Wooden Bowl

Oc1906,1013.593

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

5.1 cm high; 13.9 cm diameter

Shallow, circular wooden bowl carved from the whole. Flat, wide rim decorated with very worn zigzag and U-shaped carved designs. Dark brown in colour. Sellotape residue on interior.

Expedition inscription written in pencil on object interior reads: 'IWA'.


Oc1906,1013.594 interior


Oc1906,1013.594 exterior

Wooden Bowl

Oc1906,1013.594

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant); Pigment

3.2 cm high; 12.4 cm diameter

Carved, dark brown, shallow, circular wooden bowl containing knot of red-stained plant fibre. Interior scratched and stained with red pigment. Wide, flat rim undecorated. Exterior heavily scratched with oval raised carved design at one side under rim consisting of opposing spirals joined by two linear bands.

Expedition inscription on bowl interior written in pencil reads: 'IWA'.


Oc1906,1013.595 interior


Oc1906,1013.595 exterior side

Wooden Bowl

Oc1906,1013.595

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant)

5.4 cm high; 13.2 cm diameter

Shallow, circular wooden bowl carved from the whole. Flat, wide rim decorated with repeated S-shape spiral motifs; thick undecorated outer rim. Raised semicircular double spiral motif on exterior under rim. Sellotape residue on interior, which has gritty patina and a few strands of grass (possibly transfer).

Expedition inscription written in pencil on object interior reads: 'IWA'.


Oc1906,1013.596 interior


Oc1906,1013.596 exterior side

Wooden Bowl

Oc1906,1013.596

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant)

5.7 cm high; 16.4 cm diameter

Medium weight, steep-sided, circular wooden bowl carved from the whole; tapering to flat circular base. Flat, wide rim carved with repeated U-motifs in raised relief with double spiral motif at one side. On same side, and opposite, two small lugs on exterior under rim in form of concentric circle. Dark brown colouration with mottled patina. Sellotape residue on interior and some scratches; loose grass (possibly transfer) inside.

Expedition inscription written in pencil on object interior reads: 'IWA'.


Oc1906,1013.597 interior


Oc1906,1013.597 exterior side

Wooden Bowl

Oc1906,1013.597

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant)

7.2 cm high; 18.4 cm diameter

'Bell-Krater' shaped, dark brown wooden bowl carved from the whole. Wide projecting rim with interior raised lip decorated with repeated single and double spiral motifs in raised relief. Two small lugs with circular perforations project from rim either side; length of twisted plant fibre cord threaded through either lug. Bowl tapers to circular flat base. Interior has mottled red and dark brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded and water damaged) reads: 'IWA'.


Oc1906,1013.598 interior


Oc1906,1013.598 exterior side

Wooden Bowl

Oc1906,1013.598

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

15 cm high; 30.5 cm diameter (with lugs); 26 cm diameter (without); 2.6 cm thick (shoulder)

Very heavy, steep-sided, flat bottomed, circular wooden bowl carved from the whole, with two S-shaped spiral motif lugs either side of rim and shoulder. Plain, flat rim with steep inward facing inflection point at shoulder. Dark brown with flakey patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.

Possibly carved in imitation of pottery?


Oc1906,1013.599 interior


Oc1906,1013.599 exterior side

Wooden Bowl

Oc1906,1013.599

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

9.7 cm high; 37.5 diameter (with handle); 27.6 cm diameter (without handle)

Carved, shallow, circular wooden bowl with rectangular handle extending upwards from one side. Dark brown in colour. Wide, flat rim undecorated. Exterior side has raised carved design at one side just under rim: consists of two opposing spiral motifs joined by semicircular band containing further spiral. Interior has white patina, some linear scratches, and slight ammonia-like smell.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.



Oc1906,1013.856 interior



Oc1906,1013.856 exterior front

Wooden Bowl

Oc1906,1013.856

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

6.6 cm high; 9.6 cm diameter

Small, dark brown, circular wooden bowl with pedestal base carved from the whole. Incised line around exterior just below rim. Wood polished with pitted texture, chip on exterior rim on one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.



Oc1906,1013.956 interior



Oc1906,1013.956 exterior side

Wooden Bowl

Oc1906,1013.956

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood

14.8 cm long (bowl & handle); 8.3 cm long (handle); 7 cm diameter (bowl); 3.4 cm high

Carved, circular wooden bowl with handle at one side. Handle cruciform in cross-section with bird head finial; protruding sides decorated with raised ovoid panel containing rhomboids. Flat, wide rim divided into two bands, inner plain on one half with semicircles on other, outer band forms same but opposing arrangement. Bowl has red-brown interior and similar patch on base where very worn and scratched; handle polished dark brown.

Expedition inscription written in pencil on object interior reads: 'GAWA'.



Oc1906,1013.957 interior


Oc1906,1013.957 exterior side

Wooden Bowl

Oc1906,1013.957

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

4.3 cm high; 11.1 cm diameter

Steep-sided, circular wooden bowl carved from the whole with flat circular base. Flat, wide rim protrudes at edges, top carved with interlocking curving linear motifs forming spiral designs; small circular perforation at one side with circular indentations elsewhere on rim. Dark brown with lighter red-brown patina at interior centre; also Sellotape residue.

Expedition inscription written in pencil on object interior reads: 'IWA'.



Oc1906,1013.1627 interior



Oc1906,1013.1627 exterior

Wooden Bowl

Oc1906,1013.1627

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

3 cm high; 10.2 cm diameter

Dark brown, shallow, circular bowl carved from the whole. Extensive lateral cracks at either side with rough circular hole at centre. Flat, wide rim decorated with elongated raised bands with curved ends. Raised semicircular decoration under rim on exterior consisting of two opposing spiral motifs with band above. Centre underside pitted with blackened patina around hole, considerable scratching and patches of orange patina.

Expedition inscription on bowl interior written in pencil reads: 'IWA'.



Oc1906,1013.1628 interior



Oc1906,1013.1628 exterior side

Wooden Bowl

Oc1906,1013.1628

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

3.7 cm high; 10.5 cm diameter

Circular wooden bowl carved from the whole; dark brown with roughly textured exterior and several linear indentations. Wide, flat rim decorated with carved linear motifs intersected by ovals, with area of semicircles and S-shape spiral motif. Straight sides to interior with thin band of red-brown patina at intersection with base; linear indentations. Shiny patina.

Expedition inscription written in pencil on object exterior reads: 'IWA'.


Oc1906,1013.1629 interior


Oc1906,1013.1629 exterior

Wooden Bowl

Oc1906,1013.1629

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

3.2 cm high; 5.2 cm diameter

Small, shallow, circular wooden bowl carved from the whole. Wide, flat rim decorated with repeated spiral motifs in raised relief; one section of rim narrower and straighter. Yellow-white residue pressed in motifs on opposing rim. Numerous small insect holes. Sellotape residue on interior. Dark brown in colour.

Expedition inscription written in pencil on bowl interior reads: 'Kwaiawata'.



Oc1906,1013.1630 interior


Oc1906,1013.1630 exterior rim detail

Wooden Bowl

Oc1906,1013.1630

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

3.7 cm high; 13.5 cm diameter

Shallow, circular wooden bowl carved from the whole; mid-brown interior with lighter orange-brown exterior. Flat, wide rim decorated with zigzags carved in raised relief, with small section of incised concentric zigzags on outer rim at one side. Sellotape residue on interior.

Expedition inscription written in pencil on object interior reads: 'IWA'.


Oc1906,1013.1631 interior


Oc1906,1013.1631 exterior

Wooden Bowl

Oc1906,1013.1631

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

6.5 cm high; 7 cm diameter

Shallow, circular wooden bowl with flat, wide rim carved from the whole; dark brown with flakey patina. Two short linear indentations and Sellotape residue on interior. Undecorated.

Expedition inscription written in pencil on bowl interior reads: 'Kwaiawata'.



Oc1906,1013.1632 interior



Oc1906,1013.1632 exterior

Wooden Bowl

Oc1906,1013.1632

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

6 cm high; 21.3 cm diameter

Shallow, circular wooden bowl carved from the whole; dark brown with red-brown exterior, which has linear striations. Flat, wide rim chipped on one edge and decorated with repeated semicircles in raised relief. Sellotape residue on interior.

Expedition inscription written in pencil on dish interior reads: 'Kwaiawata'.


Oc1906,1013.526 front


Oc1906,1013.526 top

Container

Oc1906,1013.526

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British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Coconut Shell

13 cm diameter; 12 cm high

Round coconut shell with top central perforation made from coconut eye. Decorated with horizontal raised band around centre with two vertical opposing lines ending in spirals around coconut eyes above band on one side. Lower half of shell retains some husk giving textured finish, top half polished smooth.

Provenance based upon style.


Oc1906,1013.782 front


Oc1906,1013.782 reverse

Container

Oc1906,1013.782

5522(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut Shell

13.1 cm diameter; 9.5 cm high

Round coconut shell with large top opening. Decorated with horizontal incised band below top third, which is polished smooth. Lower two thirds of shell retains some husk giving textured finish.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Waga Waga 5522 No 2'.

No entry for 5522(2) in William Cooke Daniels' (1905) Wagawaga catalogue.



Oc1906,1013.783 side



Oc1906,1013.783 top

Container

Oc1906,1013.783

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Coconut Shell; Pigment (Lime)

11 cm diameter; 10.8 cm high

Round, dark brown, coconut shell with top central perforation made from coconut eye. Lower half slightly raised, as ground less finely; top smoothed and decorated with two triangular panels of lime in-filled incised spiral designs on one side, each panel apexed by coconut eye.

Expedition inscription handwritten in pencil on base of object reads: 'Kwaiawata'.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.


Oc1906,1013.784 front


Oc1906,1013.784 reverse

Container

Oc1906,1013.784

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Coconut Shell; Pigment (Lime)

12.5 cm diameter; 12 cm high

Smoothed, round coconut shell with central top perforation made from coconut eye. Decorated with central band of repeated incised spirals in raised relief with traces of lime pigment. Above this and placed diagonal to coconut eyes are two lime in-filled concentric circles surrounded by four triangles, one remains in-filled with lime, with semicircular line above apex.

Expedition inscription handwritten in pencil on base of object reads: 'Kwaiawata'. White pencil marks near top.

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.


Oc1906,1013.909 side


Oc1906,1013.909 top

Container

Oc1906,1013.909

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Coconut Shell

12.5 cm diameter; 13 cm high

Round coconut shell with top central perforation made from coconut eye. Decorated with two horizontal raised bands around centre with three double spiral motifs above; one larger and two smaller positioned so coconut eye sits centrally above. Lower half of shell retains some husk giving textured finish, top half polished smooth.

Provenance based upon style.


Oc1906,1013.910 side


Oc1906,1013.910 top

Container

Oc1906,1013.910

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British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Coconut Shell; Pigment

13 cm diameter; 11.5 cm high

Round coconut shell with top central perforation made from coconut eye. Decorated with band carved in raised relief to form four arches, two wide, two narrow, with rounded points between. Area below band retains some husk giving textured finish, area above polished smooth. Traces of lime pigment near top.

Provenance based upon style.


Oc1906,1013.911 side


Oc1906,1013.911 top

Container

Oc1906,1013.911

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British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Coconut Shell

12.5 cm diameter; 12 cm high

Round coconut shell with top central perforation made from coconut eye. Decorated with two horizontal raised bands around top third with double spiral motif below on one side. Four incised triangles extend down from raised bands, three of which follow coconut's natural ridge lines. Lower portion of shell retains some husk giving textured finish, remaining shell polished smooth.

Provenance based upon style.



Oc1906,1013.912 front



Oc1906,1013.912 top

Container

Oc1906,1013.912

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Coconut Shell; Paint

12.5 cm diameter; 12 cm high

Round, dark brown, coconut shell with top central perforation made from coconut eye. Decorated with incised central band made up of repeated concentric ovals, each separated by two small circles. Pattern interrupted by one double spiral motif. Above spiral motif to the right, further spiral design extending upwards and terminating in concentric circle with small triangles protruding from outer ring. Opposite and encircling coconut eyes, band of zigzags in raised relief form spiral motif terminating in small opposing circular motifs. Coconut surface smoothed and polished.

Expedition inscription handwritten in pencil on base of object reads: 'Kwaiawata'. White paint on base.

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.


Oc1906,1013.914 side


Oc1906,1013.914 top

Container

Oc1906,1013.914

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British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Coconut Shell; Coconut Husk; Fibre (Coconut)

17 cm wide; 12 cm high

Round coconut shell with top central perforation made from coconut eye and handle formed from coconut husk. Handle undecorated with short piece of twisted coconut fibre cord, knotted at end, extending from centre. Shell roughly finished and decorated with two incised horizontal bands around lower third and concentric wavy bands around top terminating in spiral motifs on one side.

Provenance based upon style.



Oc1978,Q.464.a front (viewed side on)



Oc1978,Q.464.a; Oc1978,Q.464.b

Container and Stopper

Oc1978,Q.464.a

169; 421

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Seed; Resin; Wood; Linen

Container: 4.5 cm h; 5.4 cm h (with stopper); 4.3 cm diameter / Stopper: 2.3 cm l; 4.3 cm d

Container made of hollow, lightweight seed with top circular perforation. Covered with dark brown resin, which has cracked either side of top opening, with black-brown patches on sides, some white flecks. Stopper carved from wood; circular top with narrower cylindrical base, covered with resin; separate wooden core visible top and bottom. Originally contained in linen bag (either stamped 169 or 421).

Oc1978,Q.464.a-b found in Daniels Ethnographical Expedition linen bag stamped 421 alongside linen bag stamped 169. One container and stopper likely belonged originally to each bag. Bags measure: (169) 19.2 cm long; 13 cm wide; (421) 19 cm long; 13.6 cm wide.

Circular expedition sticker handwritten in pencil reads: 'KWAIAWATA'.



Oc1978,Q.464.b front (viewed side on)



Oc1978,Q.464.a; Oc1978,Q.464.b

Container and Stopper

Oc1978,Q.464.b

169; 421

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Seed; Resin; Wood; Linen

Container: 4.1 cm h; 4.9 cm h (with stopper); 4 cm d / Stopper: 1.8 cm l; 1.6 cm d

Container of hollow, red-brown lightweight seed with top circular perforation. Light covering of black-brown resin. Stopper carved from wood; flat circular top with narrower cylindrical base, resin covering; central perforation. Originally contained in linen bag (either stamped 169 or 421).

Oc1978,Q.464.a-b found in Daniels Ethnographical Expedition linen bag stamped 421 alongside linen bag stamped 169. One container and stopper likely belonged originally to each bag. Bags measure: (169) 19.2 cm long; 13 cm wide; (421) 19 cm long; 13.6 cm wide.


Oc1906,1013.163 exterior


Oc1906,1013.163 interior

Coconut Cup

Oc1906,1013.163

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut

15.2 cm long; 12 cm wide; 7 cm high

Ovoid coconut cup with small raised lip on one side and mottled patina, smoothed with visible striations. Sellotape residue on interior side.

Expedition inscription written in pencil on side of object reads: 'WAGA WAGA'.


Oc1906,1013.164 exterior


Oc1906,1013.164 interior

Coconut Cup

Oc1906,1013.164

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut

11.8 cm long; 8.2 cm wide; 5.6 cm high

Ovoid coconut cup with small raised lip on one side and mottled patina, smoothed with visible striations. Sellotape residue on interior side.

Expedition inscription written in pencil on side of object reads: 'WAGA WAGA'.


Oc1906,1013.165 exterior


Oc1906,1013.165 interior

Coconut Cup

Oc1906,1013.165

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut

11.8 cm long; 9 cm wide; 6.4 cm high

Ovoid coconut cup with inward curving raised lip on one side and small circular nodule below. Mottled patina, smoothed with visible striations. Sellotape residue on interior side.

Expedition inscription written in pencil on side of object reads: 'WAGA WAGA'.


Oc1906,1013.166 exterior


Oc1906,1013.166 interior

Coconut Cup

Oc1906,1013.166

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut

14 cm long; 9.6 cm wide; 6.3 cm high

Ovoid coconut cup with straight raised lip projecting up on one side. Smoothed surface with visible striations. Sellotape residue on interior side.

Expedition inscription written in pencil on side of object reads: 'WAGA WAGA'.


Oc1906,1013.780 exterior


Oc1906,1013.780 interior

Coconut Cup

Oc1906,1013.780

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut

12.8 cm long; 9.4 cm wide; 6.5 cm high

Ovoid coconut cup with projecting point (coconut end) on one side. Mottled patina, smoothed with visible striations.

Expedition inscription written in pencil on side of object reads: 'WAGA WAGA'.


Oc1906,1013.890 front


Oc1906,1013.890 reverse

Coconut Cup

Oc1906,1013.890

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Coconut

4 cm high; 8.5 cm diameter; 0.1 cm thick

Circular coconut cup with crenellated rim. Band of incised circular and spiral motifs around neck with elongated triangular motifs extending down from band at regular intervals. Smooth surface with visible striations. Sellotape residue on exterior base.

Expedition inscription written in pencil on object interior reads: 'Kwaiawata'.



Oc1906,1013.1619 exterior



Oc1906,1013.1619 interior

Coconut Cup

Oc1906,1013.1619

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut

13.2 cm long; 9.5 cm wide; 6 cm high

Dark brown, ovoid coconut cup with pointed raised lip projecting up on one side. Smoothed surface with visible striations. Sellotape residue on interior side.

Expedition inscription written in pencil on inside of object reads: 'Tubetube'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1620 exterior


Oc1906,1013.1620 interior

Coconut Cup

Oc1906,1013.1620

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut

11.9 cm long; 10 cm wide; 7.5 cm high

Ovoid coconut cup with slightly raised lip on one side. Mottled patina, smoothed with visible striations.

Expedition inscription written in pencil on inside of object reads: 'Tubetube'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.580 interior



Oc1906,1013.580 exterior detail

Wooden Dish

Oc1906,1013.580

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

7.4 cm high; 41.2 cm diameter

Large and shallow, circular wooden dish carved from the whole. Red-brown in colour. Surface heavily scratched both sides with darker patina around interior edges. Flat, wide rim decorated with broad linear motifs surrounded by repeated globules and small spiral motifs. Raised semi-circular decoration with two spiral motifs extending outward on exterior under rim.


Oc1906,1013.582 interior


Oc1906,1013.582 exterior

Wooden Dish

Oc1906,1013.582

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

6.5 cm high; 36 cm diameter

Shallow, circular wooden dish carved from the whole. Dark brown with mottled patina. Flat, wide rim decorated in raised relief with repeated double spiral motifs, each intersected by two small circles. Elongated indentation in exterior near centre; rectangular projection under rim with incised double spiral motif.

Expedition inscription written in pencil on dish exterior, partially obscured by BM label, reads: '[I]WA'.


Oc1906,1013.583 interior


Oc1906,1013.583 exterior detail

Wooden Dish

Oc1906,1013.583

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

6.4 cm high; 34.8 cm diameter; 2.6 cm thick (rim)

Large, circular wooden dish carved from the whole. Flat, wide rim decorated with two carved bands: outer of repeated semicircles, inner of zigzags. Raised semicircular band of zigzags with two spiral motifs on exterior under rim; several gouges in wood below. Crack with small holes to side running across lower third of bowl interior. Brown in colour with traces of red pigment interior centre, possibly transfer.

Expedition inscription on object interior written in pencil reads: 'Kwaiawata'.


Oc1906,1013.584 interior


Oc1906,1013.584 rim detail

Wooden Dish

Oc1906,1013.584

6088A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

4.5 cm high; 30 cm diameter

Low profile, medium weight, circular wooden dish. Rim carved in raised relief with sweeping linear motifs curving around circle with small notches above and below. Finish slightly rough.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.585 interior


Oc1906,1013.585 exterior

Wooden Dish

Oc1906,1013.585

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

5.9 cm high; 26 cm diameter; 2 cm thick (rim)

Shallow, circular wooden bowl carved from the whole; dark brown, interior has red-brown patina with Sellotape and circular label residue. Flat, wide rim with two cracks either side with small chips nearby; decorated with interlocking spiral motifs carved in relief. Crack across exterior, which is stained dark brown at centre.

Expedition inscription on object exterior written in pencil reads: 'IWA'.


Oc1906,1013.587 interior


Oc1906,1013.587 exterior side

Wooden Dish

Oc1906,1013.587

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

6.3 cm high; 25.6 cm diameter; 1.8 cm thick (rim)

Shallow, circular wooden dish carved from the whole. Dark brown with mottled patina on exterior. Flat wide rim decorated in raised relief with repeated semicircles intersected by three double spiral motifs. Two deep cracks with water stains at one edge of rim, and one crack on opposing side with gouge to one side. Light scratches on interior. Sellotape residue on exterior.

Expedition inscription on object exterior written in pencil reads: 'IWA'.


Oc1906,1013.588 interior


Oc1906,1013.588 exterior side

Wooden Dish

Oc1906,1013.588

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

5.5 cm high; 26 cm diameter; 2.9 cm thick (rim)

Circular wooden bowl carved from the whole; dark brown with flakey patina, especially on exterior. Wide, flat rim decorated with carved linear motifs, surrounded by semicircle and spiral motifs. Carved semicircular motif containing opposing spirals on exterior side. Rim chipped in places with split at one side; two linear gouges centre interior and Sellotape residue.



Oc1906,1013.600 interior



Oc1906,1013.600 handle side detail

Wooden Dish

Oc1906,1013.600

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant); Pigment

64.5 cm long; 6.3 cm high (dish); 8.5 cm high (handle); 23.7 cm diameter (dish)

Carved, circular wooden bowl with long, cylindrical handle at one side with upward turned finial. Rim angled slightly inwards; decorated with carved spiral motifs; raised band at inner edge; large chip at one side, minor chips elsewhere. Finial decorated each side with band of carved spiral and semicircle motifs; small perforation at top threaded with tuft of golden plant fibre; top of finial broken away. Dark brown colouration with spattering of white pigment on interior.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'IWA'.



Oc1906,1013.603 interior



Oc1906,1013.603 exterior

Wooden Dish

Oc1906,1013.603

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

42 cm long; 14 cm wide; 13.3 cm high

Heavy, red-brown wooden dish carved from the whole. Oval with elongated points either side. Thick rim and angled base. Undecorated.

Expedition inscription written in pencil on exterior of object reads: 'IWA'.



Oc1906,1013.604 interior



Oc1906,1013.604 exterior

Wooden Dish

Oc1906,1013.604

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

27.5 cm long; 9.1 cm wide; 7 cm high

Heavy, red-brown wooden dish carved from the whole. Oval with elongated points either side. Thick projecting rim decorated both sides with interlocking spiral motifs carved in raised relief with bird head motifs projecting at each corner. Interior has pale patina. Largely flat base.

Expedition inscription written in pencil on exterior of object reads: 'Kwaiawata'.



Oc1906,1013.606 interior



Oc1906,1013.606 interior projection detail

Wooden Dish

Oc1906,1013.606

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

20.7 cm long; 42 cm wide; 14.3 cm high; 2.2 cm thick (rim)

Wooden dish carved from the whole. Oval with phallic projection at one end; top carved in the form of an anthropomorphic face; broad raised nose with zigzag curving mouth. Flat, thick rim decorated with spiral motifs; two opposing linear motifs terminating in spirals at end opposite projection. Elongated, flat base. Interior surface textured with rougher finish. Dark brown with mottled patina.

Expedition inscription on object exterior written in pencil reads: 'IWA'.



E 1905.279 side



E 1905.279 top

Wooden Dish

E 1905.279

68; AR 1905.915

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kaileuna (Kadawaga) Island

Wood; Pigment (Lime)

36.5 cm long; 11.3 cm wide; 5.4 cm high

Heavy wooden dish carved from the whole, oval in shape with elongated points either side. Band of zigzags carved in raised relief around rim top with traces of lime pigment; elongated pointed sections decorated with spirals on one side and zigzags on other.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '68'.

Appears as item 68 on Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Kadewaga [sic], Trobriand Group.'

Daniels visited several villages on Kaileuna (Kadawaga) Island on 6 September 1904. It is unclear whether this included the village of Kadawaga (Kaduaga) so the island is given as provenance. Seligman only visited the villages of Koma and [Osiwasiu].



6.154 (nn19574) front (viewed side on)



6.154 (nn19574) front detail

Fibre Bag

6.154; nn19574

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Horniman Museum (HM)

Papua New Guinea; Milne Bay Prov.; Trobriand Is.; ?Kiriwina Is. / ?Kaileuna Is.; ?[Osiwasiu]

Leaf (Coconut); Leaf

6.8 cm long (bag); 21 cm long (handles); 13 cm wide (bag); 17.5 cm wide (with handles)

Small undecorated rectangular chequer weave bag made from coconut leaf; leaves extend at top to form long thin handles knotted together at top and bound at centre and near top with dark brown plant fibre.

Accession number 6.154 assigned to two bags nn19574 and nn14064 erroneously. HM label for nn19574 records provenance as ‘BOIOA’ and nn14064 ‘OSIWASIO [sic], BOIOA’. The place, and specific spelling of Boioa, which appears unique to expedition documents, is assigned to museum record 6.154. This supports bag nn19574 being a Cooke Daniels object and likely originally 6.154; it may have been collected along with similar bag BM Oc1906,1013.308. Bag nn14064 has original expedition label recording provenance as Bugi, Western Province.

Note [Osiwasiu] is (or was) a village on Kaileuna Island and Boioa (correctly spelt Boyowa) is an alternative name for Kiriwina Island. Possibly the expedition confused the two islands or included Kaileuna Is. within Kiriwina Is. more generally at the time of labelling (see label on Oc1906,1013.308)? The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904 and Kaileuna 6 and 8-9 September 1904.

Basketry & Containers



6.145 side



6.145 top

Container

6.145

-

Horniman Museum (HM)

Papua New Guinea; ?Milne Bay Province

Coconut

12 cm diameter; 14.5 cm high

Round coconut shell with top central perforation made from coconut eye. Lower half appears slightly raised and retains some outer husk; top dark brown, smoothed and decorated with incised line above husk and two raised semicircular bands across top, one encompassing coconut eye.

Provenance based upon style.



Oc1906,1013.608 interior



Oc1906,1013.608 exterior side

Canoe Bailer

Oc1906,1013.608

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

36.7 cm long; 15.1 cm wide; 10.2 cm high

Lightweight, ovoid, brown wooden canoe bailer carved from the whole. Curving upper lip on one side decorated with spiral motif with small triangles carved either side and in band above. Long, cylindrical, tapering handle extends from under lip along two-thirds of bailer length. S-shape spiral motif lug on exterior side under upper lip.

Expedition inscription written in pencil on interior of object reads: 'Kwaiawata'.



Oc1906,1013.609 interior



Oc1906,1013.609 exterior side

Canoe Bailer

Oc1906,1013.609

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Plant)

31.1 cm long; 10.3 cm wide; 8.7 cm high

Lightweight, leaf-shape, dark brown wooden canoe bailer carved from the whole. Upper lip on one side decorated with three interlocking spiral motifs, with horizontal band terminating in spirals above. Cylindrical, tapering handle extends from under lip along two-thirds of bailer length. Small S-shape spiral motif lug on exterior side under upper lip with fine plant fibre cord looped through. Mottled patina on exterior with some water marks.



Oc1906,1013.889 interior



Oc1906,1013.889 exterior side

Canoe Bailer

Oc1906,1013.889

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment (Lime)

31.8 cm long; 12.6 cm wide; 11.3 cm high

Lightweight, ovoid, dark brown wooden canoe bailer carved from the whole. Curving upper lip on one side decorated with three interlocking spiral motifs, partially in-filled with white lime pigment. Long, cylindrical, tapering handle extends from under lip along two-thirds of bailer length. Small S-shape spiral motif lug on exterior side under upper lip. Tops of exterior edges decorated with incised motifs: one side with oblongs intersected by double circular motifs at intervals; opposing side similar with only one double circular motif; traces of white pigment both sides.

Expedition inscription written in pencil on interior of object reads: 'Kwaiawata'.



Oc1906,1013.1515 interior



Oc1906,1013.1515 exterior side

Canoe Bailer

Oc1906,1013.1515

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Plant)

28 cm long; 11.5 cm wide; 8 cm high

Lightweight, ovoid, red-brown wooden canoe bailer carved from the whole. Upper lip on one side decorated with opposing teardrop motifs with small triangles above; extending out from this point, long cylindrical, tapering handle reaching most of bailer length. S-shape spiral motif lug on exterior side under upper lip, with twisted plant fibre cord looped through.

Expedition inscription written in pencil on interior of object reads: 'Kwaiawata'.



Oc1906,1013.270 front



Oc1906,1013.270 reverse

Canoe Prow Carving

Oc1906,1013.270

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment

64.3 cm long; 23 cm high; 9.8 cm thick

Fretwork, wooden canoe ornament carved from the whole. Two carved birds with concentric tear drop bodies - one with anchor-shaped design in low relief at centre, both with dark brown centres and red surround, with eyes and beak formed of spiral motif - make up front portion. Below this, further bird with horizontal W-shape body and spiral motif head, body decorated with rectangular notches. Rectangular back portion, with slot in base, has single zigzag band at centre with spiral motifs either side. Spiral motif fretwork projects from top. Traces of black-brown, red and white pigment. Design mirrored both sides.

Appears in Cranstone (1961: 43, Plate 11, Fig. b.).


Oc1906,1013.241 front


Oc1906,1013.241 reverse

Canoe Prow Carving

Oc1906,1013.241

(12)

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment; Metal

98 cm long; 37 cm high; 3.1 cm thick

Fretwork, L-shaped wooden canoe ornament, carved from the whole in the form of a bird with red, black and white faded pigment. Long, rectangular undecorated base projects out at back; above this, elongated loop with black centre and spiral motifs at lower end, upper section, head and neck formed of fretwork spiral motifs; long red band runs from mouth to tip. Metal nail in top near central 'wing' projection; further nail holes in base.

Expedition circular sticker on base of object written in faded black ink and over written in red ink reads: '12'.



Oc1906,1013.566.a-b front



Oc1906,1013.566.a-b reverse

Canoe Prow Carving

Oc1906,1013.566.a-b

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

(a) 66.5 cm long (tip to tip); 45 cm high; (b) 6.6 cm long; 4.4 cm wide

Medium weight wooden canoe ornament (a), carved from the whole in the form of a bird; the narrow U-shape taking approximately 110 degree angle from centre, where base has ovoid slot. Head has broken off to the front forming separate piece (b), now tied to neck with expedition label. Remaining head white with red top; white circular eye ringed with red; neck has linear brown section at centre with white dots; red band runs along base from neck to tail where it surrounds brown linear section with white dots. Remaining areas white: painted spiral motifs along neck on one side and triangles on other, which is otherwise similarly decorated.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.561 front


Oc1906,1013.561 reverse

Rajim; Canoe Prow Breakwater or Splashboard

Oc1906,1013.561

6961A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

37.3 cm long; 44.6 cm wide; 3.5 cm thick

Wooden canoe breakwater carved from the whole; rectangular board with top projecting circle either side and rectangle with traces of resin to base. Central cruciform bands carved in raised relief; horizontal has traces of white pigment in half circles either side of spiral motif with red base; below two black rectangles with central concentric circular motifs. Two linear bands run from base either side into projecting circles: outer red, inner linear and elongated oval motifs with traces of white. Centre of left circular projection stained black. Broad spiral motifs either side of cruciform top. Undecorated reverse has two carved linear grooves along side with resin.

Expedition inscription on reverse of object written in pencil reads: 'A' 'TUBETUBE 6961'.

Entry 6961A in William Cooke Daniels' (1905: 21) Tubetube catalogue reads:
'The 2 pieces marked "A" are the two end cross-pieces from one canoe, a GEBAWAII (i.e. a built-up canoe smaller than a WAGA) imported from DUAU.'

Also see Oc1906,1013.752 = 6961 A; Oc1906,1013.563 = 6961 B; Oc1906,1013.562 = 6961 C.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.562 front


Oc1906,1013.562 reverse

Rajim; Canoe Prow Breakwater or Splashboard

Oc1906,1013.562

6961C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

34 cm long; 41.5 cm wide; 3 cm thick

Wooden canoe breakwater carved from the whole; rectangular board with top projecting circle one side and semicircle on other. Large semicircular projection at base with rough and peeling texture to front. Central double spiral motif with M-shaped bands below carved in raised relief to front; three bands of repeated half circles above; two linear bands run from base either side into projecting circles, decorated with linear and elongated oval motifs. Reverse has two carved linear grooves along side, otherwise undecorated. Small square perforations around top edges. Traces of white and red pigment. Lightweight, pale wood.

Expedition inscription on reverse of object written in pencil reads: '~~DUA~~ TUBETUBE 6961'.

Entry 6961C in William Cooke Daniels' (1905: 21) Tubetube catalogue reads:
'The piece marked "C" is a longitudinal end-piece from a canoe (? a GEBAWAII, v.s.) imported from DUAU. ((The canoe terminology here employed is that adopted by PIM in his notes on WAGA and followed in describing photos made to supplement his drawings.))'.

Also see Oc1906,1013.561 and Oc1906,1013.752 = 6961 A; Oc1906,1013.563 = 6961 B.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.563 front


Oc1906,1013.563 reverse

Rajim; Canoe Prow Breakwater or Splashboard

Oc1906,1013.563

6961B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

34.5 cm long; 42.9 cm wide; 2.8 cm thick

Wooden canoe breakwater carved from the whole; tapering rectangular board with projecting wedge at base; large fretwork circular projection at top to one side; two further fretwork spirals motifs along top. To front, rectangular section decorated with carved linear motifs with spirals to top; reverse has two carved linear grooves along side and simple V-shape motif to top. Two small circular perforations in base wedge. Repeated concentric spiral motifs decorate circular projections both sides. Traces of white lime pigment in places. Dark patina to base both sides and along lower side edges on reverse. Lightweight wood with orange-brown colouration.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube p 6961 B [outline illustration of object]'.

Entry 6961B in William Cooke Daniels' (1905: 21) Tubetube catalogue reads:
'The piece marked "B" is a longitudinal end-piece from a canoe (?a small WAGA) imported from PANIAT.' Paniat likely refers to Panaeati Island in the Louisiades.

Also see Oc1906,1013.561 and Oc1906,1013.752 = 6961 A; Oc1906,1013.562 = 6961 C.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Newton (1975: 9) notes these type 3 rajim boards are 'only found in the Louisiades (where it probably originated), Tubetube and Wari'.


Oc1906,1013.752 front


Oc1906,1013.752 reverse

Rajim; Canoe Prow Breakwater or Splashboard

Oc1906,1013.752

6961A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

28 cm long; 50.5 cm wide; 3.9 cm thick

Wooden canoe breakwater carved from the whole; rectangular board with top projecting circle either side. Central cruciform bands carved in raised relief; below either side black, red and un-stained (traces of white pigment/red-brown resin) opposing half n-shape motifs. Two linear bands run from base either side into projecting circles: outer red, inner linear and elongated oval motifs with traces of white. Centre of right circular projection stained black. Broad spiral motifs with band of black either side of top of cruciform band. Semicircle to front base roughly textured. Undecorated reverse has two carved linear grooves along side and traces of resin.

Expedition inscription on reverse of object written in pencil reads: 'A' 'TUBETUBE 6961'.

Entry 6961A in William Cooke Daniels' (1905: 21) Tubetube catalogue reads:
'The 2 pieces marked "A" are the two end cross-pieces from one canoe, a GEBAWAII (i.e. a built-up canoe smaller than a WAGA) imported from DUAU.'

Also see Oc1906,1013.561 = 6961 A; Oc1906,1013.563 = 6961 B; Oc1906,1013.562 = 6961 C.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.821 front


Oc1906,1013.821 reverse

Tadunari; Canoe Ornament

Oc1906,1013.821

6084C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Cowrie); Fibre (Plant)

7.4 cm long (shells); 22 cm diameter (all); 4.3 cm diameter (shells)

Eight large white cowrie shells (Ovula ovum) with orange interiors perforated and strung on twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Tubetube Canoe ornament for prow or stern (shell 6084 ~~B~~ C)'.

Entry 6084C in William Cooke Daniels' (1905: 1) Tubetube catalogue reads: 'TADUNARI, a canoe ornament, used on the large canoes called WAGA. The string is SOSAURI (6848); the shells are DUNALI, of 6084B.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.247 front


Oc1906,1013.247 reverse

Tabuya; Canoe Prow Wavesplitter

Oc1906,1013.247

17

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

74.4 cm long; 49 cm high; 3.7 cm thick

L-shape carved wooden wavesplitter with rectangular projection below and tapering projection above. Both sides of main section stained dark brown and carved in relief; outer band of spiral motifs leaving small notches visible on edges; larger spiral motifs with fretwork in centre. Light rectangular patch on upper projection. Lower rectangular projection unstained.

Expedition inscription on object written in pencil reads: 'IWA'. Expedition circular sticker on opposing side written in red ink reads: '17'.

Newton (1975: 8-9) notes these type 2 carvings are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'


Oc1906,1013.559 front


Oc1906,1013.559 reverse

Tabuya; Canoe Prow Wavesplitter

Oc1906,1013.559

6961C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

43 cm wide; 23 cm high; 2.4 cm thick

Wooden canoe prow carving forming large semicircle, with semicircular cut-out at edge and two horizontal linear cut-outs below, forming part of projecting rectangular base. Carved both sides in low relief with linear and spiral motifs; extensive scratching with broken edge at top.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Entry 6961 in William Cooke Daniels' (1905: 21) Tubetube catalogue reads:
'...The piece marked "C" is a longitudinal end-piece from a canoe (?a GEBWAIL, v.s.) imported from DUAU. ((The canoe terminology here employed is that adopted by PIM in his notes on WAGA and followed in describing photos made to supplement his drawings.))'.

Newton (1975: 8-9) notes these type 1 boards are called tabuya and are typically found in the Trobriands and D'Entrecasteaux Islands, although they are made in the Trobriands (Kitava and the northeast coast of Kiriwina) for export.



Oc1906,1013.822 side


Oc1906,1013.822 interior

Fishhook

Oc1906,1013.822

6915A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Turtle)

7.9 cm long; 1 cm wide (top)

Flat turtle shell hook with circular perforation near top, tapering to point at base. Diagonal top. Surface linear striations. Dark colouration to top and tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube SINAROM'; continues in red ink: '6915(a)'.

Entry 6966B (referencing 6915) in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'Fish-hook (called, I am almost certain, ÏAOÏAONI (6915)). Used by men and made by them from the tortoise-shell needle, SINAROM (6966A), they use in making and repairing the DAAM (cf. 6986A) sails used on the large imported canoes, called WAGA. The needle is softened in hot water and bent to the required shape, which it retains when cold.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.897 front (viewed side on)



Oc1906,1013.897 reverse (viewed side on)

Fishhook

Oc1906,1013.897

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Shell (Turtle); Fibre (Plant)

9.1 cm long (with cord); 8.8 cm long (hook); 4.8 cm wide (with cord); 3 cm wide (hook)

U-shaped fishhook of mottled brown turtle shell with thick twisted plant fibre cord tied around nubbin finial, which has small perforation. Small crenellated projections on the outside of bend and, above this either side, small perforations along edges.

Expedition label made by Dennison & Co. written in pencil reads: 'IWA'.



Oc1906,1013.899 front



Oc1906,1013.899 reverse

Fishhook

Oc1906,1013.899

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (Turtle)

11.6 cm long; 5.1 cm wide

U-shaped fishhook of dark brown turtle shell with nubbin finial and curved point. Light linear striations on surface.

Expedition circular sticker adhered to object and written in black ink reads: 'KWAIAWATA'.


Oc1906,1013.900 front


Oc1906,1013.900 reverse

Fishhook

Oc1906,1013.900

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (?Turtle; ?Pinna); Fibre (Plant)

10.7 cm long (with cord); 9.2 cm long (hook); 4 cm wide

U-shaped fishhook of dark brown shell (turtle, or possibly Pinna sp.), with twisted plant fibre cord tied around nubbin finial. Curved point. Small crenellated projections on outside of bend.



Oc1906,1013.901 front



Oc1906,1013.901 reverse

Fishhook

Oc1906,1013.901

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (?Turtle; ?Pinna); Fibre (Plant)

8.6 cm long; 6 cm wide (with cord); 3.4 cm wide (hook)

U-shaped fishhook of dark brown shell (turtle, or possibly Pinna sp.), with pale twisted plant fibre cord tied around shank below nubbin finial. Small crenellated projections on outside of bend. Curved point.



Oc1906,1013.902 front



Oc1906,1013.902 reverse

Fishhook

Oc1906,1013.902

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (Turtle)

10.1 cm long; 4.4 cm wide

U-shape fishhook of mottled brown turtle shell with flat circular finial and curved point. Small crenellated projections on outside of bend. Linear striations on surface.

Expedition circular sticker adhered to object and written in black ink reads: 'KWAIAWATA'.



Oc1978,Q.468 front



Oc1978,Q.468 reverse

Fishhook

Oc1978,Q.468

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (?Turtle; ?Pinna)

8 cm long; 3.4 cm wide

U-shape fishhook of dark brown shell (turtle, or possibly Pinna sp.) with flat semicircular finial and curved point. Small crenellated projections on outside of bend. Chip in shank on one side.

Expedition inscription on side of object written in pencil reads: 'Kwaiawata'.


Oc1978,Q.469 front


Oc1978,Q.469 reverse

Fishhook

Oc1978,Q.469

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (?Turtle; ?Pinna); Resin

8.4 cm long; 3.5 cm wide

V-shaped fishhook of dark brown shell (turtle, or possibly Pinna sp.), smooth and cool to the touch, with red translucence at small nubbin finial. Small crenellated projections on outside of bend with lump of resin below curved point.

Expedition inscription on side of object written in pencil reads: 'Kwaiawata'.



Oc1978,Q.470 front



Oc1978,Q.470 reverse

Fishhook

Oc1978,Q.470

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (?Turtle; ?Pinna)

8 cm long; 3.2 cm wide

U-shaped fishhook of dark brown shell (turtle, or possibly Pinna sp.) with nubbin finial and curved point. Small raised triangular projections on outside of bend.


Oc1978,Q.471 front


Oc1978,Q.471 reverse

Fishhook

Oc1978,Q.471

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Iron; Fibre (Plant)

11.2 cm long; 6.7 cm wide (with cord); 5.1 cm wide (hook)

U-shape rusting iron fishhook with curved point and circular eye, tied through which is length of dark twisted plant fibre cord.


Oc1978,Q.473 front


Oc1978,Q.473 reverse

Fishhook

Oc1978,Q.473

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (Turtle); Shell (Cowrie); Fibre (Plant)

4.8 cm long (hook); 2.6 cm long (cowrie); 2 cm wide (hook); 1.6 cm wide (cowrie)

Small V-shaped fishhook of pale turtle shell with length of twisted plant fibre cord, terminating in small perforated cowrie shell with yellow patina, tied around nubbin finial. Small crenellated projections on outside of bend. Linear striations from grinding.


Oc1906,1013.919 exterior


Oc1906,1013.919 interior

Fish Trap

Oc1906,1013.919

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Cane)

47.5 cm long; 26.5 cm wide (max)

Conical woven cane fish trap, open at widest end. Dark brown in colour.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1858 front


Oc1906,1013.1858 reverse

Dodohi; Fish Trap

Oc1906,1013.1858

5667(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Clam); Fibre (Plant)

20 cm long; 6.4 cm long (shell); 9 cm wide; 8.3 cm wide (shell)

Net bag with knotted gauge of approx. 1.3 cm containing small pale pink clamshell with radial ribbing; unworked except for roughly made oval perforation near beak.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga p5667 No 1'.

Entry 5667 (note no entry for 5667(1)) in William Cooke Daniels' (1905: 8) Wagawaga catalogue reads: 'DODOHI, a round piece of netting made with IMO string and used by men as a shallow-water fish-trap'.



Oc1906,1013.1860 exterior



Oc1906,1013.1860 interior

Fishing Float

Oc1906,1013.1860

5669(5)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Coconut

7.4 cm long; 8.4 cm wide; 0.4 cm thick

Section of coconut roughly finished and partly smoothed with perforation in base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagwaga 5669 No5'.



Oc1906,1013.43 front



Oc1906,1013.43 front top detail

Fishing Kite (Framed)

Oc1906,1013.43

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British Museum (BM)

PNG; Milne Bay Prov.; ?D'Entrecasteaux; Normanby (Duau) Is. / ?Marshall Bennett Islands

Leaf (Palm); Fibre (Plant); Coconut Midrib; [Wood; Glass]

91 cm long (approx, kite); 100 cm long (frame); 46 cm wide (approx, kite); 53.5 cm (frame)

Leaf shaped kite made from strips of palm leaf sewn together with fine twisted plant fibre cord; central vertical frame of coconut midrib with three horizontal ribs, two near top and one near bottom; folded palm leaves tied at lower horizontal rib ends, broken at lower right. Kite frame has green backboard, split vertically at left and right, with black surround and glass front.

BM register (1906: 125) notes: '(Said to have come from Duau) Kite for fishing & garfish with spiders web line. Balfour says from Marshall Bennetts. See "Essays Presd. to W Ridgeway [1913]".'



Oc1906,1013.132 front



Oc1906,1013.132 reverse

Fishing Line Holder

Oc1906,1013.132

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Plant)

30.8 cm long; 9.6 cm wide

Red-brown, rectangular wooden fishing line holder with handle. Inset central section wrapped horizontally in fine twisted plant fibre cord, terminating in tuft of bark fibre, with double loops of cord wrapped vertically at intervals. Worn patina and some small insect holes. Raised band along one side extends into widening handle decorated both faces with carved motif consisting of three globules over horizontal band with rounded terminals and further spiral motif at end.

Expedition inscription written in pencil on object reads: 'Kwaiawata'.


Oc1906,1013.1609 front


Oc1906,1013.1609 reverse

Fishing Line Holder

Oc1906,1013.1609

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

11.6 cm long; 3.7 cm wide; 0.7 cm thick

Dark brown, rectangular wooden fishing line holder with handle. Inset central section wrapped horizontally in fine twisted plant fibre cord, terminating in tuft of bark fibre, with double loops of cord wrapped vertically at intervals over raised top and bottom. Top decorated on both faces with three large oval motifs in raised relief, before extending into narrow handle terminating in curved finial with semicircular incised line. Bottom undecorated. Some loose cord on one side.

Expedition inscription handwritten in pencil on object reads: 'Kwaiawata'. BM register (1906: 175) records: '"Marshall Bennett Is?"'.



Oc1906,1013.131 front



Oc1906,1013.131 beads detail

Fishing Net, Sinker and Float

Oc1906,1013.131

6906

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Plant; Cane; ?Jute); Bead (Glass); Stone; Wood

35 cm long; 70.3 cm wide (wood); 10.5 cm diameter (stone); 3 cm diameter (net gauge)

Twisted plant fibre cord knotted fishing net with two red glass beads and bundle of fine, golden fibre (possibly jute) tied to bow-shaped wooden crossbar supporting large round stone lashed with cane. Lengths of different gauge twisted plant fibre cord extend from net and loop around crossbar, which has globular carved finials either side. Semicircular notch centre of crossbar accommodates short cylindrical wooden pole, which extends outwards from between crossbar and stone.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6906'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.923 front



Oc1906,1013.923 detail

Seine Fishing Net

Oc1906,1013.923

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Fibre (Plant); Shell; Coral; Wood

86 cm long (approx. laid loosely flat); 30 cm wide (approx.)

Small seine net made of twisted plant fibre cord knotted to form mesh (ca. 1.5 cm diameter). Trapezoid wooden floats with small circular perforations attached to one edge of net with thick twisted plant fibre cords; a mixture of shells and coral pieces attached to opposite edge using same method.

Expedition label made by Dennison & Co. written in pencil reads: 'Gawa'.



Oc1906,1013.861 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1906,1013.861

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bone (Pig)

11.4 cm long; 0.9 cm wide; 0.4 cm thick

Concave, curving pig bone needle with circular perforation near top, tapering to pointed base. One side polished smooth; dark brown, textured marrow with spongy appearance on opposing side. Tied through perforation to Oc1906,1013.862-64; Oc1998.Q.21-23.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21-22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.862 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1906,1013.862

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood (Palm)

9.5 cm long; 0.9 cm wide; 0.3 cm thick

Flat palmwood needle with perforation near top, tapering to point at base. Semicircular cut-out at top and small notch near base. Tied through perforation to Oc1906,1013.861; Oc1906, 1013.863-64; Oc1998.Q.21-23.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube made of MĀNIKUTU'.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21 -22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.863 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1906,1013.863

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

11.5 cm long; 1 cm wide; 0.4 cm thick

Flat wooden needle with perforation near rounded top, tapering to point; split just above base. Tied through perforation to Oc1906,1013.861-62; Oc1906,1013.864; Oc1998.Q.21-23.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube made of PADRI'.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21 -22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.864 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1906,1013.864

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Turtle)

8.7 cm long; 0.8 cm wide; 0.2 cm thick

Flat turtle shell needle with circular perforation near top, tapering to point at base. Semicircular cut-out at top. Turtleshell pattern has single linear orange band at lower third. Tied through perforation to Oc1906,1013.861-63; Oc1998.Q.21-22.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21-22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1307 front


Oc1906,1013.1307 reverse

Sinarom; Sail-Needle

Oc1906,1013.1307

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Turtle); Fibre (Plant)

9.4 cm long (needle); 13 cm long (with cord); 1.1 cm wide (needle)

Flat turtle shell needle with circular perforation near top, tapering to point at base. Semicircular cut-out at top. Slight bend at centre. Threaded onto strands of pale twisted plant fibre knotted to form loop.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1998,Q.21 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1998,Q.21

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Turtle)

8.2 cm long; 1 cm wide; 0.3 cm thick

Flat turtle shell needle with circular perforation near top, tapering to point at base. Semicircular cut-out at top. Uneven, mottled surface texture. Tied through perforation to Oc1906,1013.861 -64; Oc1998.Q.22-23.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21 -22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1998,Q.22 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1998,Q.22

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Turtle)

7.9 cm long; 0.8 cm wide; 0.3 cm thick

Flat turtle shell needle with circular perforation near top, tapering to point at base. Top broken away. Tied through perforation to Oc1906,1013.861-64; Oc1998.Q.21; Oc1998.Q.23.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21 -22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1998,Q.23 front



Oc1906,1013.861-64; Oc1998.Q.21-23

Sinarom; Sail-Needle

Oc1998,Q.23

6966A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Turtle)

6.1 cm long; 1 cm wide; 0.3 cm thick

Flat turtle shell needle with circular perforation near top, tapering to point at base. Semicircular cut-out at top. Linear striations from grinding. Tied through perforation to Oc1906,1013.861 -64; Oc1998.Q.21-22.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, and tied to bundle containing Oc1906,1013.861-64; Oc1998.Q.21 -22 reads: 'Tubetube 6966(a)'.

Entry 6966A in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'SINAROM, sail-needles. Made by men from pig's bone, tortoise-shell and from a wood called BOABOA. For use etc. v. 6915A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1308.a front



Oc1906,1013.1308.a reverse

Sikwe; Netting Needle

Oc1906,1013.1308.a

6905

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

40 cm long; 2.3 cm wide; 1.4 cm thick

Lightweight, dark brown wooden netting needle with opposing prongs either end; long central section flat with raised sides polished smooth.

No Oc1906,1013.1308.b located.

Entry 6905A in William Cooke Daniels' (1905: 3) Tubetube catalogue reads: 'INAIA, the common sort of fishnet, in the making; with the mesh, MANININI, and the needle, SIKWE. The line used in this and in all INAIA is IMO, and the netting is always done by men. cf. 6902 and 6904'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1311 front



Oc1906,1013.1311 reverse

Sikwe; Netting Needle

Oc1906,1013.1311

6905

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

29.6 cm long; 1.9 cm wide; 1.3 cm thick

Lightweight, dark brown wooden netting needle with opposing prongs either end; long central section flat with raised sides polished smooth. Oval cut-outs next to prongs. Wear and slight notching at ends.

BM register (1906: 166) notes: 'See No. [Oc1906,1013.]1308'. This entry reads: '[6905]' referring to entry 6905A in William Cooke Daniels' (1905: 3) Tubetube catalogue, which reads: 'INAIA, the common sort of fishnet, in the making; with the mesh, MANININI, and the needle, SIKWE. The line used in this and in all INAIA is IMO, and the netting is always done by men. cf. 6902 and 6904'. Presumably this is a sikwe needle.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1312 front



Oc1906,1013.1312 reverse

Sikwe; Netting Needle

Oc1906,1013.1312

6905

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

32.2 cm long; 2 cm wide; 0.9 cm thick

Lightweight, dark brown wooden netting needle with opposing prongs either end; long central section flat with rough texture and polished raised sides. Triangular cut-outs next to prongs.

BM register (1906: 166) notes: 'See No. [Oc1906,1013.]1308'. This entry reads: '[6905]' referring to entry 6905A in William Cooke Daniels' (1905: 3) Tubetube catalogue, which reads: 'INAIA, the common sort of fishnet, in the making; with the mesh, MANININI, and the needle, SIKWE. The line used in this and in all INAIA is IMO, and the netting is always done by men. cf. 6902 and 6904'. Presumably this is a sikwe needle.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1616 front


Oc1906,1013.1616 reverse

Netting Needle

Oc1906,1013.1616

239

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Linen

26.9 cm long; 1.5 cm wide; 1.1 cm thick (bag excluded)

Rectangular linen bag stamped 239 in black ink attached to dark brown wooden netting needle with opposing prongs either end; long central section flat with raised sides polished smooth.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KWAIAWATA'.



Oc1978,Q.465 front



Oc1978,Q.465 reverse

Netting Needle

Oc1978,Q.465

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

27.8 cm long; 1.3 cm wide; 1.1 cm thick

Dark brown wooden netting needle carved from the whole. Tapers to a point at each end with triangular cut-out either side of long central flat section with raised sides.

Expedition label made by Dennison & Co. written in pencil reads: 'KWAIAWATA'.



Oc1906,1013.1329 front



Oc1906,1013.1329 front centre

Net Float and Indicator

Oc1906,1013.1329

?6903a

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Rattan; Wood (Palm); Plant; Fibre (Plant)

105.8 cm long; 3 cm diameter (rattan); 0.5 cm diameter (palm)

Length of lightweight, stripped rattan with wide notch at one end wrapped with twisted plant fibre cord. Tied to rattan near centre with twisted plant fibre cord: long length of palmwood, whittled to points at both ends with soft bristly plant tied with further cord to centre. Further cord wrapped near rattan end with small hole nearby.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink partially faded, reads: 'Tubetube [?69]03(a)'; continues on reverse in pencil: 'Fishing p 27'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.527 front



Oc1906,1013.527 reverse

Fishing Net Float

Oc1906,1013.527

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

11.6 cm long; 3.7 cm wide; 0.7 cm thick

Dark brown wood net float carved from the whole. Teardrop shaped with slightly curved lower end. At top, circular lug with central perforation. Both faces decorated with single central fret-work S-shaped spiral motif surrounded by double raised band with small circular motif at base; around this (outer edge), incised repeated circular and spiral motifs.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.528 front (viewed side on)



Oc1906,1013.528 reverse (viewed side on)

Fishing Net Float

Oc1906,1013.528

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

17.8 cm long; 4 cm wide; 0.8 cm thick

Pale orange-brown, lightweight wooden net float carved from the whole. Curving rectangular shape, rounded at base with projecting circular lug perforated in centre at top. Decorated with two opposing fretwork S-shape spiral motifs with border of small triangles along one side.


Oc1906,1013.529 front


Oc1906,1013.529 inner side detail

Fishing Net Float

Oc1906,1013.529

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

11.2 cm long; 4.1 cm wide; 0.5 cm thick

Red-brown, lightweight wooden net float carved from the whole. Teardrop shaped with curved lower end. Both faces decorated with one vertical band of fretwork figure-of-eight spiral motifs and one band of wavy zigzags with figure-of-eight spiral and circular motif part surrounded by zigzags below; repeated semicircles around edges. Outer side plain, inner side carved in raised wavy zigzag band. At top, semicircular lug with central perforation.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA.'



Oc1906,1013.533 front



Oc1906,1013.533 reverse

Fishing Net Float

Oc1906,1013.533

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

19.1 cm long; 5.5 cm wide; 0.8 cm thick

Lightweight, pale, flat wooden float. Top crescent shape with carved spiral motifs; fretwork of spirals below with large ovoid to one side decorated with semicircular concentric carved lines.



Oc1906,1013.531 front



Oc1906,1013.531 reverse

Päuma; Fishing Net Float

Oc1906,1013.531

A; 5668

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood

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Dark brown, wooden net float carved from the whole. Curving main section decorated both faces with carved figure-of-eight spiral motifs; spiral at one end has circular perforation strung with twisted plant fibre cord; opposing end rectangular, carved both faces with double spiral motif with two small perforations top and bottom. To one side, fretwork rectangular section made up of linear spiral motifs.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Wagawaga [?]bittern P 566 8 α'.

Entry 5668 in William Cooke Daniels' (1905: 8) Wagawaga catalogue reads: 'HAGEDA (-Tubetube INAIA), the common type of fish-net[.] All fish-net floats are called PÄUMA. Most are identical with the Tubetube triangular KUTO, but about 10% of floats on a net are shaped like the Tubetube GUNI. Besides these very large HAGEDA have two big and more than usually ornate PÄUMA one at each end (two of which were collected and bear this page number)'.



Oc1906,1013.536 front



Oc1906,1013.536 reverse

Päuma; Fishing Net Float

Oc1906,1013.536

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood

12.6 cm long; 5.3 cm wide; 1.5 cm thick

Lightweight, red-brown wooden teardrop-shape net float. Circular finial with perforation; V-shape cut-out at one edge enhances spiral motif carved both sides forming circular base. Upper section carved on one side with triangular motif; opposing side has cruciform motif with raised circle at centre.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: ARIA. Waga Waga WADAHEA or KEHOI = cockatoo Star mark?'



Oc1906,1013.539 front (viewed side on)



Oc1906,1013.539 reverse (viewed side on)

Päuma; Fishing Net Float

Oc1906,1013.539

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment (Lime)

27.7 cm long; 7.6 cm wide; 1.8 cm thick

Lightweight, pale wooden float carved from the whole. Bell-shaped finial decorated both sides with carved spiral motifs with small perforation in top loop and triangular perforation at lower corner. Diamond-shape central section with carved zigzag horizontal band, partial spiral motif at top on one side, fuller motif on other with full spiral motifs below both sides. Lower section crescent-shape with linear motif at one side. Traces of white lime pigment both sides.

Expedition inscription written in pencil on object reads: 'Wagawaga Aria'.



Oc1906,1013.540 front



Oc1906,1013.540 reverse

Päuma; Fishing Net Float

Oc1906,1013.540

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment (Lime)

20.1 cm long; 9 cm wide; 0.8 cm thick

Lightweight, diamond-shaped wooden float with projecting spiral motif at one side. Plain band down centre with small central triangular perforations either side; four panels of incised spiral motifs mirrored both sides, one side with traces of white lime pigment in-fill. Edge opposing projection roughly finished.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: '[red tick in right corner] ARIA. Waga Waga. represents fish KOKOKO Head & BAGIGENA Body patterns = Sab...[illegible]'; [continues on reverse:] 'Equator = RAPA = mid line; [continues in pencil:] 'cf. Barton'.

BM register (1906: 144) notes: 'Aria. representing fish = kokoko Head = Bagigena Body Pattern ? equator = Rapa = mid line'.


Oc1906,1013.541 front (viewed side on)


Oc1906,1013.541 reverse (viewed side on)

Päuma; Fishing Net Float

Oc1906,1013.541

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood

11.4 cm long; 8.7 cm wide; 1.3 cm thick

Lightweight, bell-shaped wooden float possibly in the form of a butterfly. Triangular finial with small triangular cut-out; tapering band from top to bottom with radiating incised lines either side; two notches at bottom.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '~~ARIA~~ DABI DABI Waga Waga BEBE = butterfly [θ in red ink]'.



Oc1906,1013.542 front



Oc1906,1013.542 reverse

Päuma; Fishing Net Float

Oc1906,1013.542

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment (Lime)

39.8 cm long; 10 cm wide; 1.8 cm thick

Large float of lightweight wood carved from the whole. Ovoid centre with projections at either side; one square with spiral fretwork and small raised circular nubbin or button adhered at one side, other in form of a spiral bird head with triangular section below and small triangular cut-out at centre, pale banding in wood either side. Central decoration consists of carved cruciform motif containing concentric circle surrounded by small triangles labelled with white sticker marked 'B' in black ink; each section of cruciform has figure of eight spiral motif, one to right labelled 'C'. Reverse similarly decorated. Traces of white pigment. Chip at bottom edge.

Expedition label made by Dennison & Co. written in pencil reads: 'Wagawaga'.


Oc1906,1013.1140 front


Oc1906,1013.1140 reverse

Guni; Fishing Net Float

Oc1906,1013.1140

6904A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

7.5 cm long; 4.3 cm wide; 1.6 cm thick

Dark brown, lightweight wooden net float carved from the whole. Angular finial has two semi-circular projections at top on one side with circular perforation centre base. Oval below incised with spiral motif; below, triangular section with two elongated cut-outs; arrow-shape incised at centre with raised wavy band carved at base. Lower section oval with circular cut-out at centre and two further elongated cut-outs above; V-shaped incised bands at base. Similar decoration on opposing side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6904 a'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1141 front (viewed side on)


Oc1906,1013.1141 reverse (viewed side on)

Guni; Fishing Net Float

Oc1906,1013.1141

6904

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

14.9 cm long; 3.6 cm wide; 1.3 cm thick

Pale, lightweight wooden net float carved from the whole. Rectangular finial with spiral motif to one side; below, two prongs with incised circular and linear designs; below, teardrop with central circular perforation surrounded by incised triangles; globular projection at base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube GUNI 6904'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1274 reverse (viewed side on)



Oc1906,1013.1274 front (C); Oc1906,1013.1275-76 (L; R)

Guni; Fishing Net Float

Oc1906,1013.1274

6904A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

19.5 cm long; 4.8 cm wide; 1.1 cm thick

Dark brown, lightweight wooden net float carved from the whole. Finial carved in form of bird head with V-shaped cut-out forming spiral motif at centre; small perforation at centre of inset band around finial base. Linear vertical bands with semicircles incised along edges and spiral motifs either side below decorate central section. Spatulate tip with same semicircular edging and jagged projection at base, possibly broken. Similar decoration on opposing side. Tied to Oc1906,1013.1275-76 with expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink and tied to Oc1906,1013.1274-76 reads: 'Tubetube GUNI 6904 A'. (Note spelling error in BM register (1906: 165)).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1275 front (viewed side on)


Oc1906,1013.1275 reverse (R); Oc1906,1013.1274; 1276

Guni; Fishing Net Float

Oc1906,1013.1275

6904A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

11 cm long; 3.2 cm wide; 1 cm thick

Dark brown, lightweight wooden net float carved from the whole. Finial largely S-shaped with rectangular section to one side and square perforation at base; below, two prongs with semi-circle at base leading to spatulate tip. Tied to Oc1906,1013.1274 and Oc1906,1013.1276 with expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink and tied to Oc1906,1013.1274-76 reads: 'Tubetube GUNI 6904 A'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1276 reverse (viewed side on)



Oc1906,1013.1276 front (L); Oc1906,1013.1274-75 (C; R)

Guni; Fishing Net Float

Oc1906,1013.1276

6904A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

12.6 cm long; 3.9 cm wide; 0.9 cm thick

Pale, lightweight wooden net float carved from the whole. Spiral motif finial with three short prongs at top and rectangular section to one side, the base of which is perforated. Triangular section below with triangular cut-out at centre with incised spiral motifs either side. Ovoid lower section with circular central cut-out decorated with incised lines and spiral motifs. Two short prongs at base. Similar decoration on opposing side. Tied to Oc1906,1013.1274-75 with expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink and tied to Oc1906,1013.1274-76 reads: 'Tubetube GUNI 6904 A'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1258 front



Oc1906,1013.1258 reverse

Manini; Fishing Net Gauge

Oc1906,1013.1258

6904

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (?Pinna)

7.1 cm long; 2.6 cm wide; 0.1 cm thick

Rectangle of semi-opaque orange-brown shell (likely Pinna Sp.) with rounded ends, one with small circular perforation. Multiple striations on reverse, front ground with slightly wavy texture; slightly concavo-convex.

Circular expedition sticker adhered to reverse of object reads: 'Tubetube 6904'.

Final part of Entry 6904 in William Cooke Daniels' (1905: 3) Tubetube catalogue reads: '... The mesh and the instrument with which it is made are both called MANINI, v. 6905A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1260 front



Oc1906,1013.1260 reverse

Manini; Fishing Net Gauge

Oc1906,1013.1260

6904

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (?Pinna)

8.5 cm long; 3 cm wide; 0.1 cm thick

Flat rectangle of semi-opaque, partially ground orange-brown shell (likely Pinna Sp.) with V-shape roughly cut at one end. Multiple striations on reverse. Incised lines running along edge of front side.

Final part of Entry 6904 in William Cooke Daniels' (1905: 3) Tubetube catalogue reads: '... The mesh and the instrument with which it is made are both called MANINI, v. 6905A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1261.b front



Oc1906,1013.1261.b reverse

Manini; Fishing Net Gauge

Oc1906,1013.1261.b

6905A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (?Pinna)

7 cm long; 2.5 cm wide; 0.1 cm thick

Flat rectangle of semi-opaque yellow-brown shell (?Pinna sp.) with rounded ends; one side has incised spiral designs, other side multiple striations.

Forms composite object with fishing net Oc1906,1013.1261.a.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6905(a).' The expedition visited Tubetube (Slade Island) between 30 July - 10 August 1904.

Entry 6905A in William Cooke Daniels' (1905: 3) Tubetube catalogue reads: 'INAIA, the common sort of fishnet, in the making; with the mesh, MANININI, and the needle, SIKWE. The line used in this and in all INAIA is IMO, and the netting is always done by men. cf. 6902 and 6904.'

Final part of Entry 6904 in William Cooke Daniels' Tubetube Catalogue reads: '... The mesh and the instrument with which it is made are both called MANINI, v. 6905A.'



Oc1978,Q.467 reverse



Oc1978,Q.467 front edge detail

Fishing Net Gauge

Oc1978,Q.467

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (?Pinna)

7.6 cm long; 2 cm wide; 0.1 cm thick

Flat, rectangular net gauge of semi-opaque dark red-brown shell (?Pinna sp.). Bevelled edge on tip of front edge and part of side edge. Linear striations, especially on front side. Bumpy texture on reverse with small teardrop-shaped indentation near perforation at one side.

Expedition label made by Dennison & Co. written in pencil reads: 'KWAIAWATA'.



Oc1906,1013.1861.a front



Oc1906,1013.1861.a reverse

Fishing Net Weight

Oc1906,1013.1861.a

5669(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Clam)

9.6 cm long; 11.1 cm wide; 3.7 cm thick

Small clamshell with pale pink colouration, radial ribbing and brown peeling edges. Unworked except for roughly made oval perforation near beak.


Oc1906,1013.1861.b front


Oc1906,1013.1861.b reverse

Fishing Net Weight

Oc1906,1013.1861.b

5669(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Clam)

6.3 cm long; 7.9 cm wide; 2.3 cm thick

Small clamshell with pale pink colouration and radial ribbing. Unworked except for roughly made oval perforation near beak.


Oc1978,Q.466 front


Oc1978,Q.466 side

Fishing Net Weight

Oc1978,Q.466

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

9.4 cm long; 5 cm wide; 1.1 cm diameter (perforation); 3.2 cm thick

Ovoid brown stone with some white speckling and red-brown patches; circular perforation at narrower end.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.



Oc1906,1013.372 front



Oc1906,1013.372 front top

Paddle

Oc1906,1013.372

23

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

121.4 cm long; 12.4 cm wide; 2.7 cm diameter

Red-brown, heavyweight wooden paddle with leaf-shaped blade and cylindrical shaft. Base of shaft decorated on one side with two opposing ovals in-filled with concentric lines and spiral motifs, intersected by raised band, which extends into shaft. Raised rib at top of blade on same side; yellow spatter on surface. Opposing side undecorated except for raised hook-like nodule at top and raised band extending into shaft. Two flat projections either side of shaft where it meets blade; single incised line around shaft near blade; shaft end tapers.

Expedition circular sticker adhered to shaft written in red ink reads: '23'.



Oc1906,1013.373 front



Oc1906,1013.373 reverse top

Paddle

Oc1906,1013.373

22-22a

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

127.5 cm long; 16 cm wide; 2.9 cm diameter (shaft)

Dark brown, medium weight wood paddle with leaf-shaped blade and cylindrical shaft. Blade decorated at base with two large ovals in raised relief; circular motifs at centre of ovals and spiral decoration below; raised central band extends from shaft into blade; raised leaf design where shaft and blade intersect; blade has raised nodule at top. Opposing side has same raised band extending into blade with opposing C-shaped spiral motifs either side. Several large chips both sides. Lower quarter of shaft wider creating horizontal band; tapers to base.

Expedition circular sticker adhered to shaft written in red ink reads: '22-22a'.



Oc1906,1013.374 front



Oc1906,1013.374 front detail

Paddle

Oc1906,1013.374

21-21a

British Museum (BM)

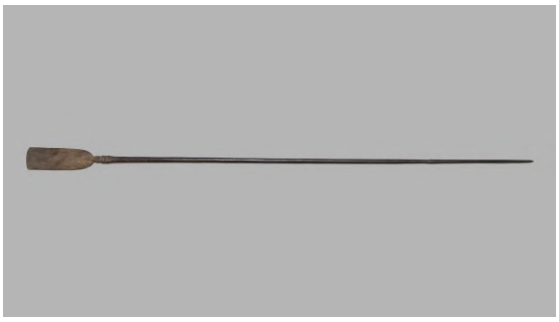
Papua New Guinea; Milne Bay Province

Wood; Pigment (Lime)

161.5 cm long; 25 cm wide; 3.6 cm diameter (max handle)

Red-brown, heavyweight wooden paddle with leaf-shaped blade and cylindrical shaft. Lower section of blade decorated both faces with concentric curving bands of incised white lime infilled wavy lines with central spiral motif. Designs intersected by central raised rib extending from shaft; two flat projections either side of shaft where it meets blade. Oval design with band of wavy lines around shaft immediately below blade; lower quarter of shaft wider creating horizontal band; tapers to base. Sellotape residue on shaft. Ovoid raised nodule at top of blade both faces.

Expedition circular sticker adhered to shaft written in red ink reads: '21-21a'.



Oc1906,1013.403 front



Oc1906,1013.403 reverse top

Paddle

Oc1906,1013.403

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood

176 cm long; 7.6 cm wide; 1.8 cm diameter (shaft)

Dark brown, medium weight wood paddle with flat, square-ended blade and cylindrical shaft. Section where shaft meets blade decorated with raised leaf design; raised band and oval below. Lower quarter of shaft wider creating horizontal band; tapers to base. Blade worn with mottled patina.



Oc1906,1013.1322.a-b front



Oc1906,1013.1322.a-b reverse

Ose; Paddle

Oc1906,1013.1322.a-b

6945A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

(a) 100.09 cm long; 13.1 cm wide; (b) 86.5 cm long; 3.7 cm wide; 2.7 cm diameter

Light brown, lightweight, wood paddle with leaf-shaped blade (a) and separate cylindrical shaft (b). Base of blade decorated with tapering raised band terminating in triangular snake head; area where band extends from shaft decorated with low relief V-shapes and incised spiral and triangle motifs. Same decoration both faces, except for raised band at tip of blade on one face. Shaft, diagonally saw-cut just below paddle, terminates in open-work carved bird motif. Small holes from past insect activity and traces of red pigment, possibly transfer?

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tube tube paddle OSE bought from maker p6945a'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1323.a-b front



Oc1906,1013.1323.a-b reverse

Ose; Paddle

Oc1906,1013.1323.a-b

6954A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

(a) 110 cm long; 15.4 cm wide; (b) 89 cm long; 4.3 cm wide; 2.5 cm diameter

Light brown, lightweight, wood paddle with leaf-shaped blade (a) and separate cylindrical shaft (b). Blade decorated on one side with two partly coiled snakes with triangular heads, carved in raised relief, one extending from tip, the other from shaft. Opposing side decorated with single straight snake extending from shaft, which is darker in colour. Shaft diagonally saw-cut just below blade, terminates in open-work carved bird motif; traces of white pigment in spiral incisions.

Entry 6954A in William Cooke Daniels' (1905: 17) Tubetube catalogue reads: 'OSE, canoe paddle, made by men. Bought from the maker who said the bird on the handle represented KISAKIDA, his SULU bird, and the snake on the blade represented WAIIDARIDARI, his SULU snake.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1324.a-b front



Oc1906,1013.1324.a-b reverse

Ose; Paddle

Oc1906,1013.1324.a-b

6954B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

(a) 90cm long; 13 cm wide; (b) 93.1 cm long; 3.4 cm wide; 2.7 cm diameter

Dark brown, lightweight, wood paddle with leaf-shaped blade (a) and separate cylindrical shaft (b). Blade decorated on one side with two partly coiled snakes with triangular heads, carved in raised relief, one extending from tip, the other from shaft. Opposing side darker in colour and decorated with single line terminating in triangle, which extends from shaft. Shaft diagonally saw-cut just below blade, terminates in open-work carved bird motif; narrow section with incised spirals projects upwards; traces of lime pigment. Longwise split in blade near edge running from base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6954(B)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1325.a-b front



Oc1906,1013.1325.a-b reverse

Ose; Paddle

Oc1906,1013.1325.a-b

6954B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

(a) 87.7 cm long; 13.3 cm wide; (b) 80.5 cm long; 3.9 cm wide; 3.1 cm diameter

Red-brown, lightweight, wood paddle with leaf-shaped blade (a) and separate cylindrical shaft (b). Base of blade decorated both faces with raised v terminating at apex in single band and triangular snake head, which is mirrored at top. Shaft, diagonally saw-cut just below blade, terminates in elongated carved spiral motif.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '6954B Tubetube'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1867 front


Oc1906,1013.1867 detail

Shell Sinkers

Oc1906,1013.1867

5669(1); 257

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (?Conus); Linen; Fibre (Plant)

19 cm long (bag); 10.1 cm long (shell string); 12.5 cm wide (bag); 6.2 cm wide (shell string)

Rectangular linen bag stamped 257 in black ink containing the apex of numerous shells with yellow-pink colouration, strung together on twisted plant fibre cord. Also, two unworked ? Conus sp. shells with brown mottled exteriors and pink interiors.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5669 No 1'.



1905.63.24 front



1905.63.24 reverse

Rajim; Canoe Prow Breakwater or Splashboard

1905.63.24

24

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

39 cm long; 28 cm wide

Carved wooden canoe breakwater; rectangular with two small triangular cut-outs along base and two opposing semicircular projections at top, one smaller than the other. Front carved in low relief with series of linear and spiral designs; central vertical band of small spirals with bands of semicircles to left, which curve over into larger semicircular projection, and two arching snake designs to right, below looped band of semicircles within smaller semicircular projection. Reverse undecorated except for two vertical grooves at each edge and area of bark on lower third.

PRM inscription on reverse of object handwritten in black ink reads: 'Canoe carving, IWA, MARSHALL BENNETT IDS, S.E. NEW GUINEA, Cooke Daniels Exped. Pres. by Major Cooke Daniels, 1905.' Expedition inscription handwritten in pencil on reverse of object reads: 'No 24 IWA'.

Appears as item 24 on Charles Seligman's catalogue (1905f: 179a) of objects donated to museum on behalf of William Cooke Daniels: 'Canoe-carving from Iwa (numbered on back).' The expedition visited Iwa on 2 September 1904.

Newton (1975: 8-9) notes these type 2 boards are called rajim and are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



E 1905.257 front



E 1905.257 detail top left (viewed side on)

Rajim; Canoe Prow Breakwater or Splashboard

E 1905.257

57; AR 1905.887

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; ?Iwa Island

Wood; Pigment

44 cm long; 30.5 cm wide

Carved wooden canoe breakwater; rectangular lower and mid section with two opposing semi-circular projections above, one smaller than the other. Projections and mid section carved in low relief with series of linear and spiral designs. Three small triangular and one circular cut-out separate spiral designs on smaller semicircular projection. Faint traces of grey-white pigment remain on carved side. Reverse undecorated.

Expedition inscription handwritten in pencil on reverse of object reads: '? IWA'.

Appears as item 57 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Canoe prow ornament, Marshall Bennett Group, ? Iwa.'

The reason for uncertainty on provenance is unclear. The expedition visited Iwa on 2 September 1904.

Newton (1975: 8-9) notes these type 2 boards are called rajim and are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



E 1905.256 front



E 1905.256 reverse

Tabuya; Canoe Prow Wavesplitter

E 1905.256

52; AR 1905.886

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Trobriand Islands

Wood; Pigment

17.5 cm high; 38 cm wide

Wooden canoe prow carving formed of large circle, with semicircular cut-out at one side, and projecting rectangular base. Carved on both sides in low relief with a series of spiral and frigate bird designs. Rectangular base water worn. Central band of red pigment through circle section and traces of white pigment on both sides.

Circular expedition sticker written in black ink by Charles Seligman reads: '52'. Blue sticker reads: '1'.

Appears as item 52 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Carving from prow of a canoe Trobriands'

The expedition visited Trobriand Islands (Kiriwina, Kaileuna, and Kitava - sometimes designated as part of Marshall Bennett Islands during this period) between 3 and 12 September 1904.

Newton (1975: 8-9) notes these type 1 boards are called tabuya and are typically found in the Trobriands and D'Entrecasteaux Islands, although they are made in the Trobriands (Kitava and the northeast coast of Kiriwina) for export.

Canoes & Fishing



E 1905.259 front (viewed side on)



E 1905.259 side

Fishhook; Sharkhook

E 1905.259

45; AR 1905.892

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Plant); Resin

29.5 cm long; 16.5 cm wide

Large wooden V-shaped hook. Shank carved from the whole with band of small raised triangular projections on outside of bend. Globular lug for snood with downward tapering projection. Curved point secured with resin-covered twisted plant fibre cord wrapping.

Appears as item 45 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Fish hook, Kwaiawata'.

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904. The expedition collected several fishhooks of this type in the Marshall Bennett Islands, three of which are featured in Beasley (1980: 82-83) (Plate CXXV1, PRM 1905.63.27; Plate CXXVII, BM Oc1906,1013.128-29) where he notes the snood lug represents the human face.



E 1905.260 front



E 1905.260 side

Seine Fishing Net

E 1905.260

37; AR 1905.893

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Fibre (Plant); Wood; Shell; Coral (white)

50 cm long; 24 cm wide

Small seine net made of twisted plant fibre cord knotted to form mesh (ca. 1.4 cm diameter). Trapezoid wooden floats with small circular perforations attached to one edge of net with thick twisted plant fibre cords; a mixture of shells and coral pieces attached to opposite edge using same method. No signs of use wear. Tied in centre with length of palm leaf.

Expedition label made by Dennison & Co. cut down cut down and repurposed as museum label.

Appears as item 37 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Fishing net, Gawa'.

The expedition visited Gawa Island between 26 and 29 August 1904 and again on 1 September, although Daniels spent 27 to 29 August at Kwaiawata Island. Another slightly larger seine net, now at the BM, was also collected at Gawa (Oc1906,1013.923).

6.170 front bottom



6.170 front top

Paddle

6.170

-

Horniman Museum (HM)

Papua New Guinea; ?Milne Bay Province

Palmwood; Pigment

251.5 cm long; 13 cm wide; 2.5 cm diameter

Palmwood paddle, carved from the whole. Leaf-shaped blade with central raised bands, curving over at tip to form circular terminal, extending from top and bottom on front and from bottom only on reverse. Both sides decorated with two opposing black-brown squares creating chequer pattern. Shaft undecorated with carved finial: raised band at base, finial tapers and curves to circular terminal. Blue pigment (paint transfer?) on finial.

Provenance based upon style.



6.171 front



6.171 finial

Paddle

6.171

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood (Palm)

257.8 cm long; 12.7 cm wide

Palmwood paddle, carved from the whole. Leaf-shaped blade with central raised bands extending from top and bottom; bottom band on one side curving over at tip into spiral motif. Below blade, band of rounded zigzags carved in raised relief. Carved finial with elongated projection at top and triangular cut-out below further decorated with spiral motifs, which together suggest the outline of a bird.

Provenance based upon style.



6.177 front



6.177 front top

Fish Spear

6.177

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Wood (Palm); Fibre (Cane); Fibre (Plant)

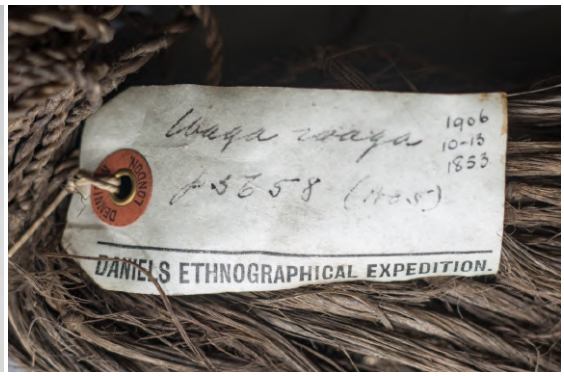
223.5 cm long; 13.3 cm wide

Palmwood prongs set around circular wooden block to form triangle with apex joined to wooden shaft, which is decorated with black-brown stripes. Raised band on shaft below join decorated with rows of incised notches. Base of prongs bound with cane cord and centre of prongs bound with twisted plant fibre cord. Linear notch carved in base of shaft.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1853 front



Oc1906,1013.1853 label

Möiëu; Woman's Mourning Neckband

Oc1906,1013.1853

5658(5)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Bark); Bead (Glass)

35 cm long (as photographed); 18 cm wide

Semicircular neckband consisting of knotted hanks of twisted bark fibre cord; hanks knotted half way down length, followed by loose fibres, one threaded with six white glass beads and one red. Texture smooth despite coarse appearance.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga p3658 (No 5)'.

Entry 5658(5) in William Cooke Daniels' (1905: 7) Wagawaga catalogue reads: 'MÖIËU, a necklet of/the bark of this tree worn by women during mourning'.


Oc1906,1013.938 front


Oc1906,1013.938 top

Nami; Fibre Skirt

Oc1906,1013.938

6980C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut); Fibre (Plant)

35 cm long; 51 cm wide; 5.2 cm thick

Fibre skirt of undyed, split coconut leaves. Waist band consists of leaf hanks looped over thick band of twisted coconut leaf fibre, spiral looped where visible; hanks secured below with woven band of same fibre, which extends as ties either side. Each hank split to form skirt fibres; top layer of fibres extend to three-quarter length of skirt.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6980 C'.

Entry 6980C in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'NAMI, the dress (apron) worn by women on ordinary occasions. Made by women from split coconut leaflets. ((Full accounts of making and dyeing will be in my Reports mss.))'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.945 front


Oc1906,1013.945 leaf decoration detail

Nami; Fibre Skirt

Oc1906,1013.945

6980C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Coconut); Fibre (Plant)

43 cm long; 70 cm wide; 14 cm thick

Two-colour fibre skirt of undyed and brown split coconut leaves, with wide, undyed palm leaf strips at intervals; one decorated with embossed, loosely formed, zigzag markings. Waist band consists of leaf hanks looped over two horizontal bands; vertical sections between wrapped with leaf. Skirt currently folded in two.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tube tube 6980 C for head bands see 6969'.

Entry 6980C in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'NAMI, the dress (apron) worn by women on ordinary occasions. Made by women from split coconut leaflets. ((Full accounts of making and dyeing will be in my Reports mss.))'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



6.161 front



6.161 reverse

Fibre Skirt

6.161

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Province; Trobriand Islands

Fibre (Banana); Fibre (Coconut); Leaf (Banana)

82 cm wide; 26 cm long

Shredded banana and coconut fibre skirt. Inner layer of shredded banana leaf and coconut fibre overlaid with red-dyed shredded banana leaf and scraped banana leaves with pressed horizontal bands. Top layer of wide banana leaves, shredded at ends. Fibres looped and tied at waist band with excess red and top layer leaf folded over and cut to form short top layer below waist band.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'Trobriand'.

Clothing



Oc1906,1013.1264 front



Oc1906,1013.1264 reverse

Garikuku; Bark

Oc1906,1013.1264

6981B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.) (c)

Bark

14 cm long; 5.9 cm wide; 0.8 cm thick

Piece of bark with one curving and two straight edges, longest of which has small rectangular projection. One side has gnarly, pale brown and red outer bark, other side red-brown wood.

Entry 6981B in William Cooke Daniels' (1905: 33) Tubetube catalogue reads: 'GARIKUKU, the bark of a large tree. Imported from DUAU and BASILAKI. It is one of the ingredients used in making the "medicine" put on new fish-nets, cf. 6926.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1273.a-b front


Oc1906,1013.1273.a-b reverse

Mwaso; Medicinal Bark

Oc1906,1013.1273.a-b

6973A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bark

7.9 cm, 10.8 cm long; 2 cm wide (both)

Two small pieces of red-brown bark tied together with expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube MWASO 6973a'; continues on reverse in pencil: 'B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1882 bag with contents



Oc1906,1013.1882 label

Bebeo; Charm

Oc1906,1013.1882

76; 470

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Linen; Leaf; Plant; Resin

18 cm long (bag); 13 cm wide (bag)

Rectangular linen bag stamped 470 in black, with cotton ties containing mixture of red-brown pieces of dried leaf; long thin palm leaf strips; small lumps of orange resin.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'BEBEO used for seeking black pearls Murua'.

Originally formed part of the Malinowski collection at the London School of Economics before being transferred to the British Museum in 2014. Also see BM Oc,89+.257.a-d.



Oc1906,1013.1868 front



Oc1906,1013.1868 reverse

Henegugäu; Plant Specimen; ?Medicine

Oc1906,1013.1868

?5644

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Plant; Barkcloth

21.5 cm long; 9.5 cm wide; 2.2 cm diameter

Bunch of dried, red-brown seed or flower heads with crinkled texture covered in small raised flecks and nubbins, especially near tops. Stalk wrapped in pale barkcloth; pale yellow barkcloth ribbon now largely unravelled.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Wagawaga HĒNEGUGÄU'.

BM register (1906: 182) appears to record incorrect entry for this object, reading: 'Plant used medicinally... [5645] TITIROPA'; entry below for Oc1906,1013.1869 appears to correspond, reading: 'Plant used medicinally... Hēnegugäu [5644]'. Likely two entries muddled.

Entry 5644 in William Cooke Daniels' (1905: 5) Wagawaga catalogue reads: 'HENEGUGÄU, a… whose ripe fruit is eaten.'

No reference in expedition documentation to plant as medicine.



Oc1906,1013.1869 front


Oc1906,1013.1869 plant reverse

Titi Rupa/Nopa; Plant Specimen; ?Medicine

Oc1906,1013.1869

5645; 267

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Plant; Linen

19 cm long (bag); 10.7 cm long (plant); 13.4 cm wide (bag); 5.3 cm wide (plant)

Rectangular linen bag stamped 267 in black ink containing single dried plant specimen. One stalk with large, ovoid head of small curling leaves; red-brown colouration.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga TITI RUPA p5645'.

BM register (1906: 182) appears to record incorrect entry for this object, reading: 'Plant used medicinally... Hēnegugäu [5644]'; entry for Oc1906,1013.1868 corresponds with expedition label, reading: 'Plant used medicinally... [5645] TITIROPA [sic]'. Likely two entries muddled.

However, also some confusion in William Cooke Daniels' (1905: 5-6) Wagawaga catalogue: entry for 5645 reads: 'TITINOPA [?possible typo, but repeated elsewhere] a... whose cut up fruit and leaves are boiled with taro and the decoction used as medicine for fever etc.' Entry for 5644 above includes 'TITIRUPA, a... whose ripe fruit is eaten.'



Oc1906,1013.1265 front



Oc1906,1013.1265 reverse

Plant Root

Oc1906,1013.1265

407

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Plant

13.5 cm long; 1.4 cm wide

Fibrous plant root with circular protrusions on one side, broken off at each end.

BM register (1906: 165) notes 'label mislaid bag no 407'. Box list notes used medicinally.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1267 front with (reverse) bag



Oc1906,1013.1267 label with plant

Seara; Medicinal Root

Oc1906,1013.1267

6943B; 441

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Plant; Linen

18.5 cm long (bag); 3.3 cm long (root); 12 cm wide (bag); 4.4 cm wide (root)

Rectangular linen bag stamped 441 in black; tied to reverse side: long, thin, brown fibrous roots with paler bulbs now flattened and dried.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6943 ~~(a)~~ B'; further 'B' in pencil obscured by small BM label with reg. no.

Entry 6943B in William Cooke Daniels' (1905: 11) Tubetube catalogue reads: 'SEARA, ginger root, cultivated on this island where it is said to have been introduced from BASILAKI. Used medicinally by all ages either eaten raw or taken as a decoction with coconut-milk; a hole being made in a fresh coconut, the ginger cut up in small pieces and inserted, and the nut put on the fire till its contents have come to a boil. It is an accredited remedy for "belly-bad" (i.e. any internal complaint having stomach pains for a prominent symptom) and for coughs.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1272 front


Oc1906,1013.1272 reverse

Peperu; Seed

Oc1906,1013.1272

6981A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Seed

4.1 cm long; 3.5 cm wide

Large rounded seed with dark brown, hard surface. Especially uneven and rutted on one side.

Entry 6961A in William Cooke Daniels' (1905: 21) Tubetube catalogue reads: 'PEPERU (6973D). Is also used in magic. Thus a piece chewed up and spat toward an approaching squall or storm drives away the rain and wind.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1268 front with (reverse) bag


Oc1906,1013.1268 reverse with (front) bag

Tua; Medicinal Twigs

Oc1906,1013.1268

6943A; W4 3215; 145

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Plant; Linen

17.5 cm long (bag); 15.5 cm long (twigs); 12 cm wide (bag); 0.4 cm diameter (twig, max.)

Rectangular linen bag stamped 145 in black; tied to reverse side: long, thin, brown twigs with textured bark and numerous dots and nodes; one twig partially split.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube full dose of TUA p 6943(a) W4 3215'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.809 front


Oc1906,1013.809 reverse

Shell Armband (unfinished)

Oc1906,1013.809

5659(8)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Trochus)

2.5 cm high; 11.2 cm diameter (max); 3.3 cm thick (max)

Large, ground and polished, heavy Trochus sp. shell armband. Pearlescent, wide section at one side with small circular perforation; band rounded with subtle ridge.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5659 (No 8)'.



Oc1906,1013.1483 (L) front; Oc1906,1013.1484 (R)



Oc1906,1013.1483 (R) reverse; Oc1906,1013.1484 (L)

Shell Armband (unfinished)

Oc1906,1013.1483

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Trochus)

1.1 cm high; 10.8 cm diameter; 2.3 cm thick (max)

Large, ground, partially polished, heavy Trochus sp. shell armband tied to Oc1906,1013.1484. Pearlescent, wide section at one side with small circular perforation; band rounded with subtle ridge.

Expedition label made by Dennison & Co. tied to Oc1906,1013.1483-84 written in pencil reads: 'Wagawaga'.



Oc1906,1013.1484 (R) front; Oc1906,1013.1483 (L)



Oc1906,1013.1484 (L) reverse; Oc1906,1013.1483 (R)

Shell Armband (unfinished)

Oc1906,1013.1484

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Trochus)

1.1 cm high; 10.9 cm diameter; 1.9 cm thick (max)

Large, ground, partially polished, heavy Trochus sp. shell armband tied to Oc1906,1013.1483. Pearlescent, wide section at one side with small circular perforation; band rounded with ridge.

Expedition label made by Dennison & Co. tied to Oc1906,1013.1483-84 written in pencil reads: 'Wagawaga'.



Oc1978,Q.456 front


Oc1978,Q.456 reverse

Shell Armband (unfinished)

Oc1978,Q.456

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Trochus)

1.8 cm high; 11.8 cm diameter; 3.3 cm thick (max)

Large, partially ground, heavy Trochus sp. shell armband. Pearlescent, wide section at one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAGA WAGA'.



Oc1906,1013.225 front



Oc1906,1013.225 reverse

Comb (unfinished)

Oc1906,1013.225

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

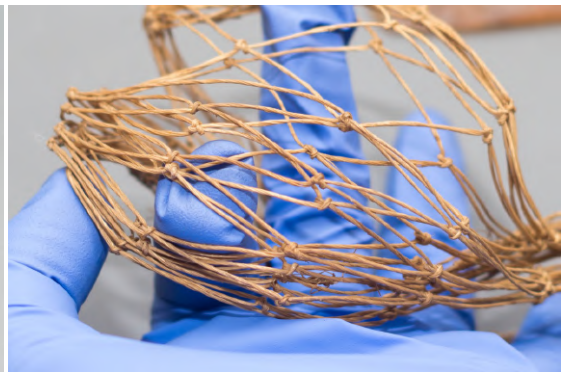
Wood; Fibre (?Jute)

40.1 cm long; 2.8 cm wide (wood); 5.5 cm wide (with wrapping)

Long, thin, flat section of lightweight, pale coloured grainy wood, with lightly incised linear striations near base on front side. Hank of pale ?jute fibre wrapped and knotted at top.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga comb'.


Oc1906,1013.1261.a front


Oc1906,1013.1261.a detail

Inaia; Fishing Net (unfinished)

Oc1906,1013.1261.a

6905A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Plant)

164 cm long (fully extended); 1.7 cm wide (as photographed)

Tightly formed, long and thin net made from pale, coarse twisted plant fibre cord knotted into diamond-shaped mesh of ca. 3 cm gauge.

Forms composite object with net gauge Oc1906,1013.1261.b.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6905(a).' The expedition visited Tubetube (Slade Island) between 30 July - 10 August 1904.

Entry 6905A in William Cooke Daniels' (1905: 3) Tubetube catalogue reads: 'INAIA, the common sort of fishnet, in the making; with the mesh, MANININI, and the needle, SIKWE. The line used in this and in all INAIA is IMO, and the netting is always done by men. cf. 6902 and 6904.'


Oc1906,1013.1330 front


Oc1906,1013.1330 weights detail

Inaia; Seine Fishing Net (unfinished)

Oc1906,1013.1330

6905A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Plant); Wood; Shell; Coral

68 cm long; 20 cm wide; 3 cm diameter (net gauge)

Seine net made from twisted plant fibre cord knotted to form mesh. Trapezoid wooden floats with small circular perforations attached to net with thick twisted plant fibre cords; mixture of shells and coral pieces attached to opposite end using same method.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~6902~~ [struck out in pencil and replaced with:] 6905A'; further damaged and curled label written in black ink reads: 'Tubetube 6905'.

Entry 6905A in William Cooke Daniels' (1905: 3) Tubetube catalogue reads: 'INAIA, the common sort of fishnet, in the making; with the mesh, MANININI, and the needle, SIKWE. The line used in this and in all INAIA is IMO, and the netting is always done by men. cf. 6902 and 6904'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.871 exterior



Oc1906,1013.871 interior

Shell Knife (unfinished)

Oc1906,1013.871

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna)

10.8 cm long; 5.2 cm wide; 0.4 cm thick

Ovoid piece of Pinna sp. shell, exterior partially ground, interior polished.

Expedition inscription on shell interior written in pencil reads: 'Tubetube'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1233 exterior


Oc1906,1013.1233 interior

Shell Knife (in manufacture)

Oc1906,1013.1233

6978

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Cowrie)

7.9 cm long; 7.1 cm wide; 4 cm high

Top of cowrie shell (Cypraea argus); orange with dark brown circles, white band at top. Edges smoothed with semicircular cut-out at white end. Interior has orange-brown patina.

Rectangular label adhered to shell interior written in red ink reads: '6978 T.T.'; 'GUNA' written in black ink on top left of shell.

Entry 6978C in William Cooke Daniels' (1905: 31) Tubetube catalogue reads: 'Guna shells in 3 stages of being made into IWAKIRI (6978)'. No further information for iwakiri given. BM register (1906: 164) notes Guna used for making knives (see description for Oc1906,1013. 1252). Three stages appear to be represented in Oc1906,1013.1252, Oc1906,1013.1234; Oc1906, 1013.1233.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1234 exterior side


Oc1906,1013.1234 interior

Shell Knife (in manufacture)

Oc1906,1013.1234

6978C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Cowrie)

6.1 cm long; 5 cm wide; 3.4 cm high

Top of cowrie shell (Cypraea tigris) with dark brown spotting, edges jagged, area scraped away on exterior.

Rectangular label adhered to shell interior written in red ink reads: '6978C'.

Entry 6978C in William Cooke Daniels' (1905: 31) Tubetube catalogue reads: 'Guna shells in 3 stages of being made into IWAKIRI (6978)'. No further information for iwakiri given. BM register (1906: 164) notes Guna used for making knives (see description for Oc1906,1013. 1252). Three stages appear to be represented in Oc1906,1013.1252, Oc1906,1013.1234; Oc1906, 1013.1233.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1281 bag with file


Oc1906,1013.1281 gourd exterior

Warakäukäuri-Patuna; Lime Gourd with Coral File

Oc1906,1013.1281

6963C; 491

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Coral; Linen

Bag: 19.5 cm long; 13 cm wide; coral: 14.8 cm long; 1.4 cm diameter; largest sherd: 5.9 cm long

Rectangular linen bag stamped 491 in black; tied to reverse: curving cylindrical piece of coral, white with yellow patina. Inside bag: numerous sherds of gourd, some with skin scraped.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6963 C'.

Entry 6963C in William Cooke Daniels' (1905: 23) Tubetube catalogue reads: 'WARAKÄUKÄURI-PATUNA in process of making from a gourd, v.6963B. The piece of coral is used as a file to enlarge the mouth of the gourd'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.646 front



Oc1906,1013.646 reverse

Bone Lime Spatula (unfinished)

Oc1906,1013.646

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Bone (Cassowary)

25.5 cm long; 2.4 cm wide; 3.8 cm thick (finial)

Unfinished cassowary bone lime spatula. Finial formed from joint, which is carved into three rounded sections. Spatula widens to rounded tip; one side scrapped with orange-brown patina, other side hollowed out along marrow cavity with spongy bone visible at tip, which has small circular perforation.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Wagawaga half made spatula cassowary bone'.



Oc1906,1013.218 front



Oc1906,1013.218 side

?Sivi; ?Mat (unfinished)

Oc1906,1013.218

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Banana)

5.3 cm long; 9.4 cm wide; 3.6 cm thick

Folded and rolled banana leaf with incisions made leaf interior leaving opposing diagonal lines in raised relief on outside of roll.

BM register (1906: 131) notes: 'Tubetube ['description illegible' in pencil overwritten:] leaf of palm Imo used for making sivi (sihi m) pattern [illegible]'. Some confusion here with Motu word for sihi (perineal band worn by men). See Oc1906,1013.1321.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.219 front



Oc1906,1013.219 side

Sivi; Mat (unfinished)

Oc1906,1013.219

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Banana); ?European String

5.7 cm long; 9.8 cm wide

Folded and rolled banana leaf with incisions made leaf interior leaving opposing diagonal lines in raised relief on outside of roll. Tied with ?European string.

BM register (1906: 131) notes: 'Tube-tube Sihi in making'. This should probably read sivi (see Oc1906,1013.1321).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1005 front



Oc1906,1013.1005 side

?Sivi; ?Mat (unfinished)

Oc1906,1013.1005

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Banana)

4.5 cm long; 9.5 cm wide; 3.9 cm thick

Rolled strip of banana leaf with incised patterns: two narrow and one wide vertical band, each divided by diagonal lines, some with repeated opposing diagonals.

See Oc1906,1013.1321.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1242 interior


Oc1906,1013.1242 exterior

Pendant (in process of manufacture)

Oc1906,1013.1242

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

1.8 cm high; 5.3 cm diameter

Ground upper portion of Conus sp. shell with spiral formation.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1243 interior


Oc1906,1013.1243 exterior

Pendant (in process of manufacture)

Oc1906,1013.1243

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

4.1 cm high; 8.6 cm diameter

Upper portion of Conus sp. shell with spiral formation interior. Exterior partially ground, rest has bark-like texture. Rough edges. Brown patina.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1266 front



Oc1906,1013.1266 reverse

Gogo; Plant Specimen

Oc1906,1013.1266

6934D; B; 401

British Museum (BM)

MBP; Louisiades; Engineers; Tubetube (c) / D'Entrecasteaux; Normanby (Duau) Is. (orig.)

Plant; Linen

24 cm long (plant); 25 cm long (with bag); 9 cm wide (plant); 16 cm wide (with bag)

Rectangular linen bag stamped 401 in black; tied to reverse side: pale, woody plant fibre; lower portions split into strands and volumes of fine, slightly curling shredded fibres.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6934D'; reverse reads in pencil: 'B'.

Entry 6934D in William Cooke Daniels' (1905: 9) Tubetube catalogue reads: 'GOGO, imported from DUAU. Used by all ages in arm-bands. ((My notes do not tell the nature of this article, but from the context it should be a plant.))'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1978,Q.461 front



Oc1978,Q.461 reverse

Plant Sample

Oc1978,Q.461

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (?Jute)

6 cm long; 23 cm wide

Bundle of golden-coloured plant fibre (possibly jute).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels, damaged with hole in centre and partially legible, reads: 'Tube....e. IMO... 6...8.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1316.a-c front



Oc1906,1013.1316.a-c label 2

Sosoi; Sosäuri; Plant Samples and Rope

Oc1906,1013.1316.a-c

6947

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Plant); Fibre (?Hibiscus)

(a) 20 cm long; 6.5 cm wide; (b) 12.6 cm diameter; (c) 10.1 cm long; 6.6 cm wide

Circular bundle of twisted plant fibre rope (a) tied to figure of eight ?hibiscus fibre bundle (b) on one side by one expedition label, and circular bundle of hibiscus fibre (c) tied with second label on other.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Tubetube SOSAURI [illegible] from. ~~6949~~ 6947'. Further Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~SAU~~ SOSAURI p6947'.

Entry 6947 in William Cooke Daniels' (1905: 14) Tubetube catalogue reads:
'SOSOI, a bush (a Hibiscus?) growing wild on the island, where it sometimes attains the dimensions of a considerable tree. The inner bark, made into stripes [sic] and dried, is twisted into thick cord and rope. The work is done by men and the mode of making is the same as for SOSÄURI (6948) the finished article being used for general purposes.' Entry 6948 describes sosäuri as Hibiscus tiliaceus.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1317 front


Oc1906,1013.1317 bundle detail

Kanëiwori; Rope

Oc1906,1013.1317

6910A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (?Jute); Pigment

159 cm long (laid flat); 26 cm long (bundle); 11 cm long (tied bundle); 22 cm wide (bundle)

Bundle of pale fibre (likely jute) plaited and stained red with one unstained end unravelled and other unstained end bound and tied.

Expedition label made by Dennison & Co. handwritten in black ink reads: 'Tubetube Beberula 6910 a.'

Entry 6910A in William Cooke Daniels' (1905: 3-4) Tubetube catalogue reads: 'KANËIWORI, the plaited rope used only for making pig-nets BEBERULA. The material rope is IMO, and both it and the nets are made by men and used by them'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1318 front


Oc1906,1013.1318 reverse

Sosauri; Rope

Oc1906,1013.1318

6948

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Hibiscus)

18 cm long; 20 cm wide; 0.8 cm diameter (twisted cord); 1.2 cm diameter (plaited cord)

Bundled length of part twisted, part plaited hibiscus fibre (likely Hibiscus tiliaceus).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tube tube SOSARI p 6948'.

Identified as Hibiscus tiliaceus in Daniels' (1905: 14) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.808 front



Oc1906,1013.808 detail

Abrus Seeds

Oc1906,1013.808

-

British Museum (BM)

PNG; MBP; Louisiade Arch.; Engineers; Tubetube (Slade Is.) (coll.) / [Giburere Iarani] (made)

Seed (Abrus); Fibre (Plant)

18 cm long; 2.9 cm wide; 0.6 cm wide (seeds)

Very fragile string(s) of Abrus seeds, some broken away, strung on twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube made at GĪBURĒRE ĪARANI'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.791 interior


Oc1906,1013.791 exterior

Shell

Oc1906,1013.791

5658(6)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell

18.5 cm long; 7.3 cm high; 12.5 cm diameter

Ground baler shell (probably Melo umbilicatus) with worked, partially ground exterior. Linear striations with patches of peach, yellow and brown.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '5658 No 6'.

No entry for 5658(6) in William Cooke Daniels' (1905) Wagawaga catalogue.


Oc1906,1013.1237 interior


Oc1906,1013.1237 exterior

Shell for Canoe Caulker or Knife

Oc1906,1013.1237

6911B; 6965C in error

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna)

22.2 cm long; 15 cm wide

Large unworked half of bivalve shell (Pinna sp.). Black brown interior with slight pearlescence where narrows to hinge; exterior covered with dark raised linear ribs near hinge and pale pink-yellow flakey ridges near top.

Expedition inscription on shell interior written in pencil reads: 'Tubetube 6911B'.

Entry 6911B in William Cooke Daniels' (1905: 4) Tubetube catalogue reads: 'GEGINISI, canoe caulker, made and used by men for work on the big imported canoes called WAGA. The blade is made from a shell of the same name which is fairly plentiful. The handles when present, are made from KEBARI, the inner bark of a tree; and the same material is also imployed [sic] for the caulking of the WAGA.'

BM register (1906: 164) records 6965C, however, in Daniels' (1905: 24) catalogue this refers to kulatana Conus sp. pendant ornaments (probably Oc1906,1013.1238).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1251.a-c front


Oc1906,1013.1251.a-c reverse

Bundoga; Cowrie Shells

Oc1906,1013.1251.a-c

-

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (coll.) / Wari (Teste) Is. (made)

Shell (Cowrie)

3.2-3.5 cm long; 2.5-2.6 cm diameter

Three white cowrie shells with natural pink interior (?Ovula costellata), perforated at posterior and strung together with expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube BUNDOGA from Teste Is. ~~6930 (a)~~ [struck through in red ink]'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1252 side


Oc1906,1013.1252 reverse

Guna; Shell

Oc1906,1013.1252

?6978C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Cowrie)

7.3 cm long; 5 cm wide; 4 cm high

Unworked cowrie shell (Cypraea tigris) with dark brown spotting.

BM register (1906: 164) notes: 'GUNA see Nos 1033 & 1034 [should read 1233 & 1234]'.

Entry 6978C in William Cooke Daniels' (1905: 31) Tubetube catalogue reads: 'Guna shells in 3 stages of being made into IWAKIRI (6978)'. No further information for iwakiri given. BM register notes Guna used for making knives (see description for Oc1906,1013.1252). Three stages appear to be represented in Oc1906,1013.1252, Oc1906,1013.1234; Oc1906,1013.1233.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1875 front


Oc1906,1013.1875 reverse

Apiwa; Stone Sample

Oc1906,1013.1875

5687(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Stone

8.3 cm long; 5.8 cm wide; 2.4 cm thick

Roughly triangular section of red-brown, smooth stone. Sellotape residue on one side.

Entry 5687(1) in William Cooke Daniels' (1905: 12-13) Wagawaga catalogue reads: 'Bag No. 59 contains a piece of APIWA, stone found in the creeks near the village of Wagawaga and formerly used for heading drills. Drills are of the usual bow pattern, the round "spinner" or fly-wheel being always a piece of old pot broken and chipped to a rough circle.'



Oc1906,1013.1269 front



Oc1906,1013.1269 reverse

Korïu; Vine

Oc1906,1013.1269

6972C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Vine

Bundle: 24 cm long; 38 cm wide; Vine: 0.6 cm diameter

Oval bundle of dried red-brown, ridged vine with small, thin tendrils in places, tied with cord from expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~67~~ 6972 C'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1270 front



Oc1906,1013.1270 label

Mamāri; Vine

Oc1906,1013.1270

6972A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Vine

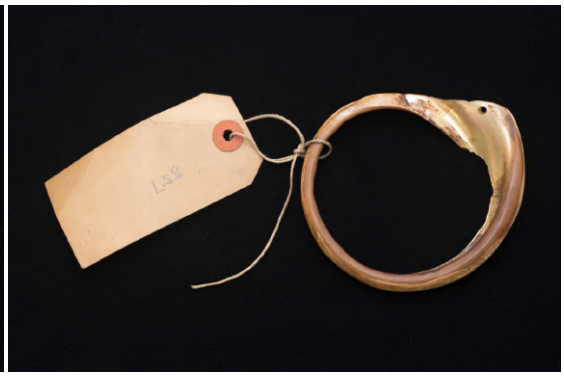
50 cm long; 3.8 cm diameter (bundle); 0.6 cm diameter (vine)

Long thin bundle of red-brown twisted vine, horizontal lined textured surface, very small area of white residue on one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube MAMĀRÏ 6972 a'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


E 1905.232 front


E 1905.232 reverse

Shell Armband (unfinished)

E 1905.232

18; AR 1905.857

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Trochus)

10.5 cm diameter; 1 cm thick

Unfinished, ground, trochus shell ring; wider flat section at one side with small circular perforation. Rough interior surface; polished exterior surface revealing pearlescence.

Expedition label made by Dennison & Co. reads: 'WAGAWAGA' handwritten in pencil (likely by William Cooke Daniels); '18' handwritten in black ink by Charles Seligman underneath; '857' handwritten in pencil by MAA on reverse.

Appears as item 18 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Trochus shell in process of being made into an armlet, Waga-waga.'

The expedition visited Wagawaga between 1 & 10 October 1904, collecting four other trochus shell armbands now in the BM (Oc1978,Q.456; Oc1906,1013.809; Oc1906,1013.1483-84). This appears to be the only Wagawaga object donated outside the BM.



Oc1906,1013.375 side



Oc1906,1013.375 top

Model Canoe

Oc1906,1013.375

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood; Pigment; Resin

93.9 cm long; 5.7 cm wide; 5.9 cm high

Lightweight, smoothed, wooden U-shaped model canoe carved from the whole. Small circular perforations along gunwale with abraded horizontal band and traces of resin below. Horizontal raised bands incised with spiral and circular motifs towards bow and stern, both terminating in spiral motif with three circular perforations below; from which incised linear design runs along hull. Traces of green paint or pigment on one finial end and gunwale on one side. Some surface scuffing from use.

The expedition visited Gawa Island between 26 and 29 August 1904 and again on 1 September, although Cooke Daniels spent 27 to 29 August at Kwaiawata Island.


Oc1906,1013.376 top with sail


Oc1906,1013.376 canoe side detail

Model Outrigger Canoe with Sail

Oc1906,1013.376

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Plant); Leaf (Palm); Resin; Shell (Cowrie)

97 cm long (canoe); 78 cm long (outrigger); 39 cm wide (all); 25 cm high (all)

Lightweight wooden canoe with outrigger. Hull attached and sealed to base with resin; one side decorated with incised fish, part in-filled with black pigment and some white. Bow and stern decorated with carved spirals in-filled with white, terminating in bird motifs. Canoe fitted with wooden frame perforating hull; horizontals support outrigger platform formed from whittled sticks tied with plant fibre cord, which rests on top of float; this is in two parts connected by X-shaped supports, both terminate in bird designs. Two wood paddles, one with looped finial. Separate sail of stitched palm leaves with wooden frame, small cowrie shell centre top.

Slots for wavesplitter (tabuya) and splashboard (rajim), both absent.

One drawing and one rubbing of fish decorations by Thomas Elder Dickson (364/3/6/4 and 364/3/6/5 RAI Archive). Both likely made c.1939.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.



Oc1906,1013.377 top with sail



Oc1906,1013.377 outrigger side

Model Outrigger Canoe with Sail

Oc1906,1013.377

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Plant); Leaf (Palm); Resin

90.3 cm long (canoe); 78.5 cm long (outrigger); 29 cm wide (all); 33.5 cm high (all)

Lightweight wooden canoe with outrigger. Hull attached and sealed to base with resin; one side decorated with incised fish motifs, in-filled with black and red. Bow and stern decorated with band of carved white in-filled spirals, terminating in bird designs; with wavesplitters Oc1906, 1013.557.a; 558.a, and splashboards Oc1906,1013.557.b; 558.b attached. Wood frame perforates hull; horizontals support outrigger platform of whittled sticks tied with plant fibre cord; attached to wooden float with bird head terminals. Rig extends across outrigger. Mast with carved bird finial laid diagonally over. Separate sail of stitched palm leaves with wooden frame.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

Model tabuya (wavesplitter) and rajim (splashboard/breakwater): see separate records Oc1906, 1013.557.a; Oc1906,1013.557.b; Oc1906,1013.558.a; Oc1906,1013.558.b. Newton (1975: 8-9) notes that type 2 carvings, which these models represent, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'


Oc1906,1013.557.b front


Oc1906,1013.557.b reverse

Model Canoe Prow Breakwater or Splashboard

Oc1906,1013.557.b

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment; Resin

c.13 cm wide; c.14 cm high

Carved wooden model canoe breakwater; rectangular lower section with two opposing semi-circular projections above, one smaller than other. Carved in low relief on one side with bands of spiral designs that follow curve of object; traces of white pigment on outer bands. Negative spaces in-filled with black, raised areas with red, except centre of spiral on large circular projection, which is unstained. Red resin on base where joined to model canoe Oc1906,1013.377. Reverse unstained with incised spiral designs at top; several very small perforations along top edge.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

Model of a rajim canoe prow breakwater or splashboard. Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'


Oc1906,1013.557.a front


Oc1906,1013.557.a reverse

Model Canoe Prow Wavesplitter

Oc1906,1013.557.a

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment; Fibre (Plant)

16.5 cm long; 21 cm high

L-shaped, carved, wooden model wavesplitter with undecorated rectangular projection below, attached to model canoe Oc1906,1013.377. (Both sides:) bottom corner of L-shape contains carved bird head motif with red and black spiral surround. Above, three bands of white in-filled spiral motifs and undecorated semicircular area with red band above. Wavesplitter outlined with band of spiral motifs, one side with more white in-fill than other. Split along front repaired with plant fibre cord tied through perforations. Top elongated projection bound with plant fibre cord.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

BM register (1906: 145) notes: 'These belong to model canoe, no. 377, and have been fixed to it. Bhs. 21/7/[19]53'.

Model of a tabuya canoe prow wavesplitter: Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'


Oc1906,1013.558.b front


Oc1906,1013.558.b reverse

Model Canoe Prow Breakwater or Splashboard

Oc1906,1013.558.b

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

c.12 cm wide; c.14.5 cm high

Carved wooden model canoe breakwater; rectangular lower section with two opposing semi-circular projections above, one smaller than other. Carved in low relief on one side with bands of spiral designs that follow curve of object; traces of white pigment on outer bands. Negative spaces in-filled with black pigment, raised areas with red, except centre of spiral on large circular projection, which is unstained. Red resin on base where joined to model canoe Oc 1906,1013.377. Reverse unstained with incised spiral design in large circular projection; band of carved spiral designs around top and horizontal line incised at top of lower section.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

Model of a rajim canoe prow breakwater or splashboard. Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'


Oc1906,1013.558.a front


Oc1906,1013.558.a reverse

Model Canoe Prow Wavesplitter

Oc1906,1013.558.a

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment; Fibre (Plant)

15 cm long; 17 cm high

L-shaped, carved, wooden model wavesplitter with undecorated rectangular projection below, attached to model canoe Oc1906,1013.377. Lower corner of L-shape has triangular cut-out with red, black and white in-filled spiral motifs filling one side; design on other side breaks into smaller spiral motifs in same colours. Two small perforations on front tied with plant fibre cord. Top elongated projection bound with plant fibre cord.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

BM register (1906: 145) notes: 'These belong to model canoe, no. 377, and have been fixed to it. Bhs. 21/7/[19]53'.

Model of a tabuya canoe prow wavesplitter: Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



Oc1906,1013.1313 front



Oc1906,1013.1313 reverse

Model Canoe Prow Breakwater or Splashboard

Oc1906,1013.1313

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

10.6 cm long; 8.1 cm wide; 0.6 cm thick

Carved wooden model canoe breakwater; rectangular lower section with two triangular cut-outs at base and two opposing semicircular projections above, one smaller than other. Carved in low relief on one side with linear and spiral designs; at centre vertical band of zigzags with spiral designs to left, part covered in white pigment. Black and red linear sections either side; right leads to spiral in large semicircular projection with small triangular cut-out to right, and left leads to red teardrop motif. Top border of spirals in-filled with white. Reverse undecorated except two deep linear incisions down each side of rectangular section.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1314 front


Oc1906,1013.1314 reverse

Model Canoe Prow Breakwater or Splashboard

Oc1906,1013.1314

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

14.5 cm long; 17 cm wide; 0.8 cm thick

Carved wooden model canoe breakwater; rectangular lower section terminating in blunt point with semicircular projection top right. Carved in low relief on both sides with linear and spiral designs; horizontal bands near top in-filled with red and black with cut-outs and further band above. Black and red bands spiral into semicircular projection enclosed by band of diagonal lines with white in-fill. Rectangular section contains vertical bands extending into double spiral motif centre front with traces of white pigment; black and red V-shaped motif on reverse with two linear incisions down each side.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.469 front


Oc1906,1013.469 reverse

Model Canoe Prow Wavesplitter

Oc1906,1013.469

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

11.2 cm long; 8.7 cm wide; 1.2 cm thick

Carved wooden model wavesplitter with rectangular section at base and three-sided section above. Both sides carved in relief with small cut-outs between designs: at base double-headed bird motif with incised lines in-filled in black and red. Further bird-head motif enclosed by looped design above, also in black and red.

Expedition pencil on rectangular base on one side reads: 'TUBE TUBE'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



E 1905.258 B front



E 1905.258 B reverse

Model Canoe Prow Breakwater or Splashboard

E 1905.258 B

35; AR 1905.889

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

12.5 cm long; 9.4 cm wide

Carved wooden model canoe breakwater; rectangular lower section with two opposing semi-circular projections above, one smaller than the other. Projections and mid section carved in low relief on one side with a series of linear and spiral designs; vertical bands with incised zigzags run length of board. Borders and central band in white pigment with two vertical linear bands in black. Red resin on base. Reverse unstained with spiral motif border at top and two deep linear incisions down each side of rectangular section.

Expedition inscription handwritten in pencil on reverse of object, covered in part by MAA label, reads: '35 ...awata'.

Appears as item 35 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Prow Ornaments from model canoes, Kwaiawata.'

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

Model of a rajim canoe prow breakwater or splashboard. Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



E 1905.258 A front



E 1905.258 A reverse

Model Canoe Prow Wavesplitter

E 1905.258 A

21; AR 1905.888

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

27.8 cm wide; 18.5 cm high

L-shape carved wooden model wavesplitter with rectangular projection below and thin elongated projection above. Both sides carved in low relief; repeated spiral motifs forming border and central designs. Small teardrop cut-out on far corner of L-bend.

Expedition sticker handwritten in black ink reads: '21 IWA'.

Appears as item 21 on Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Model canoe prow ornament, Iwa.'

The expedition visited Iwa on 2 September 1904.

Model of a tabuya canoe prow wavesplitter: Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



E 1905.258 C front



E 1905.258 C reverse

Model Canoe Prow Breakwater or Splashboard

E 1905.258 C

34; AR 1905.890

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

12 cm long; 9.2 cm wide

Carved wooden model canoe breakwater; rectangular lower section with two opposing semi-circular projections above, one smaller than the other. Carved in low relief on one side with spiral designs in each projection; incised triangles along top border and in vertical bands running length wise. Traces of white pigment along one vertical band. Reverse unstained with two deep linear incisions down each side of rectangular section.

Expedition inscription handwritten in pencil on reverse of object, covered in part by MAA label, reads: '34 ...iawata'.

Appears as item 34 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Prow Ornaments from model canoes, Kwaiawata.'

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.

Model of a rajim canoe prow breakwater or splashboard. Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



E 1905.258 D front



E 1905.258 D reverse

Model Canoe Prow Breakwater or Splashboard

E 1905.258 D

36; AR 1905.891

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; ?Marshall Bennett Islands; ?Kwaiawata Island

Wood; Pigment

9.8 cm long; 8.7 cm wide

Carved wooden model canoe breakwater; rectangular lower section with two opposing semi-circular projections above, one smaller with chipped edge. Carved in low relief on one side with bands of spiral designs following curve of object; traces of white pigment. Negative spaces in-filled with black and red pigment. Small triangular cut-out near base of chipped semi-circular projection. Red resin on base. Reverse unstained with linear incisions down each side of rectangular section.

Expedition inscription handwritten in pencil on reverse of object, covered in part by MAA label, reads: '36'.

Appears as item 36 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'ditto [Prow Ornaments from model canoes, Kwaiawata.], ? locality.'

Model of a rajim canoe prow breakwater or splashboard. Newton (1975: 8-9) notes that type 2 carvings, which this model represents, are 'found throughout the Massim area, except in the East Cape and the d'Entrecasteaux.'



Oc1906,1013.569 front



Oc1906,1013.569 reverse

Dodora; Drum

Oc1906,1013.569

6958A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriands (originates)

Wood; Skin (Lizard); Fibre (Plant; Cane); Leaf (Banana); Resin

41 cm long; 13.7 cm diameter (max)

Small cylindrical wooden drum with central handle on one side, skin (likely monitor lizard, Varanus indicus) membrane, and banana leaf streamers. Two raised linear bands running top to bottom either side of handle; central band of carved curving zigzags in raised relief running horizontally between each raised band. Banana leaf streamers passed through perforations in raised linear bands. Cane wrapped around top, below membrane, and base of drum. Twisted plant fibre cord around handle. Crack down reverse side covered with resin at top.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Entry 6958A in William Cooke Daniels' (1905: 18-19) Tubetube catalogue reads: 'DODORA, small drum. Imported from the Trobriands. This example is about the smallest size of drum regularly used here in serious dancing as distinct from children's play; and while this size and others not much larger are common, their use, though not actually forbidden by custom to fully grown men, is in practice pretty closely confined to youths and boys. Women and girls do not use drums at all. Drum-heads, called IRI, are made from the skin of an iguana of the same name.'



Oc1906,1013.570 front



Oc1906,1013.570 reverse

Dodora; Drum

Oc1906,1013.570

6958B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Skin (Lizard); Fibre (Plant; Cane); Leaf (Banana); Resin

55.5 cm long; 12 cm diameter (max)

Small cylindrical wooden drum with rectangular projection and semicircular handle at centre on one side; skin (likely monitor lizard, Varanus indicus) membrane. Squared perforations in projection either side of handle; lower central perforation has banana leaf streamer. Lower half of drum decorated with two bands of wavy zigzag motifs in raised relief, upper band has cane band wrapped around. Cracks in lower half with yellow-white residue either side; dark patina under membrane, which has split at one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube DODORA p6968 '; [continues in red ink:] 'B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1333 side



Oc1906,1013.1333 front

Dodora; Drum

Oc1906,1013.1333

6958B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment; Fibre (Plant; Cane)

44.5 cm long; 10.4 cm diameter

Small cylindrical wooden drum with rectangular projection and semicircular handle at centre on one side; membrane missing. Raised bands terminating in circles either side of projection, which also has perforations at intervals either side of handle. Two further raised bands running horizontally around lower section. Slightly flaring base wrapped with loose cane; resin around inset top. Purple-red staining on sides of rectangular projection.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.572 front



Oc1906,1013.572 reverse

Sidai; Drum

Oc1906,1013.572

6969C

British Museum (BM)

PNG; MBP; Louisiades; Tubetube (Slade Is.) (coll.) / Basilaki Is. (orig.) / Nuwakata Is. (made)

Wood; Fibre (Plant); Fibre (Cane); Resin

83.5 cm long; 16 cm diameter

Cylindrical wooden drum with rectangular spiral fretwork handle projecting out on one side; membrane missing. Semicircular handle at centre of projection: on outer edge at either side, mirrored bands of zigzags terminating in crocodile heads, square perforations at intervals on inner side. Coconut plaited cord looped through handle. Drum decorated at lower third with horizontal band of zigzags with spiral motifs above and below in high relief. Base wrapped with twisted plant fibre cord and band of plaited cane. Resin on inset top. Several cracks near base, one with traces of resin.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '[faded] Tubetube SĪDAI made in NŪWAKĀTA'; [continues in red ink:] '6969C'. Green ink to right of label.

Entry 6969C in William Cooke Daniels' (1905: 26) Tubetube catalogue reads: 'SIDAI, drum v. 6958 C. Imported from BASILAKI.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.573 side



Oc1906,1013.573 front

Sidai; Drum

Oc1906,1013.573

-

British Museum (BM)

PNG; MBP; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.) (coll.) / Nuwakata Is. (made)

Wood; Fibre (Plant; Cane); Metal

82.5 cm long; 18 cm diameter (max approx.)

Cylindrical wooden drum with rectangular projection and handle at centre; perforations along projection, one from base threaded with tufts of plant fibre; top half decorated with carved spiral motifs; flat top of handle roughly textured with linear carving including circular motif at centre. Two linear raised bands either side of handle, each terminating in plain oval near base and carved spiral motif near top; small perforations along sides. Lower half of drum has two horizontal bands of carved wavy motifs; zigzags at centre; crescents above and below. Traces of white pigment. Membrane missing. Cane band at base. Small corroding metal plate centre side.

BM register (1906: 145) notes drum called sidai made at Nuwakata.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1331 front



Oc1906,1013.1331 side

Sidai; Drum

Oc1906,1013.1331

6969B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

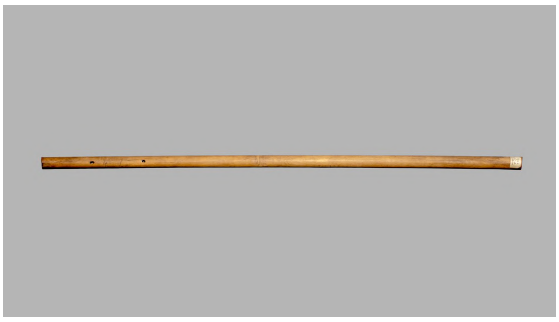
Wood; Skin (Lizard); Leaf (Banana); Fibre (Plant); Resin

51 cm long; 11.5 cm diameter (max approx.)

Cylindrical wooden drum with rectangular projection and handle at centre on one side; skin (likely monitor lizard, Varanus indicus) membrane. Squared perforations in projection either side of handle; two out of three lower perforations have banana leaf streamers. Thick twisted plant fibre cord passed through handle. Upper half of drum inset from lower half, which has lightly incised band at top. Several patches of resin and dark patina under membrane.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink reads: 'Tubetube 6969 B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1304 front



Oc1906,1013.1304 top

Igo; Flute

Oc1906,1013.1304

6976A

British Museum (BM)

Louisiades; Engineers; Tubetube (Slade Is.) (c) / D'Entrecasteaux; Normanby (Duau) Is. (?m)

Reed

61.6 cm long; 1.6 cm diameter

Length of hollow, pale reed with two small circular perforations - finger holes - in side near nodal top, which has small circular perforation. Finger holes enclosed by dark ring, likely from pyroincision.

BM register (1906: 66) notes: '[6976A] RAUIAGOTA see catalogue'.

Entry 6976A in William Cooke Daniels' (1905: 29-30) Tubetube catalogue reads: 'IGO, a flute. Made from a reed of the same name and imported from DUAU, whence most and possibly all of the instruments are bought ready-made. The IGO has five notes in each of the two octaves and is played only by men, though by no means all men can play it. For mode of playing v. negative 131G (211. 156)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1305 front



Oc1906,1013.1305 centre reverse detail

Igo; Flute

Oc1906,1013.1305

6976A

British Museum (BM)

Louisiades; Engineers; Tubetube (Slade Is.) (c) / D'Entrecasteaux; Normanby (Duau) Is. (?m)

Reed

67.6 cm long; 1.6 cm diameter

Length of hollow red-brown reed with two small circular perforations - finger holes - in side near nodal top, which has small circular perforation. Three incised lines at centre on opposing side to finger holes, which have dark ring, likely from pyroincision, with larger faded ring from use-wear.

BM register (1906: 166) notes: '[6976A] RAUIAGOTA see catalogue'.

Entry 6976A in William Cooke Daniels' (1905: 29-30) Tubetube catalogue reads: 'IGO, a flute. Made from a reed of the same name and imported from DUAU, whence most and possibly all of the instruments are bought ready-made. The IGO has five notes in each of the two octaves and is played only by men, though by no means all men can play it. For mode of playing v. negative 131G (211. 156)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1301 front



Oc1906,1013.1301 end

Kile; Musical Instrument

Oc1906,1013.1301

6976C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bamboo

6.4 cm long; 2.3 cm diameter

Hollow tube of bamboo open both ends, smoothed. Tapers slightly at one end.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1303 front



Oc1906,1013.1303 reverse

Gwnruru; Jew's Harp(s)

Oc1906,1013.1303.a-d

6976D

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood (Palm); Fibre (Plant)

22.2 cm long; 1.6 cm wide

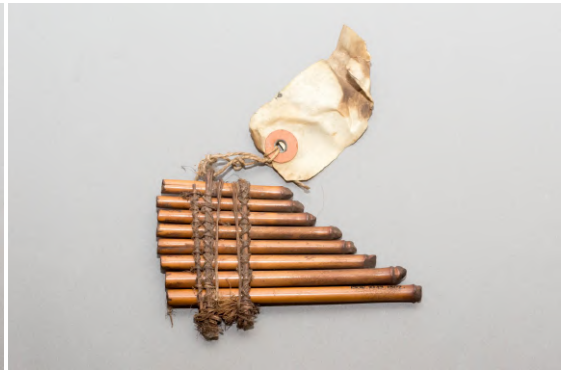
?Several dark brown palmwood Jew's harps (some pieces in process of manufacture) consisting of six pieces tied together at centre with twisted cord. Lower piece solid with pointed end. Top two pieces have two prongs, ends wrapped and tied together with fine plant fibre cord; top of one also wrapped with twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube jewsharp GWnRŪRU made of BŪA BŪA'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1302 front (viewed side on)


Oc1906,1013.1302 reverse (viewed side on)

Pigorere; Panpipes

Oc1906,1013.1302

6976B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Reed; Cane; Leaf; Fibre (Plant); Resin

11.3 cm long; 7.6 cm wide; 1.1 cm diameter (max)

Eight reed tubes of differing lengths with open top and sealed node at bottom. Each placed side by side in order of size and bound at upper third by three bands of cane, with flat leaf between lower and upper two canes on one side. Canes cross-tied with plant fibre, with loose fibres at one side and two further lengths of plant fibre wrapped around to secure front leaf.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6976 (B)'. Label folded at top right corner.

Entry 6976B in William Cooke Daniels' (1905: 30) Tubetube catalogue reads: 'PIGORERE, a musical instrument. Made by men from a reed of the same name which is imported from BASILAKI & DUAU'.

The expedition visited Tubetube (Slade) Island between 30 July and 10 August 1904.



Oc1906,1013.1870.a-c (from left to right)



Oc1906,1013.1870.a-c with bag

Plant Sample; Dried Fruit

Oc1906,1013.1870.a-c

247

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Plant (Fruit); Linen

(bag) 20 cm l; 13.3 cm w; (a) 3.4 cm l; 3.1 cm w; (b) 3.4 cm l; 2.8 cm w; (c) 2.8 cm l; 2.1 cm w

Linen bag with ties, stamped 247 in black ink, containing three small wrinkled dried fruits; largest (a) and smallest (c) red-brown in colour, medium size fruit (b) more orange.



Oc1906,1013.1872.a-c (left to right)



Oc1906,1013.1872.a-c with bag

Roriaga; Plant Sample; Dried Fruit

Oc1906,1013.1872.a-c

252; 5644

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Plant (Fruit); Linen

(bag) 19 cm l; 12.7 cm w; (a) 2.4 cm l; 1.7 w; (b) 2.8 cm l; 1.6 cm w; (c) 2.3 cm l; 1.5 cm w

Linen bag stamped 252 in black ink containing three dried fruits, each of the same type. Black-brown in colour with gnarly, pitted surface, covered with light grainy dust.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga RORIAGA P5644'.

Entry 5644 in William Cooke Daniels' (1905: 5) Wagawaga catalogue reads: 'RORÏAGA, a… whose ripe fruit is eaten.'


Oc1906,1013.1253 exterior


Oc1906,1013.1253 interior

Gava; Shell

Oc1906,1013.1253

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Spondylus)

9.6 cm long; 8.5 cm wide; 3.9 high

One half of unworked, waterworn bivalve shell (Spondylus sp.) with pink and yellow radial ribs and raised white nodules, and two 'teeth' at hinge.

BM register (1906: 164) notes: 'GAVA shell found on beach - plenty here they say. They don't do anything with it but some say sapi sapi may be made from it in Trob & murua'. Likely copied from an expedition note or label.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1254 exterior


Oc1906,1013.1254 interior

Gava; Shell

Oc1906,1013.1254

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Spondylus)

6.4 cm long; 5.6 cm wide; 2.2 cm high

One half of unworked, waterworn bivalve shell (Spondylus sp.) with pink and white radial ribs, pink area near hinge, and two 'teeth' at hinge on interior. Sellotape residue on interior.

Expedition inscription written in pencil on shell interior, partially obscured by BM label reads: 'GAV...'

BM register (1906: 164) notes: "GAVA shell found on beach - plenty here they say. They don't do anything with it but some say sapi sapi may be made from it in Trob & murua". Likely copied from an expedition note or label.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1866 interior


Oc1906,1013.1866 exterior

Shell Sample (Scallop)

Oc1906,1013.1866

5505(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell

5 cm long; 5 cm wide; 1.2 cm thick

Unworked half of scallop shell with pink colouration; exterior has multiple raised ribs covered with tiny nodules and orange and red horizontal banding.

No entry for 5505(1) in William Cooke Daniels' (1905) Wagawaga catalogue.


Oc1906,1013.1865 front


Oc1906,1013.1865 reverse

Stone

Oc1906,1013.1865

5508(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Stone

4.1 cm long; 5.5 cm wide; 3.1 cm high

Small multifaceted stone, one flat face; pink colouration with white speckling.

No entry for 5508(2) in William Cooke Daniels' (1905) Wagawaga catalogue.



Oc1978,Q.763.a-p front


Oc1978,Q.763.a-p reverse

Stone Samples

Oc1978,Q.763.a-p

128

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Linen; Stone

19 cm long (bag); 12.5 cm wide (bag); 9.6-2.9 cm long (stones); 3.9-1.7 cm wide (stones)

Linen bag stamped 128 containing sixteen stones and flakes; largely grey with lighter coloured striations.

Based on similar examples, these stones may have been collected in Milne Bay Prov. Possible connection with Suloga quarry?

Natural Specimens



Oc1978,Q.764.a-c front


Oc1978,Q.764.a-c reverse

Stone Samples

Oc1978,Q.764.a-c

694

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Linen; Stone

19 cm long (bag); 12.5 cm wide (bag); 7.8-3.1 cm long (stones); 7.3-4.5 cm wide (stones)

Linen bag stamped 694 containing three stones; roughly oval red stone, possibly a core; elongated light brown stone with flat face on one side and several deep grooves on other; small grey-green flint flake.

Based on similar examples (e.g. BM Oc1906,1013.1865), these stones may have been collected in Milne Bay Province. Possible connection with Suloga quarry?

Natural Specimens



Oc1978,Q.765.a-k front


Oc1978,Q.765.a-k reverse

Stone Samples

Oc1978,Q.765.a-k

476

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Linen; Stone

19 cm long (bag); 12.5 cm wide (bag); 4-6.6 cm long (stones); 4.6-10 cm wide (stones)

Linen bag stamped 476 containing twelve stones; eleven grey with lighter coloured striations; one red stone with grey globular coating.

Based on similar examples, these stones may have been collected in Milne Bay Prov. Possible connection with Suloga quarry?

Natural Specimens



Oc1906,1013.1864 front



Oc1906,1013.1864 reverse end detail

Plant Sample; Twig

Oc1906,1013.1864

5511(5)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Plant

26.2 cm long; 1 cm wide; 0.3 cm diameter

Thin, dark brown wooden twig with mottled, speckled surface. Terminal bud at one end and nodule at other. Length of coarse cord tied at centre made from bark of same plant.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5511 No 5'.

No entry for 5511(5) in William Cooke Daniels' (1905) Wagwaga catalogue.



E 1905.302 E; A 1905.108 D front


E 1905.302 E; A 1905.108 D reverse

Stone and Shell Samples

E 1905.302 E

A 1905.108 D; AR 1905.939; 121

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone; Shell; Linen

19 cm long (bag); 14 cm wide (bag); 6 cm long (stone); 2-3 cm diameter (stones and shells)

Rectangular linen bag stamped 121 in black ink containing 51 stone and shell samples ranging in size from 2 to 3 cm. Stones largely grey/brown. Shell pieces largely white with one very dark snail shell.

Expedition label made by Dennison & Co. (possibly previously stamped DANIELS ETHNOGRAPHICAL EXPEDITION) repurposed as museum label by Gerald Montagu Benton in 1905.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



1922.328 front



1922.328 stone detail

Stone Samples

1922.328

AR 1922.328; 412

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Stone; Linen

19 cm long (bag); 13 cm wide (bag); 0.5-3.5 cm long (stones)

Rectangular linen bag stamped 412 in black ink containing 9 small grey, roughly ovoid stones, numerous fragments and dust.

This bag is referred to in a letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). (Label for bag 412 not found.) The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.329 front



1922.329 stone reverse

Stone Sample

1922.329

AR 1922.329; 127 G; 130 G; 431

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Stone; Linen

18.5 cm long (bag); 13.5 cm wide (bag); 5.6 cm long (stone); 7.5 cm wide (stone)

Rectangular linen bag stamped 431 in black ink containing flat, ovoid, grainy, grey stone with patches of white on one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'TUBE TUBE Fragment of large water worn transported block on beach P.T.O [continues on reverse] negative numbers 127 G 130 G [arrow] Negative TUBE TUBE NO XX'.

This bag is referred to in a letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.330 A-F (A top left)



1922.330 A stone side

Stone Sample

1922.330 A

AR 1922.330; 453

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.); [Lekekeu] (near)

Stone; Linen; Paper

19 cm long (bag); 13 cm wide (bag); 5.5 cm long; 7 cm wide; 3.7 cm high

Rectangular linen bag stamped 453 in black ink containing six grey/brown stones, numerous fragments and dust. This stone (A) roughly cuboid with coarse pitted texture. Rolled paper note inside bag.

Bag also contains expedition paper fieldnote handwritten in black ink by Charles Seligman, which reads: 'Tube Tube - B.N.G. [inserted] S.E. and [continues] Large blocks on beach [inserted] + above beach [continues] not waterworn near LEKEKEU'.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade) Island between 30 July and 10 August 1904.



1922.330 A-F (B Centre top)


1922.330 B stone reverse

Stone Sample

1922.330 B

AR 1922.330; 453

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.); [Lekekeu] (near)

Stone; Linen; Paper

19 cm long (bag); 13 cm wide (bag); 8.2 cm long; 4 cm wide; 3.1 cm high

Rectangular linen bag stamped 453 in black ink containing six grey/brown stones and numerous fragments and dust. This stone (B) roughly ovoid with with coarse pitted texture and white veining. Rolled paper note inside bag.

Bag also contains expedition paper fieldnote handwritten in black ink by Charles Seligman, which reads: 'Tube Tube - B.N.G. [inserted] S.E. and [continues] Large blocks on beach [inserted] + above beach [continues] not waterworn near LEKEKEU'.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags (Seligman 1905d)'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.330 A-F (C top right)



1922.330 C stone reverse

Stone Sample

1922.330 C

AR 1922.330; 453

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.); [Lekekeu] (near)

Stone; Linen; Paper

19 cm long (bag); 13 cm wide (bag); 12.6 cm long; 7.5 cm wide; 3.9 cm high

Rectangular linen bag stamped 453 in black ink containing six grey/brown stones and numerous fragments and dust. This stone (C) roughly ovoid with with coarse pitted texture and white veining, primarily brown on front, grey on reverse. Rolled paper note inside bag.

Bag also contains expedition paper fieldnote handwritten in black ink by Charles Seligman, which reads: 'Tube Tube - B.N.G. [inserted] S.E. and [continues] Large blocks on beach [inserted] + above beach [continues] not waterworn near LEKEKEU'.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.330 A-F (D centre)


1922.330 D stone side

Stone Sample

1922.330 D

AR 1922.330; 453

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.); [Lekekeu] (near)

Stone; Linen; Paper

19 cm long (bag); 13 cm wide (bag); 3.4 cm long (stone); 2.7 cm wide (stone)

Rectangular linen bag stamped 453 in black ink containing six grey/brown stones and numerous fragments and dust. This stone (D) pyramidal with flat base; coarse pitted texture. Rolled paper note inside bag.

Bag also contains expedition paper fieldnote handwritten in black ink by Charles Seligman, which reads: 'Tube Tube - B.N.G. [inserted] S.E. and [continues] Large blocks on beach [inserted] + above beach [continues] not waterworn near LEKEKEU'.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.330 A-F (E centre right)


1922.330 E stone reverse

Stone Sample

1922.330 E

AR 1922.330; 453

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.); [Lekekeu] (near)

Stone; Linen; Paper

19 cm long (bag); 13 cm wide (bag); 3.1 cm long; 3.5 cm wide; 2.2 cm high

Rectangular linen bag stamped 453 in black ink containing six grey/brown stones and numerous fragments and dust. This stone (E) roughly oval with flat base and semicircular indentation on one side; coarse pitted texture. Rolled paper note inside bag.

Bag also contains expedition paper fieldnote handwritten in black ink by Charles Seligman, which reads: 'Tube Tube - B.N.G. [inserted] S.E. and [continues] Large blocks on beach [inserted] + above beach [continues] not waterworn near LEKEKEU'.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.330 A-F (F centre left)


1922.330 F reverse

Stone Sample

1922.330 F

AR 1922.330; 453

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.); [Lekekeu] (near)

Stone; Linen; Paper

19 cm long (bag); 13 cm wide (bag); 3.3 cm long; 4 cm wide; 2.8 cm high

Rectangular linen bag stamped 453 in black ink containing six grey/brown stones and numerous fragments and dust. This stone (F) roughly triangular with elongated projection on one side; coarse pitted texture. Rolled paper note inside bag.

Bag also contains expedition paper fieldnote handwritten in black ink by Charles Seligman, which reads: 'Tube Tube - B.N.G. [inserted] S.E. and [continues] Large blocks on beach [inserted] + above beach [continues] not waterworn near LEKEKEU'.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1922.331 A-B (A top right)



1922.331 A stone reverse

Stone Sample

1922.331 A

AR 1922.331; 465

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Rogeia (Logea) Island

Stone; Linen

19 cm long (bag); 13 cm wide (bag); 6.1 cm long; 3.6 cm wide; 3.7 cm high

Rectangular linen bag stamped 465 in black ink containing two grey/brown stones, this stone (A) roughly cuboid. One face divided grey and brown, flaky texture and slight concave indentation on opposite face, white area on side face.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'ROGEA [sic] Big blocks on leeward side of island.'

This bag is referred to in a letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). Seligman visited Rogeia (Logea) Island between 24 and 25 April 1904, returning with the expedition on 24 and 27 July. Capt. George W.C. Pim continued mapping Rogeia on 28 July.

Natural Specimens



1922.331 A-B (B bottom right)



1922.331 B stone reverse

Stone Sample

1922.331 B

AR 1922.331; 465

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Rogeia (Logea) Island

Stone; Linen

19 cm long (bag); 13 cm wide (bag); 5.6 cm long; 4 cm wide; 2.2 cm high

Rectangular linen bag stamped 465 in black ink containing two grey/brown stones, this stone (B) triangular in shape with coarse pitted texture.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'ROGEA [sic] Big blocks on leeward side of island.'

This bag is referred to in a letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). Seligman visited Rogeia (Logea) Island between 24 and 25 April 1904, returning with the expedition on 24 and 27 July. Capt. George W.C. Pim continued mapping Rogeia on 28 July.

Natural Specimens



Oc1906,1013.192 side


Oc1906,1013.192 top

Coconut Armband

Oc1906,1013.192

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Coconut Shell

6.6 cm high; 10.3 cm diameter

Large armband made from ground and polished coconut shell; top and bottom removed; some light striations from grinding visible on exterior. Sellotape residue running from top to bottom on one side, interior and exterior.


Oc1906,1013.811 front


Oc1906,1013.811 reverse

?Popo; Shell Armband

Oc1906,1013.811

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus); Fibre (Plant)

3.5 cm high; 8.4 cm diameter

Ground and polished shell armband (Conus sp.) in two parts; two circular perforations on one side of each piece tied together with twisted plant fibre cord; other side, where shell aperture overlaps, several partial perforations, and two perforations strung with same cord. Dark brown patina on inside and around joins. Shell markings ground away, leaving yellow-brown vertical striations on exterior, with small patches of dark brown.

Provenance based upon style. Compare BM Oc1906,1013.812.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.812 front


Oc1906,1013.812 reverse

Popo; Shell Armband

Oc1906,1013.812

6965E

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

2.2 cm high; 7.3 cm diameter (large piece); 6.2 cm diameter (small piece)

Ground and polished shell armband (Conus sp.) in two parts, each with one squared end with two small circular perforations, and one rounded end with one larger circular perforation. All shell markings ground away, leaving creamy-yellow patina with some brown areas and yellow vertical striations on exterior.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube PŌPO 6965 E'.

Entry 6965E in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'POPO, the name given to a KAIIPAPA (6965B) which has been broken and so has lost most of its value'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.813 front


Oc1906,1013.813 bottom

Kerima; Mourning Fibre Armband

Oc1906,1013.813

6991B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Plant); Vine

3.3 cm high; 9.2 cm diameter; 0.6 cm thick

Circular armband of thick plaited cane strips, abraded in places, yellow-orange in colour.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Tubetube 6991(B)'.

Entry 6991B in William Cooke Daniels' (1905: 35) Tubetube catalogue reads: 'KERIMA, mourning arm-band. Made by men, of KUWE a rattan either identical with DAGIWARI (6972B) or very closely resembling it V. 6985C, 6985D & 6991A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.814 front


Oc1906,1013.814 top

Kerima; Mourning Fibre Armband

Oc1906,1013.814

6991B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Cane)

3 cm high; 9.3 cm diameter

Circular armband of thick plaited cane strips, abraded in places, yellow-orange in colour.

Entry 6991B in William Cooke Daniels' (1905: 35) Tubetube catalogue reads: 'KERIMA, mourning arm-band. Made by men, of KUWE a rattan either identical with DAGIWARI (6972B) or very closely resembling it V. 6985C, 6985D & 6991A.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.815 exterior


Oc1906,1013.815 top

Fibre Armband

Oc1906,1013.815

5658(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Cane)

7.6 cm high; 12.9 cm diameter; 2.5 cm thick

Large circular band of horizontal twill plaited cane strips, yellow-orange in colour; exterior abraded in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga p 5658 (No 2)'.

No entry for 5658(2) in William Cooke Daniels' (1905) Wagawaga catalogue.


Oc1906,1013.816 exterior


Oc1906,1013.816 interior

Fibre Armband

Oc1906,1013.816

5658(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Cane)

5.4 cm high; 11.7 cm diameter; 2 cm thick

Large circular band of horizontal twill plaited cane strips, yellow in colour with slightly gnarly finish.

No entry for 5658(2) in William Cooke Daniels' (1905) Wagawaga catalogue.


Oc1906,1013.817 exterior


Oc1906,1013.817 interior

Fibre Armband

Oc1906,1013.817

5658(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Cane; Palm Spathe)

7.6 cm high; 12.9 cm diameter; 2.5 cm thick

Very large, dark brown rattan cane armband woven in horizontal twill with ?palm spathe lined interior.

No entry for 5658(2) in William Cooke Daniels' (1905) Wagawaga catalogue.


Oc1906,1013.1309 side


Oc1906,1013.1309 top

Bwabwakipa; Shell Armband

Oc1906,1013.1309

6965A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

2.6 cm high; 7.6 cm diameter (external)

Ground and polished shell armband (Conus sp.), made from upper portion of shell; including shell aperture with small circular perforation at centre, and broken perforation at top. All shell markings ground away, leaving creamy-yellow patina and natural yellow vertical striations on exterior.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~6965 (B)~~'; [later addition in red ink:] '6965 ~~(B)~~ A'.

Entry 6965A in William Cooke Daniels' Tubetube (1905: 23) catalogue reads:
'BWABWAKIPA, arm-shell, the smaller local made sort. Made by men from a shell called KUNATANA a conus (? C. milli-punctatus) common about the island. The shell is chipped with and on stones to as nearly as possible the desired shape, and the article is finished by grinding XX on the fireplace stones, KATANI, imported from DUAU. For a larger size of local-made arm-shells V.6965B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1310 side


Oc1906,1013.1310 top

Bwabwakipa; Shell Armband

Oc1906,1013.1310

6965A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

5.4 cm high; 9.4 cm diameter (external)

Large, ground and polished shell armband (Conus leopardus), made from top portion of shell; including shell aperture, the top of which is visible inside. Natural red-brown linear markings remain on exterior near aperture, covered in part by yellow Sellotape residue. Shell has creamy brown patina and some chips to edges.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6965 a'. 'TUBETUBE' written in pencil on side of object.

Entry 6965A in William Cooke Daniels' Tubetube (1905: 23) catalogue reads:
'BWABWAKIPA, arm-shell, the smaller local made sort. Made by men from a shell called KUNATANA a conus (? C. milli-punctatus) common about the island. The shell is chipped with and on stones to as nearly as possible the desired shape, and the article is finished by grinding XX on the fireplace stones, KATANI, imported from DUAU. For a larger size of local-made arm-shells V.6965B.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1856 front



Oc1906,1013.1856 label

Shell Armband

Oc1906,1013.1856

5660(14)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Cowrie); Fibre (Palm)

12.1, 7, 4 cm long; 2.6-2.8 cm long (shells); 4, 2.6, 1.9 cm wide; 1.7-1.9 cm wide (shells)

Eighteen small white cowrie shells (Calpurnus verrucosus) with pink tips and small globules at either end, strung through perforations onto length of palm leaf. Now broken into three parts, one single shell, one group of four and one group of thirteen shells.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5660 No 14'.



Oc1906,1013.857 front



Oc1906,1013.857 reverse

Comb

Oc1906,1013.857

6975D

British Museum (BM)

PNG; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (coll.) / Panaeati Is. (made)

Wood; Fibre (Plant); Vine; Bead (Glass)

17 cm long; 5.1 cm wide

Wooden comb with sixteen prongs; woven vine section near top with string of red and white glass beads tied at each corner. Top of comb shaped into wide curving point.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~TUARI~~ 6975 D from PANIATI'.

Entry 6975D in William Cooke Daniels' (1905: 29) Tubetube catalogue reads: 'comb. Imported from PANIAT [sic].'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.858 front



Oc1906,1013.858 reverse

Comb

Oc1906,1013.858

6975D

British Museum (BM)

PNG; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (coll.) / Panaeati Is. (made)

Wood; Fibre (Plant); Vine; Bead (Glass)

16.9 cm long; 5.6 cm wide

Wooden comb with thirteen prongs; woven vine section near top, with pale horizontal orange band, outlined with string of red and predominately white glass beads tied at each corner. Top of comb shaped to wide curving point.

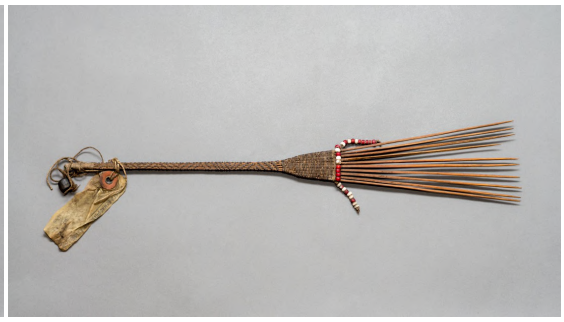
Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6975 D'.

Entry 6975D in William Cooke Daniels' (1905: 29) Tubetube catalogue reads: 'comb. Imported from PANIAT [sic].'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.859 front



Oc1906,1013.859 reverse

Rauiagota; Comb

Oc1906,1013.859

6975A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (coll) / D'Entrecasteaux Is.; Normanby Is. (made)

Wood; Fibre (Plant); Vine; Barkcloth; Bead (Glass); Seed (Banana)

7.5 cm long; 6.7 cm wide

Comb consisting of six central prongs forming long thin handle, woven in broad concentric zigzag pattern in dark vine, and ten pronged splayed comb. Below handle, splayed prongs woven in fine vine with band of red and white glass beads below, which extend out either side. Top of handle wrapped in bark cloth and tied with twisted plant fibre cord, threaded at end with single banana seed. Same decorative patterns both sides, reverse side has cluster of four red beads in thread.

Damaged expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '..ubetube 6975 A'.

Entry 6975A [typo reads 6957A] in William Cooke Daniels' (1905: 29) Tubetube catalogue reads: 'RAUIAGOTA comb. Imported from DUAU. Made of KIKI wood and wrapped with ((???)) KEROMA. ((KERIMA (v. 6911A) it seems to me must be a mistake, but so my notes have it. Look the thing over carefully and see if you can't find something better for me to wrap a comb with than a XX mourning arm-band!))'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1300 front



Oc1906,1013.1300 end

Paint Container

Oc1906,1013.1300

6934C

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (coll.) / D'Entrecasteaux Is.; [Kurara Is.] (made)

Bamboo; Fabric (Cotton); Skin (Animal); Fibre (Plant); [contains: Pigment]

33 cm long; 4.5 cm diameter (max)

Length of dark brown bamboo, sealed both ends with animal skin; one end wrapped with red cotton cloth; skin is mottled with dark brown patina. Opposing end tied with plant fibre, single strand of dark hair caught up (with some white museum cotton fibres adhered); skin smooth with slightly translucent quality. Apparently contains body paint and bamboo applicator.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Tubetube 6934C'.

Entry 6934C in William Cooke Daniels' (1905: 9) Tubetube catalogue reads: 'a tube containing KIRI-KIRI, imported from KURARA a small island near DUAU. A tree called GARAKU is scored and the exhudation mixed with coconut oil. Imported ready made in tubes. Used by all ages as face and body paint, being applied with a slip of bamboo such as is the present tube'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.807 front


Oc1906,1013.807 reverse

Ear Ornament

Oc1906,1013.807

6971B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Chama/?Spondylus)

16 cm long; 5.9 cm wide

Numerous lengths of flat, circular, red, pink and orange coloured shell discs (likely Chama sp. or ?Spondylus sp.) with central perforations, strung on differing twisted plant fibre cords; cords knotted together. One loose shell disc.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6971 (B)'.

Entry 6971B in William Cooke Daniels' (1905: 26) Tubetube catalogue reads: 'earrings (6971A.) [6971A - - earrings. Locally made with Sapisapi (cf. 6965D) imported from the Trobriands. V.6971B.]'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.


Oc1906,1013.1262 front (reverse bag)


Oc1906,1013.1262 front detail

Pudipudi; Hair Ornament

Oc1906,1013.1262

6934B; 438

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Linen; Plant; Fibre (Plant)

18.5 cm long (plant); 17.3 cm long (bag); 9.5 cm wide (plant as looped) 11.6 cm wide (bag)

Rectangular linen bag stamped 438 in black; tied to reverse side: four pale plant stems, each threaded with dried red-brown flowers, looped and knotted at top with further plant fibre tie.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube PUDIPUDI 6934 (B)'.

Entry 6934B in William Cooke Daniels' (1905: 9) Tubetube catalogue reads: 'PUDIPUDI flowers strung on IMO. Used by all aged coiled on or in the hair as a decoration and as a scent, the flowers having an odour pleasing to the natives which s [sic] clings after they have withered and until they are quite dry.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.820 front


Oc1906,1013.820 reverse

Dunali; Leg Ornament

Oc1906,1013.820

6984D; 6948A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Cowrie); Fibre (Plant)

18 cm long (all); 7-7.3 cm long (shells); 22 cm wide (all); 4.2-4.6 cm diameter (shells)

Four large white cowrie shells (Ovula ovum) with orange interiors perforated and strung on brittle dark brown plaited plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube DUNALI ~~684~~ 6084D Leg ornament for string 6948a'.

No entry for 6984D in William Cooke Daniels' (1905) Tubetube catalogue. Entry 6948a (1905: 15) reads: 'XWAUKWAU, string, imported from DUAU and much used as waist-strings for SIVI (6986A). among other uses.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.341 front


Oc1906,1013.341 reverse

Samakupa; Shell Necklace

Oc1906,1013.341

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (?Chama/?Spondylus); Shell; Fibre (Plant); Seed (Banana); Bead (Glass)

58.5 cm long; 1 cm diameter

Necklace consisting of two lengths of shell discs (likely ?Chama sp. or ?Spondylus sp.); ground and polished with central perforation; threaded on twisted plant fibre cord with banana seeds at each end; one at top and two at base, preceded by short section of white shell discs. Short length of red glass beads tied to one side of base.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Sama Kupa necklace of sapesape bead Tube tube'. Discussed in Seligman (1910: 514).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.



Oc1906,1013.806 front



Oc1906,1013.806 reverse

Necklace

Oc1906,1013.806

6935D

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Plant); Shell (Chama/?Spondylus); Shell (Conus)

14.2 cm long; 6.6 cm wide; 3.9 cm diameter (conus)

Leathery, plant fibre plaited cord strung with eighteen perforated red shell discs (likely Chama sp. or ?Spondylus sp.) with Conus sp. shell disc pendant at centre; cord spiral wrapped around plait on one side above pendant.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6935D'.

No entry for 6935D in Daniels' (1905) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.


Oc1906,1013.810 front


Oc1906,1013.810 reverse

Dona (imitation) and Necklace

Oc1906,1013.810

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus); Bead (Glass); Fibre (Plant)

43.5 cm long; 6.6 cm diameter (shell); 0.5 cm diameter (beads)

Conus sp. shell pendant carved, ground and polished to form almost complete circle, tapering to pointed tip; centre cut out; widest end bound with red glass beads. Next to this, shell bound with woven cane collar and length of bark cord through top of which passes twisted leathery bark fibre cord strung at lower half with alternating sections of red and white glass beads.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~IA RANI~~ [struck through in red ink] = necklace + dona'.

Examples of dona - pig tusk pendants - and imitation dona made from clam or conus shell are discussed and feature in Seligman (1910: 517, Fig. 41).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1855 front



Oc1906,1013.1855 reverse

Diweni; Necklace

Oc1906,1013.1855

5660(13)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Fibre (Plant); Bead (Glass); Shell (?Conus; ?Chama/?Spondylus); Quill (Cassowary)

34 cm long (as tied); 8.4 cm wide (as tied); 0.5 cm diameter (quill); 0.9 cm diameter (shell)

Necklace strung on twisted plant fibre cord; tubular sections of dark brown (?cassowary) quill intersected with shell discs (largely ?Conus sp., some ?Chama sp./?Spondylus sp.) and groups of white glass beads.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5660 No 13'.

Entry 5660(13) in William Cooke Daniels' (1905: 7-8) Wagawaga catalogue reads: 'DIWENI, a necklace made of bits of cassowary bone (so my notes: but I think the material is lengths of the stout quills from the bird's shoulders) with white sapisapi, called KIWIKIWIWI, between them; worn by both men and women.'



Oc1906,1013.818 front


Oc1906,1013.818 side detail

Shell Ornament

Oc1906,1013.818

5659(8)B

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Cowrie); Fibre (Plant)

9.8 cm long (all); 3.6 cm long (shells); 8.5 cm wide (all); 2.5 cm wide (shells)

Nine white cowrie shells with natural pink interior (Ovula costellata), perforated at both ends, one end strung with twisted plant fibre cord, and tied into bundle.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5659 No 8 B'.


Oc1906,1013.819 front


Oc1906,1013.819 beads detail

Shell Ornament

Oc1906,1013.819

5659(8)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Hair (Human); Shell (Cowrie); Bead (Glass); Fibre (Plant)

45.5 cm long; 7.1, 7.2 cm long (shells); 3.8, 4.2 cm wide (shells)

Two large cowrie shells (Ovula ovum) perforated and strung on length of twisted human hair cord. One shell strung with red glass beads and one white bead.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Wagawaga 5659 No 8'.


Oc1906,1013.1857 front


Oc1906,1013.1857 reverse detail

Wapa; Shell Ornament

Oc1906,1013.1857

5647(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Hair (Human); Shell (Cowrie); Bead (Glass); Fibre (Plant)

60 cm long; 7.2, 8.3 cm long (shells); 4.2, 4.8 cm wide (shells)

Thick length of matted human hair, one side wrapped in plant fibre cord, which flattens and widens at each end before terminating in two large cowrie shells (Ovula ovum); hair from one shell tied to end of main cord with European string. Further length of plant fibre cord wrapped hair tied to opposing end with expedition label. Shells strung through one of two perforations at either end. Further perforations in one shell wrapped in finely plaited plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5647 No 1'.


Oc1906,1013.1249 front


Oc1906,1013.1249 reverse

Geuwa; Resin; Body Paint

Oc1906,1013.1249

6934A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Resin

11.3 cm long; 6 cm wide; 4.8 cm high

White, crumbly, chalk-like resin lump with textured surface.

Entry 6934A in William Cooke Daniels' (1905: 8-9) Tubetube catalogue reads: 'GEUWA, a resin imported from DUAU and SUDEST. It is used an an ornamental body paint by all ages, being chewed up and daubed on with the finger'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.828 front



Oc1906,1013.828 reverse

Kulatana; Conus Shell Pendant

Oc1906,1013.828

6965C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

5.8 cm diameter (external); 1.3 cm diameter (internal); 0.6 cm thick

Ground Conus sp. shell disc with central circular perforation; natural brown linear markings on reverse, concentric ridges remain on front.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6965 (C)'.

Entry 6965C in William Cooke Daniels' (1905: 24) Tubetube catalogue reads: 'KULATANA, pendant ornament. Made by men from a shell of the same name, in the same manner as 6965A q.v., which is also made from KULATANA shell. Is worn alone attached to a string around the neck or as an additional ornament to a necklace.'



Oc1906,1013.1238 front



Oc1906,1013.1238 reverse

Kulatana; Conus Shell Pendant

Oc1906,1013.1238

6965C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Conus)

4.9 cm diameter (external); 1.7 cm diameter (internal); 0.3 cm thick

Ground, polished Conus sp. shell disc with large central circular perforation and small circular perforation on outer whorl.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~6936 (C)~~ 6965 (C)'.

Entry 6965C in William Cooke Daniels' (1905: 24) Tubetube catalogue reads: 'KULATANA, pendant ornament. Made by men from a shell of the same name, in the same manner as 6965A q.v., which is also made from KULATANA shell. Is worn alone attached to a string around the neck or as an additional ornament to a necklace.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1978,Q.458.a front


Oc1978,Q.458.a reverse

Hewaburu; Feather Plume

Oc1978,Q.458.a

5664(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Feather (Cassowary); Wood

34 cm long; 18 cm wide (max); 9 cm wide (ca.)

Plume of red-brown and brown-black cassowary feathers tied with twisted plant fibre cord to whittled wooden handle, which tapers to point.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga 5664 No1'.


Oc1978,Q.458.b front


Oc1978,Q.458.b reverse

Hewaburu; Feather Plume

Oc1978,Q.458.b

5664(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Feather (Cassowary); Wood (Palm)

36.5 cm long; 22.5 cm wide

Flattened plume of brown-black cassowary feathers, red-brown at centre base where tied with twisted plant fibre cord to whittled palmwood handle, which tapers to point.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink and tied to Oc1978,Q.458.a reads: 'Wagawaga 5664 No1'.


Oc1978,Q.458.c front


Oc1978,Q.458.c reverse

Hewaburu; Feather Plume

Oc1978,Q.458.c

5664(1)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Feather (Cassowary); Wood (Palm)

39.8 cm long; 13 cm wide

Plume of brown-black cassowary feathers, red-brown at centre base where feather quills bound together with twisted plant fibre cord and tied to two parallel lengths of palmwood.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink and tied to Oc1978,Q.458.a reads: 'Wagawaga 5664 No1'.



Oc1906,1013.1263 front



Oc1906,1013.1263 reverse

Tari; Tooth Blackener

Oc1906,1013.1263

6977

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.) (coll)

Wood

10.8 cm long; 6.4 cm wide; 4.6 cm thick

Sample of fossilised wood/bark; medium weight and not flakey. Some white pigment dotted on dark brown surface, likely transfer.

Entry 6977 in William Cooke Daniels' (1905: 30) Tubetube catalogue reads: 'TARI, used in the process of artificial tooth-blackening[.] It is the wood of a tree called DIMIRI which grows plentifully in the DUAU bush, the special name TARI being applied to this wood when it has become partially fossilized through lying in swamps from beneath whose mud it is dug. BADIRA leaves, from a tree growing plentifully on the island, are also used in the process of artificial tooth-blackening. ((A full account of this process will be found in my Reports mss.))'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1319 front



Oc1906,1013.1319 label

Waist Band

Oc1906,1013.1319

6972D

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (c) / D'Entrecasteaux; Normanby (Duau) Is. (m)

Fibre (Plant); Vine (Orchid)

0.6 cm wide (cord); 6 cm high (bundle); 9.4 cm diameter (bundle); 0.3 cm thick (cord)

Bundle of plaited cord; one side in yellow orchid vine, other in leathery plant fibre with shiny patina, abraded in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube from Duau'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1854 front


Oc1906,1013.1854 reverse

Toru; Man's Waist Ornament

Oc1906,1013.1854

5658(6)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Shell (Baler; Pearl; Chama/?Spondylus); Wood; Metal; Fibre (Plant)

10.9 cm long; 13.4 cm wide

Ground and polished baler shell (Melo amphora) ornament; concavo-convex disc with central perforation threaded with length of twisted plant fibre cord, knotted at reverse. To front, cord threaded with eleven-pointed wooden circular disc with three perforations; flat, circular disc of pearl shell; red circular shell disc (likely Chama sp. or ?Spondylus sp.); metal clock component consisting of toothed and spoked wheel with protruding circular base; cylindrical wooden bead and five small red shell discs (also likely Chama sp. or ?Spondylus sp.).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Wagawaga p5658 No 6'.

Entry 5658[?6] in William Cooke Daniels' (1905: 7) Wagawaga catalogue reads: 'TORU, a saucer-shaped piece of shell worn concave side out on the waist by men.'



1905.63.46 front



1905.63.46 side detail

Hair Belt

1905.63.46

46

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kitava Island

Hair (Human)

15.5 cm long; 5.5 cm wide

Bundle of very dark brown and light blond, thick, twisted, human hair. Lighter hair especially coarse and more prominent on one side of bundle.

Appears as item 46 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Hair belt from Kitava, Trobriands.'

The expedition visited Kitava Island on 3 September 1904 and this belt, along with another similar object now at the MAA (E 1905.221), was likely collected during this visit.



E 1905.221 front



E 1905.221 reverse

Hair Belt

E 1905.221

49; AR 1905.848

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kitava Island

Hair (Human)

22 cm long; 6.5 cm wide

Bundle of very dark brown, thick, twisted, human hair tied in centre with cord from original expedition label.

Expedition label made by Dennison & Co. cut down and repurposed as museum label. Further expedition label stamped 'DANIELS ETHNOGRAPHICAL EXPEDITION.' written in black ink by Charles Seligman reads: 'KITAVA 49'; later addition in black ink by Gerald Montagu Benton: 'Hair belt Marshall Bennett Group British New Guinea'.

Appears as item 49 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Hair belt, Kitava, Marshall Bennett group.'

The expedition visited Kitava Island on 3 September 1904 and this belt, along with another similar object now at the PRM (1905.63.46), was likely collected during this visit.



6.142 front



6.142 side

Fibre Armband

6.142

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Fibre (Cane); Pigment

9.8 cm diameter; 5.1 cm high

Circular band of thick plaited cane strips covered with dark brown pigment.

HM label notes this armband was worn during mourning. Expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



6.147 front



6.147 reverse

Kula Shell Armband

6.147

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Shell (Conus; Chama/?Spondylus); Bead (Glass); Fibre (Plant); Seed Pod; European String

10 cm diameter (including decoration); 4.4 cm high; 1.7 cm thick

Armband made from ground and polished Conus sp. shell, white in colour with brown rectangular blotches on outside of inner whorl. Outer edge perforated with five small holes, one threaded with metal wire, two threaded with plant fibre cord strung with two lengths of red glass beads, one of white glass beads, three seed pods and two red shell discs (likely Chama sp. or ?Spondylus sp.). European string tied around shell on inner whorl near attachments.

Expedition inscription handwritten in pencil on reverse of object reads: 'Kwaiawata'. European string likely from original expedition label, now missing.

William Cooke Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Charles Seligman and A.H. Dunning, between 30 and 31 August 1904.

See Leach and Leach (1983) regarding Kula exchange.


Oc1906,1013.35 side


Oc1906,1013.35 rim

Pottery Bowl

Oc1906,1013.35

-

British Museum (BM)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is. (collected) / Amphlett Gp.; Kwatota (made)

Pottery

23 cm high; 35.5 cm diameter; 1.9 cm thick (rim)

Large, dark brown, pottery bowl with tapering rounded base and flat, inward turning rim, decorated with double band of repeated dashes, with band of lighter incised dashes to inner edge. Neck slightly inverted and decorated on one side with two straight horizontal lines with bands of wavy dashes above and below. Smoothed surface lightly textured. Rim, neck and shoulder sherds glued in place on two sides, glue around one break-line discoloured red, further repairs visible inside, which is lighter with patches of darker colour and some small white speckles also visible on rim, which is orange-brown with several grey patches.

BM register (1906: 125) records in faint pencil (for Oc1906,1013.35-38): 'Kwatota pots collected on Murua [sic] where used as burial pots'. See Seligman (1910: 731).


Oc1906,1013.167 front


Oc1906,1013.167 front base

Pottery Bowl

Oc1906,1013.167

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British Museum (BM)

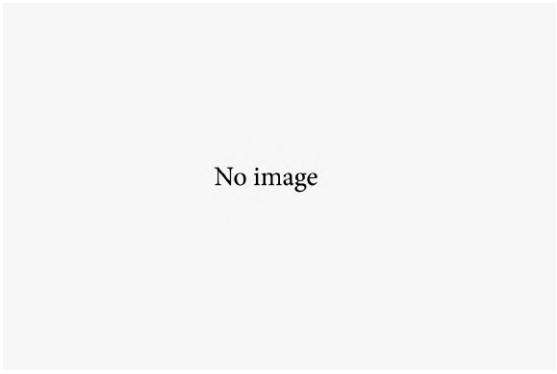
Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Pottery

14 cm high; 24.3 cm diameter

Small, heavy, dark brown, rounded pottery bowl. Neck decorated with incised horizontal band containing continuous wavy line, with crenelated edging on rim, which has small chip on one side. Some white patches and speckling on exterior, with orange patina to base and horizontal striated texture to sides both interior and exterior.

The expedition visited Wagawaga between 1 and 10 October 1904.



Pottery Bowl

Oc1906,1013.1751

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

6.9 cm high; 23.3 cm diameter; 0.5 cm thick

Low, coiled conical bowl, tapering to base. Dark in colour.

Provenance based upon style.


Oc1906,1013.1718; Oc1906,1013.1719 front


Oc1906,1013.1718; Oc1906,1013.1719 side

Composite Pottery Bowl

Oc1906,1013.1718; Oc1906,1013.1719

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

14.7 cm high; 23.6 cm diameter; 0.6 cm thick (rim)

Partial, composite pottery bowl with rounded base and straight neck, which is decorated with four coiled bands with incised lines at neck base raising into tall loops at intervals. Underneath this, band of raised notches. Made up of 5 glued sherds, dark brown in colour with red-brown interior; breaks reveal grey clay with band of orange through centre.

Provenance based upon style, see Tubetube pottery in May and Tuckson (2000: 82-85).

Not all sherds are marked and it is unclear which unmarked sherds are associated with which registration number.


Oc1906,1013.1745; Oc1906,1013.1757 interior


Oc1906,1013.1745; Oc1906,1013.1757 side

Composite Pottery Bowl

Oc1906,1013.1745; Oc1906,1013.1757

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

15.5 cm high; 25 cm diameter

Partial, composite pottery bowl with rounded base and straight neck, which is decorated with three horizontal wavy bands, with small diagonal motifs with straight lines extending from top and bottom repeated between central and lower bands. Beneath neck, band of raised notches. Made up of 6 glued sherds, dark brown in colour with red-brown interior; breaks reveal grey clay with band of orange through centre.

Provenance based upon style, see Tubetube pottery in May and Tuckson (2000: 82-85).

Conserved by BM in April 1975 to form composite bowl (see Eth Doc 1032 ALRC).


Oc1906,1013.1747 base


Oc1906,1013.1747 front

Composite Pottery Bowl

Oc1906,1013.1747

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

10 cm high; 26 cm diameter

Composite, low, coiled, conical bowl; tapers to base, roughly formed with serrated rim. Orange with black patches on exterior; some white speckling. Dark linear stains interior and exterior reveal site of conserved cracks and breaks; in four pieces previously. Grey patina to interior.

Provenance based upon style, for comparison see Tubetube pottery photograph sequence BM Oc,B121.151 onwards, taken by A.H. Dunning. See Oc1906,1013.1753 for similar example.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1753 base


Oc1906,1013.1753 front

Composite Pottery Bowl

Oc1906,1013.1753

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

7.5 cm high; 24 cm diameter; 0.6 cm thick

Composite, low, coiled, conical bowl; tapers to base, roughly formed with serrated rim. Orange with black patches on exterior to one side and some white speckling. Dark linear stains interior and exterior reveal site of conserved cracks and breaks.

BM label reads: 'Fragments pieced together & cracks filled with polyfilla & coloured to match'.

Provenance based upon style, for comparison see Tubetube pottery photograph sequence BM Oc,B121.151 onwards, taken by A.H. Dunning. See Oc1906,1013.1747 for similar example.


Oc1906,1013.1754 exterior


Oc1906,1013.1754 interior

Composite Pottery Bowl

Oc1906,1013.1754

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

17.2 cm high; 29.4 cm diameter

Composite pottery bowl with rounded base and straight neck. Neck (one sherd absent) decorated with incised repeated U-shaped motifs, each with short dashes extending from sides; wavy lines above and below decoration with further band of raised notches below. Orange in colour with patches of dark grey on exterior. Surface textured, with some horizontal striations visible inside.

Provenance based upon style, see Tubetube pottery in May and Tuckson (2000: 82-85).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1755 exterior


Oc1906,1013.1755 interior

Composite Pottery Bowl

Oc1906,1013.1755

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

ca.16 cm high; 23 cm diameter

Composite pottery bowl with rounded base and straight neck. Neck (sherds are absent on one side) decorated with repeated horizontal motifs consisting of two staple-shape wavy lines with looped ends and central U-shaped motif below. Underneath, band of raised notches. Orange in colour with white patina on inside and on one exterior rim edge.

Provenance based upon style, see Tubetube pottery in May and Tuckson (2000: 82-85).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1756 front


Oc1906,1013.1756 reverse

Composite Pottery Bowl

Oc1906,1013.1756

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province; Goodenough/Amphlett/Normanby Islands

Pottery

18 cm high; 32 cm diameter

Partial, composite, pottery bowl made up of multiple glued sherds, with conical body tapering to missing base, and inward facing neck with obtuse corner point, which is decorated with two wavy bands, consisting of three lines each. Pale brown with white patina and some patches of light blackening. Several white circular impressions on interior at one side and two more on opposing exterior.

Provenance based upon style, see examples in May and Tuckson (2000: 71-80). Two similar shaped pots were photographed by the expedition at Kitava and recorded as 'imported', likely from Amphlett, Goodenough or Normanby Islands (364/4/3/22; 364/4/3/32 RAIA). Also see Seligman (1910: 531).


Oc1906,1013.1715; Oc1906,1013.1744 exterior


Oc1906,1013.1715; Oc1906,1013.1744 interior

Composite Pottery Rim Sherds

Oc1906,1013.1715; Oc1906,1013.1744

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

5.6-9.6 cm long; 4.5-23.5 cm wide; 0.4 cm thick

Rim, neck and shoulder from pottery bowl, made up of four sherds, of which two are composite (eight sherds; five sherds). Blackened exterior decorated with incised horizontal lines either side of opposing semicircles with short lines extending from exterior. Interior orange with white patina on some sherds and dark spots near rim.

Provenance based on style, see similar example in May and Tuckson (2000: 85). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Sherds conserved by BM in April 1975 to form composite, adhesive has not held (see Eth Doc 1032, ALRC). Extremely fragile. Not all sherds are marked and it is unclear which unmarked sherds are associated with which registration number.

Measurements:
Sherd marked Oc1906,1013.1715: 9.4 cm long; 19.5 cm wide;
Sherd marked Oc1906,1013.1744: 9.6 cm long; 23.5 cm wide;
Unmarked sherd: 9.1 cm long; 12.5 cm wide;
Unmarked sherd: 5.6 cm long; 4.5 cm wide.


Oc1906,1013.1800 exterior


Oc1906,1013.1800 interior

Composite Pottery Rim Sherd

Oc1906,1013.1800

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province; Goodenough/Amphlett/Normanby Islands

Pottery

9 cm high (both sherds); 31.2 cm diameter (large sherd); 8 cm wide (small sherd)

Rim, neck and shoulder forming part of pottery bowl, consisting of two now separate composite sherds (fourteen sherds and eight sherds). Inward facing neck with obtuse corner point is decorated with incised vertical lines, some joined at top by arching lines. Larger composite sherd pale orange with white-green patina in places; smaller sherd darker with areas of black. Linear striations on interior. Slightly inverted rim.

Provenance based upon style, see examples in May and Tuckson (2000: 71-80). Two similar shaped pots were photographed by the expedition at Kitava and recorded as 'imported', likely from Amphlett, Goodenough or Normanby Islands (364/4/3/22; 364/4/3/32 RAIA). Also see Seligman (1910: 531).

Pottery


Oc1906,1013.1714; Oc1906,1013.1746 exterior


Oc1906,1013.1714; Oc1906,1013.1746 exterior

Composite Pottery Sherds

Oc1906,1013.1714; Oc1906,1013.1746

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

Max. composite sherd: 10 cm long; 16.5 cm wide; other sherds: 1.3-4.5 cm wide; 0.4 cm thick

Rim, neck and shoulder sherds from pottery bowl, made up of ten sherds, of which four are composite (eight sherds; five sherds; three sherds; two sherds). Blackened exterior decorated with incised repeated S-motif with wavy lines incised above and below. Interior orange with blackened patina.

Provenance based upon style, see similar example in May and Tuckson (2000: 85). Conserved by BM April 1975 to form composite (Eth Doc 1032, ALRC). Extremely fragile. Not all sherds are marked and it is not clear which unmarked sherds are associated with which registration number.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1728; 1734; 1736 exterior


Oc1906,1013.1728; 1734; 1736 interior

Composite Pottery Sherd

Oc1906,1013.1728; Oc1906,1013.1734; Oc1906,1013.1736

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Pottery

15.6 cm long (composite); 21 cm wide (composite); 0.3 thick

Composite part of pottery ?neck consisting of five sherds; exterior decorated with alternating incised thick undulating horizontal bands and horizontal rounded zigzags with central vertical band of same designs. Raised circular nubbins along bottom. Orange in colour with weathered brown and white patina.

Provenance based upon style, see similar examples in May and Tuckson (2000: 85-103). Likely forms pot with Oc1906,1013.1733; Oc1906,1013.1735.

Sherds conserved by BM April 1975 to form composite (see Eth Doc 1032, ALRC). Note not all sherds are marked and it is not clear which unmarked sherds are associated with which registration number.

Pottery


Oc1906,1013.1733; Oc1906,1013.1735 exterior


Oc1906,1013.1733; Oc1906,1013.1735 interior

Composite Pottery Sherd

Oc1906,1013.1733; Oc1906,1013.1735

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Pottery

17 cm long (composite); 23.5 cm wide (composite); 1 cm thick

Composite part of pottery ?neck consisting of fifteen sherds; exterior decorated with incised thick undulating vertical bands intersected by circular motifs with horizontal undulating bands above and below; raised circular nubbins along bottom with horizontal band of rounded zigzag designs above. Orange with weathered brown and white patina. Horizontal linear striations on interior surface.

Provenance based upon style, see similar examples in May and Tuckson (2000: 85-103). Likely forms pot with Oc1906,1013.1728; Oc1906,1013.1734; Oc1906,1013.1736.

Sherds conserved by BM April 1975 to form composite (see Eth Doc 1032, ALRC). Note not all sherds are marked and it is not clear which unmarked sherds are associated with which registration number.

Pottery


Oc1906,1013.1741 exterior


Oc1906,1013.1741 interior

Composite Pottery Sherd

Oc1906,1013.1741

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

13.5 cm high (composite); 24.3 cm diameter (composite); 0.7 cm thick

Composite rim, neck, shoulder and side sherd, consisting of eight sherds; part of pottery bowl. Straight neck decorated with repeated horizontal motifs of three staple-shape wavy lines with looped ends. Underneath, band of raised notches. Orange with dark grey patches. Horizontal score marks across exterior side.

Provenance based upon style, see Tubetube pottery in May and Tuckson (2000: 82-85).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1743 exterior


Oc1906,1013.1743 interior

Composite Pottery Sherd

Oc1906,1013.1743

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; ?Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Pottery

19 cm long; 30.3 cm wide; 0.8 cm thick (rim); 0.5 cm thick

Partial composite rim, neck and shoulder consisting of three sherds; exterior decorated with horizontal band of concentric semicircles with short straight lines extending from top; wavy horizontal lines above and below, with further line of raised nubbins underneath. Linear and crosshatch striations on internal and external surfaces. Exterior blackened with white patina near base; interior dark orange with blackened patina.

Provenance based upon style, see similar example in May and Tuckson (2000: 85).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1758 exterior neck


Oc1906,1013.1758 exterior side

Composite Pottery Sherd

Oc1906,1013.1758

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province; Goodenough/Amphlett/Normanby Islands

Pottery

13.5 cm long (composite); 39.6 cm wide (composite); 0.2 cm thick

Composite neck and shoulder sherd from pottery bowl made up of six sherds. Neck decorated with band of concentric zigzags with plain incised lines either side and further horizontal line of incised dashes below. Large circular hole in centre sherd. Orange with some light speckling and smooth finish.

Provenance based upon style, see examples in May and Tuckson (2000: 71-80). Two similar shaped pots were photographed by the expedition at Kitava and recorded as 'imported', likely from Amphlett, Goodenough or Normanby Islands (364/4/3/22; 364/4/3/32 RAIA). Also see Seligman (1910: 531).

Pottery



Oc1906,1013.351 side



Oc1906,1013.351 underside

Headrest

Oc1906,1013.351

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Bartle Bay

Wood

47.6 cm long; 18.5 cm wide; 11.7 cm high

Arching wooden headrest shaped from natural branch attachment with two branches forming supporting vertical legs at front. Mildew staining centre top; gouge on underside of front leg and splits on both sides of other, ends worn.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Bartle Bay'.

Sleeping & Domestic


Oc1906,1013.753 front


Oc1906,1013.753 reverse

Headrest

Oc1906,1013.753

-

British Museum (BM)

PNG; MBP; Marshall Bennetts; Kwaiawata Is. (collected) / Muyua (Woodlark) Is. (made)

Wood

19 cm wide; 11.7 cm high; 9.2 cm diameter (top)

Red-brown, three-legged wooden headrest carved from the whole, formed from natural branch attachments. Flat discoidal top with central indentation; outer rim decorated with intersecting bands of globular motifs. Each leg decorated with snake motif in raised relief: circular motif at top with wavy zigzag line down centre, terminates in heart-shaped snake head. Indentations in base of each foot.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Kwaiawata MURA made'.


Oc1906,1013.754 front


Oc1906,1013.754 reverse

Headrest

Oc1906,1013.754

-

British Museum (BM)

PNG; MBP; Marshall Bennetts; Kwaiawata Is. (collected) / Muyua (Woodlark) Is. (made)

Wood; Resin

16.3 cm wide; 11.1 cm high; 8.9 cm diameter (top)

Red-brown, three-legged wooden headrest carved from the whole, formed from natural branch attachments. Flat discoidal top with central indentation containing traces of brown resin; outer rim decorated with zigzag band in raised relief. Each leg decorated with snake motif in raised relief: all have circular motif at top and terminate in heart-shaped snake head, centre of two are zigzags, centre of one single incised line. Between two legs on reverse side, symmetrical carved design consisting of globules fanning out from central plain band with spiral motifs either side. Circular indentations in base of each foot, one with two small perforations inside.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Kwaiawata MURA made'.



Oc1906,1013.1321 front



Oc1906,1013.1321 reverse

Sivi; Mat

Oc1906,1013.1321

6081

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Leaf (Banana)

8.5 cm long; 26 cm wide; 4.5 cm thick

Unstained, folded and rolled banana leaves decorated with embossed patterns of diagonal lines with opposing diagonal dashes. Plant fibre stitches along split in leaf on one side. Tied with expedition label cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube SIVI 6081'.

No entry for 6081 in William Cooke Daniels' (1905) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



E 1905.287 side



E 1905.287 front

Headrest

E 1905.287

65; AR 1905.923

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Bartle Bay

Wood

48.5 cm long; 16.2 cm high

Smoothed wooden headrest shaped from natural branch attachment to form two supporting vertical legs at front. Central, longer, horizontal section, which bends at approximately 120 degrees to form third supporting leg.

Appears as item 65 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Head rest from Bartle Bay'.

The expedition visited Bartle Bay between 21 and 22 September 1904. Another similar headrest collected in Bartle Bay is now in the PRM (1905.63.20).



6.162 front



6.162 reverse detail

Mat

6.162

-

Horniman Museum (HM)

Papua New Guinea; ?Milne Bay Province

Leaf (?Banana); Fibre (Plant)

81 cm long; 99 cm wide

Plain rectangular ?banana leaf mat with horizontal fold mark across centre and lighter coloured rectangular patch on one side above fold line. Several vertical splits top and bottom with numerous areas of zigzag stitching in black fibre.

HM inscription handwritten on object in pencil reads: 'S.E. Brit. n. Guinea Mat - pres't Dr Seligmann Mch 1906'. HM label stamped 'LONDON CITY COUNCIL' dated 7 February 1963 handwritten in black ball point reads: 'Bark Cloth & Matt. Removed from the New Guinea mask section in the S. Hall.' The barkcloth is not related to this object. HM record notes there are two pieces of mat both with the accession number 6.162. Only one piece seen (photographed above) and measured. Possible second piece unseen.

Reference to S.E. New Guinea suggests an area now part of Milne Bay Province, see mat BM Oc1906,1013. 1635 (from Milne Bay) with similar zigzag stitching, although this appears to be banana leaf with typical impressed designs, which are absent on HM 6.162. It is worth noting similar zigzag stitching is also visible on a pandanus Kiwai tiro mat (sometimes also used as a rain hood) collected by Gunnar Landtman, which is folded in the same way as HM 6.162 (1933: 81, Fig. 738) (also see Lawrence 2010: 142 ill. 4).

Sleeping & Domestic


Oc1906,1013.188 exterior


Oc1906,1013.188 interior

Betel Mortar

Oc1906,1013.188

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

4.9 high; 6.6 cm diameter

Bowl-shaped wooden betel mortar carved from the whole, on broad discoidal base decorated with band of zigzags in carved relief. Flanged lip on rim of bowl. Red-brown in colour.

Expedition inscription written in pencil on base of object reads: 'Kwaiawata'.

Illegible pencil note in BM register (1906: 130).



Oc1906,1013.487 side (Oc1906,1013.488 behind)


Oc1906,1013.487 opposing side (488 behind)

Betel Mortar

Oc1906,1013.487

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment

8 cm long; 3 cm diameter

Conical, wooden betel mortar carved from the whole. Discoidal finial. Main body divided into incised linear panels, three of which decorated with lime in-filled spiral designs. Band of lime in-filled zigzags above and below panels. Brown-red staining inside from use-wear. Tied under finial to Oc1906,1013.488 with expedition labels.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa.' with 'Pestle & Mortar' added to right in pencil. Further expedition label made by Dennison & Co. annotated by museum in black ink: 'Boioa mortar with pestle No 487 1906 10 -13 488'.

Provenance given as Boioa, an alternative spelling of Boyowa. The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.


Oc1906,1013.489 front


Oc1906,1013.489 reverse

Betel Mortar

Oc1906,1013.489

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

9.7 cm long; 3.4 cm wide; 2.8 cm diameter; 2 cm deep (opening)

Conical, dark brown, wooden betel mortar carved from the whole with ?zoomorphic finial. Projections at either side, one third from top, made of up part-fretwork S-shape motifs; ovoid cut-out between finial and top of mortar. Looped finial (forms sideways italic 'd') has central circular cut-out with thin incised line around middle, trace of circular eye. Front and reverse of mortar decorated with faded central vertical bands of incised interconnecting spirals. Worn, cracked and pitted texture, particularly toward bottom. Central circular opening in base with bevelled edge.

Expedition inscription written in pencil on side of object reads: 'Iwa'.

Object featured in drawing made by Thomas Elder Dickson in preparation for never completed Massim monograph by Charles Seligman (364/5/8/8/1 RAIA).


Oc1906,1013.490 front


Oc1906,1013.490 top

Betel Mortar

Oc1906,1013.490

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

12.3 cm long; 5.9 cm high

Double wooden betel mortar carved from the whole. Crescent shape base formed of two bands; upper of which is perforated at either side. Lower band decorated on both faces with repeated spiral motifs; same motifs on upper band of one face and single spiral motif on opposing face. Each mortar tapers at neck; central opening with red-brown patina inside at base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.



Oc1906,1013.491 side


Oc1906,1013.491 base

Boior; Betel Mortar

Oc1906,1013.491

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment (Lime)

13.8 cm long; 2.7 cm wide; 3 cm deep (opening); 4.6 cm diameter

Cylindrical wooden betel mortar carved from the whole with flat, ovoid, projecting finial. Top decorated with two horizontal bands of zigzags in raised relief with some traces of white lime pigment. Centre has vertical bands alternating between plain and lime in-filled zigzags with further horizontal band of zigzags below. Tapers to narrow central opening in base.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'BOIOA II'; further addition written in pencil by Charles Seligman reads: 'Trobriands'.


Oc1906,1013.492 front


Oc1906,1013.492 reverse

Etut; Betel Mortar

Oc1906,1013.492

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Wood

10 cm long; 5.8 cm wide; 4.4 cm high

Oval, bowl-shaped wooden betel mortar carved from the whole with circular top opening. Rim slightly raised with small incised triangles around lip. Bird head projection at one side with incised circular eye and hooked beak; rounded tail with flat top projects on opposing side. Dark brown in colour with mottled patina; traces of black-brown residue inside.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black in reads: 'ETUT ~~GAV~~ – Murua Bird Kumai'.


Oc1906,1013.493 exterior


Oc1906,1013.493 interior

?Etut; Betel Mortar

Oc1906,1013.493

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Wood

12.5 cm long; 6.3 cm wide; 5.7 cm diameter; 2.5 cm deep (opening)

Dark brown, conical, wooden betel mortar carved from the whole. Crescent-shaped finial with small nubbin centre top. Wide band with central zigzag carved in raise relief around bottom; wide split along one side. Central circular opening in base. Worn, textured patina.

Expedition label made by Dennison & Co. written in pencil reads: 'Woodlarks'. Expedition pencil inscription on side of object reads: 'Etut? Murua'.


Oc1906,1013.494 exterior


Oc1906,1013.494 interior

Etut; Betel Mortar

Oc1906,1013.494

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Wood

8.7 cm long; 6 cm wide; 3.9 cm diameter; 3.5 cm deep (opening)

Dark brown, cylindrical wooden betel mortar carved from the whole. Roughly crescent-shape finial, one edge rounded, the other pointed; raised band along base on both faces consists of central oval with sideways S-motif either side and small spiral motif at rounded edge. Globular base with central circular opening. Black-brown patina with worn smooth surface, some small chips and scratches.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'ETUT E ~~GAV~~ – fr Murua fr carving = PUS.'; later pencil annotation reads: 'Very doubtful cf. FRB'.

'FRB' refers to Captain Francis Rickman Barton.


Oc1906,1013.552 exterior


Oc1906,1013.552 interior

Piwowiri; Betel Mortar

Oc1906,1013.552

6957C

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriand Is. (originates)

Wood; Pigment

14.3 cm long; 4.5 cm diameter (including side projection); 2.5 cm deep (opening)

Cylindrical wooden betel mortar carved from the whole in the form of a drum. Linear wooden projection along one side, with central oval cut-out, decorated with small incised lines. Main body decorated with bands of repeated figure of eight spiral motifs with curving incised lines either side, in-filled with white lime pigment. Dark brown wood with shiny patina and wear at either edge; one end closed, other has central circular opening.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6957 (~~B~~) (C)'.

Entry 6957C in William Cooke Daniels' (1905: 18) Tubetube catalogue reads: 'PIWOWORI, betel-nut mortars, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.553 exterior


Oc1906,1013.553 interior

Betel Mortar

Oc1906,1013.553

6957D

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriand Is. (originates)

Wood; Pigment

10.9 cm long; 3.5 cm deep (opening); 4.4 cm diameter

Cylindrical wooden betel mortar carved from the whole; discoidal finial with band of soft wavy repeating n-shapes in raised relief along edge. Main body decorated with elongated oval panels containing triple spiral motifs. White lime in-fill in decorations. Base tapers with band of now faded oval motifs around central circular opening.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6957 (D)'.

Entry 6957D in William Cooke Daniels' (1905: 18) Tubetube catalogue reads: 'PIWOWORI, betel-nut mortars, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.555 front



Oc1906,1013.555 side

Piwowori; Betel Mortar

Oc1906,1013.555

6957A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriand Is. (originates)

Wood; Pigment

19.5 long; 4 cm wide; 3.7 cm thick; 3 cm deep (opening)

Cylindrical, wooden betel mortar, carved from the whole, with anthropomorphic finial. Oval head has sharply delineated chin, projecting elongated nose with perforated nostril. Two small discoidal projections on top of head. Long elongated neck with arms raised either side, incised fingers rest below spiral motif ear. To front, shield-shaped upper body with opposing spiral motifs; lower body has four opposing spiral motifs. Repeated large oval panels cover each side and part of back, which has band of carved spirals below neck. Plain conical base with central circular opening. Worn patina; traces of red pigment; white pigment in-fill in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube PIWOWORI a 6957 -'.

Entry 6957A in William Cooke Daniels' (1905: 18) Tubetube catalogue reads: '((PIWOWORI, betel-nut mortar)), imported from the XXX Trobriands. ((My notes do not specify the nature of this article but from the context it should be a PIWOWORI))'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.633 side/top



Oc1906,1013.633 opposing side/base

Piwowori; Betel Mortar

Oc1906,1013.633

6957D

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriand Is. (originates)

Wood; Pigment

31.3 cm long; 4.1 cm wide; 4.1 cm high

Red-brown wooden betel mortar carved from the whole. Crescent shape with central cylinder projecting from plain top; band of incised zigzags around circular opening in cylinder top. One side of mortar decorated along top edge with band of zigzags; band of interconnecting figure-of-eight spiral motifs below. Opposing side similar but with band of ovals containing spirals or linear motifs below. Squared edges along curving base, which consists of one row of figure-of-eight spiral motifs and one row of oval motifs. Traces of white pigment in places. Dark stain on upper edge of one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube P~~K~~IWOWORI made of KIVIN(i) 6957 (D)'.

Entry 6957D in William Cooke Daniels' (1905: 18) Tubetube catalogue reads: 'PIWOWORI, betel-nut mortars, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1420 exterior


Oc1906,1013.1420 interior

Betel Mortar

Oc1906,1013.1420

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

7.5 cm long; 2.5 cm deep (opening); 5.1 cm diameter (max)

Dark brown, conical, wooden betel mortar carved from the whole. Discoidal finial decorated with band of zigzags in raised relief, with white lime pigment in-fill in places. Circular central opening in base.

Expedition label made by Dennison & Co. written in pencil reads: 'Kwaiawata'; Expedition circular sticker adhered to top of object written in pencil reads: 'Kwaiawata'.


Oc1906,1013.1421 exterior


Oc1906,1013.1421 interior

Betel Mortar

Oc1906,1013.1421

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

6.6 cm long; 3.7 cm diameter; 2.5 cm deep (opening)

Conical, wooden betel mortar carved from the whole. Cylindrical finial with pointed top; side decorated with zigzag band. Circular opening in base with bevelled edge. Dark and red-brown patina, flakey in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KWAIAWATA'.


Oc1906,1013.1422 exterior


Oc1906,1013.1422 interior

Betel Mortar

Oc1906,1013.1422

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

5 cm long; 3.2 cm diameter; 2.5 cm deep (opening)

Conical, dark brown, wooden betel mortar, carved from the whole. Flat, discoidal finial. Red pigment traces in surface linear striations; chip at edge of circular opening in base.

Expedition circular sticker adhered to object, written in fading pencil reads: 'KWAIAWATA'.



Oc1906,1013.1423 front



Oc1906,1013.1423 reverse

Betel Mortar

Oc1906,1013.1423

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

10.1 cm wide; 5.4 cm high; 3.2 cm diameter

Dark brown wooden betel mortar carved from the whole. Long, thin, curving base, narrowing as each side turns up and over into fretwork spiral; front decorated with two opposing spiral motifs terminating in small circle, with small triangles at intervals; reverse has two opposing motifs, one forming linear S-shape followed by carved semicircles, the other a concentric oval followed by repeated crescents morphing into zigzags. White lime in-fill. At centre, conical up-turned mortar with raised band around top; central circular opening.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'Kwaiawata'.


Oc1906,1013.1424 exterior


Oc1906,1013.1424 interior

Betel Mortar

Oc1906,1013.1424

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

8.3 cm long; 4.8 cm wide

Conical, wooden betel mortar carved from the whole. Discoidal finial with five carved bands around sides; top and bottom have repeated semicircles followed by plain bands either side of central wavy zigzag. Central circular opening in base. Dark brown with smooth patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.


Oc1906,1013.1425 exterior


Oc1906,1013.1425 interior

Betel Mortar

Oc1906,1013.1425

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

8.2 cm long; 4.8 cm diameter; 3 cm deep (opening)

Conical, red-brown, wooden betel mortar carved from the whole. Projecting discoidal finial, edge decorated with band of zigzags in raised relief, also mirrored at base. Chip in top. Central circular opening in base. Lighter and darker patches with slightly pitted texture on base and interior.



Oc1906,1013.1426 exterior


Oc1906,1013.1426 interior

Betel Mortar

Oc1906,1013.1426

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

6.3 cm long; 3.4 cm diameter; 3 cm deep (opening)

Conical, wooden betel mortar carved from the whole; tapers toward large cylindrical finial with four plain horizontal bands and one zigzag in raised relief; discoidal top. Circular opening in base with bevelled edge below outer band with carved semicircles in raised relief. Expedition label string tied around centre, label missing.


Oc1906,1013.1427 exterior


Oc1906,1013.1427 interior

Betel Mortar

Oc1906,1013.1427

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

10.1 cm long; 4.3 cm diameter

Conical, dark brown, wooden betel mortar carved from the whole. Cylindrical finial with discoidal top, edge carved at lower third with zigzag band in raised relief. Central circular opening in base.

Expedition inscription written in pencil on side of object reads: 'IWA'.


Oc1906,1013.1428 side


Oc1906,1013.1428 reverse

Betel Mortar

Oc1906,1013.1428

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment (Lime)

11.6 cm long; 3.3 cm wide; 2.8 cm diameter; 2.8 cm deep (opening)

Dark brown, wooden betel mortar carved from the whole; top third in form of rounded obtuse triangle on side faces, which are decorated with two spiral motifs, with traces of white pigment. At curving outer edge: central band with incised semicircles and small S-shaped carved lug at base. Next to this, small squared finial with circular motif below extends into plain raised band running down top front half. Reverse face triangular with two incised bands at apex; elongated double spiral motif with white pigment in-fill at centre. Lower half of mortar cylindrical and slightly inset; large circular opening in base.

Expedition label made by Dennison & Co. written in pencil reads: 'Iwa'.


Oc1906,1013.1429 front


Oc1906,1013.1429 side

Betel Mortar

Oc1906,1013.1429

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

8.4 cm long; 4.6 cm diameter

Conical, wooden betel mortar carved from the whole. Discoidal finial, edge has raised zigzag band at front and indentations on reverse, with flat, ovoid projection at centre, which has small partial perforation at one edge. Central circular opening in base. Dark brown in colour with smooth patina.

Expedition inscription on side of object written in pencil reads: 'IWA'.


Oc1906,1013.1430 exterior


Oc1906,1013.1430 interior

Betel Mortar

Oc1906,1013.1430

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

8.3 cm long; 4 cm diameter

Conical, wooden betel mortar carved from the whole. Cylindrical finial with discoidal top; two plain horizontal bands and two zigzag in raised relief around sides. Dark brown in colour with lighter patina on interior. Central circular opening in base.

Expedition inscription written in pencil on side of object (partly obscured by BM label) reads: 'IWA'.



Oc1906,1013.1431 exterior


Oc1906,1013.1431 interior

Betel Mortar

Oc1906,1013.1431

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

7.5 cm long; 2.8 cm diameter; 2 cm deep (opening)

Conical, dark brown, wooden betel mortar carved from the whole. Finial forms italic b/d-shape with carved line through centre and circular cut-out. Raised undecorated band around bottom; central circular opening in base.

Expedition circular sticker adhered to side of object written in black ink reads: 'IWA'.



Oc1906,1013.1432 exterior


Oc1906,1013.1432 interior

Betel Mortar

Oc1906,1013.1432

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

4.5 cm long; 2.1 cm diameter; 2 cm deep (opening)

Dark brown, conical, wooden betel mortar carved from the whole. Discoidal finial with further smaller diameter disc, with roughly finished edges, projecting from top. Band of carved semi-circles in raised relief around bottom. Circular central opening in base.

Expedition pencil inscription on side of object reads: 'IWA'.


Oc1906,1013.1433 front


Oc1906,1013.1433 reverse

Betel Mortar

Oc1906,1013.1433

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

13.2 cm long; 4.1 wide

Conical, dark brown, wooden betel mortar carved from the whole. Thin projection around upper third (runs over top), longer at one side, with chip near top; decorated with worn carved spiral motifs on one face, with same spirals along lower section of chipped side and faint zigzag lines around rest. Central circular opening in base.

Expedition inscription on side of object written in pencil reads: 'Iwa'.


Oc1906,1013.1435 front


Oc1906,1013.1435 top

Betel Mortar

Oc1906,1013.1435

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

8.8 cm long; 3.4 cm wide; 3 cm diameter; 2.5 cm deep (opening)

Dark brown, conical, wooden betel mortar carved from the whole. Roughly pyramidal finial, one edge flattened and indented, the other pointed; top face curves down slightly with two very small wooden nubbins; very thin incised line along sides. Mortar widens toward base, which has projecting rim and central circular opening in underside. Worn and scratched patina.


Oc1906,1013.1436 exterior


Oc1906,1013.1436 interior

Betel Mortar

Oc1906,1013.1436

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

6.4 cm long; 3.6 cm diameter; 3.5 cm deep (opening)

Conical, wooden betel mortar carved from the whole. Small, slightly globular finial, worn and textured. Circular opening in base. Flakey patina interior and exterior. Sellotape residue on one side.

Expedition inscription on side of object reads: 'Kwaiawata'.



Oc1906,1013.1437 exterior


Oc1906,1013.1437 interior

Betel Mortar

Oc1906,1013.1437

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

7.8 cm long; 4.5 cm diameter; 4 cm deep (opening)

Conical, wooden, betel mortar carved from the whole, with flat discoidal top and split down one side. Upper two thirds decorated with thin vertical bands carved in raised relief, consisting mostly of alternating wavy zigzags and plain bands, with a section of repeating, curved globular motifs. Worn patina with Sellotape residue on one side.



Oc1906,1013.1438 exterior


Oc1906,1013.1438 interior

Betel Mortar

Oc1906,1013.1438

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

5.8 cm long; 2 cm high; 2.3 cm diameter

Dark brown, conical, wooden betel mortar carved from the whole. Thick, discoidal finial has linear indentation at edge and minor chips. Circular central opening in base with small linear scratches and chips around edge.


Oc1906,1013.1439 side


Oc1906,1013.1439 top

Betel Mortar

Oc1906,1013.1439

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

5.8 cm long; 2 cm high; 2.8 cm diameter

Dark brown, conical, wooden betel mortar carved from the whole. Thick, discoidal finial; sides decorated with two bands of opposing semicircles carved in raised relief, separated by central raised band; large indented area on top. Around bottom, further band of carved semicircles on one half, largely plain on other, with triangular indentation and chips. Circular central opening in base.


Oc1906,1013.1440 exterior


Oc1906,1013.1440 interior

Betel Mortar

Oc1906,1013.1440

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; ?Marshall Bennett Islands; Iwa Island

Wood; Pigment (Lime)

6.1 cm long; 3 cm wide; 3 cm deep (opening)

Conical, dark brown, wooden betel mortar carved from the whole. Discoidal finial; outer edge decorated with band of zigzags in raised relief with white lime pigment in-fill. Circular central opening in base.

BM register (1906: 170) notes provenance as ?Iwa.


Oc1906,1013.1441 front


Oc1906,1013.1441 reverse

Betel Mortar

Oc1906,1013.1441

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

6.7 cm long; 4.1 cm diameter; 3 cm deep (opening)

Conical, dark brown, wooden betel mortar carved from the whole. Projecting, discoidal finial decorated with band of zigzags in raised relief; mirrored at base. Four thin vertical lines incised at regular intervals on side, terminating in two-pronged tip. Traces of white lime pigment in decoration. Small linear indentation above lower band on one side. Central circular opening in base with browny-red staining. Darker patches on sides in places.


Oc1906,1013.1442 exterior


Oc1906,1013.1442 interior

Betel Mortar

Oc1906,1013.1442

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

5.6 cm long; 3.6 cm diameter; 2 cm deep (opening)

Conical, dark brown, wooden betel mortar carved from the whole. Discoidal finial, outer edge decorated with band of zigzags in raised relief. Circular central opening in base.


Oc1906,1013.1443 exterior


Oc1906,1013.1443 interior

Betel Mortar

Oc1906,1013.1443

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

6.1 cm long; 3 cm deep (opening); 3.9 cm diameter

Dark brown, conical, wooden betel mortar carved from the whole. Discoidal finial; outer edge decorated with band of carved semicircles in raised relief and single raised band below. Two plain, slightly projecting rims around bottom with central circular opening in base.


Oc1906,1013.1444 exterior


Oc1906,1013.1444 interior

Betel Mortar

Oc1906,1013.1444

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

6.2 cm long; 2.5 cm deep (opening); 3.6 cm diameter

Dark brown, conical, wooden betel mortar, carved from the whole. Discoidal finial; outer edge decorated with opposing diagonal incised lines forming zigzag pattern. Slightly sloping raised rim around bottom with central circular opening in base. Surface scratching, particularly on top.



Oc1906,1013.1445 exterior



Oc1906,1013.1445 interior

Betel Mortar

Oc1906,1013.1445

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; ?Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

6.7 cm long; 3.7 cm diameter; 3 cm deep (opening)

Dark brown, cylindrical wooden betel mortar carved from the whole with discoidal top and fretwork projecting finial in form of a bird. Circular opening in base has bevelled edge; interior has traces of red pigment from betel. Surface polished with numerous scratches and some light pitting.

BM register (1906: 170) notes provenance as ?Kwaiawata.

Object featured in Beran (1988: 56, plate 82).


Oc1906,1013.1446 front


Oc1906,1013.1446 side

Betel Mortar

Oc1906,1013.1446

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

7.9 cm long; 2.9 cm wide (finial); 2.5 cm high (opening); 3.1 cm diameter

Dark brown, conical, wooden betel mortar, carved from the whole. Wedge-shaped finial, composed of two opposing figure of eight spiral motifs, carved both faces, on plain globular base, with small central perforation. Two raised bands, with tapering section between, around bottom of mortar with circular opening in base.


Oc1906,1013.1447 exterior


Oc1906,1013.1447 interior

Betel Mortar

Oc1906,1013.1447

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

10.6 cm long; 4.1 cm wide; 4 cm diameter; 2.5 cm deep (opening)

Red-brown, conical wooden betel mortar carved from the whole. Flat finial, front and reverse faces carved into spiral motif. Bevelled edge around central opening in base. Smoothed finish.


Oc1906,1013.488 front (Oc1906,1013.487 behind)


Oc1906,1013.488 side (Oc1906,1013.487 behind)

Betel Pestle

Oc1906,1013.488

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment (Lime); Resin

15.1 cm long; 2.9 cm wide

Smoothed and polished length of wood tapering at end. Elongated oval finial with circular perforation to one side; raised band looped around circle design in-filled with lime on both sides. Linear split along front in-filled with resin. Tied to Oc1906,1013.487 through perforation with expedition labels.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa.' with 'Pestle & Mortar' added to right in pencil. Further expedition label made by Dennison & Co. annotated by BM in black ink: 'Boioa mortar with pestle No 487 1906 10-13 488'.

Provenance given as Boioa, an alternative spelling of Boyowa. The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



Oc1906,1013.1350 front



Oc1906,1013.1350 side

Betel Pestle

Oc1906,1013.1350

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

20.2 cm long; 2.4 cm wide; 1.8 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Finial in form of anthropomorphic figure; top of head rounded to subtle point; inset angular face. Upper body depicted by U-shape with central cut-out, linear pattern to front depicts arms under chin with spiral motif at base and back. Below, band of S-shape spiral motifs followed by two plain bands either side of zigzag band in raised relief.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1351 front



Oc1906,1013.1351 side

Betel Pestle

Oc1906,1013.1351

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant)

21.2 cm long; 2.1 cm wide; 1.9 cm diameter (max)

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Finial in form of anthropomorphic figure; rounded head with inset angular face and projecting linear nose. Upper body depicted by U-shape with central cut-out at side and linear indentation at front containing short yellow plant fibres; carved linear and spiral motifs to sides and back with further traces of plant fibre; arms depicted under chin; anthropomorphic section longer at front than back. Shiny patina.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1352 front



Oc1906,1013.1352 side

Betel Pestle

Oc1906,1013.1352

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

18.7 cm long; 1.8 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Finial in form of anthropomorphic figure; cylindrical head with broad forehead and inset face. U-shape depicts upper body with arms under chin; central hourglass cut-out at side and deep linear indentation at front; incised lines curve around arms and back with spiral motif at side base. Cylindrical finial base with central zigzag band in raised relief. Red-brown patina at tip with some pitting.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1353 front



Oc1906,1013.1353 reverse

Betel Pestle

Oc1906,1013.1353

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

13.5 cm long; 2.4 cm wide; 1.7 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Finial in form of blank anthropomorphic head; flat forehead with angular chin. Tip has indent and red-brown and black patina.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1354 front



Oc1906,1013.1354 reverse

Betel Pestle

Oc1906,1013.1354

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

14.5 cm long; 1.3 cm diameter; 1.9 cm thick (max)

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Finial in form of roughly shaped blank anthropomorphic head. U-shaped finial base with small central cut-out; reverse decorated with incised linear motif.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1356 front



Oc1906,1013.1356 reverse

Betel Pestle

Oc1906,1013.1356

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

13.4 cm long; 2 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward pointed tip. Globular finial. Red-brown band at lower third.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1357 front



Oc1906,1013.1357 reverse

Betel Pestle

Oc1906,1013.1357

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

17 cm long; 1.8 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Red-brown at lower third. Rough, angular top with pitting and indentations.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1358 front



Oc1906,1013.1358 reverse

Betel Pestle

Oc1906,1013.1358

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment

13.3 cm long; 3.2 cm wide; 1.4 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Lighter patina with pitting at lower third. Flat, trefoil-shaped finial with U-shape below; hour-glass indentation between two shapes in-filled with white lime pigment on one face, obscured by expedition label. Exposed finial face has small triangular indentation to one side and vertical central incised line from top third to base.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1359 front



Oc1906,1013.1359 reverse

Betel Pestle

Oc1906,1013.1359

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; ?European String

16.5 cm long; 2.5 cm wide; 1.7 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip. Red-brown patina at lower third. Flat, circular finial carved in form of spiral motif both faces, wrapped in string, likely from (now missing) expedition label.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1360 front



Oc1906,1013.1360 reverse

Betel Pestle

Oc1906,1013.1360

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment

15.5 cm long; 2.5 cm wide; 1.5 cm diameter

Cylindrical, red-brown wooden betel pestle carved from the whole, tapering toward blunt tip. Flat, teardrop finial carved on one face with double spiral motif (evocative of flur-de-lys), with small crescent nubbin on top. Four linear indentations on reverse, three under finial, one near tip, with small blots of white pigment or paint near tip on side.

Expedition inscription written in pencil on side of object reads: 'IWA'.



Oc1906,1013.1361 front



Oc1906,1013.1361 reverse

Betel Pestle

Oc1906,1013.1361

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

22 cm long; 2.4 cm wide; 1.6 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward blunt tip with some indentations. Flattening toward finial, which is decorated on two faces with curving linear incision extending from top corner to opposing edge. Some thin linear incising on wood surface and crack extending down one side.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1377 front



Oc1906,1013.1377 reverse

Betel Pestle

Oc1906,1013.1377

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

15 cm long; 1.4 cm diameter

Cylindrical, dark brown, wooden betel pestle carved from the whole. Rounded blunt top tapers toward pointed tip. Textured surface, lower third more indented with red-brown patina.

Expedition circular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1378 front



Oc1906,1013.1378 reverse

Betel Pestle

Oc1906,1013.1378

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

12.6 cm long; 2.1 cm diameter

Cylindrical, dark brown, wooden betel pestle carved from the whole, tapering toward blunt tip. Red-brown patina at lower third. Two, wide, cylindrical bands form finial.

Expedition rectangular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1379 front



Oc1906,1013.1379 reverse

Betel Pestle

Oc1906,1013.1379

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

13.9 cm long; 1.7 cm diameter

Cylindrical, dark brown, wooden betel pestle carved from the whole with blunt tip. Red-brown patina at lower third. Wide, cylindrical finial with several small indentations (likely from insect activity) in sides. Small insect holes in main pestle.

Expedition rectangular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1380 front



Oc1906,1013.1380 reverse

Betel Pestle

Oc1906,1013.1380

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

19 cm long; 2.1 cm diameter

Squared, dark brown, wooden betel pestle carved from the whole. Red-brown patina at lower third and blunt tip. Distinctive chisel gouges on one face near tip, small dashes lightly incised on opposing face. Wide, cylindrical finial.

Expedition rectangular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1381 front



Oc1906,1013.1381 reverse

Betel Pestle

Oc1906,1013.1381

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

19.6 cm long; 2.3 cm wide; 1.8 cm thick

Cylindrical, dark brown, wooden betel pestle carved from the whole with blunt tip. Red/black patina at lower third. Finial in form of anthropomorphic head with one incised eye, nose and mouth; angular head. Shiny patina.

Expedition label made by Dennison & Co. written in pencil reads: 'KWAIAWATA'.



Oc1906,1013.1382 front



Oc1906,1013.1382 reverse

Betel Pestle

Oc1906,1013.1382

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

15.5 cm long; 2.5 cm diameter

Cylindrical, dark brown, wooden betel pestle carved from the whole with blunt tip. Red-brown patina at lower third with band of black-brown near tip. Finial takes form of anthropomorphic head with bulbous forehead and projecting nose; circular eyes with triangular and semicircular motifs below in-filled with white lime pigment. Shiny patina.

Expedition rectangular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1383 front



Oc1906,1013.1383 side top

Betel Pestle

Oc1906,1013.1383

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

19 cm long; 2.2 cm wide; 1.2 cm thick

Squared, dark brown, wooden betel pestle carved from the whole, tapering toward rounded tip. Finial takes form of anthropomorphic figure; angular head, shorter at back, with incised spiral motif ears and shield-shaped inset face with elongated nose in raised relief. Arms, with incised linear bands, extend from back of head, curving into n-shape under chin, terminating in three carved fingers.

Expedition rectangular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1384 front



Oc1906,1013.1384 side

Betel Pestle

Oc1906,1013.1384

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

19 cm long; 2.2 cm wide; 2.3 cm thick

Cylindrical, dark brown, wooden betel pestle carved from the whole, tapering toward rounded tip. Finial takes form of crouching female anthropomorphic figure. Head has rounded top with c-shaped ears in raised relief, circular eyes and linear nose with flared nostrils. Arms and legs formed of angular u- and n-shape sections decorated with bands of semicircles and zigzags on legs, which terminate in squared feet. Hands have two carved fingers and meet on chest. Below, concentric circular belly button and raised vulva. Red-brown patina on lower third of pestle.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1395 front



Oc1906,1013.1395 side/reverse

Betel Pestle

Oc1906,1013.1395

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

16 cm long; 3.1 cm wide; 2 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole with, largely flat, triangular finial. Undecorated.



Oc1906,1013.1396 front



Oc1906,1013.1396 top

Betel Pestle

Oc1906,1013.1396

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

19 cm long; 1.6 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, slightly tapering toward tip. Cylindrical finial slightly wider with flat top.



Oc1906,1013.1397 side



Oc1906,1013.1397 front

Betel Pestle

Oc1906,1013.1397

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

14.5 cm long; 2.5 cm wide; 2.2 cm thick

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward tip. Finial takes form of anthropomorphic figure; discoidal head with projecting nose and ears, teardrop eyes and upturned mouth. Upper body depicted by U-shape with central cut-out and circular motif incised on upper arm; central cut-out along front side and raised ovals on back; discoidal band below.



Oc1906,1013.1398 front



Oc1906,1013.1398 top

Betel Pestle

Oc1906,1013.1398

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

13.1 cm long; 1.2 cm diameter

Cylindrical, dark brown wooden betel pestle carved from the whole, tapering toward pitted tip with red-brown patina. Largely flat, textured top.



Oc1906,1013.1399 front



Oc1906,1013.1399 side

Betel Pestle

Oc1906,1013.1399

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

23 cm long; 4 cm wide; 2.4 cm thick

Polished, dark brown wooden betel pestle with anthropomorphic Janus-head finial. Opposing back-to-back heads joined by discoidal top; projecting noses, circular eyes with small incised triangles on cheeks. Below, U-shape handle decorated with linear and two spiral motifs at base. Pestle shaft cylindrical and undecorated.


Oc1906,1013.1277 top


Oc1906,1013.1277 side

Warakäukäuri-Patuna; Lime Container

Oc1906,1013.1277

6963D

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut

5.7 cm long; 5.1 cm diameter

Small, scraped coconut container with circular top opening. Sellotape residue on one side.

Entry 6963D in William Cooke Daniels' (1905: 23) Tubetube catalogue reads: 'WARAKÄUKÄURI-PATUNA (6963B)'. (Note spelling error in BM register (1906: 165)).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1278 side


Oc1906,1013.1278 top

Lime Container

Oc1906,1013.1278

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut; Resin

5.3 cm diameter

Small, round coconut with circular top opening, covered with resin, cracked in places.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1279.a-b front (viewed side on)


Oc1906,1013.1279.a-b top

Warakäukäuri-Patuna; Lime Container and Stopper

Oc1906,1013.1279.a-b

6963B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut; Fibre (Plant, Cane); ?Wood; Pigment (Lime)

9.9 cm long; 3.3 cm long (stopper); 5.3 cm diameter; 2.2 cm diameter (stopper)

Small and ovoid, scraped coconut container (a). Stopper (b) constructed from rolled plant fibre with ?wood insert at centre and covered with woven cane, yellow orchid vine forming zigzag pattern. Traces of white lime around base of lid.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6963(B)'; further pencil note partially legible 'T [?]Gourd'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1280.a-b front (viewed side on)


Oc1906,1013.1280.a-b top

Lime Container and Stopper

Oc1906,1013.1280.a-b

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut; Fibre (Plant, Cane); ?Wood

7.4 cm high (gourd); 0.9 cm high (stopper); 6 cm diameter; 2 cm diameter (stopper)

Round orange-coloured coconut container (a). Top half decorated with four pyroincised concentric semicircular motifs divided by in-filled bands; four narrow triangular motifs extend from centre to base inline with upper bands. Small stopper (b) constructed from rolled plant fibre with central ?wood insert covered with woven cane; band of yellow orchid stem around top.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1286.a-b side


Oc1906,1013.1286.a-b top

Warakäukäuri-Patuna; Lime Container and Stopper

Oc1906,1013.1286.a-b

6963B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Coconut; Fibre (Plant, Cane)

12.5 cm high (with stopper); 9 cm diameter (container); 2.9 cm diameter (stopper)

Round young coconut (a); stripped upper orange in colour; darker lower half retains light layer of skin. Two small circular perforations near top, one threaded with fine twisted plant fibre cord, other with expedition label. Stopper (b) constructed from rolled plant fibre with ?wood insert at centre and covered with woven cane forming zigzag pattern.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6963B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1282.a-b front



Oc1906,1013.1282.a-b top

Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1282.a-b

6974A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Plant, Cane); Vine (Orchid)

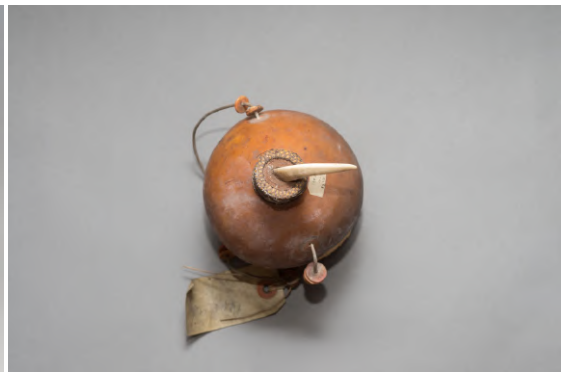
14.5 cm high (gourd); 12 cm diameter; 3.3 cm diameter (stopper)

Medium container (a) made from whole gourd, stripped upper orange in colour; darker lower half retains layer of skin with triangular cut-outs at intervals around top. Two perforations at top third threaded with twisted plant fibre cord. Stopper (b) constructed from rolled plant fibre with woven cane cover decorated with band of yellow orchid stem around top.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6974(a)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1283.a-b side


Oc1906,1013.1283.a-b top

?Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1283.a-b

6963; 6974A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Plant, Cane); Vine (Orchid); Tusk (Pig); Shell (Chama/?Spondylus)

16.5 cm high; 4.9 cm high (stopper); 10.5 cm diameter; 3.5 cm diameter (stopper)

Medium container (a) made from whole gourd, stripped upper orange in colour; darker lower half retains light layer of skin with mottled patina. Two perforations, enclosed by circular decoration, at top third threaded with twisted plant fibre cord strung at intervals with ten small red (likely Chama sp. or ?Spondylus sp.) shell discs. Rolled plant fibre stopper (b) enclosing single pig tusk covered with woven vine; top has bands of yellow orchid stem.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~KAURI~~ 6974(a)'; reverse written in pencil reads: 'Cambridge'.

BM register (1906: 165) also notes number 6963.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1284.a-b front


Oc1906,1013.1284.a-b top

?Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1284.a-b

6963; 6974

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Plant, Cane); Vine (Orchid); Tusk (Pig)

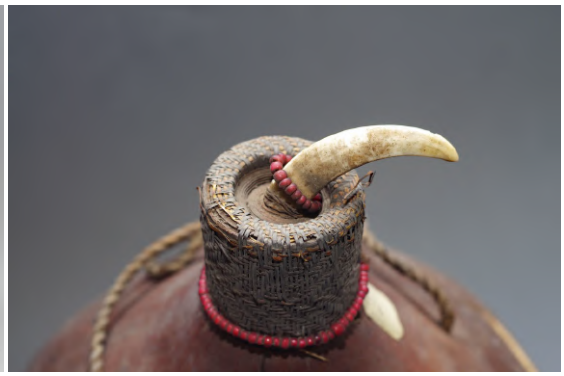
21 cm high (gourd); 5.6 cm high (stopper); 11.5 cm diameter; 4.1 cm diameter (stopper)

Medium container (a) made from whole peeled ovoid gourd, orange with dark mottled patina. Two perforations near top threaded with twisted plant fibre cord, which wraps around pig tusk extending from stopper centre. Rolled plant fibre stopper (b) encloses tusk covered with woven vine; top has bands of yellow orchid stem. Further plant fibre cord, partially woven in, wraps around base of stopper.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~Kauri~~ 6963 & 74'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1285.a-b front


Oc1906,1013.1285.a-b front top

?Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1285.a-b

6963; 6974

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Bead (Glass); Seed (Banana); Fibre (Plant, Cane); Vine (Orchid); Shell (?Conus); Tusk

31 cm high (with stopper); 25 cm diameter

Large container (a) made from whole gourd now in three pieces, two are connected by thread and beads from indigenous repair: at one side, double row of red glass beads strung at intervals with small ?conus shell rings or plant fibre cord, and black banana seeds, or blue glass beads, each stitched into crack forming zigzag repair visible on interior. Stopper (b) constructed from rolled plant fibre wrapped around pig tusk, which protrudes from top, and covered with woven vine; rows of yellow orchid stem at centre and top. Length of red glass beads around base of stopper. Lime powder residue inside gourd; one piece loose.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6963 & 74'.


Oc1906,1013.1287.a front


Oc1906,1013.1287.a base

Käuri-Patuna; Lime Gourd

Oc1906,1013.1287.a

6963; 6974

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Shell (Cowrie); Bead (Glass); Fibre (Plant)

3.9 cm long (shell); 1.9 cm wide (shell); 13 cm high (container); 12 cm diameter (container)

Medium container made from whole peeled gourd with top circular perforation, orange colour with traces of white lime powder inside and out. Small circular perforation near top threaded with twisted plant fibre cord, which is strung with a single cowrie shell. Base of shell decorated with cluster of red and white glass beads. Large hole in gourd base with extensive crack along one side.

No Oc1906,1013.1287.b located.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube Kauri PATUNA. 6963 + 74'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1288.a-b front


Oc1906,1013.1288.a-b stopper

Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1288.a-b

6963; 6974

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Plant, Cane); Vine (Orchid)

21 cm high (with stopper); 17 cm diameter (gourd); 3.2 cm diameter (stopper)

Medium container (a) made from whole peeled gourd, orange in colour. Two perforations at top third threaded with twisted plant fibre cord. Stopper (b) constructed from rolled plant fibre with woven cane cover decorated with band of yellow orchid stem around top and bottom; at top, four bands of outer cane woven into centre give cruciform pattern.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube KAURI-PATUNA 6963 & 74'.


Oc1906,1013.1289 front


Oc1906,1013.1289 side with label

Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1289

6963A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Plant, Cane); Vine (Orchid); Lime Powder

16.5 cm high (total); 10 cm diameter (gourd); 2.6 cm diameter (stopper)

Medium container made from whole gourd with pyroincised decoration. At top, two bands of wavy motif, formed from negative space between opposing small triangles. At centre, band of repeated circles, formed from negative space between interlocking opposing triangles. At base, several Y and D shaped motifs at intervals. Two perforations at top threaded with twisted plant fibre cord. Stopper covered with woven cane decorated around top with band of yellow orchid stem. Dusting of white lime powder over upper half and stopper.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6963(a)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1290.a-b front


Oc1906,1013.1290.a-b top

Lime Gourd and Stopper

Oc1906,1013.1290.a-b

6974B

British Museum (BM)

PNG; MBP; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.) (coll.) / Trobriand Is. (made)

Gourd; Fibre (Plant, Cane); Vine (Orchid); Pigment (Lime); ?Wood

16.5 cm high (gourd); 3.2 cm high (stopper); 14 cm diameter; 2.9 cm diameter (stopper)

Medium container (a) made from whole peeled gourd, orange in colour, decorated with pyro-incised horizontal bands: at top triangular motifs, apex pointing downwards; below this, three rows of repeated spirals; further row of triangles and at bottom third, large triangle motifs each containing single spiral. Stopper (b) constructed from rolled plant fibre with central ?wood insert and covered with woven cane, yellow orchid vine forming zigzag pattern. Traces of white lime around base of lid.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6974B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1291.a-b front


Oc1906,1013.1291.a-b base of stopper

?Käuri-Patuna; Lime Gourd and Stopper

Oc1906,1013.1291.a-b

6974A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Plant, Cane); Fabric (?Cotton); ?Rattan

11.6 cm wide (stopper); 21 cm high (gourd); 4 cm high (stopper); 19 cm diameter (gourd)

Medium container (a) made from whole peeled gourd, outer skin forms decorative horizontal band at top third with further horizontal band above intersected by vertical lines running from top. Gourd orange with black-brown patches at sides. Two perforations at top third threaded with twisted plant fibre cord. Stopper (b) constructed from rolled plant fibre with ?rattan insert at centre and covered with woven cane. Red ?cotton cloth secured over stopper with plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube ~~KÄURI~~ 6974(a)'.


Oc1906,1013.1292.a-b front


Oc1906,1013.1292.a-b top

Lime Gourd and Stopper

Oc1906,1013.1292.a-b

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British Museum (BM)

PNG; Milne Bay Prov.; Louisiades; Engineers; Tubetube (Slade Is.) (c) / Basilaki Is. (m)

Gourd; Fibre (Plant, Cane); Vine (Orchid); ?Wood

22 cm high (gourd with stopper); 17 cm diameter (gourd); 3.8 cm diameter (stopper)

Medium container (a) made from whole peeled gourd, orange in colour, wrapped in diamond gauge mesh, broken away on one side. Several small holes from past insect activity; two larger dents on one side. Stopper (b) constructed from rolled plant fibre with ?wood insert at centre and covered with woven cane; top decorated with bands of yellow orchid stem.

BM register (1906: 165) notes 'Basilaki'; BM label notes Tubetube made at Basilaki.


Oc1906,1013.1293.a front


Oc1906,1013.1293.a top

Lime Gourd

Oc1906,1013.1293.a

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Fibre (Cane; Plant); Pigment (Lime)

19 cm high; 16 cm diameter

Medium container made from whole peeled ovoid gourd with circular top opening, red-brown in colour with dark mottled patina and traces of white lime near neck and on side. Bound with cane cord in diamond pattern; twisted plant fibre cord handle tied to cane either side. Circular perforations at neck either side of linear splits in gourd; splits on three sides run top to bottom.

No Oc1906,1013.1293.b located.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1295 front



Oc1906,1013.1295 top

Lime Gourd

Oc1906,1013.1295

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Gourd; Lime Powder

19.5 cm long; 6.7 cm diameter

Undecorated, elongated gourd with circular top opening, filled with white lime powder. Dark mottled patina.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.422 front (viewed side on)



Oc1906,1013.422 reverse (viewed side on)

Kena; Wooden Lime Spatula

Oc1906,1013.422

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

25.3 cm long; 2.6 cm wide

Smooth, dark brown wooden spatula carved from the whole. Top half carved in raised relief to form anthropomorphic figure; finial on one side depicts head with pointed chin. Below this, incised lines extend down to concentric u-shaped design around an incised circle. Below this, triangular cut-outs suggest limbs, with concentric n-shaped design below terminating in band with four incised circles and spiral below. On reverse same design intersected by central linear raised band running from top to above band. Blade tip pointed with no evidence of use-wear.

Expedition inscription written in pencil above tip on object reads: 'KIRIWINA'.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



Oc1906,1013.423 front (viewed side on)



Oc1906,1013.423 reverse top (viewed side on)

Kena; Wooden Lime Spatula

Oc1906,1013.423

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

30.1 cm long; 2.3 cm wide

Smoothed wooden spatula carved from the whole; finial has raised band with alternating incised rectangles and circles, terminating either end in a bird head with hooked beak; above this two opposing incised spiral designs with circle between on one side and oval on other side, with further bird heads either end. Four small circular perforations to one side of finial carving. Spatula tip wide and flat with orange-brown patina.

Expedition inscription handwritten in pencil above tip on object reads: 'KIRIWINA'.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.


Oc1906,1013.424 front


Oc1906,1013.424 top side

Kena; Wooden Lime Spatula

Oc1906,1013.424

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

30.2 cm long; 2.9 cm wide

Dark brown, polished wooden lime spatula carved from the whole; finial in form of anthropomorphic crouching figure decorated with incised spiral designs; triangular cut-outs separate arms and legs; top of head discoidal with chip on reverse. Figure sits on circular base from which raised band extends down centre, with spiral designs either side, terminating in snake head. Tip misshapen with some discolouration.

Expedition inscription handwritten in pencil above tip on object reads: 'KIRIWINA'.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



Oc1906,1013.425 front (viewed side on)



Oc1906,1013.425 side, centre detail

Kena; Wooden Lime Spatula

Oc1906,1013.425

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

44.9 cm long; 1.7 cm wide

Wooden spatula carved from the whole. Rounded finial, widening towards bottom, decorated with two bands of zigzags carved in raised relief with two circular discs above. Handle has cruciform cross-section; band of zigzags in raised relief along two sides, design broadening into semicircles and joining curving linear design around top of cylindrical central section; below this, three bands of incised spirals. Blade top has raised central ridge, flaring out towards rounded tip.

Expedition inscription 'KIRIWINA' handwritten in pencil above tip on one side of object.

The expedition visited Kiriwina 4-7 and 12 September 1904.



Oc1906,1013.426 front (viewed side on)



Oc1906,1013.426 reverse (viewed side on)

Wooden Lime Spatula with Mortar

Oc1906,1013.426

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Trobriand Islands; Kiriwina (Boyowa) Island (collected)

Wood; Pigment (Lime)

25.6 cm long; 2.5 cm diameter; 2.5 cm deep (mortar)

Smoothed and polished wooden spatula carved from the whole. Cylindrical top hollowed out to form mortar and decorated with bands of vertical lime in-filled zigzags with horizontal lime in-filled zigzag bands top and bottom. Below this, oval design around circular motif ends in opposing spirals with two semicircular bands carved in raised relief above. Pattern differs slightly on reverse with inclusion of lime in-filled chevrons. Shaft tapers before flaring out into blade, which tapers to blunt point.

Expedition inscription 'Collected KIRIWINA' handwritten in pencil above tip on one side of object. Specifying 'collected' might suggest the expedition thought the object originated elsewhere.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



Oc1906,1013.427 front (viewed side on)



Oc1906,1013.427 side (viewed side on)

Wooden Lime Spatula with Mortar

Oc1906,1013.427

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Trobriand Islands; Kiriwina (Boyowa) Island (collected)

Wood

23.4 cm long; 1.9 cm wide

Smoothed and polished wooden spatula carved from the whole. Cylindrical top hollowed out to form mortar and decorated with vertical panels of incised spiral designs with bands of zig-zags top and bottom. Below this, narrow band leads to rectangular section decorated either side with spiral designs with circular perforations at edges and linear cut-outs along sides. Blade flares out towards tip and has linear gouge under rectangular section on one side.

Expedition inscription 'Collected KIRIWINA' handwritten in pencil above tip on one side of object. This suggests the expedition thought the object originated elsewhere.

The expedition visited Kiriwina 4-7 and 12 September 1904.



Oc1906,1013.428 front



Oc1906,1013.428 reverse

Wooden Lime Spatula

Oc1906,1013.428

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kitava Island

Wood

52.6 cm long; 4.3 cm wide; 1.8 cm thick

Polished, dark brown wooden lime spatula with anthropomorphic Janus-head finial. Opposing back-to-back heads joined by oval band, decorated with horizontal lines, with two projections above, one broken away, other taking form of a bird. Fretwork bodies form M- and W-shapes leaving central oval-cut out; decorated with linear and circular motifs. Below, oval with row of zigzags along top and spirals below atop elongated fretwork spiral motifs enclosing blade top, which has raised ridge running to flat tip with orange patina.

Expedition inscription written in pencil on object reads: 'KITAVA'.



Oc1906,1013.429 front



Oc1906,1013.429 reverse

Wooden Lime Spatula

Oc1906,1013.429

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Louisiade Archipelago; Rossel Island

Wood

44.4 cm long; 2.4 cm wide; 1.2 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle leaf-shape with central band of repeated rounded chevrons or semicircles at lower third; small trapezoid section below with plain circle at centre; elongated oval with thin central cut-out and same decorative bands either side, extends into long, plain blade with orange-brown patina near tip. Same decoration both faces.

Expedition inscription on one side of object written in pencil reads: 'Rossel'.


Oc1906,1013.430 front


Oc1906,1013.430 top

Gabaiera; 'Nga; Wooden Lime Spatula

Oc1906,1013.430

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British Museum (BM)

?Trobriand Is. (coll.) / ?Louisiade Arch.; Vanatinai (Tagula) (Sudest) Is. / Misima Is. (made)

Wood; Shell (?Chama/?Spondylus); Shell; Seed (Banana); Pigment

38 cm long; 25.5 cm wide; 3.3 cm thick

Very large, heavy, dark brown wooden lime spatula carved from the whole. Semicircular finial strung across top with multiple short lengths of shell discs (likely ?Chama or ?Spondylus sp.); finial tips strung with single length of discs terminating in single banana seed. Raised ridge along lower third of finial, chipped in places, has white-stained band below extending into triangle at top of blade; small triangular cut-out centre top with two incised concentric circles (or eyes) below with curving lines extending out to sides (possibly indicating the face of a bird). Undecorated blade tapers to a point. Small number of shell disc beads are white, one yellow.

Expedition label made by Dennison & Co. handwritten in pencil by Charles Seligman reads: 'Louiseades [sic] ?Sud-Est ?Collected in Trobriands'.

Object featured in Seligman (1910: 516-17, Fig. 40), who notes 'the lime spatula shown in figure 40 is found in the Louisiades, where it is called *gabaiera* at Misima and *'nga* at Tagula (Sud-est [sic]). For the following information I am indebted to Captain Barton who collected the specimen figured as well as a very beautiful example made of turtle shell [likely Oc1906,1013. 431]. Probably this was made at Tagula, but most of these objects are carved at Misima, the shell discs being put on by the maker or added by the purchaser at a later date. Small *gabaiera* are used as lime spatulae, but such large examples as that illustrated (shown one-third of its full size) are held by women while dancing, or possibly perhaps only by married women. They also form part of the bride-price upon Tagula and perhaps upon other islands of the group'.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.

Smoking & Betel Nut


Oc1906,1013.431 front


Oc1906,1013.431 side

'Nga; Turtle Shell Lime Spatula

Oc1906,1013.431

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Louisiade Arch.; Vanatinai (Tagula) (Sudest) Is.

Shell (Turtle)

26.2 cm long; 16.4 cm wide; 0.3 cm thick

Large, thin, slightly concavo-convex turtle shell lime spatula. Semicircular finial with twenty seven small circular perforations along top, two of which perforate small circular projections at either side. Small triangular cut-out at top of blade, which tapers to rounded point.

Expedition inscription on one side of object written in pencil reads: 'Sudest'.

This is likely the 'very beautiful example made of turtle shell' collected by Capt. F.R. Barton in Seligman (1910: 516).



Oc1906,1013.471 front



Oc1906,1013.471 reverse

Wooden Lime Spatula Handle

Oc1906,1013.471

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

19.3 cm long; 3.6 wide; 1.3 thick

Dark brown, wooden lime spatula handle carved from the whole. One half of central handle plain and slightly rounded, other half flat and intricately carved with linear and spiral designs, which extend above to rounded finial. Below centre, cylindrical band decorated with raised zigzags. Lower half of teardrop base, decorated with spiral motifs, broken away. Blade missing.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.472 front



Oc1906,1013.472 side

Kene; Wooden Lime Spatula

Oc1906,1013.472

6955A

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

25.2 cm long; 1.7 cm wide; 1.5 cm thick (handle)

Wooden lime spatula carved from the whole. Rectangular handle with pointed top and thin slit carved in one side; squared base, which thins towards bottom. Flat blade widens from top to rounded tip, which is lighter in colour; rest dark brown with smoothed finish. Undecorated.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube p6955(a)'.

Entry 6955A in William Cooke Daniels' (1905: 17-18) Tubetube catalogue reads: 'KENE, lime spatula, made by men. Bought from the maker, a very old man, whose principle tool in the making was a plane-iron adze as he explained to account for the roughness of the work. The wood used, and usual in all local made KENE, is GAI; not found on this island but imported from another island near by called NATÄURI or from BASILAKI, on both of which places it is plentiful'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.473 side


Oc1906,1013.473 front

Kene; Wooden Lime Spatula Handle

Oc1906,1013.473

-

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriands (made)

Wood; Pigment; Fibre (Plant)

16.4 cm long; 3 cm wide; 2.4 cm thick

Lightweight, dark, wooden spatula handle carved from the whole in form of anthropomorphic crouching figure. Decorated with white lime in-filled incised spiral designs: head has discoidal top with smaller discoidal pointed projection at centre top; face has projecting perforated nose and circular eyes. Body divided by cut-out slit from back to front; U-shaped spiral motifs with curved cut-outs at centre form arms and legs. Below, two ovoid sections with bands of zigzags in raised relief; round, flat section below with M-shapes; curving band with central perforations at base either side. Plant fibre cord tied around neck of figure. Blade broken away.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels (now faded) reads: 'Tubetube made in Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.474 front



Oc1906,1013.474 side

Kene; Wooden Lime Spatula

Oc1906,1013.474

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

32.5 cm long; 3.3 cm wide; 2 cm thick

Wooden lime spatula carved from the whole. Oval handle with zoomorphic, pointed tip has two concentric circular eyes; main body has two large triple spiral motifs enclosed by bands of carved zigzags; cut-out between front and reverse faces; band of n-motifs at base. Dark brown in colour with traces of white lime pigment in designs. Blade tip orange-brown in colour.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'TUBETUBE KηNη made of GIA wood ~~p6955~~ [struck out in red] 6979B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.475 front



Oc1906,1013.475 reverse

Wooden Lime Spatula

Oc1906,1013.475

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

16.5 cm long; 2.5 cm wide; 0.7 cm thick

Lightweight, flat, dark brown wooden lime spatula carved from the whole. n-shaped finial with concentric circle carved at centre both sides. Lighter patina and crack at tip.

Expedition sticker adhered to spatula, written in black ink, reads: 'KWAIAWATA'.


Oc1906,1013.476 front


Oc1906,1013.476 side

Wooden Lime Spatula

Oc1906,1013.476

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

18 cm long; 2.3 cm wide; 1.8 cm thick

Dark brown, wooden lime spatula carved from the whole. Bulbous finial with rounded T-shape motif, containing concentric circle, at centre in raised relief; finial top and sides decorated with incised linear motifs terminating in spirals; possible letter 'R' on one side. Flat, rounded blade has shiny red-brown patina.

Expedition label made by Dennison & Co. written in pencil reads: 'KWAIAWATA'.



Oc1906,1013.478 front



Oc1906,1013.478 reverse

Wooden Lime Spatula

Oc1906,1013.478

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga (collected)

Wood

18.9 cm long; 5.9 cm wide; 1.6 cm thick

Wooden lime spatula carved from the whole. Circular finial carved with concentric circle with zigzag border at centre; two V-shape sections below with central triangular cut-outs, decorated with short curving horizontal lines; vertical line down centre. Blade foreshortened with rough, flakey end and red-brown colouration. Same decoration both sides.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Wagawaga... [illegible] maker'; continues in pencil '[bracket second word] WCD) Place & maker... [?unknown] CGS'.

BM register (1906: 142) notes in pencil: 'Place of make unknown'.



Oc1906,1013.479 front



Oc1906,1013.479 reverse

Wooden Lime Spatula

Oc1906,1013.479

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood

27.8 cm long; 3.7 cm wide; 1.1 cm thick

Dark brown, wooden lime spatula carved from the whole, with smoothed and slightly shiny patina. Triangular-shaped handle: top forms double spiral motif, lower spiral extending into linear motifs with n-shaped cut out and two spiral motifs at base. Blade red-brown at tip with worn, white, patchy patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'Bagenagena - in front of this [?]fish only Note designs are IKEHOI below edge of this'; later BM note on reverse in pencil reads: 'cf. Barton who doubts all this'.

Note in BM register (1906: 142) written in black ink reads: 'Bogemagena [sic] in front'; further annotation in pencil reads: 'Capt Barton doubts information'. The note seems to suggest Barton viewed the Cooke Daniels collection sometime after his return in England c.1907.



Oc1906,1013.480 front



Oc1906,1013.480 reverse

Wooden Lime Spatula

Oc1906,1013.480

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment

26.6 cm long; 2.7 cm wide; 0.7 cm thick

Wooden lime spatula carved from the whole. Triangular-shape handle: diagonal top with point projecting at one end, concentric circle at centre with lines either side in-filled with white lime pigment; below, tapering ovoid section with n-shape cut-out (leaving tapering point at centre), surrounded by lime in-filled dashes and concentric linear bands; base decorated with four incised, lime in-filled spiral motifs, one in curving section projecting out to side. Opposing side similarly decorated. Blade red-brown at tip with worn, white, patchy patina. Rest of object dark brown.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'WAGA WAGA "Bagenagena (not eye in '[?]received' tail") + KEHOI (Eye & beak).'; additional pencil at top reads: 'Milne Bay'.



Oc1906,1013.481 front



Oc1906,1013.481 reverse

Wooden Lime Spatula

Oc1906,1013.481

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment

30.9 cm long; 2.8 cm wide; 0.9 cm thick

Wooden lime spatula carved from the whole. Small finial with circular projections at top and bottom, each with small circular perforations at centre. Oval handle with two rows of vertical oval motifs at top; below this, two wide bands containing vertical spiral motifs with zigzag band between; at base, band of opposing incised triangles. Opposing side similar: lower of two top rows are zigzags, as are designs at base. Both sides partially in-filled with white pigment. Blade has orange patina, flakey at tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAGA WAGA top ornament = ? All designs are MOTARIRI PONI + SABAUPA'.



Oc1906,1013.482 top



Oc1906,1013.482 side

Wooden Lime Spatula

Oc1906,1013.482

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga (collected)

Wood; Pigment

25.7 cm long; 2.2 cm wide; 1.4 cm thick

Wooden lime spatula carved from the whole. Zoomorphic triangular handle with two cut-outs through side near top, one ovoid and one roughly triangular. Squared upper handle decorated with band of carved concentric squares and rectangles along sides, with bands of zigzag motifs top and bottom; all in-filled with white lime pigment. Dark brown colour with orange patina on lower half of blade, which tapers at one edge near tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: '~~Waga~~ Bought at Waga Waga made? [illegible]…head said to be SIBINI – Wallaby'.


Oc1906,1013.483 front


Oc1906,1013.483 reverse

Wooden Lime Spatula

Oc1906,1013.483

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga (collected)

Wood; Bead (Glass); Fibre (Plant)

26.3 cm long (spatula); 11.8 cm long (beads max.); 3.3 cm wide; 0.7 cm thick

Wooden lime spatula carved from the whole. Flat, square finial with small S-shaped projection at top and triangular cut-out at centre; either side has opposing spiral motifs in raised relief, the base of one perforated and strung with length of red glass beads on twisted plant fibre cord. Ovoid section below with further twisted plant fibre cord tied at join. Hourglass handle with leaf-shaped blade, which has orange, flakey patina. Rest dark brown in colour.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Bought at Wagawaga Made??'.



Oc1906,1013.484 top



Oc1906,1013.484 side

Wooden Lime Spatula

Oc1906,1013.484

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga (coll.) / ?Trobriand Is. (?made)

Wood

24.4 cm long; 2 cm wide; 1.1 cm thick

Wooden lime spatula carved from the whole. Elongated ovoid handle with linear central cut-out; raised band around cut-out with n-shape incised decoration at top; same on opposing face with ovals below either side; incised groove along both sides. Below, cylindrical section with zigzag band and concentric v-shape motif. Spatula blade rectangular with rounded tip, orange colour with white, flakey patina; rest of object dark brown.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman (now faded) reads: 'Bought at Waga Waga. Made ??'; continues in same hand in pencil: 'Probably Trobriand'.



Oc1906,1013.485 front



Oc1906,1013.485 side

Wooden Lime Spatula

Oc1906,1013.485

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment

32.8 cm long; 3.1 cm wide; 2.7 cm thick

Wooden lime spatula carved from the whole. Oval handle with zoomorphic, pointed tip; two concentric circular eyes with raised rectangular rib between; below, large triple spiral motif enclosed by bands of carved zigzags; cut-out between front and reverse faces. Narrow central section with two projecting figure of eight spiral motifs either side and central star motif below. Some wear on flat, rounded blade. Dark brown colour with traces of white lime pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Wagawaga local make'; [continues in pencil:] 'Birds are MAGWA a dark palmiped'; [continues on reverse] 'wader bird'.


Oc1906,1013.486 front (viewed side on)


Oc1906,1013.486 reverse detail

Kena; Wooden Lime Spatula

Oc1906,1013.486

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Bead (Glass); Seed Pod; Fibre (Plant)

36 cm long; 4.7 cm wide; 2.3 cm high

Polished wooden spatula carved from the whole. Circular top with semicircular projections extending from centre front and back, each with central perforation. Below this, semicircular band of wavy-edged zigzags carved in raised relief with band of incised triangles below. Raised linear band extends from semicircle, extending down to just above mid point, terminating in snake-head design. Raised spirals either side, except on reverse where one side has incised spiral motifs. Triangular cut-outs above spirals tied with three plant fibre cords strung with red glass beads, one terminating in small seed pod. Orange patina on lower portion of blade.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa.' Provenance given as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.


Oc1906,1013.495 front


Oc1906,1013.495 side

Wooden Lime Spatula

Oc1906,1013.495

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Wood; Pigment; Fibre (Plant); Bead (Glass)

23.6 cm long; 2.4 cm wide; 2.2 cm diameter

Dark brown, wooden lime spatula carved from the whole with red in-filled decoration. M-shaped finial with small circular perforated projection at top strung with two small white glass beads; both faces decorated with two incised spirals. Cylindrical handle with central band of opposing n- and u-shapes in-filled with dashes and separated by chevrons enclosed above and below by band of zigzags. Flat, broad blade rotated at 90 degrees to finial.

Expedition label made by Dennison & Co. with square of white paper attached by metal sewing pin, written in pencil by Charles Seligman reads: 'Obtained by Newton at [illegible]...loge origin? ?Gugulamara (no information)'.

Newton most likely Rt Rev'd (later Bishop) Henry Newton, Anglican Mission.



Oc1906,1013.496 front (viewed side on)



Oc1906,1013.496 side (viewed side on)

Kena; Wooden Lime Spatula

Oc1906,1013.496

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment (Lime)

18.5 cm long; 2.1 cm wide

Smoothed and polished wooden spatula carved from the whole. Rectangular finial decorated with opposing spiral designs carved in raised relief and in-filled with lime; bands of raised zig-zags top and bottom; small circular perforation centre top; two rectangles carved into sides. Blade wide and flat with orange-brown patina.

BM register (1906: 143) records 'Kena from Boioa'. Provenance given as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



Oc1906,1013.497 front



Oc1906,1013.497 reverse

Ken; Wooden Lime Spatula Handle

Oc1906,1013.497

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island (made)

Wood

21 cm long; 3.9 cm wide; 2 cm thick

Dark brown, wooden lime spatula handle, carved from the whole in form of anthropomorphic crouching figure. Discoidal head encircled by thin raised rim; projecting squared ears with small perforations, linear nose and circular eyes. Face in line with flat body below taking form of curving u- and n-shape motifs enclosed by spirals; plain vertical band at centre between. Below, zigzag band enclosed by thin, plain, raised bands. Below, rectangular section with spiral motifs extending into two opposing u-shaped motifs, one slightly longer than other, enclosing narrow top of blade, which has broken away. Reverse similar (without facial features).

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KEN made at MURUA'.



Oc1906,1013.498 front



Oc1906,1013.498 reverse

Ken; Wooden Lime Spatula

Oc1906,1013.498

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island (made)

Wood; Fibre (Plant)

35.5 cm long; 4.1 cm wide; 2.7 cm thick

Dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Round head has carved bird, with perforation in base, projecting from top; C-shape ears, one with cut slit and strip of plant fibre; projecting nose with small perforation. Face in line with flat body; arms and legs formed from opposing fretwork S-shape motifs joined at centre around vertical band; spiral and circular motifs above and below vary slightly on each side. Plain cylindrical band separates ovoid fretwork below, with curving and S-shape motifs at one side, enclosing narrow top of blade, which broadens to flat rounded tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KEN made at MURUA'; continues on reverse in pencil: 'Murua'.



Oc1906,1013.499 front



Oc1906,1013.499 reverse

Wooden Lime Spatula

Oc1906,1013.499

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Wood; Bead (Glass); Fibre (Plant)

30.4 cm long (spatula); 6 cm long (beads cord); 2.9 cm wide (including bead cord); 2 cm thick

Medium weight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Discoidal head with bundle of red and white glass beads projecting from top; raised band around forehead, circular eyes, globular nose and raised band with slit mouth extending to spirals at ears. Top of body wrapped in red glass beads with length extending out to side and terminating in larger red glass bead. Two spiral motifs with central cut-out form lower body. Below, cylindrical band with zigzags atop fretwork S-shaped spiral motifs enclosing narrow top of blade, slightly skewed with lighter patina at lower end.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KEN fr MURUA "All [?]man"'.



Oc1906,1013.500 front



Oc1906,1013.500 reverse

Wooden Lime Spatula

Oc1906,1013.500

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Wood; Bead (Glass); Seed (Banana); Fibre (Plant)

37 cm long (including beads); 3.3 cm wide; 0.7 cm thick

Dark brown, wooden lime spatula carved from the whole; string of red glass beads terminating in banana seeds threaded through top perforation in fretwork bird finial. Below, rectangle with rounded top decorated with concentric lines of raised zigzags atop band with zigzag enclosing raised oval. Handle base ovoid with two bands of zigzags and plain M-shaped band, each side curving back on itself either side of blade top, which broadens to rounded tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'KEN fr MURUA Birds head BUNEDonG (as on outrigger of canoe) as magesubu but bigger Rest of pattern is'; continues on reverse: 'Kumeo a fresh water crustacean probably a prawn.'; later pencil annotation reads: 'Disregard this cf. FRB'.

'FRB' refers to Captain Francis Rickman Barton.



Oc1906,1013.501 front



Oc1906,1013.501 reverse

Ken; Wooden Lime Spatula

Oc1906,1013.501

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British Museum (BM)

Papua New Guinea; Milne Bay Province; [Ruwadou] (made)

Wood; Bead (Glass); Fibre (Plant)

32.1 cm long; 4.2 cm wide; 0.8 cm thick

Dark brown, wooden lime spatula carved from the whole with string of red glass beads tied around handle base. One half of handle centre plain, other half carved fretwork with linear and spiral designs, which extends above to rounded top with small oval projecting finial. Lower handle ovoid with plain n-shaped band, each side curving back on itself at base; thin central band divides circular and semicircular motifs and extends into top of blade, which has raised ridge; lower end broad and flat with red-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'KEN ~~GAWA~~ made at [?]RUWADOU altogether carving = SUSAWIR'; continues on reverse: 'At Vabuta D[aniels] was told this design came from Murua way'.



Oc1906,1013.502 front



Oc1906,1013.502 reverse

Ken; Wooden Lime Spatula

Oc1906,1013.502

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

30.4 cm long; 2.9 cm wide; 0.7 cm thick

Dark brown, flat wooden lime spatula carved from the whole. Thin, arcing projection around handle, broken away at base on one side, with numerous small circular perforations; rounded top; centre carved in raised relief with repeated zigzag bands intersected by two plain bands; traces of white lime pigment in-fill. Undecorated blade tapers to rounded tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'KEN [illegible]...ena design TAVIGORD'.

BM register (1906: 143) notes: 'Tavigord [?]Mwena design Ken'. Likey Murua (today Muyua).

The word tavigord appears on Seligman's fieldnote page 562 (364/6/2/2 RAIA): 'Tavigord = "cochle [sic]" used for fishing net wts [weights]'. Also see Oc1906,1013.402.



Oc1906,1013.503 front



Oc1906,1013.503 reverse

Wooden Lime Spatula

Oc1906,1013.503

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

21.5 cm long; 2.3 cm wide; 0.6 cm thick

Flat, dark brown wooden lime spatula, with handle in form of anthropomorphic crouching figure. Zigzag band around top and base of head, with projecting nose extending from one side; H-shaped body with linear cut-outs top and bottom decorated with interlocking spiral motifs. Below, zigzag band atop rectangular fretwork consisting of four spiral motifs. Blade has rounded tip with flakey orange-brown patina. Partial white lime pigment in-fill.



Oc1906,1013.504 front



Oc1906,1013.504 side

Wooden Lime Spatula

Oc1906,1013.504

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga

Wood; Pigment

30.6 cm long; 3.1 cm wide; 1.5 cm thick

Wooden lime spatula carved from the whole. Oval handle with zoomorphic, pointed tip; outer band around two circular eyes wraps around triangular nose. One side decorated with three linear bands of zigzags, opposing face similar with central band of interlocking spiral motifs; cut-out between front and reverse faces. Flat handle base, longer on one side, formed of spiral motifs enclosing top of blade, which has raised snake motif both faces. Blade flat with rounded tip. Traces of red and white pigment in designs.

Expedition inscription written on object in pencil reads: 'Suloga'.



Oc1906,1013.505 front



Oc1906,1013.505 reverse

Wooden Lime Spatula

Oc1906,1013.505

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

40.2 cm long; 4.8 cm wide; 1.2 cm thick

Wooden lime spatula carved from the whole. Fretwork handle roughly rectangular and carved both sides with same interconnecting curving bands and spiral motifs; top design S-shape, with hook-shape design at centre extending down into spatula blade, which has orange patina at tip. Dark brown with shiny patina elsewhere; designs in-filled with white pigment.

Rectangular ?expedition typescript label adhered to one side of object reads: 'Lime Spatula from Milne Bay. The carving on the handle represents the heads of hornbills'.

Charles Seligman (including 1905c; 1905e) and William Cooke Daniels (1905) produced type-script lists with object information following the expedition, although unusual for a typed note to be adhered to an object.



Oc1906,1013.506 front



Oc1906,1013.506 reverse

Wooden Lime Spatula

Oc1906,1013.506

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

38 cm long; 3.7 cm wide; 0.7 cm thick

Dark brown, wooden lime spatula carved from the whole. Flat, ovoid, bird head finial with two prongs below. Rectangular handle with slightly projecting bands top (with triple spiral motif) and bottom (with three rows of small incised triangles); four panels of linear spiral motifs in centre. Top of blade rounded with circular motif; tapers to broad rounded tip. Partial white in-fill both faces.

Blank expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION (annotated with ref. no. by BM).



Oc1906,1013.507 front



Oc1906,1013.507 reverse

Wooden Lime Spatula

Oc1906,1013.507

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands

Wood

51.2 cm long; 2.8 cm wide; 1.7 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section and roughly hourglass finial with two small triangular cut-outs and linear decoration. Top of handle has circular motif enclosed in diamond on each face. U-shape handle base with circular motifs either side, each containing an oval perforation, and triangular motif containing a circle extending into a snake head below; projecting perforated bird head motif to one side. Linear band terminating in snake head on each face of blade; lower part has flakey red-brown patina; small chip on tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'Kavatari bought off maker snake & BOI other designs unknown'; 'B' in top right corner written in red ink; later pencil annotation reads: 'Boi doubtful'; continues on reverse in pencil: 'Trobriands'. Further rectangular parchment note written in pencil reads: 'TROBRIANDS'.



Oc1906,1013.556 side



Oc1906,1013.556 front

Wooden Lime Spatula Handle

Oc1906,1013.556

6967B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

14.3 cm long; 3.5 cm wide; 2.4 cm thick

Lightweight, dark, wooden spatula handle carved from the whole in form of anthropomorphic crouching figure. Head has discoidal top; face has circular eyes with elongated nose. Below, u- and n-shaped opposing sections with curved cut-outs at centre, decorated with incised spiral motifs with traces of white lime pigment, form arms and legs. At base, ovoid section with band of zigzags in raised relief in-filled with white lime pigment; round, flat section m-shape section below, blade broken away.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '6967(B)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.619 front



Oc1906,1013.619 reverse/side

Wooden Lime Spatula

Oc1906,1013.619

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

16.2 cm long; 5.1 cm wide; 1.4 cm thick

Polished, dark brown wooden lime spatula with anthropomorphic Janus-head finial. Opposing back-to-back heads have discoidal tops with circular spiral motifs projecting up from centre; band of raised zigzags above forehead; circular eyes and blunt nose; u-shape upper bodies with incised spiral motifs sit on n-shape with hourglass cut-out at centre. Below this, tapering ovoid section with band of horizontal spiral motifs and band of zigzags below. Rounded handle base with top of blade incorporated at centre; small perforations at base either side form part of projecting s-shape spiral motifs. Tip has orange patina. Traces of white pigment in-fill.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tube Tube 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.620 front



Oc1906,1013.620 side

Wooden Lime Spatula

Oc1906,1013.620

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

35.6 cm long; 5.7 cm wide; 2.3 cm thick

Polished, dark brown wooden lime spatula with anthropomorphic Janus-figure handle. Back-to-back figures joined by narrow crossbar at top; one face narrower than other, each with bulbous forehead, concentric circular eyes, cruciform nose and upturned mouth. Below faces, carved slot down each side. Faces in profile on front and reverse sides with stylised crouching bodies carved with spiral motifs below; central cut out between figures; < > shapes at centre. Below, rectangular section with spiral motifs; plain raised bands above and below; flat lower handle divided by top of blade with S-shape spiral motifs either side. Broad, flat blade.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'IWA'.



Oc1906,1013.621 front



Oc1906,1013.621 side

Wooden Lime Spatula

Oc1906,1013.621

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood

27.5 cm long; 3.3 cm wide; 2.3 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Head has flat discoidal top; face has raised band across forehead terminating in spirals either side and circular eyes. Body divided by cut-out slit at one side; u- and n-shape sections decorated with spiral and linear motifs, with curved cut-outs at centre, form arms and legs. Below, ovoid section with band of zigzags in raised relief; thin band with linear design echoing forehead line below; base formed of two opposing s-shaped motifs enclosing top of blade, end of which has red-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'TUBETUBE KŋNŋ ~~p6959(a)~~ [struck out in red] 6979B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.622 front



Oc1906,1013.622 side

Kene; Wooden Lime Spatula Handle

Oc1906,1013.622

6967B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

16.9 cm long; 2.5 cm wide; 3.1 cm thick

Lightweight, dark, wooden spatula handle carved from the whole in form of anthropomorphic crouching figure. Head has flat, discoidal top; face has raised band across forehead terminating in spirals either side, circular eyes and short, elongated nose. Body has cut-out slit at one side and inset oval containing incised linear bands at back; u- and n-shaped sections decorated with incised spiral motifs form arms and legs. At base, ovoid section with two bands of zigzags and raise n-shaped motifs below; blade broken away. Traces of white lime pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6967(B)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.623 side


Oc1906,1013.623 front

Kene; Wooden Lime Spatula Handle

Oc1906,1013.623

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

12.8 cm long; 2.5 cm wide; 2.2 cm thick

Lightweight, wooden lime spatula handle carved from the whole in form of anthropomorphic crouching figure. Head has rounded top with projecting c-shape ears, circular eyes and linear nose with flared nostrils. Large, rectangular central cut-out at front along body length; at sides, arms and legs formed of angular u- and n-shape sections decorated with wavy designs. Below, band of rounded zigzags with carved inset underneath, forming compressed hourglass shape. Rounded base formed of two opposing s-shape motifs, with small perforations between lower sections, enclosing top of blade, which has broken away. Slight traces of white pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tube Tube 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.624 front



Oc1906,1013.624 side

Kene; Wooden Lime Spatula

Oc1906,1013.624

6959E

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriands (originates)

Wood; Fibre (Plant); Pigment

35.5 cm long; 2.5 cm wide; 2.8 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Head has discoidal top; angular face has raised band across forehead terminating in spirals either side and circular eyes. Body divided by cut-out slit at one side; u- and n-shape sections decorated with spiral and linear motifs, with cut-outs at centre, form arms and legs. Below, ovoid section with band of zigzags in raised relief wrapped at top with thin twisted plant fibre cord. Blade cracked along edge and chipped at side of rounded tip, which has lighter patina. Traces of white pigment in carvings.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6959 E'.

Entry 6959E in William Cooke Daniels' (1905: 19) Tubetube catalogue reads: 'KENE, lime spatulae. Imported from the Trobriands.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.625 front



Oc1906,1013.625 side

Kene; Wooden Lime Spatula

Oc1906,1013.625

6979A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment; Bead (Glass)

29 cm long; 2.2 cm wide; 2.5 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Head has discoidal top; angular face has circular eyes and elongated nose. Narrow body has carved incision along front and smooth curving back, sides decorated with linear and spiral motifs with small cut-outs at top and bottom to denote arms and legs. Below, short cylindrical section with zigzags in raised relief; fourteen red glass beads strung above. Flat handle base and blade in line with anthropomorphic face; base consists of opposing 3-shape motifs; blade end has orange patina. White lime in-fill in carvings.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tube Tube 6979 a'.

Entry 6979A in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE, lime spatula. Said to have been locally made of GAI wood, as a copy of a KENE the maker saw in DOBU: but is more than possibly imported from the Trobriands.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.626 front



Oc1906,1013.626 side

Kene; Wooden Lime Spatula

Oc1906,1013.626

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

18.6 cm long; 1.5 cm wide; 1.1 cm thick

Small, lightweight, dark wood lime spatula carved from the whole, with handle in form of plain anthropomorphic crouching figure. Ovoid head, with two oval indentations either side of face, has small projecting nodule at top; squared central section has carved, angular arms and legs in raise relief with arms terminating under chin. Rectangular base has decorative linear incisions. Blade largely orange-brown with flakey patina.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.627 front



Oc1906,1013.627 side

Kene; Wooden Lime Spatula

Oc1906,1013.627

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood

28.2 cm long; 2.6 cm wide; 2.5 cm thick

Lightweight, red-brown wooden lime spatula, carved from the whole with anthropomorphic handle. Cylindrical head with band of zigzags across forehead and around centre of head with white pigment in-fill. Above, semicircular projection running front to back with small carved bird on top. Geometric body with rectangular central cut-out terminating in two small circular motifs either side of rhomboid; blade below has dark patina at tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~made in KITAI~~ [struck through in red ink] 6979B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.628 front



Oc1906,1013.628 reverse/side

Kene; Wooden Lime Spatula

Oc1906,1013.628

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

27.2 cm long; 3.4 cm wide; 2.7 cm thick

Wooden lime spatula carved from the whole. Oval handle with zoomorphic, pointed tip; two concentric circular eyes with raised v-motif in-filled with white pigment between; on one side: two red dots near tip. Raised central rib dividing body, both sides decorated with spiral motifs partially in-filled with white; cut-out between front and reverse faces. Flat handle base formed of opposing spiral motifs with four small central cut-outs; traces of red pigment. Dark brown in colour with red-brown patina on lower portion of blade.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'TUBETUBE KηNη made of GAI wood ~~p6955~~ [struck out in red] 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.629 front



Oc1906,1013.629 side

Kene; Wooden Lime Spatula

Oc1906,1013.629

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

20.5 cm long; 3.1 cm wide; 2.1 cm thick

Dark brown wooden lime spatula carved from the whole with white lime pigment in-fill. Oval handle with zoomorphic, pointed tip containing two teardrop eye motifs. Body enclosed top and bottom with zigzag bands, between: central oblong motif (singular one side, double other) with S-shape motifs either side. Large cut-out between front and reverse faces. Blade partly broken away leaving smoothed, gnarly end with red-brown, flakey patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tube Tube 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.630 front


Oc1906,1013.630 reverse/side

Kene; Wooden Lime Spatula

Oc1906,1013.630

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

20 cm long; 3.7 cm wide; 2 cm thick

Dark brown wooden lime spatula carved from the whole. Ovoid handle with pointed tip and rounded base decorated with two rows of spiral motifs, some with traces of white pigment infill. Handle solid with band of zigzags in raised relief around edges. Blade has largely red-brown patina; edge of tip broken away.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'TUBETUBE ~~p6967(C)~~ [struck out in red] 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.631 front



Oc1906,1013.631 side

Kene; Wooden Lime Spatula

Oc1906,1013.631

6959D

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriands (originates)

Wood; Pigment; Fibre (Plant)

45.7 cm long; 2.2 cm wide; 1.9 cm thick

Dark brown, polished wood lime spatula carved from the whole. Squared handle has rounded projection around finial, partly broken away, with single circular perforations immediately below on each face; two of which are threaded with plant fibre and knotted. Each face decorated with white pigment in-filled interconnecting spirals; below, short cylinder with incised central band, one face of which has worn orange patina, also visible on lower part of flat blade.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6959 D'.

Entry 6959D in William Cooke Daniels' (1905: 19) Tubetube catalogue reads: 'KENE, lime spatulae. Imported from the Trobriands.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.632 front



Oc1906,1013.632 side

Kene; Wooden Lime Spatula

Oc1906,1013.632

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood

46.2 cm long; 2.4 cm wide; 1.8 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section and cylindrical finial with central inset band. V-shaped motif, with concentric circle and wavy bands, carved in raised relief at handle base on both faces. Lower half of blade has flakey, red-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.634 front



Oc1906,1013.634 reverse

Kene; Wooden Lime Spatula Handle

Oc1906,1013.634

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

18 cm long; 3.8 cm wide; 1.1 cm thick

Lightweight, dark brown wooden lime spatula handle carved from the whole. Small arching projection at top with five small perforations. Main body takes form of S-shaped spiral motif; central section decorated with small circle at centre, with incised half moons radiating above and below; to one side, linear and spiral fretwork with linear projecting band at lower side. V-shape motif below in raised relief dissects two small opposing S-shape spiral motifs. Blade has broken away. Traces of white lime in-fill.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~from PANIAT~~ [struck out in red] 6979 B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.635 front



Oc1906,1013.635 reverse

Wooden Lime Spatula

Oc1906,1013.635

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Fibre (Plant)

24.4 cm long; 3.1 cm wide; 0.6 cm thick

Dark brown, wooden lime spatula carved from the whole. One half of central handle plain, other half carved fretwork with linear and spiral designs, which extend above to rounded top with small perforated projecting finial. Ovoid handle base has incised circle near top and two opposing fretwork spiral motifs at lower end with plant fibre cord tied below. Broad, flat blade has red-brown patina.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.636 front



Oc1906,1013.636 finial detail

Wooden Lime Spatula

Oc1906,1013.636

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Bead (Glass)

17.5 cm long; 3.7 cm wide; 1.9 cm thick

Wooden lime spatula carved from the whole. Elongated ovoid handle with linear central cut-out; raised band around cut-out on both faces with two very small perforations either side at centre. Zoomorphic finial with curling tail and pointed face wrapped below in length of small red glass beads. Handle base has two narrow cylindrical bands with wavy-spiral motif carved in raised relief below. Slightly red-brown patina on lower part of blade; rest of object dark brown with polished finish.

Expedition sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.637 front



Oc1906,1013.637 finial detail

Wooden Lime Spatula

Oc1906,1013.637

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment

24.9 cm long; 1.8 cm wide; 1.6 cm thick

Lightweight, dark brown wooden lime spatula carved from the whole. Vertical finial projecting from cylindrical base with thick zigzag band in raised relief; thin projection formed of fretwork figure of eight with bird head motif. Thin, slightly wavy handle broadens into flat blade with flakey, orange-brown patina. Traces of white lime pigment in finial detail.

Rectangular expedition sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.638 front



Oc1906,1013.638 finial

Wooden Lime Spatula

Oc1906,1013.638

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

31.7 cm long; 1.8 cm wide; 0.8 cm diameter

Lightweight, dark brown, wooden lime spatula carved from the whole with polished, slightly shiny patina. Small rounded finial with circular perforation projects above two sets of double bands carved in raised relief; cylindrical handle below. Base of handle carved with two bands of zigzag motifs. Raised ridge at top of blade, which broadens to flat rounded end with red-brown flakey patina.



Oc1906,1013.639 front



Oc1906,1013.639 reverse

Wooden Lime Spatula

Oc1906,1013.639

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

33.5 cm long; 2.5 cm wide; 0.5 cm thick (finial)

Lightweight, dark brown wooden lime spatula, carved from the whole. Ovoid finial, with semi-circular projection at top, decorated with carved double spiral motif - slight variation on each face. Long, flat handle with vertical rectangular cut-out down centre. Handle base has U-shape spiral motif around central circle on one face and plain band around concentric central circle on other. Slightly lighter patina on flat blade.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.640 front



Oc1906,1013.640 top

Wooden Lime Spatula with Mortar

Oc1906,1013.640

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

25.6 cm long; 1.3 cm deep (mortar); 2.3 cm diameter

Smoothed and polished wooden lime spatula carved from the whole. Conical top, hollowed out to form mortar, tapers to narrow projecting band decorated with repeated semicircles in raised relief. Long, thin cylindrical section below interrupted at top third by projecting double band of zigzags; broadens to rounded blade with red-brown patina.



Oc1906,1013.641 front



Oc1906,1013.641 top

Wooden Lime Spatula with Mortar

Oc1906,1013.641

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment

15.5 cm long; 1.5 cm deep (mortar); 2 cm diameter

Smoothed and polished, dark brown, wooden lime spatula carved from the whole. Conical top, hollowed out to form mortar, tapers to narrow, plain projecting band. Flares to flat blade with rounded tip. Some red staining inside mortar.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'IWA'.



Oc1906,1013.642 front



Oc1906,1013.642 side

Wooden Lime Spatula

Oc1906,1013.642

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood; Pigment

44.4 cm long; 2 cm wide (spatula); 1.4 cm wide (handle)

Dark brown, polished wood lime spatula carved from the whole. Squared handle has rounded finial; front and reverse faces undecorated with light coloured linear streak in wood; side faces decorated with white pigment in-filled interconnecting spirals, intersected by horizontal lines at lower third on one face only. Below, short cylindrical section with zigzag band. Top of plain blade flat and decorated front and reverse with opposing spiral motifs; broadens to rounded tip with red-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'GAWA'.



Oc1906,1013.643 front



Oc1906,1013.643 reverse

Wooden Lime Spatula

Oc1906,1013.643

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

38.8 cm long; 2.4 cm wide; 2.3 cm thick

Dark brown, polished wooden lime spatula carved from the whole; finial in form of anthropomorphic crouching figure decorated with incised spiral designs. Discoidal top above rounded head with band running around face and raised c-shape ears. Body divided by cut-out slit from back to front; u- and n-shapes with central cut-outs form arms and legs. Below, oval band with raised zigzags. From this, central raised band, intersected by v-shape motif consisting of lines and three spirals, with double circular motif below, extends down into snake head motif with zigzag band below. Flat, pointed blade.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa'.

The expedition visited Kiriwina (Boyowa) Island 4-7 and 12 September 1904.



Oc1906,1013.644 front



Oc1906,1013.644 reverse

Wooden Lime Spatula

Oc1906,1013.644

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

26 cm long; 3.9 cm wide; 1.5 cm thick

Flat, dark brown, wooden lime spatula carved from the whole. Crescent shape finial carved in raised relief with opposing double spiral motif; below, further crescent, with double spiral and two small circles, extends down centre of tapering handle in form of a snake with zigzags down body. Same designs front and reverse faces. Darker patina at tip.

Sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.645 front



Oc1906,1013.645 side

Kene; Bone Lime Spatula

Oc1906,1013.645

6959G

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bone (Dugong)

6.7 cm long; 1.7 cm wide; 0.4 cm thick

Flat and curving, dugong bone spatula with seven perforations, one at top and six along upper edge, two of which are broken. Lightly textured surface with dark flecks.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Tubetube 6959 G'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.661 front



Oc1906,1013.661 reverse

Kene; Wooden Lime Spatula Handle

Oc1906,1013.661

6967B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

23.4 cm long; 4 cm wide; 1.2 cm thick

Dark brown wooden lime spatula handle carved from the whole. Circular top, with small perforations around outer edge, carved with central raised spiral forming S-shape motif down one side of central handle section. At opposite edge, vertical linear band terminating at top in spiral motif, encloses central spiral fretwork. Ovoid base with half moon linear decoration and two teardrop perforations either side of blade, which has broken away below. Traces of white lime pigment in decoration.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube 6967 (~~D~~) [struck out in red] B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.662 front



Oc1906,1013.662 reverse

Wooden Lime Spatula

Oc1906,1013.662

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Pigment

30.4 cm long; 3.5 cm wide; 1.2 cm thick

Dark brown, wooden lime spatula carved from the whole. Spatulate handle; one face has raised central rib with interconnecting white lime in-filled spiral motifs either side, opposing side has three bands of same designs; zigzag band around base both faces. Raised rib top of blade both faces; lighter patina at tip.

BM register (1906: 148) notes: 'Lime Spatula South Coast - Eastern Division'.



Oc1906,1013.761 front



Oc1906,1013.761 side

Kene; Wooden Lime Spatula

Oc1906,1013.761

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

24.8 cm long; 2.1 cm wide; 1.8 cm thick

Dark brown wooden lime spatula carved from the whole. Handle in form of two opposing prongs; exterior sides carved with triple spiral motif surrounded by short linear bands; triangle motifs below. Traces of white pigment in-fill. Handle base forms two trapezoids. Lower part of blade has some scrapes, chips at end and red-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~6967(a)~~ [struck out in red] 6979B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.766 front



Oc1906,1013.766 side

Kene; Bone Lime Spatula

Oc1906,1013.766

6959G

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bone (Dugong)

20.6 cm long; 2.7 cm wide; 1.2 cm thick

Flat, curved dugong bone spatula with partial perforation, drilled from both sides, at slightly squared top. Lightly textured surface with dark flecks, orange patina at narrowest end.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (now faded) reads: 'Tubetube 6959 G'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.767 exterior



Oc1906,1013.767 side

Bone Lime Spatula

Oc1906,1013.767

6959B-C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bone (Dugong); Bead (Glass); Seed (Banana); Shell; European Button (Shell); Fibre (Plant)

19.7 cm long (bone); 10.5 cm long (string max); 2 cm wide (bone); 0.7 cm thick (bone)

Flat curved dugong bone spatula with three small circular perforations at widest end; one outer and centre perforation strung with lengths of blue and white glass beads on twisted plant fibre cord. One length has central red bead, terminating in larger red bead and small European shell button, other in single banana seed and ground, polished, pearlescent bivalve shell. Dark flecks on smoothed, polished bone surface with some light scratching.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~6958~~ [struck out in red] 6959 B & C'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.768 exterior



Oc1906,1013.768 side/interior

Bone Lime Spatula

Oc1906,1013.768

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British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bone (?Dugong); Shell (?Chama/?Spondylus); Fibre (Plant); Nylon

19 cm long; 2.3 cm wide; 1.4 cm thick

Flat, curved bone (likely dugong) spatula with fifteen circular perforations at one end; threaded from top to bottom both sides with ?Chama sp. or ?Spondylus sp. shell discs on length of dark brown twisted plant fibre cord, knotted at top. Dark flecks on smoothed and polished bone surface. Museum nylon thread looped around centre top.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

Academic consensus points towards Chama sp. shell, see chapter 1, especially n7.



Oc1906,1013.823 exterior



Oc1906,1013.823 side/interior

Ivory Lime Spatula

Oc1906,1013.823

6959F

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Tooth (Dugong)

12.5 cm long; 2.6 cm wide; 1.6 cm thick

Ground and polished, curving lime spatula made of dugong tooth. Hollow top retains layer of wrinkled enamel on exterior side, giving ridged texture and brown linear patina; twelve small circular perforations around top, one broken. Upper portion has golden patina, lower section pale yellow; brown marbling in places and light surface scratching.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tube Tube 6959 (F)'.

Entry 6959F in William Cooke Daniels' (1905: 20) Tubetube catalogue reads:
'KENE, lime spatula. Made by men from dugong tooth imported from DUAU. The grinding into shape is done on the fireplace stone, KATANI, imported from DUAU'. See fireplace stone MAA 1922.332.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.824 front



Oc1906,1013.824 reverse

Ivory Lime Spatula

Oc1906,1013.824

6967C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Tooth (Dugong)

11.4 cm long; 2.8 cm wide; 1.2 cm thick

Ground and polished, slightly curving lime spatula made of dugong tooth. Three small circular perforations around hollow top, one broken; reverse edge partially broken away. Reverse and upper front section has golden patina, lower front section pale yellow. Linear cracks both sides. Sellotape residue and possible finger print on reverse.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6967 C'.

Entry 6967C in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'KENE, (6959F) lime spatula'. Entry 6959F (Daniels 1905: 20) reads: 'KENE, lime spatula. Made by men from dugong tooth imported from DUAU. The grinding into shape is done on the fireplace stone, KATANI, imported from DUAU'. See fireplace stone MAA 1922.332.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1315 front


Oc1906,1013.1315 side

Kene; Wooden Lime Spatula Handle

Oc1906,1013.1315

6979B

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / ?Trobriands (?originates)

Wood; Pigment

15.9 cm long; 3.4 cm wide; 2.1 cm thick

Lightweight, dark, wooden spatula handle carved from the whole in form of anthropomorphic crouching figure. Decorated with white lime in-filled incised spiral designs: head has rounded top with zigzag band across forehead; raised band across chin terminates in spirals at ears; concentric circular eyes. Body divided by cut-out slit at one side; to front and reverse, U-shape with curved cut-out at centre forms arms, squat S-shape forms legs. Below, ovoid section with spiral motif decoration. Narrow, squared blade broken away.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube ~~6967(B)~~ [struck out in red] 6979B'.

Entry 6979B in William Cooke Daniels' (1905: 32) Tubetube catalogue reads: 'KENE. lime spatulae. Most of then [sic] admittedly and all of them probably, imported from the Trobriands'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1345 front



Oc1906,1013.1345 reverse

Wooden Lime Spatula

Oc1906,1013.1345

-

British Museum (BM)

PNG; MBP; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.) (coll) / [Tupitupi] (made)

Wood

24.2 cm long; 2.2 cm wide; 1.3 cm thick

Lightweight, dark brown wooden spatula, carved from the whole. Slim, slightly squared handle has fine, geometric and linear designs differing on each face. Front has V-shape motif at top; vertical band down centre with small projecting triangles; reverse has U- and L-shape motif at top with angular parallel lines down centre and concentric rectangles at base. Discoidal finial with smaller projecting disc at top. Blade has flakey, orange-brown patina at lower half and rounded tip.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube made in ~~Duau~~ [struck out in red] Tupitupi of GAI [wood]'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1346 front



Oc1906,1013.1346 side

Wooden Lime Spatula

Oc1906,1013.1346

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

18.2 cm long; 2.5 cm wide; 2.1 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Rounded head and angular face; double raised band across forehead; circular eyes and upturned mouth. Body divided by cut-out slit at one side; u- and n-shape sections decorated with spiral motifs, with cut-outs at centre, form arms and legs. Below, ovoid band of zigzags atop two opposing fretwork s-shaped spiral motifs enclosing top of flat blade, which widens to rounded tip.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1347 front



Oc1906,1013.1347 side

Wooden Lime Spatula

Oc1906,1013.1347

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

17 cm long; 2.3 cm wide; 1.9 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Rounded head and angular face with circular eyes and up-turned mouth. Upper body divided by cut-out slit at one side; U-shape section decorated with incised spiral motif forms back and arms; globular section below, with central oval cut-out and angular instep on one side, has same decoration and suggests legs. Flat blade below broadens to rounded tip.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1348 front



Oc1906,1013.1348 side

Wooden Lime Spatula

Oc1906,1013.1348

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

18 cm long; 2.4 cm wide; 2 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Rounded head with inset angular face, circular eyes and upturned mouth. Body divided by cut-out slit at one side; u- and n-shape sections decorated with spiral motifs, with cut-outs at centre, form arms and legs. Below, ovoid band of zigzags atop two opposing s-shaped spiral motifs, one slightly longer than other, enclosing top of flat blade, which widens to rounded tip.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1349 front



Oc1906,1013.1349 side

Wooden Lime Spatula

Oc1906,1013.1349

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

29 cm long; 3.1 cm wide; 2.1 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Rounded head and angular face; double raised band across forehead; single raised band around chin. Arms and legs formed from u- and n-shape sections decorated with spiral motifs with curving central cut-outs. Below, ovoid section decorated with spiral motif around central circle. Below this, two opposing fretwork s-shaped spiral motifs, one slightly longer than other, enclosing narrow top of blade with central ridge broadening to flat rounded tip.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1355 front



Oc1906,1013.1355 side/finial

Wooden Lime Spatula

Oc1906,1013.1355

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

25.6 cm long; 2.1 cm wide; 1.7 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole. Finial in form of anthropomorphic crouching figure; rounded head with incised band over concentric circular eyes and around nose; upturned mouth. Rectangular section below; triangular cut-out at centre of V-shape arm in raised relief with spiral motif carved beneath. Cylindrical handle broadens to flat blade with red-brown patina at tip.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1362 front



Oc1906,1013.1362 reverse

Wooden Lime Spatula

Oc1906,1013.1362

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

22 cm long; 3.3 cm wide; 1.4 cm thick

Flat, dark brown, wooden lime spatula carved from the whole. Crescent shape, bulbous finial carved with band of small triangles at base; below, further crescent, with central circle in raised relief with curving lines extending out either side. Same designs front and reverse faces. Red-brown patina at tip of otherwise plain spatula with shiny smooth finish; linear indentation on one side near top.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1363 front



Oc1906,1013.1363 side

Wooden Lime Spatula

Oc1906,1013.1363

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

26.2 cm long; 1.5 cm wide; 1.5 cm thick

Dark brown, wooden lime spatula carved from the whole. Dart-shape finial with discoidal top and cylindrical carved zigzag band below. Cylindrical handle with broader blade below, lower portion of which has flakey, red-brown patina.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1364 front



Oc1906,1013.1364 side/reverse

Wooden Lime Spatula

Oc1906,1013.1364

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

22.9 cm long; 2.4 cm wide; 1.7 cm thick

Dark brown, wooden lime spatula carved from the whole. Dart-shape finial with thin, plain cylindrical band below. Rounded, slightly crooked handle flattens to broad blade.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1365 front



Oc1906,1013.1365 reverse

Wooden Lime Spatula

Oc1906,1013.1365

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

21 cm long; 2.2 cm wide; 2 cm thick

Dark brown, wooden lime spatula carved from the whole. Dart-shape finial with small bulbous projection at top and cylindrical carved zigzag band below. Roughly finished cylindrical handle broadens to flat, uneven blade.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1366 front



Oc1906,1013.1366 side/reverse

Wooden Lime Spatula

Oc1906,1013.1366

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

19.2 cm long; 2.2 cm wide; 2 cm thick

Dark brown, wooden lime spatula carved from the whole. Dart-shape finial with small bulbous projection at top. Squared handle, tapers slightly at centre, broadens to flat, slightly squared uneven blade.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1367 front



Oc1906,1013.1367 side

Wooden Lime Spatula

Oc1906,1013.1367

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

23.8 cm long; 2.5 cm wide; 1.9 cm thick

Dark brown, wooden lime spatula carved from the whole. Bulbous ovoid finial with thin arcing projection around top and sides. Narrow cylindrical handle below enclosed at top and bottom by three raised bands, top central band carved with zigzags in raised relief. Thin, broad blade.

Expedition sticker adhered to spatula tip, written in black ink, reads: 'IWA'.



Oc1906,1013.1368 front



Oc1906,1013.1368 side

Wooden Lime Spatula

Oc1906,1013.1368

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment

18.2 cm long; 2 cm wide; 1 cm thick

Dark brown, wooden lime spatula carved from the whole. Squared, slightly curving handle has small globular finial; each face decorated with carved ovoid spiral motifs with flecks of white pigment. Below, short cylinder with zigzag band. Top of plain, flat blade squared; red-brown patina at rounded tip.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1369 front



Oc1906,1013.1369 reverse

Wooden Lime Spatula

Oc1906,1013.1369

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

34.2 cm long; 1.9 cm wide; 0.9 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section and flat, finial loop in form of a bird. V-shape motif, with double spiral in top and single spiral below, carved in raised relief at handle base on both faces. Lower part of blade has flakey, red-brown patina.

Expedition circular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1370 front



Oc1906,1013.1370 side

Wooden Lime Spatula

Oc1906,1013.1370

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

48.3 cm long; 2.3 cm wide; 1.8 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section and cylindrical finial with smaller disc above. Rounded V-shaped raised band at handle base on both faces. Tip of blade has dark red-brown patina.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1371 front



Oc1906,1013.1371 side

Wooden Lime Spatula

Oc1906,1013.1371

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

28.5 cm long; 1.8 cm wide; 1.5 cm diameter

Dark brown, wooden lime spatula carved from the whole. Cylindrical top tapering to slightly squared handle with flat, rounded blade. Surface polished smooth with light scratching; orange patina at blade tip.

Expedition rectangular sticker adhered to object written in black ink reads: 'IWA'.



Oc1906,1013.1372 front



Oc1906,1013.1372 side

Wooden Lime Spatula

Oc1906,1013.1372

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

27.4 cm long; 1.6 cm wide; 1 cm thick

Dark brown, polished wood lime spatula carved from the whole. Squared handle has rounded tapering finial and three faces decorated with repeated incised semicircles, circles and curving lines, two faces with band of zigzags at base, one without. Fourth face, also with zigzag band around base, decorated with elongated linear spiral motifs. Tapering, spatula blade has slightly squared tip with rough edge on one side and red-brown patina.

Expedition label made by Dennison & Co. written in pencil reads: 'Kwaiawata'.



Oc1906,1013.1373 front



Oc1906,1013.1373 reverse

Wooden Lime Spatula

Oc1906,1013.1373

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

23.2 cm long; 1.9 cm wide; 0.5 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole. Flat top with oval cross-section tapers down to thin rounded tip with flakey red-brown patina. Finial decorated both sides with bands of zigzags in raised relief; thicker intersecting bands on one side; traces of white lime pigment. Some linear indentations.

Expedition circular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1374 front



Oc1906,1013.1374 reverse

Wooden Lime Spatula

Oc1906,1013.1374

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Pigment

15.5 cm long; 2.7 cm wide; 0.4 cm thick

Lightweight, dark brown, wooden spatula carved from the whole. Slightly flaring finial tapers to rounded tip, which has orange-brown patina. Finial decorated both sides with zigzag band in raised relief with white lime pigment in-fill, plain band with three elongated white triangles below. Shiny surface with light scratching.

Expedition circular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1375 front



Oc1906,1013.1375 side/reverse

Wooden Lime Spatula

Oc1906,1013.1375

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

22 cm long; 3 cm wide; 2 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole. Cylindrical finial with flat, roughly finished top; sides decorated with alternating plain, zigzag, plain and wavy bands in raised relief. Below, flat ovoid panel with two opposing fretwork S-shape spiral motifs near base, enclosing top of flat blade (slightly notched on one side), which has areas of red-brown patina, especially at tip.

Expedition circular sticker adhered to object written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.1376 front (finial side)



Oc1906,1013.1376 side (finial front)

Wooden Lime Spatula

Oc1906,1013.1376

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

20.5 long; 2.3 cm wide; 1.5 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole. Rectangular finial, front and reverse faces in line with side of blade, decorated on one side with incised concentric circle at centre, with four spiral motifs at each corner. Squared handle flattens to blade with rounded tip and slightly lighter patina; orange streak on one side.

Expedition label made by Dennison & Co. written in pencil reads: 'KWAIAWATA'.



Oc1906,1013.1385 front



Oc1906,1013.1385 side

Wooden Lime Spatula

Oc1906,1013.1385

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

26 cm long; 3 cm wide; 2.9 cm thick

Lightweight, dark brown, wooden lime spatula carved from the whole, with handle in form of anthropomorphic crouching figure. Rounded head with inset angular face and elongated nose. Body divided by cut-out slit at one side; raised u- and n-shapes, decorated with spiral motifs, form arms and legs. Below, thin plain cylindrical band atop flat rectangle extending into blade. Slightly rough in finish; unpolished wood.

Expedition rectangular sticker adhered to object written in black ink reads: 'KWAIAWATA'.


Oc1906,1013.1390 front (viewed side on)


Oc1906,1013.1390 reverse (viewed side on)

Kena; Wooden Lime Spatula

Oc1906,1013.1390

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

34 cm long; 1.6 cm wide

Dark brown wooden spatula carved from the whole; finial carved into concentric spiral with central perforation and three raised bands beneath. Handle has cruciform cross-section; centre decorated with U-shaped design carved in raised relief with concentric circular design below on both sides. Blade tip wide and flat with orange-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa.' Reverse annotated in pencil: '[... illegible]' and signed 'F R Barton'. Annotations in the BM register (1906: 168) suggest Barton viewed the Cooke Daniels collection sometime after his return to England c.1907; it is likely he examined this object (as opposed to collecting it), see Oc1906,1013.479.

Provenance given as Boioa, an alternative spelling of Boyowa.



Oc1906,1013.1391 front (viewed side on)



Oc1906,1013.1391 centre detail

Kena; Wooden Lime Spatula

Oc1906,1013.1391

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Pigment (Lime)

38.4 cm long; 1.9 cm wide

Smoothed wooden spatula carved from the whole. Tapering finial decorated with three bands of lime in-filled zigzags carved in raised relief with discoidal top. Handle has cruciform cross-section; centre decorated with two opposing sections made up of two bands of lime in-filled zigzags carved in raised relief. Below, on both sides, central raised band terminating in snake head design. Blade wide and flat with orange-brown patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Boioa.' Provenance given as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



Oc1906,1013.1392 front



Oc1906,1013.1392 reverse

Wooden Lime Spatula

Oc1906,1013.1392

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kitava Island

Wood; Pigment (Lime)

38.1 cm long; 1.9 cm wide; 1.1 cm thick

Dark brown, wooden lime spatula carved from the whole with ovoid cross section. e-shape finial with central perforation decorated with incised line terminating at either end with small circle. Handle decorated on one face with two intersecting linear motifs, lower has central zig-zag band, with curving lines to one side. Opposing face has row of five spiral motifs. Zigzag band at handle base both faces. Designs in-filled with white lime pigment. Blade has rounded pointed tip and lighter patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'KITAVA'.



Oc1906,1013.1393 front



Oc1906,1013.1393 side

Wooden Lime Spatula

Oc1906,1013.1393

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment

34.9 cm long; 3.3 cm wide; 2.4 cm thick

Wooden lime spatula carved from the whole. Rectangular handle with pointed zoomorphic tip; two concentric circular eyes with zigzag band below; main body decorated with plain vertical central band with zigzag bands either side; incised oblongs around base; cut-out between front and reverse faces, which have same decoration. Projecting oval band below tapers into squared blade, which widens towards tip and has red-brown patina. Dark brown colour with traces of white lime pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Wagawaga local make'.



Oc1906,1013.1394 front



Oc1906,1013.1394 reverse finial

Wooden Lime Spatula

Oc1906,1013.1394

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British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga (coll.) / ?Trobriand Is. (?made)

Wood; Pigment

39 cm long; 2.1 cm wide; 1.8 cm thick

Wooden lime spatula carved from the whole. Rectangular finial with raised ridge on both faces running from top into upper shaft; both faces with similar incised, white in-filled decoration: zoomorphic central vertical band at top, one face has circular and triangular motifs with forked tip, other extends into spiral motif; U-shape surround with spiral tops, each with small circular perforations; below this, linear/spiral motifs with circular perforation at one side. Blade flattens toward rounded tip, which has flakey, orange patina; rest dark brown with some scratching. Top flat and worn, possibly foreshortened?

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'Bought at Waga Waga Probably Trobriands [symbol 'with'] end cut away'.



Oc1906,1013.1400 front



Oc1906,1013.1400 reverse

Wooden Lime Spatula

Oc1906,1013.1400

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

18.5 cm long; 2.9 cm wide; 1.8 cm thick

Flat, dark brown, wooden lime spatula carved from the whole. Bulbous, crescent finial; further crescent below with opposing U-shape motifs and small circle, which extends into zigzag band in the form of a snake. Same designs front and reverse faces. Red-brown, flakey patina at tip.

Provenance based upon style.

Object featured in Beran (1988: 48, plate 68).



Oc1906,1013.1401 front



Oc1906,1013.1401 reverse

Wooden Lime Spatula

Oc1906,1013.1401

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

19 cm long; 3 cm wide; 0.9 cm thick

Flat, dark brown, wooden lime spatula carved from the whole. Small ovoid finial carved on one face with double spiral motif. Crescent-shaped top decorated with similar designs on each face consisting of double spiral motif with circle extending down into linear band in the form of a snake, one face with zigzags in raised relief. Streaks of red-brown wood near tip.



Oc1906,1013.1402 front



Oc1906,1013.1402 side

Wooden Lime Spatula

Oc1906,1013.1402

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

28.4 cm long; 2.7 cm wide; 1.6 cm thick

Dark brown, wooden lime spatula carved from the whole. Thick crescent finial with two small notches either side; further crescent at top third extends down into raised central linear band; rounded flat blade has slightly lighter patina. Same decoration both faces.



Oc1906,1013.1403 front



Oc1906,1013.1403 side

Wooden Lime Spatula

Oc1906,1013.1403

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

23.9 cm long; 2.1 cm wide; 1.5 cm thick

Dark brown, wooden lime spatula carved from the whole. Dart-shaped finial with four thin, plain cylindrical bands below. Top of blade split on one side; broad tip with red-brown flakey patina.



Oc1906,1013.1404 front



Oc1906,1013.1404 side

Wooden Lime Spatula

Oc1906,1013.1404

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

17.2 cm long; 1.2 cm wide; 1.1 cm thick

Small, lightweight, dark wood lime spatula carved from the whole, with finial in form of plain anthropomorphic crouching figure. Discoidal head has flat face and central raised nose; U-shape carved arms with small cut-outs above and below; cut-out slot down side in line with face; discoidal base. Flat handle tapers at centre before broadening to blade, which has flakey red-brown patina.



Oc1906,1013.1405 front



Oc1906,1013.1405 reverse

Wooden Lime Spatula

Oc1906,1013.1405

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

20.9 cm long; 1.5 cm wide; 1.8 cm thick

Dark brown, wooden lime spatula carved from the whole. Dart-shape finial with small bulbous projection at top and discoidal band below. Cylindrical handle carved at top third with small spiral motif both sides. Flat, narrow blade has red-brown patina.

Pencil inscriptions on spatula blade both faces read 'Massim', one side partially obscured by BM label.



Oc1906,1013.1406 front



Oc1906,1013.1406 side/reverse

Wooden Lime Spatula

Oc1906,1013.1406

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

24.7 cm long; 1.6 cm wide; 1.4 cm thick

Dark brown, polished wood lime spatula carved from the whole. Five-sided handle with small discoidal finial broadens toward base; each side carved with linear and spiral motifs. Top of slightly projecting cylindrical blade tapers before flattening to rounded tip, which has flakey red-brown patina.



Oc1906,1013.1407 front



Oc1906,1013.1407 side/reverse

Wooden Lime Spatula

Oc1906,1013.1407

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

25.8 cm long; 1.2 cm wide; 0.9 thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section formed by central raised band on each face; small perforation above with pointed tip. Rounded V-shaped raised band at handle base with circular motif in raised relief on both faces. Blade tip has orange-brown patina.



Oc1906,1013.1408 front



Oc1906,1013.1408 reverse

Wooden Lime Spatula

Oc1906,1013.1408

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood; Fibre (Plant)

30.6 cm long; 1.4 cm wide; 1 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section and cylindrical finial with central inset band and small triangular projection at top. Oval and spiral motif carved in raised relief at handle base on both faces. Lower half of blade has flakey, red-brown patina, with split in end. Length of twisted plant fibre cord tied around finial.



Oc1906,1013.1409 front



Oc1906,1013.1409 side

Wooden Lime Spatula

Oc1906,1013.1409

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

34.7 cm long; 2.1 cm wide; 1.8 cm thick

Dark brown, wooden lime spatula carved from the whole. Handle has cruciform cross-section with small discoidal finial. Triangular band at handle base encloses cruciform ridge, which has projecting perforated circular lug at base when viewed side on, with two circular motifs carved inside. Outer edge of each cruciform ridge decorated with line of fine dot work. Flat blade has red-brown flakey patina. Small chip in cruciform ridge at one side.



Oc1906,1013.1410 front



Oc1906,1013.1410 reverse

Wooden Lime Spatula

Oc1906,1013.1410

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British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

28.1 cm long; 2.5 cm wide; 0.6 cm thick

Dark brown, wooden lime spatula carved from the whole. Rectangular handle with small node projecting from top, decorated both sides with vertical central band of interconnecting spiral motifs in raised relief; bands of small opposing triangles either side form zigzags in places; two projecting bands at base have similar designs, one band forming zigzag pattern. Top of narrow blade has broader tip with flakey red-brown patina.

Blank expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION.



Oc1906,1013.1411 front



Oc1906,1013.1411 side

Wooden Lime Spatula

Oc1906,1013.1411

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

32.1 cm long; 2.5 cm wide; 1.1 cm thick

Dark brown, polished wood lime spatula carved from the whole. Squared handle with small discoidal finial broadens toward base; each side carved with semicircular and spiral motifs. Top of blade slightly squared, flattens to rounded tip.



Oc1906,1013.1412 front



Oc1906,1013.1412 reverse

Wooden Lime Spatula

Oc1906,1013.1412

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

48.1 cm long

Wooden lime spatula carved from the whole. Small roughly ovoid finial. Rectangular handle with rounded top and slightly projecting plain band at base; one face decorated with two rows of interconnecting spiral motifs; opposing face undecorated. Long, narrow blade has orange flakey patina at tip.



Oc1906,1013.1413 front



Oc1906,1013.1413 side

Wooden Lime Spatula

Oc1906,1013.1413

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

48.1 cm long; 1 cm wide; 1 cm thick

Dark brown, wooden lime spatula carved from the whole. Squared handle has tapering finial. Long, thin handle roughly finished with slightly textured, shiny patina. Broken at lower third leaving snapped rough, thin sections.



Oc1906,1013.1414 front



Oc1906,1013.1414 reverse

Wooden Lime Spatula

Oc1906,1013.1414

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

22.8 cm long; 3.8 cm wide; 0.4 cm thick

Lightweight, dark brown, wooden spatula carved from the whole. Slightly flaring finial tapers to rounded tip, which has orange-brown ovoid area. Finial decorated both sides with bands of wavy lines in raised relief; small circular perforation with V-shape incised line below. Circular and linear indentations at finial on one side.

Expedition circular sticker written in black ink adhered to object reads: 'KWAIAWATA'.



Oc1906,1013.1415 reverse



Oc1906,1013.1415 side/reverse

Wooden Lime Spatula

Oc1906,1013.1415

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

26.2 cm long; 1.5 cm wide; 0.9 cm thick

Wooden lime spatula carved from the whole. Rectangular finial with raised ridge on both faces running into shaft; U-shape motif on both faces containing spirals in raised relief (one spiral blank). Blade flattens toward rounded tip.

Expedition circular sticker, lower portion missing, written in black ink adhered to object reads: 'KWAIAWATA'.



Oc1906,1013.1416 front



Oc1906,1013.1416 side

Wooden Lime Spatula

Oc1906,1013.1416

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

20.5 cm long; 1.7 cm wide; 0.9 cm thick

Dark brown, wooden lime spatula carved from the whole. Bulbous finial with carved diagonal instep near base, echoing typical anthropomorphic head design. Long cylindrical handle leads to flat blade with rounded tip, which has lighter patina.

Expedition sticker adhered to spatula tip, written in black ink, reads: 'KWAIAWATA'.



Oc1906,1013.1418 front



Oc1906,1013.1418 reverse

Bone Lime Spatula

Oc1906,1013.1418

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Bone

19 cm long; 2.4 cm wide; 0.3 cm thick

Flat, polished bone lime spatula with brown patina, short dark linear striations and red-brown, flakey patina at tip. Twenty circular perforations around edge of rounded top. Small linear indentation near centre on one side.



Oc1906,1013.1859 front/side



Oc1906,1013.1859 interior

Wooden Lime Spatula Handle

Oc1906,1013.1859

5511(2)

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Pigment; Fibre (Plant)

13.7 cm long; 3.4 cm wide; 2.2 cm thick; 1.5 cm deep (perforation)

Ovoid wooden lime spatula handle carved from the whole; carved slit between front and back; projecting ovoid base with oval perforation at centre and band of raised zigzags around sides. Both faces similarly decorated: divided into four carved sections; lower two in-filled with triple spiral motifs; upper two with single spiral motifs with raised divide. Dark brown in colour with traces of white lime pigment in-fill. Pale strips of fibrous plant fibre tied to expedition label.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Wagawaga 5511 No 2'.

No entry for 5511(2) in William Cooke Daniels' (1905) Wagawaga catalogue.



Oc1906,1013.683 front



Oc1906,1013.683 reverse

Tobacco Pipe

Oc1906,1013.683

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Bamboo

36 cm long; 7.4 cm diameter

Wide bamboo, split down one side, with small circular perforation at top on one side and wider perforation in base. Top-centre decorated with band of pyroincised designs consisting of repeated H-design enclosed by concentric rectangles and band of zigzags top and bottom.

BM register (1906: 148) records provenance as Boioa, an alternative spelling of Boyowa. Object appears in Haddon (1946: 197) under Boioa; design illustrated in Figure 177C, page 198.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.



1905.63.70 front



1905.63.70 top

Betel Mortar

1905.63.70

70

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

11.4 cm long; 5.4 cm high; 3.4 cm wide

Wooden betel mortar carved from the whole; leaf-shaped base with conical mortar projecting from centre. Base decorated on two sides with band of incised U-shaped designs, either side of incised central oval; terminates both ends in double-headed bird design carved in raised relief. Raised rim around mortar, which has central circular opening.

PRM inscription on one side of object handwritten in black ink reads: 'IWA, MARSHALL BENNETT IDS TROBRIANDS, Cooke Daniels Exped. Pres. by Major Cooke Daniels, 1905 [70]'.

Appears as item 70 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel mortar from Iwa.'

The expedition visited Iwa on 2 September 1904.



1905.63.9 front



1905.63.9 side top

Wooden Lime Spatula

1905.63.9

9

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Northern Massim; Marshall Bennett Islands; Iwa Is.

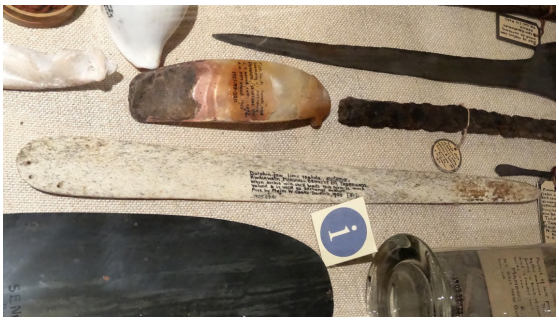
Wood; Pigment (Lime)

26.9 cm long; 2.3 cm wide

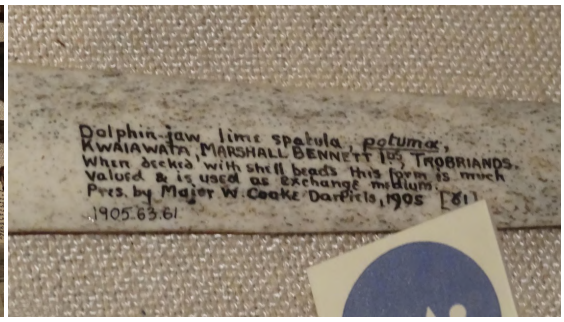
Wooden spatula carved from the whole; finial in form of anthropomorphic crouching figure decorated with incised spiral designs; elongated cut-outs centre, top and bottom separate arms and legs. Body section has narrow gap carved all the way through (from side to side). Figure sits on rectangular panel with curving bottom; on both sides, centre decorated with snake head design enclosed by carved loops, possibly bird motifs, and spirals. Snake body extends into shaft, which flares out into a flat rounded blade. Surface roughly polished with traces of white lime pigment on one side and over most of head.

Appears as item 9 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'From Iwa. Marshall Bennett Group'.

The expedition visited Iwa on 2 September 1904.



1905.63.61 front (on display at PRM, May 2013)



1905.63.61 detail (on display at PRM, May 2013)

Potuma; Bone Lime Spatula

1905.63.61

61

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Bone

30.5 cm long; 3 cm wide

Bone spatula carved from the whole; rounded at both ends and tapering towards tip. Appears ground and polished with speckled surface and brown patina near tip. Small circular perforations around top.

Object seen on permanent display. Appears as item 61 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bone lime-spatula called potuma, from Kwaiawata; this form of spatula when decked with shell beads is of considerable value and is used as a medium of exchange.'

Museum inscription on object handwritten in black ink reads: 'Dolphin-jaw lime spatula, potuma, KWAIAWATA, MARSHALL BENNETTS IDS., TROBRIANDS. When decked with shell beads this form is much valued & is used as exchange medium. Pres. by Major W. Cooke Daniels, 1905 [61].'

Discussed in MA thesis (Donoghue 2013: 14-19).



1905.63.71 front



1905.63.71 side

Wooden Lime Spatula

1905.63.71

71

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

29.4 cm long; 2.9 cm wide

Smooth wooden spatula carved from the whole; finial in form of anthropomorphic crouching figure; head has lightly incised circular eyes and nose, with two small projections either side forming ears. Stylised body formed of two opposing looped carved sections, with central perforation and teardrop perforations between arms and legs, each decorated with incised spiral designs; deep groove carved along one side. Below this, ovoid section with band of zigzags in raised relief. Below this, finial base decorated with two rows of spiral designs with central raised band extending into blade, which flares out to wide flat rounded tip.

PRM inscription handwritten in black ink on one side of object reads: 'IWA, MARSHALL BENNETT IDS TROBRIANDS Cooke Daniels Exped. d.d. Major W. Cooke Daniels, 1905 [71]'.

Appears as item 71 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Spatulae from Iwa.'

The expedition visited Iwa on 2 September 1904.



1905.63.72 front



1905.63.72 side

Wooden Lime Spatula

1905.63.72

72

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

30.6 cm long; 3.8 cm wide

Smooth wooden spatula carved from the whole. Finial in form of anthropomorphic crouching figure; head has incised circular eyes with two C-shaped projections either side forming ears. Flat discoidal top. Stylised body formed of two opposing looped carved sections, with perforations delineating arms and legs, each decorated with incised spiral designs; deep groove carved along one side and small square projection on lower section. Below this, ovoid section with two bands of zigzags in raised relief. Below this, carved spiral designs either side of central raised band extending into blade, which flares out to wide flat rounded tip.

Appears as item 72 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Spatulae from Iwa.'

The expedition visited Iwa on 2 September 1904.



E 1905.267 front (viewed side on)


E 1905.267 base detail

Betel Mortar

E 1905.267

38; AR 1905.900

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

9.5 cm long; 3.5 cm diameter

Dark brown, conical wooden betel mortar carved from the whole. Mortar tapers towards ovoid finial decorated with horizontal band of zigzags, carved in raised relief, with projecting open-work spiral designs above, one side mirroring the other. Circular opening in base.

Circular expedition sticker handwritten in black ink reads: '38 IWA'.

Appears as item 38 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel-mortar from Iwa.'

The expedition visited Iwa on 2 September 1904.



E 1905.268 front (viewed side on)



E 1905.268 base detail

Betel Mortar

E 1905.268

39; AR 1905.901

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

12.8 cm long; 5.3 cm diameter

Conical wooden betel mortar carved from the whole. Mortar tapers towards crescent-shaped finial decorated both sides with band of incised semicircles; scroll design incised at one side. Circular opening in base.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '39'.

Appears as item 39 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Ditto [Betel-mortar from Iwa].'

The expedition visited Iwa on 2 September 1904.



E 1905.269 front (viewed side on)



E 1905.269 side (viewed side on)

Betel Mortar

E 1905.269

19; AR 1905.902

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kaileuna (Kadawaga) Island

Wood; Pigment (Lime)

13.4 cm long; 4.2 cm diameter

Cylindrical wooden betel mortar carved from the whole with elongated oval finial decorated with bands of zigzags in raised relief (three bands one side, one band on other). Top and bottom of mortar wider with horizontal bands of zigzags carved in raised relief and in-filled with lime. Centre decorated with vertical bands alternating between plain (in varying widths) and lime in-filled zigzags. Central opening in base.

Appears as item 19 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel mortar, Kadawaga, Trobriands.'

Daniels visited several villages on Kaileuna (Kadawaga) Island on 6 September 1904. It is unclear whether this included the village of Kadawaga (Kaduaga) so the island is given as provenance. Seligman only visited the villages of Koma and [Osiwasiu].



E 1905.270.1 side



E 1905.270.1 top detail

Betel Pestle

E 1905.270.1

33; AR 1905.903

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands

Wood

14.3 cm long; 1.5 cm diameter

Smoothed and polished length of wood tapering at end with oval finial decorated with band of zigzags in raised relief.

Appears as item 33 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel-crushers, Marshall Bennett group.'

The expedition visited the Marshall Bennett Islands between 26 August and 2 September 1904.



E 1905.270.2 side



E 1905.270.2 front top

Betel Pestle

E 1905.270.2

33; AR 1905.904

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands

Wood

14.2 cm long; 1.5 cm diameter

Smoothed and polished length of wood tapering at end with anthropomorphic face carved on one side of finial. Forehead, face outline, circular eyes and elongated nose in raised relief.

Appears as item 33 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel-crushers, Marshall Bennett group.'

The expedition visited the Marshall Bennett Islands between 26 August and 2 September 1904.



E 1905.270.3 side



E 1905.270.3 front top

Betel Pestle

E 1905.270.3

33; AR 1905.905

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands

Wood

15 cm long; 1.7 cm diameter

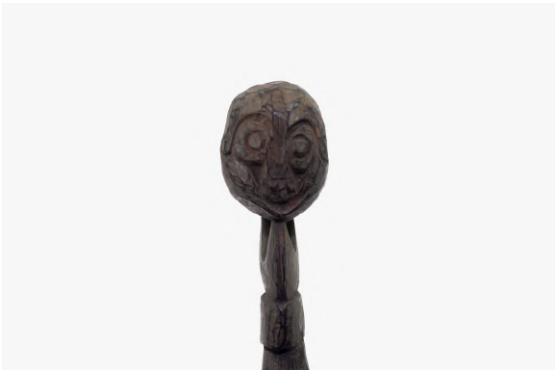
Smoothed and polished length of wood tapering at end. Finial carved in the form of an anthropomorphic head; raised band around face, raised circular eyes and elongated nose with perforated nostril.

Appears as item 33 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel-crushers, Marshall Bennett group.'

The expedition visited the Marshall Bennett Islands between 26 August and 2 September 1904.



E 1905.270.4 side



E 1905.270.4 front top

Betel Pestle

E 1905.270.4

20; AR 1905.906

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

16 cm long; 2 cm diameter

Smoothed and polished length of wood tapering at top. Finial carved in form of roughly finished anthropomorphic head; face has concentric eyes and tapering chin. Below this, carved crescent shape on circular base.

Appears as item 20 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Betel-crusher, Iwa.'

The expedition visited Iwa on 2 September 1904.



E 1905.271 front



E 1905.271 reverse

Potuma; Bone Lime Spatula

E 1905.271

29; AR 1905.913

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Bone

17.5 cm long; 2.2 cm wide; 0.4 cm high

Bone spatula carved from the whole; rounded at both ends and tapering towards tip. Ground and polished both sides with brown patina near tip. Small circular perforation centre top.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '29' and 'KWAIAWATA', possibly written by Willliam Cooke Daniels.

Appears as item 29 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Lime spatula made of dugong or whalebone, called a potuma, this when decorated with beads is used as currency, Kwaiawata.'

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.



E 1905.272 front



E 1905.272 top detail

Wooden Lime Spatula

E 1905.272

?22-24; ?26; AR 1905.908

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

21.3 cm long; 2.1 cm wide

Smooth wooden spatula carved from the whole; finial carved into four opposing linear ridges resembling a dart top. Shaft flares out to wide, flat, rounded blade. Dark brown in colour.

Lime Spatulae E 1905.272-76 appear as items 22-26 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: '22. Lime spatula, Iwa.'; '23. ditto.'; '24. ditto.'; '25. ditto.'; '26. ditto.'

The expedition visited Iwa on 2 September 1904.



E 1905.273 front



E 1905.273 side top

Wooden Lime Spatula

E 1905.273

?22-24; ?26; AR 1905.909

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood; Pigment (Lime)

18.5 cm long; 1.2 cm diameter

Smoothed wooden spatula carved from the whole; centre of finial has plain central band with tapering carved panels either side, each with rounded edges and traces of lime in-fill. Bulbous top. Finial base cylindrical with central band of zigzags carved in raised relief. Shaft has central raised ridge and flares out to wide, flat, rounded blade.

Lime Spatulae E 1905.272-76 appear as items 22-26 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: '22. Lime spatula, Iwa.'; '23. ditto.'; '24. ditto.'; '25. ditto.'; '26. ditto.'

The expedition visited Iwa on 2 September 1904.



E 1905.274 front



E 1905.274 side top

Wooden Lime Spatula

E 1905.274

25; AR 1905.910

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

26 cm long; 3.1 cm wide

Smooth wooden spatula carved from the whole; finial in form of anthropomorphic crouching figure decorated with incised spiral designs; ovoid head tapers to ridge along one side with incised triangles below circular incised eyes. Body formed of two looped carved sections decorated with incised spiral designs; top section has narrow gap carved all the way through (from side to side) with two circular perforations visible from front. Bottom of finial ovoid with spiral designs. Shaft has central raised ridge and flares out to wide, flat, rounded blade.

Circular expedition sticker (now attached to catalogue card) handwritten in black ink reads: 'IWA 25'.

Appears as item 25 on Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: '[22. Lime spatula, Iwa.] 25. ditto.'

The expedition visited Iwa on 2 September 1904.



E 1905.275 front



E 1905.275 side top

Wooden Lime Spatula

E 1905.275

?22-24; ?26; AR 1905.911

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

28 cm long; 3.4 cm wide

Smooth wooden spatula carved from the whole; finial in form of anthropomorphic crouching figure; head has pronounced forehead and incised spiral designs either side of face. Stylised body formed of two looped carved sections decorated with incised spiral designs; deep groove carved along one side. Below this, ovoid section with band of zigzags in raised relief. Base of finial has two opposing loops, possibly bird motifs. Shaft flares out to wide, flat, rounded blade.

Lime Spatulae E 1905.272-76 appear as items 22-26 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: '22. Lime spatula, Iwa.'; '23. ditto.'; '24. ditto.'; '25. ditto.'; '26. ditto.'

The expedition visited Iwa on 2 September 1904.



E 1905.276 front



E 1905.276 side top

Wooden Lime Spatula

E 1905.276

?22-24; ?26; AR 1905.912

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Wood

35.7 cm long; 3.4 cm wide

Smooth wooden spatula carved from the whole; finial in form of anthropomorphic crouching figure decorated with incised spiral designs; head has discoidal top and incised triangles either side of circular eyes. Body section has elongated cut-outs top and bottom separating arms and legs. Below, tapering ovoid finial base with central band of spirals in raised relief; flat roughly circular section below with opposing spiral motifs in raised relief. Shaft has central raised ridge and flares out to wide, flat, rounded blade.

Lime Spatulae E 1905.272-76 appear as items 22-26 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: '22. Lime spatula, Iwa.'; '23. ditto.'; '24. ditto.'; '25. ditto.'; '26. ditto.'

The expedition visited Iwa on 2 September 1904.



Oc1906,1013.1051 front



Oc1906,1013.1051 reverse

Adze Blade

Oc1906,1013.1051

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Stone

20 cm long; 9.5 cm wide; 2.4 cm high

Bifacial stone adze, pale grey-green with areas of honey-brown colouration. Lenticular cross-section tapering to rounded butt. Hammer dressed with polished blade and centre on one side.

Expedition label adhered to stone written in black ink reads: 'GAWA - STONE ADZE. USED FOR TREE CUTTING BOGA YADES TYPE. BETA.'



Oc1906,1013.397 front



Oc1906,1013.397 top

Adze Haft

Oc1906,1013.397

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

50.4 cm long; 20.3 cm wide; 2.3 cm diameter (shaft)

Wooden adze haft carved from the whole. Top, formed from natural branch attachment, has semicircular finial extending up from shaft, mirrored on upper face, forming cruciform cross section at one side. Shallow rectangular section cut out from end of upper face, opposite finial. Shaft slightly square cut with bulbous finial at base, which is broken on one side. Light surface scratching and chips around cruciform section; orange patina around centre of shaft consistent with use-wear.



Oc1906,1013.398 front



Oc1906,1013.398 top

Adze Haft

Oc1906,1013.398

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood; Fibre (Cane)

50.5 cm long; 16.5 cm wide; 2.3 cm diameter (shaft)

Pale wood adze haft carved from the whole. Top, formed from natural branch attachment, has semicircular finial extending up from shaft, mirrored on upper face, forming cruciform cross section at one side. Shallow rectangular section cut out from end of upper face, opposite finial; area just above this wrapped with loose cane binding; top decorated both sides with bands of spiral motifs carved in raised relief, minor split along centre top. Roughly finished shaft.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by William Cooke Daniels reads: 'Kwaiawata'.

Daniels visited Kwaiawata Island between 27-29 August 1904 returning, along with Seligman and Dunning, between 30 and 31 August 1904.



Oc1906,1013.916 side



Oc1906,1013.916 top

Adze Haft

Oc1906,1013.916

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

17.3 cm long (haft); 4.9 cm wide (haft); 51 cm high; 2.3 cm diameter (shaft)

Wooden adze haft carved from the whole. Top, formed from natural branch attachment, has semicircular finial extending up from shaft, mirrored on upper face, forming cruciform cross section at one side. Shallow rectangular section cut out from end of upper face, opposite finial; preceding area decorated with two length wise bands of spiral motifs in raised relief, with band of raised zigzags running across top of cut-out. Shaft slightly square cut near top, tapering to a point.

Blank circular expedition label adhered to object and annotated with reg. number by BM.



Oc1906,1013.1336 front



Oc1906,1013.1336 top

Adze Haft

Oc1906,1013.1336

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

Wood

52 cm long; 20 cm wide; 3.4 cm diameter (shaft)

Pale, roughly finished wooden adze haft carved from the whole. Triangular-shaped top, formed from natural branch attachment, projects either side of shaft; rectangular cut-out at widest end of top.

Tools



Oc1906,1013.959 front



Oc1906,1013.959 reverse

Adze or Axe Blade

Oc1906,1013.959

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone (Greenstone)

33 cm long; 15.2 cm wide; 2.5 cm high

Polished bifacial greenstone axe or adze blade, flat lenticular cross-section narrowing towards butt, finely polished blade with chips from use-wear.

Expedition rectangular sticker written in black ink adhered to stone reads: 'KWAIAWATA'.



Oc1906,1013.960 front



Oc1906,1013.960 side

Adze or Axe Blade

Oc1906,1013.960

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone (Greenstone)

19.1 cm long; 9.7 cm wide; 2 cm high

Polished bifacial greenstone axe/adze blade; thin lenticular cross-section narrowing to rounded butt; bevelled edge; chipped blade.

Expedition rectangular label adhered to stone and written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.962 front



Oc1906,1013.962 reverse

Adze or Axe Blade

Oc1906,1013.962

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

27.5 cm long; 6.6 cm wide; 3.8 cm high

Elongated adze/axe with trapezoidal cross-section, hammer dressed with ridged top and rough angled blade. Honey brown colour, some red-brown and grey banding, and white marbling. Grainy texture. Sellotape residue on reverse.

Expedition rectangular sticker adhered to stone written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.963 front



Oc1906,1013.963 side/reverse

Adze or Axe Blade

Oc1906,1013.963

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

13.9 cm long; 6.9 cm wide; 3.4 cm high

Bifacial stone adze/axe, grey-brown colour with some pale banding. Roughly lenticular cross-section tapering to straight butt. Hammer dressed.

Expedition rectangular sticker adhered to stone written in black ink reads: 'KWAIAWATA'.



Oc1906,1013.965 front



Oc1906,1013.965 reverse

Kiramukune; Adze Blade

Oc1906,1013.965

6911A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (coll.) / Muyua (Woodlark) Is. (orig.)

Stone

22.5 cm long; 9.3 cm wide; 3.5 cm high

Largely polished bifacial stone adze blade, lenticular cross-section narrowing towards pointed butt, blade chipped in places. Lower half sides remain hammer dressed. Grey-green in colour.

Expedition inscription on front of adze near blade written in pencil reads: 'MURUA 6911(a)'; expedition circular sticker adhered below this, written in pencil, reads: 'Rough Murua finish'.

Entry 6911A in William Cooke Daniels' (1905: 4) Tubetube Catalogue reads: 'KIRAMUKUNE, partly polished stone implement, brought from MURUA some 20 years ago by the man from whom we bought it, cf. 6911D'.

Note 6911D is now haft BM Oc1906,1013.1335, see separate record. Assumed 'cf.' suggests this haft is an example rather than the specific haft relating to this blade.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.966 top



Oc1906,1013.966 side

Adze or Axe Blade

Oc1906,1013.966

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

18 cm long; 5.1 cm wide; 3.8 cm high

Elongated adze/axe with sub-triangular cross-section. Grey/brown colouration with honey and pale grey banding. Sellotape and circular sticker residue on base.

Expedition circular sticker adhered to base of object written in black ink reads: 'IWA'.



Oc1906,1013.967 front



Oc1906,1013.967 reverse

Adze or Axe Blade

Oc1906,1013.967

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

4.6 cm long; 3 cm wide; 0.4 cm high

Small triangular bifacial axe/adze; trapezoidal cross-section with slightly curved sides; reverse and side hammer dressed, remainder ground and lightly polished. Dark grey/brown colour.

Half of expedition circular sticker adhered to stone and written in black ink reads: 'IWA'.



Oc1906,1013.968 front



Oc1906,1013.968 reverse

Adze or Axe Blade

Oc1906,1013.968

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Stone

17 cm long; 8.3 wide; 3 high

Bifacial stone adze/axe with grey-brown colouration. Hammer dressed; chipped blade and part of top, largely on one side, polished revealing green-brown colouration. Tapers toward butt.

Expedition sticker adhered to object written in black ink reads: 'GAWA. PARTLY POLISHED AT GAWA [reg.no. annotated by BM]'.



Oc1906,1013.969 front



Oc1906,1013.969 reverse

Adze or Axe Blade

Oc1906,1013.969

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Stone

16.5 cm long; 6.7 cm wide; 3.1 cm high

Bifacial stone adze/axe, pale brown with some white marbling and light grey patches. Roughly sub-triangular cross-section; tapers towards rounded butt. Hammer dressed.

Expedition circular sticker adhered to stone and written in black ink reads: 'GAWA'.



Oc1906,1013.970 front



Oc1906,1013.970 reverse

Adze or Axe Blade

Oc1906,1013.970

-

British Museum (BM)

PNG; MBP; Marshall Bennetts; Gawa Is. (coll.) / Muyua (Woodlark) Is.; Suloga Quarry (orig.)

Stone

26.5 cm long; 10.1 cm wide; 4 high

Bifacial stone adze/axe, red-brown colouration with small amount of white marbling. Tapers towards rounded butt. Hammer dressed.

Label adhered to stone likely annotated by BM (also noted in BM register (1906: 156)): 'GAWA ROUGH STONE GOT FROM SULOGA'.



Oc1906,1013.971 front



Oc1906,1013.971 reverse

Adze or Axe Blade

Oc1906,1013.971

-

British Museum (BM)

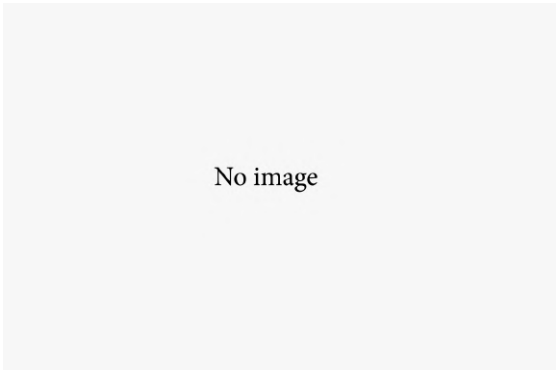
PNG; MBP; Marshall Bennetts; Gawa Is. (coll.) / Muyua (Woodlark) Is.; Suloga Quarry (orig.)

Stone

23 cm long; 9.3 cm wide; 3.2 cm high

Large bifacial stone adze/axe, honey-brown in colour with some white marbling. Ground top; sub-triangular cross-section; opposing side hammer dressed. Tapers to pointed butt.

Expedition sticker adhered to object written in black ink reads: 'GAWA SULOGA STONE.'



Adze or Axe Blade

Oc1906,1013.974

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone (Basalt)

16 cm long; 8.5 cm wide; 4.4 cm high

Roughly shaped adze or axe stone blade.

Illegible pencil note in BM register (1906: 156).

Tools



Oc1906,1013.976 side



Oc1906,1013.976 reverse

Adze or Axe Blade

Oc1906,1013.976

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

9.9 cm long; 4.2 cm wide; 2.1 cm high

Elongated stone adze/axe blade, ground with coarse texture, flat butt. Yellow-brown in colour with white speckling. Sub-triangular cross-section. Sellotape residue on reverse.

Provenance speculative based on samples from Suloga, Muyua Island.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.977 front



Oc1906,1013.977 reverse

Adze or Axe Blade

Oc1906,1013.977

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

13.2 cm long; 6.2 cm wide; 2.7 cm high

Roughly shaped bifacial axe/adze, honey-brown with grey colouration near butt and on reverse with patches of orange-brown, and Sellotape residue. Tapers and thins towards pointed butt. Hammer dressed.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.979 front



Oc1906,1013.979 reverse

Adze or Axe Blade

Oc1906,1013.979

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

17 cm long; 8.4 cm wide; 4.9 cm high

Roughly shaped bifacial axe/adze, brown colouration on one side, pale honey-brown on other, some white marbling. Tapers toward butt. Hammer dressed.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.980 front



Oc1906,1013.980 reverse

Adze or Axe Blade

Oc1906,1013.980

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

9.3 cm long; 3.8 cm wide; 1.5 cm high

Small triangular adze/axe blade; grey/brown in colour, ground surface with unfinished blade, edges hammer dressed. White, textured patina in patches on both faces.

Provenance speculative based on samples from Suloga, Muyua Island.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.981 front



Oc1906,1013.981 reverse

Adze or Axe Blade

Oc1906,1013.981

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

20 cm long; 10 cm wide; 4.6 cm high

Roughly shaped bifacial axe/adze, grey-brown with some white marbling; large central honey-brown area on one side; orange-red marbling on opposing side. Hammer dressed with coarse texture.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.1032 front



Oc1906,1013.1032 reverse

Adze or Axe Blade

Oc1906,1013.1032

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga

Stone (Rhyolite)

12.2 cm long; 7.3 cm wide; 3 cm high

Polished bifacial rhyolite stone adze/axe, trapezoidal cross-section with flat and slightly curved butt. Large chip to otherwise highly polished, fine blade. Green colour with brown banding.

Expedition sticker with red band and perforated edge written in black ink by Charles Seligman reads: 'Suloga rhyolite... [label torn at base]'. BM register (1906: 158) notes: 'Rhyolite'.



Oc1906,1013.1035 front



Oc1906,1013.1035 reverse

Adze or Axe Blade

Oc1906,1013.1035

I

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga (originates)

Stone (Greenstone)

10 cm long; 3.8 cm wide; 1.4 cm high

Polished bifacial greenstone adze/axe, sub-triangular cross-section with concave butt; hammer dressed centre reverse.

Expedition sticker with red border adhered to object, written in red ink by Charles Seligman reads: ‘Geologically Suloga & ?ash "flinty"’; also written in pencil and struck through in red ink ‘~~Complete b… rock ?~~’; further inscription in black ink: ‘I’.

Tools



Oc1906,1013.1036 front



Oc1906,1013.1036 reverse

Adze or Axe Blade

Oc1906,1013.1036

IV; P

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

11.5 cm long; 4.2 cm wide; 0.8 cm high

Stone adze/axe, concavo-convex cross-section with blunt rounded blade and flat butt. Ground on concave side, lightly polished on other. Brown colouration.

Expedition circular sticker on one side, written in black ink reads: 'IWA'; below appears to read 'IV' in pencil (upside down). Rectangular sticker on opposing side written in pencil reads: 'P.'



Oc1906,1013.1037 front



Oc1906,1013.1037 reverse

Adze or Axe Blade

Oc1906,1013.1037

VI

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

31.1 cm long; 6.1 cm wide; 2.1 cm high

Bifacial stone adze/axe, pale honey-brown with some pale grey banding. Sub-triangular cross-section tapering to pointed butt. Ground and lightly polished with small circular indentation at centre top.

Expedition circular sticker on one side, written in black ink reads: 'IWA'. To right, 'A' in pencil marked on stone. Rectangular sticker near butt written in pencil reads: 'VI'.



Oc1906,1013.1038 front



Oc1906,1013.1038 side

Adze or Axe Blade

Oc1906,1013.1038

II

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Beach

Stone

7.3 cm long; 3 cm wide; 1.9 cm high

Rectangular bifacial stone adze/axe, hammer dressed with flat butt. Grey-green/red-brown colouration. Shiny patina.

Expedition circular sticker adhered to stone and written in pencil reads: 'II'; continues in black ink: 'SULOGA BEACH'.



Oc1906,1013.1044 front



Oc1906,1013.1044 reverse

Adze or Axe Blade

Oc1906,1013.1044

XX

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

16.7 cm long; 7.5 cm wide; 2.2 cm high

Bifacial stone adze/axe, pale brown with some white and red-brown marbling. Tapers towards rounded butt. Hammer dressed with rougher patch near edge on one side; polished blade with light chipping. Water marks on one side.

Rectangular expedition sticker adhered to front of object reads: 'KWAIAWATA' in black ink with 'XX' in pencil below (annotated with reg. no. by BM above).



Oc1906,1013.1045 front



Oc1906,1013.1045 reverse

Adze or Axe Blade

Oc1906,1013.1045

K; VIII

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

16.5 cm long; 6.6 cm wide; 3.3 cm high

Bifacial stone adze/axe, pale grey-brown colour with central green-grey band across top. Sub-triangular cross section tapering to rounded butt. Polished blade with some chipping. Butt and sides hammer dressed.

Collector/expedition sticker adhered to one side of object handwritten in pencil reads: 'K.'; below this expedition sticker handwritten in black ink reads: 'KWAIWATA [sic]'; below this expedition sticker handwritten in pencil reads: 'VIII'.


Oc1906,1013.1048 front


Oc1906,1013.1048 reverse

Adze or Axe Blade

Oc1906,1013.1048

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.6 cm long; 10.4 cm wide; 4 high

Roughly square bifacial stone adze/axe, grey with honey-brown patch centre both sides. Steep and curving blade with flat, coarse butt possibly foreshortened. Trapezoidal cross-section.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1049 front


Oc1906,1013.1049 reverse

Adze or Axe Blade

Oc1906,1013.1049

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

11.4 cm long; 9.6 cm wide; 3.2 cm high

Roughly square bifacial stone adze/axe with broad polished blade of dark green-grey/pale grey banding. Flaky with pale honey-brown on one face; hammer dressed, pale grey with some red and white specking, and Sellotape residue on other.

Provenance speculative based on samples from Suloga, Muyua Island.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.1050 front



Oc1906,1013.1050 reverse

Adze or Axe Blade

Oc1906,1013.1050

XIXVI; I; H

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

25.7 cm long; 11.6 cm wide; 3.3 cm high

Bifacial stone adze/axe, pale grey-brown with some red-brown. Tapers towards pointed butt. Ground and lightly polished with striations and indentations; large chips to blade and edge of butt.

Circular expedition sticker near blade on one side written in pencil reads: 'XIXVI'; further rectangular label above written in black ink reads: 'WORKED STONE PICKED UP AT SULOGA QUARRY [reg. no. annotated by BM]'; further rectangular label above written in pencil reads: 'I'. On opposing side, square label stamped with black letter 'H'.



Oc1906,1013.1052 front



Oc1906,1013.1052 reverse

Adze or Axe Blade

Oc1906,1013.1052

XXX

British Museum (BM)

PNG; MBP; Marshall Bennetts; Gawa Is. (coll.) / Muyua (Woodlark) Is.; Suloga Quarry (orig.)

Stone

24 cm long; 8.9 cm wide; 3.3 cm high

Bifacial stone adze/axe, honey-brown colouration with small amount of white marbling and some patches of grey and red. Tapers towards pointed butt. Hammer dressed.

Expedition label adhered to stone written in black ink reads: 'GAWA ROUGH STONE SOLD FROM SULOGA'; further circular label below written in pencil reads: 'XXX'.



Oc1906,1013.1055 front



Oc1906,1013.1055 reverse

Adze or Axe Blade

Oc1906,1013.1055

E; X

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

16.5 cm long; 8.7 cm wide; 4.8 cm high

Roughly shaped bifacial axe/adze, grey with patch of brown on one side and patch of pale grey on other. Tapers towards butt.

Provenance speculative based on samples from Suloga, Muyua Island.

Square expedition label stamped with black letter 'E' near butt; further expedition label written in pencil below reads: 'X'. Remains of two, likely BM labels, adhered to opposing side, one inscribed with part of reg. no.

Tools



Oc1906,1013.1056 front



Oc1906,1013.1056 reverse

Adze or Axe Blade

Oc1906,1013.1056

XXII; C; B

British Museum (BM)

Papua New Guinea; ?Milne Bay Province; Muyua (Woodlark) Island

Stone

19.4 cm long; 9.1 cm wide; 4.1 cm high

Bifacial stone adze/axe, orange-brown with area of darker brown at top near butt. Triangular cross section tapering to angled butt. Hammer dressed with rough blade. Sellotape residue on one side.

Provenance given by BM based upon style.

Circular expedition sticker adhered to object handwritten in pencil reads: 'XXII'; square sticker adhered to opposing side stamped 'C'; further sticker below handwritten in faded black ink reads: 'B.'



Oc1906,1013.1190 front



Oc1906,1013.1190 reverse

Adze or Axe Blade

Oc1906,1013.1190

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

24 cm long; 12.3 cm wide; 5.5 cm high

Large, heavy, roughly cut adze/axe, hammer dressed, tapering towards butt. Brown colouration with orange-peach banding and dark grey-brown sides.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1196 front


Oc1906,1013.1196 reverse

Adze or Axe Blade

Oc1906,1013.1196

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

18 cm long; 7.4 cm wide; 3.3 cm high

Roughly shaped bifacial axe/adze, grey colouration with large central honey-brown area on one side, also Sellotape residue. Hammer dressed with coarse texture.

Provenance speculative based on samples from Suloga, Muyua Island.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.1197 front



Oc1906,1013.1197 reverse

Adze or Axe Blade

Oc1906,1013.1197

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

16.5 cm long; 6.3 cm wide; 3.1 cm high

Heavy, roughly cut adze/axe with triangular cross-section. Grey/brown colouration with honey and pale grey banding.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1198 front



Oc1906,1013.1198 reverse

Adze or Axe Blade

Oc1906,1013.1198

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

17.8 cm long; 7 cm wide; 3.2 cm high

Heavy, roughly cut adze/axe with triangular cross-section. Honey brown in colour with some white marbling. Sellotape residue on reverse.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1202 front


Oc1906,1013.1202 reverse

Adze or Axe Blade

Oc1906,1013.1202

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

21.4 cm long; 8.5 cm wide; 3.2 cm high

Bifacial stone adze/axe, honey-brown in colour with lateral linear indentation on one side; red-brown with grey-green near blade on other. Tapers towards rounded butt. Hammer dressed.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1203 front


Oc1906,1013.1203 reverse

Adze or Axe Blade

Oc1906,1013.1203

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

19.5 cm long; 7.8 cm wide; 4 cm high

Bifacial stone adze/axe, red-brown colouration. Lightly polished with some surface pitting on one face; hammer dressed on other. Triangular cross-section, tapers towards butt.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1209 front



Oc1906,1013.1209 reverse

Adze or Axe Blade

Oc1906,1013.1209

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

27.2 cm long; 6.4 cm wide; 2.5 cm high

Elongated adze/axe with triangular cross-section. Brown colour with white marbling; ground surface highly textured.

Circular expedition sticker adhered to stone handwritten in black ink reads: 'IWA'; expedition pencil inscription to right reads: 'IWA'.



Oc1906,1013.1214 front



Oc1906,1013.1214 reverse

Adze or Axe Blade

Oc1906,1013.1214

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

12.6 cm long; 4.1 cm wide; 1.8 cm high

Bifacial axe/adze, brown black with some surface pitting; lightly polished with visible striations from grinding. Trapezoidal cross-section with rounded butt and chipped blade.

Circular expedition sticker adhered to stone handwritten in black ink reads: 'IWA'; expedition pencil inscription to right reads: 'IWA'.



Oc1906,1013.1215 front



Oc1906,1013.1215 reverse

Adze or Axe Blade

Oc1906,1013.1215

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

11.4 cm long; 7.8 cm wide; 2 cm high

Bifacial stone adze, pale grey-brown colouration. Lenticular cross-section tapering to straight chipped butt. Hammer dressed and lightly polished near blade on one side; lightly polished on other with large chip on and around blade.

Expedition circular sticker adhered to stone and written in black ink reads: 'IWA'.


Oc1906,1013.1216 front


Oc1906,1013.1216 reverse

Adze or Axe Blade

Oc1906,1013.1216

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

7.4 cm long; 4.5 wide; 1.7 cm high

Bifacial stone adze/axe, grey-brown colouration. Trapezoidal cross-section tapering to straight butt. Hammer dressed with polished blade.

Expedition circular sticker adhered to stone and written in black ink reads: 'IWA'.



Oc1906,1013.1219 front



Oc1906,1013.1219 reverse

Adze or Axe Blade

Oc1906,1013.1219

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

9.3 cm long; 4.7 cm wide; 0.9 cm high

Small polished bifacial stone adze/axe blade, grey-brown colouration with trapezoidal cross-section narrowing toward pointed butt, blade chipped in places.

Circular expedition sticker adhered to stone and written in black ink reads: 'IWA'.



Oc1906,1013.1220 front



Oc1906,1013.1220 reverse

Adze or Axe Blade

Oc1906,1013.1220

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

7.3 cm long; 5.5 cm wide; 1.8 cm high

Small, rough, bifacial triangular adze/axe; pale brown with white marbling, darker near butt on one side. Sellotape residue on opposing side.

Expedition circular sticker adhered to stone and written in black ink reads: 'IWA'.



Oc1906,1013.1221 front



Oc1906,1013.1221 reverse

Adze or Axe Blade

Oc1906,1013.1221

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Beach

Stone

8.9 cm long; 4.6 cm wide; 1.8 cm high

Small triangular adze/axe blade; grey-green in colour with some light orange banding on one side. Hammer dressed.

Expedition circular sticker adhered to stone and written in black ink reads: 'SULOGA BEACH'.



Oc1906,1013.1222 front



Oc1906,1013.1222 reverse side

Adze or Axe Blade

Oc1906,1013.1222

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

7.3 cm long; 3.1 cm wide; 1.6 cm high

Small brown bifacial stone adze/axe, hammer dressed with polished blade and central green-grey band. Trapezoidal cross-section, tapers towards rounded butt. Sellotape residue along reverse face.

Expedition circular sticker adhered to stone and written in black ink reads: 'IWA'.



Oc1906,1013.1223 front



Oc1906,1013.1223 reverse

Adze or Axe Blade

Oc1906,1013.1223

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

10.9 cm long; 4.8 cm wide; 2.5 cm high

Bifacial stone adze/axe, brown with some white marbling. Trapezoidal cross section tapering to angled butt. Hammer dressed with rough blade. Sellotape residue on one side.

Expedition inscription handwritten in pencil near blade reads: 'IWA'.



Oc1906,1013.1224 front



Oc1906,1013.1224 reverse

Adze or Axe Blade

Oc1906,1013.1224

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

16 cm long; 6.9 cm wide; 2.6 cm high

Roughly cut bifacial stone adze/axe, red-brown colouration. Hammer dressed, bulbous raised area on front face, tapers towards butt.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1225 front



Oc1906,1013.1225 reverse

Adze or Axe Blade

Oc1906,1013.1225

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

12.1 cm long; 4.6 cm wide; 1.6 cm high

Bifacial elongated stone adze/axe, brown in colour with rough textured finish. Sub-triangular cross section tapering to rounded butt. Blade lightly polished. Sellotape residue on one side.

Expedition circular sticker adhered to stone and written in black ink reads: 'IWA'.



Oc1906,1013.1226 front



Oc1906,1013.1226 reverse

Adze or Axe Blade

Oc1906,1013.1226

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

16.5 cm long; 4.9 cm wide; 2.7 cm high

Elongated stone adze/axe blade, ground with coarse texture, polished blade, hammer dressed butt, brown colouration. Sub-triangular cross-section. Sellotape residue on reverse.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1227 reverse



Oc1906,1013.1227 side

Adze or Axe Blade

Oc1906,1013.1227

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

14.6 cm long; 5.2 cm wide; 3 cm high

Elongated stone adze/axe blade; sub-triangular cross-section with chipped and roughly formed blade; narrow butt with large oval indentation. Brown in colour with white marbling. Sellotape residue to reverse face.

Circular expedition label written in black ink adhered to stone reads: 'KWAIAWATA'. Possible black ink inscription on side illegible.


Oc1906,1013.1228 front


Oc1906,1013.1228 reverse

Adze or Axe Blade

Oc1906,1013.1228

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

13.2 cm long; 5.4 cm wide; 3.7 cm high

Stone adze/axe blade, lightly polished with steep angled, concave blade; indentation at butt. Pale grey colouration. Sellotape residue on reverse.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1230 side



Oc1906,1013.1230 reverse

Adze or Axe Blade

Oc1906,1013.1230

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

12 cm long; 5.6 cm wide; 2.9 cm high

Bifacial stone adze/axe, honey-brown colour with some white marbling. Sub-triangular cross section tapering to pointed butt. Hammer dressed with rough blade.

Circular expedition label adhered to stone written in pencil reads: 'KWAIAWATA'.



Oc1906,1013.1231 front



Oc1906,1013.1231 reverse

Adze or Axe Blade

Oc1906,1013.1231

-

British Museum (BM)

PNG; MBP; Marshall Bennetts; Gawa Is. (coll.) / Muyua (Woodlark) Is.; Suloga Quarry (orig.)

Stone

11.9 cm long; 6.1 cm wide; 2.2 cm high

Bifacial stone adze/axe, brown with some white marbling. Trapezoidal cross section with pronounced curved sides tapering to angled butt. Lightly polished. Chips to sides and blade.

Expedition circular sticker adhered to stone and written in black ink reads: 'GAWA SULOGA STONE'.



Oc1906,1013.1232 front



Oc1906,1013.1232 side

Adze or Axe Blade

Oc1906,1013.1232

-

British Museum (BM)

PNG; MBP; Marshall Bennetts; Gawa Is. (coll.) / Muyua (Woodlark) Is.; Suloga Quarry (orig.)

Stone

10.2 cm long; 5.3 cm wide; 2.4 cm high

Bifacial stone adze/axe, grey-brown colouration with red-brown banding. Tapers towards butt. Hammer dressed.

Circular expedition sticker adhered to stone and written in black ink reads: 'GAWA SULOGA STONE'.



Oc1906,1013.1701 front



Oc1906,1013.1701 side

Kiramukune; Adze or Axe Blade

Oc1906,1013.1701

6987A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (coll.) / Muyua (Woodlark) Is. (orig.)

Stone (Greenstone)

23.5 cm long; 10 cm wide; 2.1 cm high

Polished bifacial greenstone axe or adze blade, flat lenticular cross-section narrowing towards squared butt, significant chips from use-wear on blade. Unpolished area near blade on reverse.

Expedition inscription written in pencil on object reads: 'TUBETUBE 6987(a)'. Rectangular expedition label adhered to object and written in black ink reads: 'TUBETUBE. 6987(a)'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1876 front


Oc1906,1013.1876 reverse

Kadikadima; Adze or Axe Blade

Oc1906,1013.1876

5688(2)

British Museum (BM)

Papua New Guinea; ?Milne Bay Province; Milne Bay; Wagawaga

Stone (Greenstone)

10.4 cm long; 6.3 cm wide; 1.3 cm thick

Polished bifacial greenstone axe/adze blade; thin lenticular cross-section narrowing to rounded butt. Finely polished, chipped blade. Numerous chips on edges. Large indentation on reverse.

BM provenance recorded as Papua New Guinea.

Based on numbering sequence in William Cooke Daniels' (1905) Wagawaga catalogue, this object was likely collected from Wagawaga. However, no entry for 5688(2) is recorded.



Oc1906,1013.399.a front with ?Oc1906,1013.399.b



Oc1906,1013.399.a reverse with ?Oc1906,1013.399.b

Axe Haft

Oc1906,1013.399.a

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Wood; Fibre (Cane); Resin

85 cm long; 37 cm wide

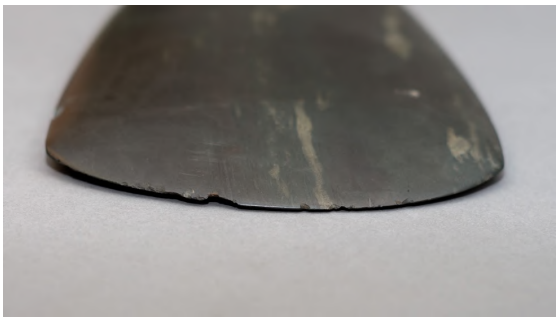
Dark brown wooden axe haft, carved from the whole; shaft at approximately 50 degree angle to blade. Semicircular top distinguished from main body by incised line either side. Below this, shaft and blade area wrapped in strips of cane cord forming chevron at shaft on one side. Shaft finial is semicircular with semicircular projections at top either side. Nine circular perforations decorated lower section. Covered with light layer of resin.

Provenance based upon style.

Haft photographed above with stone blade ?Oc1906,1013.399.b, which was found, unlabelled, stored with Oc1906,1013.399.a and assumed to belong with it.



?Oc1906,1013.399.b front



?Oc1906,1013.399.b front blade

Axe Blade

Oc1906,1013.399.b

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone (Greenstone)

28.4 cm long; 14.7 cm wide; 1.7 cm thick

Highly polished bifacial greenstone axe blade; thin lenticular cross-section narrowing towards chipped butt; finely polished blade with chip near centre and small chips either side. Small chip at one side near blade.

Provenance based upon style. Pencil line drawn across front near butt.

Object found unlabelled, stored with Oc1906,1013.399.a and assumed to belong with it.

Tools



Oc1906,1013.575.a front



Oc1906,1013.575.a reverse with Oc1906,1013.575.b

Axe Blade

Oc1906,1013.575.a

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Stone (Greenstone)

22.2 cm long; 10.2 cm wide

Polished bifacial greenstone axe blade, lenticular cross-section narrowing towards butt, finely polished blade with small chips from use-wear.

Axe blade originally registered as 575.a and haft as 575, although now recorded as 575.b, see photograph above right. Provenance given as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.

Tools



Oc1906,1013.575.b front



Oc1906,1013.575.b reverse with Oc1906,1013.575.a

Axe Haft

Oc1906,1013.575.b

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood; Fibre (Cane)

68.5 cm long (shaft); 38 cm wide

Dark brown wooden axe haft, carved from the whole; shaft at approximately 50 degree angle. Top wrapped in cane cord, passed through circular perforation at bend, opposite semicircular projecting finial. Seven small circular perforations along top, one tied with piece of plant fibre cord. One side decorated with raised band extending from triangular design below finial terminating in snake motif above cane wrapping and in oval motif enclosing raised circles half way along shaft. Base of shaft terminates in three notches, one containing spiral design and two linear bands, with incised lines above.

Axe blade originally registered as 575.a and haft as 575, although now recorded as 575.b, see photograph above right. Provenance given as Boioa, an alternative spelling of Boyowa.

The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.


Oc1906,1013.576; ?Oc1887,0207 front


Oc1906,1013.576; ?Oc1887,0207 reverse

Hafted Axe

Oc1906,1013.576.a-b; ?Oc1887,0207

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island (haft)

Wood; Fibre (Plant); Resin; Pigment; Stone (Greenstone)

66.5 cm long (shaft); 13.9 cm long (stone) 7.3 cm wide (stone); 1.3 cm thick (stone)

Lightweight wooden axe haft carved from the whole; shaft at approximately 50 degree angle. Top wrapped in cane cord opposite semicircular projecting finial with traces of white pigment. Five small circular perforations along top. One side decorated with raised band extending from finial along top and down shaft where it terminates in oval, carved with spiral motifs in raised relief and in-filled with lime pigment. Shaft stained with dark resin terminates in spiral motifs with three small circular perforations along edge. Bifacial greenstone axe blade inserted at top; two chips to front side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'GAWA'.

What was originally assumed to be a collector inscription written in pencil on the axe stone is by BM and reads: 'There should be a handle for this 87 2-7 Romilly CIE 1886'.

Axe stone appears to have been collected by Hugh Hastings Romilly and has been inserted into this Cooke Daniels haft (Oc1906,1013.576.a) at some point during its museum life. Stone currently registered as Oc1906,1013.576.b - to be reviewed.



Oc1906,1013.1877 front



Oc1906,1013.1877 reverse

Samanini; Barkcloth Beater

Oc1906,1013.1877

5686

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga (collected)

Stone

17.5 cm long; 4.8 cm diameter

Length of coarse grey-brown stone with orange-red and some white speckling; top cylindrical with roughly finished end; one face carved with cross-hatching, the other worn and flattened into large rounded rectangular indentation with linear striations. Lower section broken away on one side, leaving thin tapering section with rounded end; Sellotape residue.

Entry 5686 in William Cooke Daniels' (1905: 12) Wagawaga catalogue reads: 'SAMANINI, stone tapa-beater, finished and polished on OURO and said to have been graved with a stone chisel - which was almost certainly the case as this stone is very old and antedates the introduction of metal tools. Only stone tapa-beaters were used here so the natives said.'


Oc1906,1013.771 front


Oc1906,1013.771 reverse

Canoe Caulker; Knife

Oc1906,1013.771

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna); Resin; ?Bark

9.9 cm long; 6.8 cm wide; 4.1 cm thick (grip)

Rounded shell blade (Pinna sp.) set in cracked, circular resin grip with grainy ?bark inclusions, which extends over much of shell blade on one side.

Provenance based upon style, see examples Oc1906,1013.1255-56 described as canoe caulkers and collected at Tubetube (Slade Island), where the expedition visited between 30 July and 10 August 1904.

BM register (1906: 151) describes shell as turtle, but more likely Pinna sp., as other examples.

A similar object is illustrated in Edge-Partington (1996: 300 object 5): 'Knife. A piece of *Pinna* shell in a handle of gum. "Used for cutting taro and the throats of cooked human bodies" - M. de Maclay. Huon Gulf.'



Oc1906,1013.869 front



Oc1906,1013.869 reverse

Canoe Caulker; Knife

Oc1906,1013.869

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna); Resin; ?Bark

11.7 cm long; 6.2 cm wide; 3.2 cm thick (grip)

Rounded shell blade (Pinna sp.), angled at tip, with some linear striations from grinding; set in cracked, circular resin grip with grainy ?bark inclusions, thin layer of which extends over much of shell blade on one side.

Expedition inscription handwritten in pencil, partially obscured by circular sticker, reads: 'Tu... e [Tubetube]'. The expedition visited Tubetube (Slade Island) 30 July -10 August 1904.

Other objects of this type (Oc1906,1013.1255-57) collected by the expedition at Tubetube are described as canoe caulkers.

A similar object is illustrated in Edge-Partington (1996: 300 object 5): 'Knife. A piece of *Pinna* shell in a handle of gum. "Used for cutting taro and the throats of cooked human bodies" - M. de Maclay. Huon Gulf.'



Oc1906,1013.1255 front



Oc1906,1013.1255 side

Geginisi; Canoe Caulker; Knife

Oc1906,1013.1255

6911B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna); Resin; ?Bark

9.3 cm long; 4.7 cm wide; 2.9 cm thick

Elongated red-brown shell blade (Pinna sp.) tapering to flattened tip; set in cracked, circular, resin grip with grainy ?bark inclusions.

Entry 6911B in William Cooke Daniels' (1905: 4) Tubetube catalogue reads: 'GEGINISI, canoe caulker, made and used by men for work on the big imported canoes called WAGA. The blade is made from a shell of the same name which is fairly plentiful. The handles when present, are made from KEBARI, the inner bark of a tree; and the same material is also imployed [sic] for the caulking of the WAGA.'

Handle made of bark - possibly grainy inclusions set in resin?

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

A similar object is illustrated in Edge-Partington (1996: 300 object 5): 'Knife. A piece of *Pinna* shell in a handle of gum. "Used for cutting taro and the throats of cooked human bodies" - M. de Maclay. Huon Gulf.'



Oc1906,1013.1256 front



Oc1906,1013.1256 reverse

Canoe Caulker; Knife

Oc1906,1013.1256

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna); Resin; ?Bark

9.7 cm long; 4.1 cm wide; 1.8 cm thick (grip)

Elongated shell blade (Pinna sp.) with rounded tip and linear striations from grinding; set in cracked, circular, resin grip with grainy ?bark inclusions.

BM register (1906: 164) notes this is a canoe caulker, handle made of bark - possibly grainy inclusions set in resin?

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.

A similar object is illustrated in Edge-Partington (1996: 300 object 5): 'Knife. A piece of *Pinna* shell in a handle of gum. "Used for cutting taro and the throats of cooked human bodies" - M. de Maclay. Huon Gulf.'



Oc1906,1013.1257 front



Oc1906,1013.1257 reverse

Canoe Caulker; Knife

Oc1906,1013.1257

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pinna)

9.6 cm long; 4.6 cm wide; 0.3 cm thick

Concavo-convex ovoid shell blade (Pinna sp.) with rounded blade, tapering to rounded butt. Red-brown colouration, partially ground on one side and ground smooth on other with visible linear striations.

BM register (1906: 164) describes this as a canoe caulker.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.719 side


Oc1906,1013.719 opposite side

Chisel or Blade

Oc1906,1013.719

R

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Stone (Basalt)

10.2 cm long; 1.6 cm wide; 1.3 cm high

Polished basalt stone chisel or blade, brown/black colouration, with sub-triangular cross-section; teardrop shaped gauge in one side and blade chipped from use-wear.

Expedition sticker handwritten in black ink reads: 'BOIOA'. Additional sticker handwritten in pencil reads: 'R'. Expedition assigned letters when classifying stone implements, criteria unclear.

Provenance given as Boioa, an alternative spelling of Boyowa. The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.

Tools



Oc1906,1013.720 front



Oc1906,1013.720 reverse

Chisel or Blade

Oc1906,1013.720

S

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.1 cm long; 2 cm wide; 1.7 cm high

Narrow chisel, hammer dressed with flat ground reverse, squared end and blunt blade. Grey-brown colour. Sellotape residue both sides.

Expedition rectangular label adhered to stone written in pencil reads: 'S'.

Tools


Oc1906,1013.1034 side


Oc1906,1013.1034 opposing side

Chisel or Blade

Oc1906,1013.1034

XVII

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Stone (Basalt)

11.6 cm long; 3 cm wide

Polished basalt stone chisel or blade, brown/black colouration, with sub-triangular cross-section; gauges in each side, mainly near butt; blade chipped from use-wear.

Expedition sticker handwritten in black ink reads: 'BOIOA' with 'XVII' written in faint pencil underneath. Expedition assigned letters when classifying stone implements, criteria unclear.

Provenance given as Boioa, an alternative spelling of Boyowa. The expedition visited Kiriwina (Boyowa) 4-7 and 12 September 1904.

Tools



Oc1906,1013.1053 front



Oc1906,1013.1053 reverse

Chisel or Blade

Oc1906,1013.1053

XX

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Stone

11.2 cm long; 2.8 cm wide; 1.8 cm high

Ground, elongated stone chisel or blade. Sub-triangular cross-section; semicircular depression on side near squared butt; rectangular depression on butt top. Linear groove along reverse edge. Grey-brown in colour with white marbling at pointed blade. Sellotape residue on reverse.

Expedition circular sticker written in black ink reads: 'GAWA'; continues below in pencil: 'XX'.



Oc1906,1013.1210 front



Oc1906,1013.1210 reverse

Chisel or Blade

Oc1906,1013.1210

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

17.4 cm long; 3.8 cm wide; 2.7 cm high

Elongated stone chisel or blade, hammer dressed with two large indentations at blade on one side; narrowing towards butt on opposing side. Grey/brown colouration.

Provenance speculative based on samples from Suloga, Muyua Island.

Sellotape residue and remains of adhesive label (possibly expedition label) on reverse side.

Tools



Oc1906,1013.1211 front



Oc1906,1013.1211 reverse

Chisel or Blade

Oc1906,1013.1211

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

11.4 cm long; 3.2 cm wide; 1.6 cm high

Elongated stone chisel or blade, ground with coarse texture, brown colouration. Sub-triangular cross-section with indentation on top near one end and along sides.

Expedition inscription on reverse of object written in pencil reads: 'IWA'.



Oc1906,1013.1213 front



Oc1906,1013.1213 reverse

Chisel or Blade

Oc1906,1013.1213

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Beach

Stone

11.7 cm long; 2.6 cm wide; 1.2 cm high

Elongated stone chisel or blade, polished with some surface pitting. Grey-green/brown colour, sub-triangular cross-section, chipped blade.


Oc1906,1013.400 front


Oc1906,1013.400 top underside

Sago Chopper

Oc1906,1013.400

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood; Stone; Fibre (Sago Spathe); Fibre (Cane)

57 cm long; 17 cm wide; 4 cm diameter (shaft)

Light-coloured wooden sago chopper, carved from the whole, with grey stone blade; haft angle formed from natural branch attachment. Lower third of shaft bends approximately 30 degrees inwards. Top of haft and stone covered with section of sago spathe and wrapped in cane cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAGA WAGA'.

The expedition visited Wagawaga between 1 and 10 October 1904.



Oc1906,1013.401 front



Oc1906,1013.401 centre detail front

Rabus [Muyuw]; **Sago Chopper Haft**

Oc1906,1013.401

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Wood

129.8 cm long; 5.1 cm wide

Length of dark brown cylindrical wood, slightly concave; carved from the whole. Underside of wider top section flat with patches of discolouration, opposing side bevelled near top with gouge along centre. Below this, decorative section carved in raised relief; top band extends all the way around with repeated semicircle pattern, below this two plain bands on sides and reverse. On front, two opposing spiral designs extend down and taper to a point, suggestive of a bird head. Lateral splits along top section on side and underside, further split along shaft. Shaft tapers towards bottom with bulbous finial.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'MURUA Sago Chopper'.

BM register (1906: 140) notes this object originally had a stone blade attached. The location of the blade is unknown.

The expedition visited Muyua (Woodlark) Island between 16 and 24 August 1904.



Oc1906,1013.402 side



Oc1906,1013.402 centre detail front

Rabus [Muyuw]; **Sago Chopper Haft**

Oc1906,1013.402

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga

Wood; Fibre (Leaf)

105.2 cm long; 4.4 cm wide

Length of dark brown cylindrical wood, slightly concave; carved from the whole. Underside of wider top section flat with pitting and areas of orangey discolouration. Below this, decorative band consisting of two spiral designs either side of tapering line carved in raised relief. Thin plant leaf cord wrapped around base of design. Shaft tapers towards bottom with bulbous finial.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'RABUS fr Suloga TAVIGORD + [?]UEBLEBET PA[...] 8 la[....] me [...]s no16'. Damage to right of label.

The word tavigord appears on Seligman's fieldnote page 562 (364/6/2/2 RAIA): 'Tavigord = "cochle [sic]" used for fishing net wts [weights]'. Word could refer to a design, see BM Oc1906, 1013.502.

BM register (1906: 140) notes this object has a broken blade. Blade no longer attached, location unknown.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



Oc1906,1013.1335 front



Oc1906,1013.1335 top

Ëatu [Tubetube/Bwanabwana]; **Sago Chopper Haft**

Oc1906,1013.1335

6911D

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Fibre (Sago Spathe); Fibre (Bark)

61 cm long; 18 cm wide; 4 cm diameter (shaft)

Light-coloured wooden sago chopper carved from the whole; haft formed formed from natural branch attachment, chisel marks visible on shaft, which tapers at end. Top of haft covered with section of sago spathe and wrapped in bark fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube EATU 6911(D)'. The expedition visited the island 30 July - 10 Aug 1904.

Entry 6911D in William Cooke Daniels' (1905: 4-5) Tubetube catalogue reads: 'ËATU, Sago-chopper, mounted and used by men to break up the pith inside a split sago log so that subsequent operations of straining and washing may be facilitated. The stone is called a WEKUTAU, that is "a stone implement in the first very rough stage", and was imported from MURUA. cf. 6911A'. Murua = Muyua or Woodlark Island.

Assumed that 'cf' means stone 6911A, now BM Oc1906,1013.965 is a sago adze stone example, rather than the stone that specifically belongs with this haft.



Oc1906,1013.1664 side



Oc1906,1013.1664 centre detail front

Rabus [Muyuw]; **Sago Chopper Haft**

Oc1906,1013.1664

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga

Wood

117.7 cm long; 4.7 cm wide

Length of dark brown cylindrical wood, slightly concave; carved from the whole. Underside of wider top section flat with patches of discolouration and central lateral split. Below this, decorative band carved in raised relief, forming V-shaped point on front. Lateral splits along side of top section and further splits along shaft. Shaft tapers towards bottom.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION faded script, largely illegible, reads: 'Ad... Suloga.'

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



Oc1906,1013.841 front



Oc1906,1013.841 reverse

Eating Stick

Oc1906,1013.841

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood (Palm)

25.6 cm long; 0.6 cm diameter

Palmwood stick whittled to a point at each end, one end thicker with whittling marks.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.842 front



Oc1906,1013.842 reverse

Eating Stick

Oc1906,1013.842

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood (Palm)

23.6 cm long; 0.5 cm diameter

Cylindrical palmwood stick whittled to a point at each end.

Expedition circular sticker adhered to object and handwritten in black ink reads: 'TUBE-TUBE EATING STICK'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.843 front



Oc1906,1013.843 reverse

Eating Stick

Oc1906,1013.843

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood (Palm)

27.1 cm long; 0.4 cm diameter

Palm stick whittled to a point at each end, one end thicker with whittling marks; flatter profile on one side.

Expedition circular sticker adhered to object and handwritten in black ink reads: 'TUBE-TUBE EATING STICK'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1306.a-b front



Oc1906,1013.1306.a-b label

Murumuru; Fire Sticks

Oc1906,1013.1306.a-b

6964

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

29 cm long; 22.5 cm long; 3. cm diameter; 1.9 cm diameter

Two sticks tied together with expedition label. Wider stick (a) has bark stripped at either end and carved notch above cut away branch attachment; narrower stick (b) whittled with points at either end.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Tubetube MURUMURU 6964'.

No entry for 6964 in Daniels' (1905) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1057 front



Oc1906,1013.1057 reverse

Stone Flake

Oc1906,1013.1057

IX

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

8.1 cm long; 7.9 cm wide; 1.1 cm high

Roughly square, flat stone flake with two angled edges; pale orange-brown with white speckling on one side, pale honey-brown on other.

Circular expedition sticker adhered to object written in black ink reads: 'WANAI BAY'; above, in pencil reads: 'IX'.



Oc1906,1013.1058 reverse



Oc1906,1013.1058 front/butt cross-section

Stone Flake

Oc1906,1013.1058

C; XIV

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

9.7 cm long; 5 cm wide; 0.9 cm high

Roughly rectangular stone flake with triangular cross-section; deeply notched edge on flat side, which has honey-brown colouration and Sellotape residue; opposing side much paler.

Circular expedition sticker adhered to object written in black ink reads: 'WANAI BAY FLAKE C'; further sticker in pencil reads: 'XIV'.



Oc1906,1013.1059 front



Oc1906,1013.1059 reverse

Stone Flake

Oc1906,1013.1059

XIII

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

13.2 cm long; 7.2 cm wide; 1.5 cm high

Thin, roughly shaped, elongated stone flake tapering to a point at one end; flat on one face with thick angular edge. Pale honey-brown in colour with white banding.

Expedition sticker adhered to object written in pencil reads: 'XIII'; further pencil inscribed on side of object reads: 'WANAI BAY Flake'.



Oc1906,1013.964 front



Oc1906,1013.964 side/reverse

Stone Implement; ?Grindstone

Oc1906,1013.964

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone

10.1 cm long (stone); 15.2 cm long (approx. with cord); 1.6 cm high

Elongated ovoid stone implement; circular perforation at one end threaded with twisted plant fibre cord. Brown colouration with some white speckling; grainy texture. Linear striations and minor indentations at opposing end to perforation on one side, partially covered with Sellotape residue.

Expedition circular sticker adhered to stone and written in black ink reads: 'KWAIAWATA'.

BM register (1906: 156) description speculates this could be a sinker (fishing).



Oc1906,1013.972 front



Oc1906,1013.972 reverse

Grindstone

Oc1906,1013.972

-

British Museum (BM)

PNG; MBP; Marshall Bennetts; Gawa Is. (coll.) / Muyua (Woodlark) Is.; Suloga Quarry (orig.)

Stone

31.8 cm long; 9.2 cm wide; 2.8 cm high

Flat long thin stone, grey-green/red brown colouration; one side smooth with striations from grinding and large concave indentation at one end.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by Charles Seligman reads: 'GAWA. Stone from Suloga used as grindstone for ~~use~~ roughly chipped adzes.'

Further sticker adhered to stone written in black ink reads: 'GAWA STONE FROM SULOGA USED AS A GRIND STONE FOR ROUGHLY CHIPPED ADZES.'



Oc1906,1013.988 front



Oc1906,1013.988 reverse

Stone Implement; ?Grindstone

Oc1906,1013.988

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.3 cm long; 3.5 cm wide; 1.6 cm high

Elongated stone tool, possible grinding stone with semicircular cut-outs either side one third from squared end and flat butt. At opposing end, tapers to rounded point with smooth, slightly concave surface with some orange transfer or banding at edges. Stone otherwise coarse, brown with white speckling.

Provenance speculative based on samples from Suloga, Muyua Island.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.1229 front



Oc1906,1013.1229 reverse

Grindstone

Oc1906,1013.1229

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

11.6 cm long; 5.8 cm wide; 1.3 cm high

Flat, elongated, grainy stone with worn central depression on one side; brown colouration with red and grey patches. Semicircular indentation at one end; rounded at other. Sellotape residue in depression.

Expedition rectangular sticker adhered to stone written in black ink reads: 'IWA grindstone'.



Oc1906,1013.714 front



Oc1906,1013.714 reverse

Mallet

Oc1906,1013.714

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Wood

35 cm long; 4.2 cm wide; 3.1 cm thick

Medium-heavyweight, cylindrical, dark brown wooden mallet; rounded top tapering to handle decorated with carved raised bands. Areas of used wear at top either side; pale wood visible at base of handle.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Mallet, used in carving canoes KWAIAWATA'.



Oc1906,1013.1320 front


Oc1906,1013.1320 reverse

Needle

Oc1906,1013.1320

6966B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Bone / ?Barb (Stingray)

9.5 cm long; 0.5 cm wide; 0.3 cm thick

Curving bone (possibly stingray barb) needle with circular perforation near top, tapering to a point. Patches of brown patina. Some linear striations from grinding. Small chip at top.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Tubetube 6966 B'.

Entry 6966B in William Cooke Daniels' (1905: 25) Tubetube catalogue reads: 'a needle made from a sting-ray's sting (? or tail). ((My notes are very bad on this item and give no more than I've given you; but the size etc. of the article will tell you whether it is a sail-needle SINAROM, (6966A) or a DAAM needle WIRA (6966C), and on that basis you can do a label good enough.))'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1978,Q.463.a front



Oc1978,Q.463.a-c cord

Bone Needle

Oc1978,Q.463.a

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Bone; Fibre (Plant)

16.9 cm long (needle tip to tip); 0.7 cm wide; 0.5 cm thick

Curved bone needle with oval perforation near top; yellow colouration with red-brown patina especially near top and tip. Found with length of coarse plant fibre.

Plant fibre tie measuring 0.3 cm wide, 6.5 cm long (3.5 cm wide as bundle) found with needles and assumed to relate to all three Oc1978,Q.463.a-c.



Oc1978,Q.463.b front



Oc1978,Q.463.a-c cord

Bone Needle

Oc1978,Q.463.b

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Bone; Fibre (Plant)

15.9 cm long (needle tip to tip); 0.6 cm wide; 0.6 cm thick

Curved bone needle with oval perforation near top; squared cross section with tapering ends. Yellow-brown colouration with black-brown patina especially along side. Found with length of coarse plant fibre.

Plant fibre tie measuring 0.3 cm wide, 6.5 cm long (3.5 cm wide as bundle) found with needles and assumed to relate to all three Oc1978,Q.463.a-c.



Oc1978,Q.463.c front



Oc1978,Q.463.a-c cord

Bone Needle

Oc1978,Q.463.c

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Bone; Fibre (Plant)

13 cm long (needle tip to tip); 0.7 cm wide; 0.6 cm thick

Curved bone needle with oval perforation near top. Lower section cut away to reveal spongy texture on one side. Yellow in colour with areas of brown patina. Found with length of coarse plant fibre.

Plant fibre tie measuring 0.3 cm wide, 6.5 cm long (3.5 cm wide as bundle) found with needles and assumed to relate to all three Oc1978,Q.463.a-c.



Oc1906,1013.891 front



Oc1906,1013.891 reverse

Pumice Stone

Oc1906,1013.891

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Kwaiawata Island

Stone (Pumice)

8.8 cm long; 10 cm wide; 5.7 cm thick

Very lightweight, pale brown, circular pumice stone; wider top has linear grooves. Pale yellow underside. Rough texture.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'Kwaiawata'.



Oc1906,1013.1247 front



Oc1906,1013.1247 reverse

Ikogoro; Shell Implement

Oc1906,1013.1247

6801(5)

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Tridacna)

19 cm long; 7.1 cm wide; 6.4 cm thick

Worked section of Tridacna gigas shell, yellow adductor muscle stain along one edge. White-pink interior, unworked shell exterior. Two faces cut to form flat edge. Tapers to a point at one end.

No entry for 6801(5) in Willliam Cooke Daniels' (1905) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.1248 interior


Oc1906,1013.1248 side

Ikogoro; Shell Implement

Oc1906,1013.1248

6801(5)

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Tridacna)

22.3 cm long; 9.7 cm wide; 9 cm thick

Worked section of Tridacna gigas shell, yellow adductor muscle stain along one edge. Shiny, white interior, unworked shell exterior has red inclusions. Tapers at one end; flat, rounded face at other, wavy, worked edge to side.

?Expedition rectangular sticker adhered to object written in black ink in unknown hand reads: 'Tubetube IKOGORO 6801-5'. Inscription, slightly worn, written in red ink on object interior reads: 'Chipp[ed] [downward facing arrow]'.

No entry for 6801(5) in Willliam Cooke Daniels' (1905) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1250 exterior



Oc1906,1013.1250 interior

Kasipu; Shell Implement

Oc1906,1013.1250

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell

6.4 cm long (from apex); 7.9 cm wide; 2 cm high

One half of orange-brown bivalve shell (possibly Paphia sp.?) with tightly formed concentric ridges and worked edges.

Expedition inscription on shell interior written in pencil reads: 'TUBE 2 KASIPU'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1879 front



Oc1906,1013.1879 reverse

Wooden Spatula

Oc1906,1013.1879

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Wood

33.8 cm long; 3.6 cm wide; 1 cm thick

Pale, wooden spatula with carved bird motif finial: b/d-shape with central cut out near base; one side incised with circular eye and linear band, opposing side similar with triangles along band. Narrow handle broadens to flat, undecorated blade.

Tools



Oc1906,1013.1880 front



Oc1906,1013.1880 reverse

Wooden Spatula

Oc1906,1013.1880

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Wood

32.6 cm long; 3.6 cm wide; 0.6 cm thick

Pale, wooden spatula with carved bird motif finial: teardrop in shape with circular cut-out; one side incised with linear band, opposing side undecorated. Narrow handle broadens to flat undecorated blade.

Tools



Oc1906,1013.665 front



Oc1906,1013.665 reverse

Kekashikashi; Sago Spoon

Oc1906,1013.665

6962B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment

30.8 cm long; 3.6 cm wide; 1 cm thick

Wooden paddle-shaped spatula with dark patina on blade. Tapering handle with semicircular projection below curved projecting finial incised with spiral motif and partially in-filled with white lime pigment.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink (with some red smudging) reads: 'Tubetube Sago Spoon 6962B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.666 front



Oc1906,1013.666 reverse finial

Kekashikashi; Sago Spoon

Oc1906,1013.666

6962B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

44.5 cm long; 3.8 cm wide; 1.2 cm thick

Wooden paddle-shaped spatula with red-brown patina on blade. Carved ovoid decoration at base of tapering handle, which has small rectangular hole in side. Bell-shaped finial with flakey patina; two rounded projections at base and one at centre, and raised band along same edge on both faces.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in red ink by William Cooke Daniels reads: 'Tubetube 6962B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.872 exterior


Oc1906,1013.872 interior

Kaiigowa; Shell Spoon

Oc1906,1013.872

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pearl)

9.1 cm long; 7 cm wide

Ground and polished black-lipped pearl shell (Pinctada margaritifera) spoon with crenelated lip. Dark patch on exterior with area of incised dots near hinge; two lines of Sellotape residue. Pearlescent interior with line of small dots from hinge on interior.

Expedition circular sticker adhered to shell interior overwritten in black ink by BM, original pencil text not legible.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1235 exterior



Oc1906,1013.1235 interior

Kaiigowa; Shell Spoon

Oc1906,1013.1235

6978D

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pearl)

7.3 cm long; 6.1 wide

Ground and polished black-lipped pearl shell (Pinctada margaritifera) spoon with crenellated lip. Dark patch with raised bands on exterior. Pearlescent interior with Sellotape residue.

Paper label adhered to exterior written in red ink reads: '6978D KYPO.T.T.'

Entry 6978D in William Cooke Daniels' (1905: 31-32) Tubetube catalogue reads: 'KAIIGOWA, shell spoon. Made by men from black-lip pearl-shell in the same manner as IWAKIRI (6898). Used to scrape fine the meat [sic] of coconuts either to eat raw or to use in cooking.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1236 exterior



Oc1906,1013.1236 interior

Kypo; Shell Spoon

Oc1906,1013.1236

6912

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Shell (Pearl)

7.5 cm long; 7 cm wide

Ground and polished pearlescent black-lipped pearl shell (Pinctada margaritifera) spoon. Line of small dark dots from hinge on interior with Sellotape residue.

Expedition inscription on shell interior written in pencil reads: 'GYPO'; paper label adhered to exterior written in red ink reads: 'KYPO 6912 T.T.'

No entry for 6912 in William Cooke Daniels' (1905) Tubetube catalogue.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.


Oc1906,1013.978 front


Oc1906,1013.978 reverse

Stone Implement

Oc1906,1013.978

-

British Museum (BM)

Papua New Guinea; Milne Bay Province

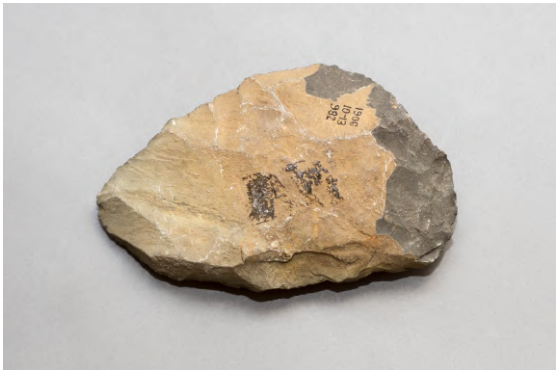
Stone

11.2 cm long; 7 cm wide; 3.6 cm high

Heavy, roughly cut, ovoid stone implement. Grey-brown with Sellotape residue; reverse flat, honey brown in colour with white speckling.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools


Oc1906,1013.982 front


Oc1906,1013.982 reverse

Stone Implement

Oc1906,1013.982

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

14.4 cm long; 8.8 cm wide; 3.3 cm high

Roughly shaped bifacial stone implement, honey-brown colour with grey-brown edge on one side; grey-brown with small area of honey-brown on opposing side; white marbling. Hammer dressed with coarse texture.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.983 front


Oc1906,1013.983 reverse

Stone Implement

Oc1906,1013.983

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

16.5 cm long; 10.3 cm wide; 6.8 cm high

Roughly shaped bifacial stone implement, red-brown in colour with white speckling and raised ridge on one side; grey-brown on opposing side with some red banding. Hammer dressed with coarse texture.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.984 front



Oc1906,1013.984 reverse

Stone Implement

Oc1906,1013.984

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

17.5 cm long; 9.2 cm wide; 3.8 cm high

Oval bifacial stone implement, honey-brown colouration with white marbling and grey-brown angled butt. Hammer dressed with coarse texture.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools


Oc1906,1013.985 front


Oc1906,1013.985 reverse

Stone Implement

Oc1906,1013.985

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.5 cm long; 9.5 cm wide; 3.3 cm high

Square bifacial stone implement, grey on one side, pale brown on other. Rough edges with flat butt.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools



Oc1906,1013.986 front



Oc1906,1013.986 reverse

Stone Implement

Oc1906,1013.986

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

13.6 cm long; 7.8 cm wide; 3.3 cm high

Oval bifacial stone implement, brown colouration with white marbling on one side; additional red banding and Sellotape residue on other. Hammer dressed with coarse texture and diagonal linear striations. One flat edge/butt.

Provenance given by BM based upon style.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools


Oc1906,1013.987 front


Oc1906,1013.987 reverse

Stone Implement

Oc1906,1013.987

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

21.5 cm long; 11.9 cm wide; 3.5 cm high

Flat slab of stone, roughly rectangular with V-shaped indentation on one edge. Yellow-brown colouration with white marbling.

Provenance speculative based on samples from Suloga, Muyua Island.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools


Oc1906,1013.1186 front


Oc1906,1013.1186 side

Stone Blade or Implement

Oc1906,1013.1186

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

14 cm long; 14.3 cm wide; 3.7 cm high

Roughly shaped bifacial stone blade or implement, light honey brown in colour. Rough edges with flat, slightly angular butt.

BM register (1906: 163) notes: 'A series of stone implements see also Nos [Oc1906,1013.]959 to 998.' These are largely from Milne Bay Prov. (except Oc1906,1013.961 from Waima, Central Prov.).

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1187 front


Oc1906,1013.1187 reverse

Stone Blade or Implement

Oc1906,1013.1187

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

11.9 cm long; 16 cm wide; 4.8 cm high

Roughly shaped rounded bifacial stone blade or implement, honey brown with white marbling; darker brown on reverse. Flat, straight butt.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1188 front


Oc1906,1013.1188 reverse

Stone Implement

Oc1906,1013.1188

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

13.8 cm long; 9.6 cm wide; 4.2 cm high

Roughly rectangular shaped bifacial stone implement, red-orange in colour. Rough edges with flat butt. Small piece of newspaper adhered to surface.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1189 front



Oc1906,1013.1189 front reverse

Stone Implement

Oc1906,1013.1189

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

20.5 cm long; 10.7 cm wide; 4.8 cm high

Large, ovoid stone implement; hammer dressed with ground top. Orange/grey with two grey patches at one edge.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1191 front


Oc1906,1013.1191 side/reverse

Stone Implement

Oc1906,1013.1191

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.8 cm long; 8.4 cm wide; 4.1 cm high

Oval bifacial stone implement, brown with white marbling on one face; honey-brown colour with Sellotape residue on other. Hammer dressed with coarse texture.

Provenance given by BM based upon style.

Tools


Oc1906,1013.1192 front


Oc1906,1013.1192 reverse

Stone Blade or Implement

Oc1906,1013.1192

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

11.7 cm long; 9.2 cm wide; 4.4 cm high

Roughly semicircular bifacial stone blade or implement with thick flat edge on one side. Grey colour with orange-brown banding on one side; brown colouring on other with angled rough linear band along centre.

Circular expedition sticker adhered to stone and written in black ink reads: 'SULOGA'.


Oc1906,1013.1193 front


Oc1906,1013.1193 reverse

Stone Blade or Implement

Oc1906,1013.1193

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.5 cm long; 9.2 cm wide; 3.6 cm high

Roughly cut ovoid stone blade or implement; brown in colour, paler on reverse; grainy texture. Sellotape residue on one side.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1195 front


Oc1906,1013.1195 reverse

Stone Implement

Oc1906,1013.1195

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

13.9 cm long; 8.1 cm wide; 3.4 cm high

Heavy, roughly cut, ovoid stone implement. Honey brown colour with darker brown patches on reverse.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1199 front



Oc1906,1013.1199 reverse

Stone Implement

Oc1906,1013.1199

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Beach

Stone

14.9 cm long; 4.4 cm wide; 2.1 high

Elongated, roughly three-sided, red-brown worked stone with patches of white pigmentation on one side.

Expedition circular sticker adhered to stone and written in black ink reads: 'SULOGA BEACH'.



Oc1906,1013.1200 front



Oc1906,1013.1200 reverse

Stone Implement

Oc1906,1013.1200

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

15.1 cm long; 6.4 cm wide; 2.6 cm high

Roughly shaped stone implement with central ridge on one face. Grey/brown colour. Hammer dressed with diagonal linear striations on reverse face with Sellotape residue.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1201 front


Oc1906,1013.1201 reverse

Stone Blade or Implement

Oc1906,1013.1201

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

11.7 cm long; 7.1 cm wide; 2.5 cm high

Oval, flat, bifacial stone blade or implement, hammer dressed. Pale grey colouration with some honey-brown banding.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1207 front



Oc1906,1013.1207 reverse

Stone Implement

Oc1906,1013.1207

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12 cm long; 3.9 cm wide; 2.6 cm high

Elongated stone implement, pale-honey brown/orange colour with small patches of dark grey. Hammer dressed. Dark Sellotape residue on one face.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1208 front



Oc1906,1013.1208 front reverse

Stone Implement

Oc1906,1013.1208

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Beach

Stone

11.1 cm long; 3.5 cm wide; 2.2 cm high

Water worn elongated stone implement; brown colouration with linear groove running both sides. Sellotape residue on reverse.

Expedition circular sticker adhered to stone and written in black ink reads: 'SULOGA BEACH'.


Oc1906,1013.1696 front


Oc1906,1013.1696 reverse

Stone Implement

Oc1906,1013.1696

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

17 cm long; 10.9 cm wide; 6.2 cm high

Oval bifacial stone implement, orange/brown colouration, more orange on front face, which has raised profile. Hammer dressed with coarse texture.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools


Oc1906,1013.1697 front


Oc1906,1013.1697 reverse

Stone Implement

Oc1906,1013.1697

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.3 cm long; 8.6 cm wide; 3.8 cm high

Roughly oval bifacial stone implement; one straight edge with large indentation on front face; other edges chipped. Brown colouration with white speckling, coarse texture with some surface striations.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



Oc1906,1013.1698 front



Oc1906,1013.1698 reverse

Stone Implement

Oc1906,1013.1698

XIXX; A; S

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

24 cm long; 12.9 cm wide; 5.2 cm high

Roughly shaped bifacial stone implement, brown on front face with raised profile; orange on opposing flat face. Hammer dressed with coarse texture.

Provenance speculative based on samples from Suloga, Muyua Island.

Circular expedition sticker adhered to stone and written in pencil reads: 'XIXX'; further sticker stamped 'A' in black; further sticker written in pencil reads: 'S'.

Tools



Oc1906,1013.1699 front



Oc1906,1013.1699 reverse

Stone Implement

Oc1906,1013.1699

-

British Museum (BM)

Papua New Guinea; ?Milne Bay Province

Stone

12.1 cm long; 6.6 cm wide; 3.3 cm high

Roughly shaped bifacial stone implement, brown with pink-orange speckling; hammer dressed with smooth slightly glassy surface.

Provenance speculative based on samples from Suloga, Muyua Island.

Tools



1906.32.1 front



1906.32.1 reverse

Adze or Axe Blade

1906.32.1

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

18 cm long; 7.3 cm wide; 4 cm high

Roughly shaped bifacial stone adze/axe, grey colouration with lighter linear flecks and large orange chalky patch on one side.

PRM inscription on grey side of object handwritten in black ink: 'Factory, SULOGA PEAK, WOODLARK IDS Pres. by Major W. COOKE DANIELS. 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.3 front



1906.32.3 reverse

Adze or Axe Blade

1906.32.3

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

15.5 cm long; 8.7 cm wide; 4.4 cm high

Roughly shaped bifacial stone adze/axe. Pale brown colour on one side with orange patch near butt and some orange speckling, grey on other side. Butt squared off to almost 90 degree angle on one side.

PRM inscription handwritten in black ink on one side of object: 'Factory SULOGA PEAK, WOODLARK IDS d.d. Major Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.4 front



1906.32.4 reverse

Adze or Axe Blade

1906.32.4

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

17.5 cm long; 8 cm wide; 4.6 cm high

Roughly shaped oval bifacial stone adze/axe. Grey colouration with large patch of pale golden brown with some white marbling in centre on both sides.

PRM inscription handwritten in black ink on one side of object: 'Factory, SULOGA PEAK, WOODLARK IDS d.d. Major Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.5 front



1906.32.5 reverse

Adze or Axe Blade

1906.32.5

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

10.4 cm long; 5.8 cm wide; 1.6 cm high

Roughly shaped bifacial stone adze/axe; brown colouration on one side, creamy on other with darker edges and slightly concave centre.

PRM inscription handwritten in black ink on one side of object reads: 'From factory, SULOGA PEAK, WOODLARK IDS d.d. Major Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.6 front



1906.32.6 reverse

Adze or Axe Blade

1906.32.6

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone; Ink

25.4 cm long; 8.7 cm wide; 3.7 cm high

Bifacial stone adze/axe; pale grey colouration with some brown and darker grey marbling; roughly lenticular cross-section tapering towards black-brown butt. Museum white ink applied to one side, outlining flake and retouch scars.

PRM inscription handwritten in black ink on one side of object: 'From stone-axe factory near SULOGA PEAK, WOODLARK IDS, NEW GUINEA. Cooke Daniels Exped. Pres. by Major Cooke Daniels 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.7 front



1906.32.7 reverse

Adze or Axe Blade

1906.32.7

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone; Ink

15.4 cm long; 6.5 cm wide; 3.3 cm high

Roughly shaped bifacial stone adze/axe, grey colouration with lighter linear flecks. Edge on one side projects outwards before tapering towards butt. Museum white ink applied to one side, outlining flake and retouch scars and highlighting ripples. Raised ridge near centre has slightly wider band of ink with row of small triangles around inner edge. Arrow points to raised area with museum text in same medium "Failure to flake away the 'hump', which has spoilt the symmetry of the axe section."

PRM inscription handwritten in black ink on one side of object: 'Factory, SULOGA PEAK, WOODLARK IDS. d.d. Major Cooke Daniels. 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.8 front



1906.32.8 side

Adze or Axe Blade

1906.32.8

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone; Ink

19.5 cm long; 11 cm wide; 6 cm high

Roughly shaped adze/axe; pale golden yellow on one side, grey with red-brown speckling on other side. Flat platform on side darker pale brown and outlined with museum ink. Museum text in same medium 'Use of natural platform' with two white arrows below.

PRM inscription handwritten in black ink on one side of object reads: 'From factory, SULOGA PEAK, WOODLARK IDS. Cooke Daniels Exped. Pres. by Major Cooke Daniels 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.11 front



1906.32.11 reverse

Adze or Axe Blade

1906.32.11

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Pitt Rivers Museum (PRM)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Gawa Is.

Stone

17.5 cm long; 7.6 cm wide; 3.3 cm high

Polished bifacial stone adze/axe, grey colour with pale and dark brown banding. Some large surface chips towards on one side, planoconvex cross-section with pointed butt, finely polished blade with large chip on one side.

PRM inscription handwritten in black ink on one side of object reads: 'Adze made of SULOGA stone (WOODLARKS) and polished for use at GAWA KIRIWINA (TROBRIANDS) Cooke Daniels Exped. Pres. by Major W. Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Gawa Island between 26 and 29 August 1904 and again on 1 September.



1906.32.12 front



1906.32.12 reverse

Adze or Axe Blade

1906.32.12

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Pitt Rivers Museum (PRM)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Iwa Is.

Stone

8.2 cm long; 5.5 cm wide; 1.9 cm high

Bifacial stone adze/axe. One side hammer dressed with polished but chipped blade, grey-green with darker grey speckling. Other side hammer dressed with large surface chips, grey with pale and orange marbling. Planoconvex cross-section, tapers towards butt.

PRM inscription handwritten in black ink on one side of object reads: 'IWA, TROBRIANDS, made at SULOGA (WOODLARKS) d.d. Major W. Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Iwa on 2 September 1904.



1906.32.14 front



1906.32.14 reverse

Adze or Axe Blade

1906.32.14

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Pitt Rivers Museum (PRM)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Iwa Is.

Stone

9.8 cm long; 3.8 cm wide; 2.5 cm high

Bifacial stone adze/axe; planoconvex cross-section. Pale brown on one side with ground surface; other side brown and hammer dressed.

Expedition inscription handwritten in pencil on one side of object reads: 'IWA'. PRM inscription on same side handwritten in black ink reads: 'IWA, TROBRIAND IDS d.d. Major Cooke Daniels, 1906.' PRM register notes stone originates from Suloga.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Iwa on 2 September 1904.



1906.32.18 front



1906.32.18 reverse

Adze or Axe Blade

1906.32.18

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

15.4 cm long; 7.8 cm wide; 3.5 cm high

Bifacial stone adze/axe, green-grey colour with pale marbling and orange speckling. Hammer dressed, tapers towards butt.

PRM inscription handwritten in black ink on one side of object reads: 'IWA, TROBRIANDS, d.d. Major Cooke Daniels, 1906.' Possibly connected with Suloga quarry?

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Iwa on 2 September 1904.



1906.32.13 front



1906.32.13 reverse

Chisel or Blade

1906.32.13

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Pitt Rivers Museum (PRM)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Iwa Is.

Stone

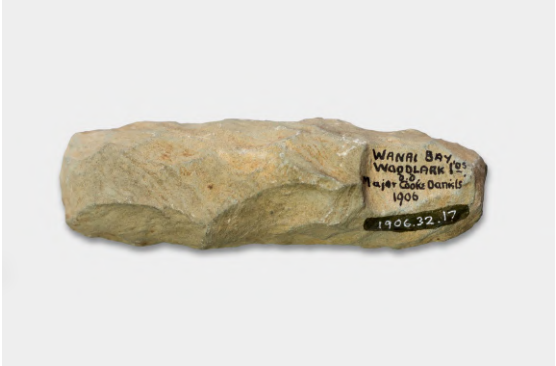
15.6 cm long; 3.7 cm wide; 1.7 cm high

Elongated stone chisel or blade, hammer dressed on one side and ground and lightly polished on other with some surface pitting. Grey/brown colouration, triangular cross-section, chipped blade.

PRM inscription handwritten in black ink on one side of object reads: 'IWA, TROBRIANDS, made of SULOGA stone, d.d. Major Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Iwa on 2 September 1904.



1906.32.17 front



1906.32.17 reverse

Chisel or Implement

1906.32.17

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

10 cm long; 3 cm wide; 2 cm high

Roughly shaped, elongated stone chisel or implement; flat on one side, partial blade. Sandy-brown in colour with grey banding, patches of orange and pale brown, and some white marbling.

PRM inscription handwritten in black ink on one side of object reads: 'WANAI BAY, WOODLARK IDS. Major Cooke Daniels 1906'.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Wanai Bay, Muyua Island, on 16 August and Wanai Point on 18 August 1904.



1905.63.34 side



1905.63.34 hafted adze blade

Sago Chopper

1905.63.34

34

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga

Wood; Stone; Fibre (Cane); Nylon

110 cm long; 5.5 cm wide

Length of dark brown cylindrical wood, slightly concave and carved from the whole. Underside of wider top section flat with grey, roughly shaped, stone adze attached with museum conservation clear nylon cord and cane cord, which is splitting in places. Below this section, decorative band carved in raised relief with spiral motifs; on front motifs extend down and taper to a point suggestive of a bird head. Lateral split along centre of one side. Shaft tapers towards bottom with bulbous finial.

Appears as item 34 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Sago-making tool, from Suloga; carving on haft represents the long beak of "boi" a totem bird.'

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.1 interior


1906.32.10.1 side

Stone Flake

1906.32.10.1

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

6 cm long; 4.7 cm wide; 1.5 cm high

Thin stone flake with roughly triangular outline, curving upwards at apex. Grey-green colour with some white marbling on one side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.2 interior



1906.32.10.2 exterior

Stone Flake

1906.32.10.2

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

10.1 cm long; 4.9 cm wide; 1.3 cm high

Thin, roughly shaped, elongated stone flake with raised ridge along one side. Grey-green in colour with pale banding and patch of red-brown on opposite side to ridge.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.3 interior



1906.32.10.3 exterior

Stone Flake

1906.32.10.3

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5.7 cm long; 7.8 cm wide; 1.6 cm high

Thin pentagonal stone flake. Grey-green colour with pale banding and patch of red-brown on one side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.4 interior



1906.32.10.4 exterior

Stone Flake

1906.32.10.4

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

7.6 cm long; 4 cm wide; 1.5 cm high

Thin, roughly shaped, elongated stone flake with raised ridge along one side. Grey-green in colour with pale banding, darker grey on ridged side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.5 interior (courtesy of PRM (edited))


1906.32.10.5 exterior (courtesy of PRM (edited))

Stone Flake

1906.32.10.5

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5.6 cm long; 6.7 cm wide; 1.2 cm high

Thin, pentagonal, stone flake. Grey-green colour with pale and dark grey banding on one side and red-brown banding on other.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.6 interior



1906.32.10.6 exterior

Stone Flake

1906.32.10.6

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

6.1 cm long; 6 cm wide; 1.1 cm high

Thin, roughly shaped, stone flake. Grey-green colour with pale and red-brown banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.7 interior


1906.32.10.7 exterior

Stone Flake

1906.32.10.7

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

6.2 cm long; 8 cm wide; 2.1 cm high

Stone flake with flat platform on one side. Front grey-green in colour with pale banding and orange patches. Reverse raised and grey in colour with pale banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.8 interior



1906.32.10.8 exterior

Stone Flake

1906.32.10.8

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

7.3 cm long; 4.4 cm wide; 0.8 cm high

Stone flake; two flat faces with thick angular edge and triangular cut-outs top and bottom. Grey-green colour with pale banding, darker grey on one side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.9 interior


1906.32.10.9 exterior

Stone Flake

1906.32.10.9

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Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

4.7 cm long; 3.3 cm wide; 0.8 cm high

Roughly pyramidal stone flake, grey-green in colour with pale and orange banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.10 front



1906.32.10.10 side

Stone Flake

1906.32.10.10

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5.8 cm long; 3.1 cm wide; 1.6 cm high

Thin, roughly shaped, stone flake with flake scars on both sides. Grey-green in colour with pale grey and brown banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.11 interior



1906.32.10.11 exterior

Stone Flake

1906.32.10.11

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

7.5 cm long; 4.4 cm wide; 1.4 cm high

Thin, elongated stone flake; roughly rectangular with projecting corner. One side grey-green in colour with pale sandy brown banding, other side darker grey.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.12 interior



1906.32.10.12 exterior

Stone Flake

1906.32.10.12

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5.8 cm long; 4.3 cm wide; 0.9 cm high

Thin, roughly shaped, elongated stone flake. Grey-green in colour with pale banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.13 interior



1906.32.10.13 exterior

Stone Flake

1906.32.10.13

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5.8 cm long; 3.9 cm wide; 0.6 cm high

Thin, wedge shaped, stone flake with two semicircular cut-outs on one side. Grey-green in colour with pale banding, darker grey on one side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.14 interior



1906.32.10.14 exterior

Stone Flake

1906.32.10.14

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5 cm long; 3 cm wide; 0.5 cm high

Thin, roughly rectangular, stone flake. Grey-green in colour with brown banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.15 interior



1906.32.10.15 exterior

Stone Flake

1906.32.10.15

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

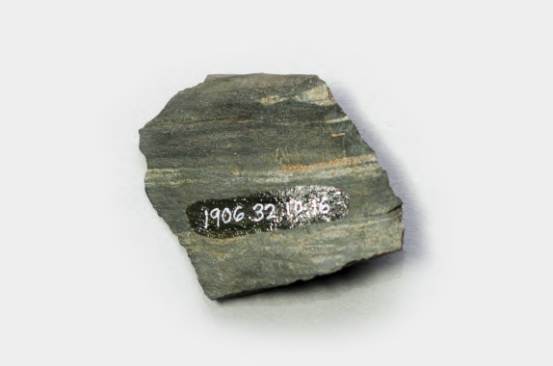
Stone

6.7 cm long; 3.4 cm wide; 0.6 cm high

Thin, roughly shaped, elongated stone flake. Pale grey-green colour with red-brown banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.16 interior



1906.32.10.16 exterior

Stone Flake

1906.32.10.16

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

3.3 cm long; 3.9 cm wide; 1 cm high

Thin, roughly rectangular, stone flake with raised ridge along one side. Grey-green colour with pale grey and orange banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.17 front



1906.32.10.17 reverse

Stone Flake

1906.32.10.17

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

4.3 cm long; 3.7 cm wide; 0.6 cm high

Thin, roughly square, stone flake. Grey-green in colour with darker patches of grey on one side and brown on other.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.18 front



1906.32.10.18 reverse

Stone Flake

1906.32.10.18

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

5 cm long; 5.6 cm wide; 0.6 cm high

Thin stone flake with three sides at right angles. Grey-green in colour with pale marbling on one side, grey with patches of red-brown on other.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.19 interior



1906.32.10.19 exterior

Stone Flake

1906.32.10.19

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

6.3 cm long; 4.1 cm wide; 0.9 cm high

Thin, roughly rectangular, concave stone flake. Grey-green in colour with brown speckling and patch of yellow on one side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.20 front



1906.32.10.20 reverse

Stone Flake

1906.32.10.20

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

1.8 cm long; 3.2 cm wide; 0.9 cm high

Thin, trapezoidal, stone flake. Grey-green in colour with dark grey and brown banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.21 front



1906.32.10.21 reverse

Stone Flake

1906.32.10.21

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

2.7 cm long; 4.5 cm wide; 0.6 cm high

Thin, roughly shaped, stone flake. Grey-green colour with pale and dark grey, and red-brown banding. Patch of yellow-brown on one side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.22 front



1906.32.10.22 reverse

Stone Flake

1906.32.10.22

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

3.3 cm long; 2.3 cm wide; 0.4 cm high

Thin, roughly shaped, stone flake with curving edge and small triangular cut-out at opposing edge. Grey-green in colour with pale brown speckling.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.23 front



1906.32.10.23 reverse

Stone Flake

1906.32.10.23

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

3.7 cm long; 3.3 cm wide; 0.9 cm high

Roughly triangular, wedge shaped stone flake. Grey-green colouration with pale banding.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.24 front



1906.32.10.24 reverse

Stone Flake

1906.32.10.24

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

3.7 cm long; 1.9 cm wide; 0.4 cm high

Roughly triangular, stone flake; two flat faces with thick angular edge. Grey-green colouration with red-brown banding and area of pale sandy brown on edge.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.25 interior



1906.32.10.25 exterior

Stone Flake

1906.32.10.25

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

4.6 cm long; 2.8 cm wide; 0.9 cm high

Thin, roughly rectangular stone flake with semicircular cut-out on one edge. Raised ridge along one side, flat on other. Grey-green in colour with pale marbling, darker grey with grey-brown banding on raised side.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.26 front



1906.32.10.26 side

Stone Flake

1906.32.10.26

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

4.1 cm long; 1.2 cm wide; 1.5 cm high

Small, roughly pyramidal stone flake. Grey-green in colour with pale banding and red-brown marbling.

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.10.27 front



1906.32.10.27 reverse

Stone Flake

1906.32.10.27

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

7.8 cm long; 7.8 cm wide; 1.2 cm high

Thin, roughly shaped stone flake. Pale brown colouration with pale grey-green and red-brown banding.

PRM inscription on one side handwritten in black ink reads: 'SULOGA. WOODLARK I. d.d. Major Cooke Daniels. 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.15 interior


1906.32.15 exterior

Stone Flake

1906.32.15

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

10.3 cm long; 7.2 cm wide; 1.9 cm high

Thin pentagonal stone flake; flat on one side. Pale brown colour with some orange marbling.

PRM inscription handwritten in black ink on one side of object reads: 'From factory WANAI BAY, c.15 miles W. of SULOGA, WOODLARK IDS. d.d. Major Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Wanai Bay, Muyua Island, on 16 August and Wanai Point on 18 August 1904.



1906.32.16 interior


1906.32.16 exterior

Stone Flake

1906.32.16

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

6.3 cm long; 13.5 cm wide; 1.8 cm high

Thin, roughly shaped, elongated stone flake; flat on one side. Sandy-brown in colour with grey banding, patches of orange and pale brown, and some white marbling.

PRM inscription handwritten in black ink on one side of object reads: 'WANAI BAY, nr. SULOGA, WOODLARK IDS. d.d. Major Cooke Daniels, 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Wanai Bay, Muyua Island, on 16 August and Wanai Point on 18 August 1904.



1905.63.44 front



1905.63.44 side

Head Pad

1905.63.44

44

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kaileuna (Kadawaga) Island

Leaf (?Coconut); Fibre (Coconut)

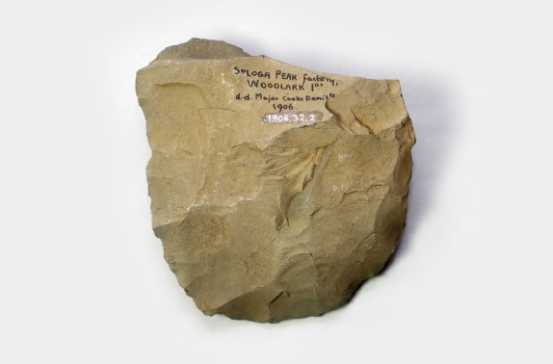
16.8 cm diameter; 5.4 cm high

Discoidal bundle of leaves with circular perforation in centre, covered with tightly woven chequer pattern palm leaf cover.

Appears as item 44 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Pad for carrying objects on head, Kadawaga, Trobriands.'

Daniels visited several villages on Kaileuna (Kadawaga) Island on 6 September 1904. It is unclear whether this included the village of Kadawaga (Kaduaga) so the island is given as provenance. Seligman only visited the villages of Koma and [Osiwasiu].

Tools



1906.32.2 front



1906.32.2 reverse

Stone Blade or Implement

1906.32.2

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

11.4 cm long; 11.2 cm wide; 4.2 cm high

Roughly shaped bifacial stone blade or implement, grey colouration on one side, pale brown on other. Foreshortened butt.

PRM inscription handwritten in black ink on one side of object: 'SULOGA PEAK, factory, WOODLARK IDS d.d. Major W. COOKE DANIELS. 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1906.32.9 front



1906.32.9 reverse (courtesy of PRM (edited))

Stone Blade or implement

1906.32.9

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone; Ink

19.4 cm long; 12.5 cm wide; 4.1 cm high

Roughly shaped bifacial stone blade or implement; grey colour with patches of orange-brown. Museum white ink applied to two edges on one side, outlining flake scars with 'Flaking platform' written in centre of each area with two opposing arrows either side of text pointing to flaking platforms.

PRM inscription handwritten in black ink on one side of object: 'SULOGA PEAK factory WOODLARK IDS. Cooke Daniels Exped. Pres. 1906.'

PRM accession register (1906-1911: 23) records William Cooke Daniels as the donor of 1906. 32.1-18. The objects were sent via Charles Seligman in January 1906, shortly after the main 1905 donation (1905.63.1-101). Seligman's decision to forward Suloga stones to PRM and other museums around this time may have been prompted by a request from MAA curator Baron Antatole von Hügel (see letter von Hügel to Seligman 5 May 1905, correspondence book vol. 10: 337 MAA Archive).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



E 1905.288 front



E 1905.288 reverse

Adze or Axe Blade

E 1905.288

A 1905.93; AR 1905.924; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Iwa Is.

Stone

8 cm long; 3.2 cm wide

Small bifacial stone adze/axe, ground with some surface pitting. Grey in colour with areas of light brown and darker brown in pitting. Trapezoidal cross-section, tapers towards butt.

Expedition sticker handwritten in black ink reads: 'IWA'; 'C' written in pencil underneath. The expedition assigned letters when classifying stone implements, criteria unclear.

Museum sticker handwritten in black ink by Gerald Montagu Benton appears to indicate stone originates from Suloga Quarry, although collected on Iwa Island (see PRM 1906.32.12). This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.289 front


E 1905.289 reverse

Adze or Axe Blade

E 1905.289

A 1905.94; AR 1905.925; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Province; Muyua (Woodlark) Is.; Suloga Quarry / Kiriwina (Boyowa) Is.

Stone (Basalt)

10 cm long; 3 cm wide

Polished bifacial axe/adze, brown black with some surface pitting. Trapezoidal cross-section with rounded butt and finely polished blade.

Expedition sticker handwritten in black ink reads: 'BOIOA'; 'C' written in pencil underneath. The expedition assigned letters when classifying stone implements, criteria unclear.

Museum sticker written in black ink by Gerald Montagu Benton indicates stone originates from Suloga Quarry, although collected on Kiriwina (Boyowa or Boioa). This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.

Tools



E 1905.290 front



E 1905.290 reverse

Adze or Axe Blade

E 1905.290

A 1905.95; AR 1905.926; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Gawa Is.

Stone

15.5 cm long; 3.9 cm wide

Polished elongated stone adze/axe, grey-green colouration with some surface pitting on one side, triangular cross-section, dark area near butt on one side, chipped and broken both ends.

Expedition sticker handwritten in black ink reads: 'GAWA'; 'C' written in pencil underneath. The expedition assigned letters when classifying stone implements, criteria unclear.

Museum sticker handwritten in black ink by Gerald Montagu Benton appears to indicate stone originates from Suloga Quarry, although collected at Gawa Island (also see PRM 1906.32.11). This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.291 front



E 1905.291 reverse

Adze or Axe Blade

E 1905.291

A 1905.96; AR 1905.927: Type Y; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

16.6 cm long; 6.2 cm wide

Bifacial stone adze/axe, grey-brown with some surface pitting on one side, ground and lightly polished on other. Triangular cross-section, tapers towards butt, chipped blade.

Expedition sticker written in black ink reads: 'SULOGA Type y'; 'C' written in pencil underneath. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.292 front



E 1905.292 reverse

Adze or Axe Blade

E 1905.292

A 1905.97; AR 1905.928; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Iwa Is.

Stone

16.1 cm long; 5.3 cm wide

Bifacial stone adze/axe, brown colouration, tapers towards butt. Hammer dressed with polished green-grey blade.

Expedition sticker handwritten in black ink reads: 'IWA'; 'C' written in pencil underneath. The expedition assigned letters when classifying stone implements, criteria unclear. 'IWA' also handwritten in pencil near blade on one side and in centre on other.

Museum sticker handwritten in black ink by Gerald Montagu Benton appears to indicate stone originates from Suloga Quarry, although collected on Iwa Island (see PRM 1906.32.12). This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.293 front



E 1905.293 reverse

Adze or Axe Blade

E 1905.293

A 1905.98; AR 1905.929; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

15 cm long; 5.5 cm wide

Bifacial, hammer dressed, stone adze/axe, grey colouration near butt, pinky brown at centre towards blade. Tapers towards butt, rough, chipped blade.

Expedition sticker handwritten in pencil reads: 'Suloga C'. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.294 front



E 1905.294 reverse

Adze or Axe Blade

E 1905.294

A 1905.99; AR 1905.930; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

15.6 cm long; 7.5 cm wide

Roughly shaped bifacial stone adze/axe, grey brown colouration with patches of orange brown in places. Tapers towards butt.

Expedition sticker handwritten in black ink reads: 'C'. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.295 front



E 1905.295 reverse

Adze or Axe Blade

E 1905.295

A 1905.100; AR 1905.931; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

14.5 cm long; 6.5 cm wide

Roughly shaped bifacial axe/adze, grey with patch of brown on one side. Tapers towards butt.

Expedition sticker handwritten in black ink reads: 'C'. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.296 front



E 1905.296 reverse

Adze or Axe Blade

E 1905.296

A 1905.101; AR 1905.932

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

13.9 cm long; 10 cm wide

Roughly shaped bifacial stone adze/axe, grey with cracked pale brown substance adhered to one side. Butt possibly foreshortened.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



1922.309 front



1922.309 reverse

Adze or Axe Blade

1922.309

AR 1922.309; J

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Peak; Coconut Hill

Stone

13.4 cm long; 6.4 cm wide; 2.8 cm high

Very roughly shaped bifacial axe/adze with roughly triangular cross-section, grey colouration with patch of brown running down ridge on one side.

Residue from circular expedition sticker on one side, sticker missing.

This is certainly object 'J' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Roughly worked stone picked up on Coconut Hill on road to Suloga Peak, probably much of the chipping is recent and may have been done by our own boys' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Wanai Bay and Suloga mid-late August 1904.



1922.310 front



1922.310 reverse

Adze or Axe Blade

1922.310

AR 1922.310; K

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

11.5 cm long; 4.2 cm wide; 2.4 cm high

Bifacial, ground, stone adze/axe, brown colouration. Roughly sub-triangular cross-section; squared blade with diagonal cut across one side, tapers to pointed butt.

Traces of glue, and possibly faint black ink, from circular expedition sticker on one side of flake. Sticker now attached to catalogue card reads 'IWA' handwritten in black ink.

This is certainly object 'K' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'A stone adze traded at Iwa' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Iwa on 2 September 1904.



1922.311 front



1922.311 reverse

Adze or Axe Blade

1922.311

AR 1922.311; L

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Trobriand Islands

Stone

11.6 cm long; 5.4 cm wide; 2.3 cm high

Ground bifacial stone adze/axe; brown/grey in colour. Roughly rectangular with trapezoidal cross-section, tapers towards butt.

This is certainly object 'L' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'A stone adze traded at the Trobriands' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA along with Seligman's letter. For discussion of Marr's findings, see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

Tools



1922.313 front



1922.313 reverse

Adze or Axe Blade

1922.313

AR 1922.313; N

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

6.2 cm long; 4.7 cm wide; 0.9 cm high

Small polished bifacial stone adze/axe, dark grey/green colouration. Roughly lenticular cross-section, tapers to rounded butt, edges chipped, large indentation on one side.

Circular expedition label handwritten in black ink adhered to museum catalogue card reads: 'IWA'.

This is certainly object 'N' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'A small adze traded at Iwa' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Iwa on 2 September 1904.



1922.324 front



1922.324 reverse/blade

Sago Adze

1922.324

AR 1922.324; B.O; XIV

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island

Stone

17.5 cm long; 9.6 cm wide; 3.8 cm high

Hammer dressed bifacial stone adze, grey-green in colour with some areas of brown. Lenticular cross-section, flattened highly polished blade tapering to rounded butt.

This is certainly object 'B O' discussed in a letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'B O is a Murua [sic] made stone the high polish on its rounded cutting edge being due to the fact that it has been used for polishing sago' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).



1922.325 front



1922.325 reverse/side

Adze or Axe Blade

1922.325

AR 1922.325; A.O

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Muyua (Woodlark) Is.; Suloga Quarry / Marshall Bennett Is.; Gawa Is.

Stone

18.5 cm long; 4.9 cm wide; 3.6 cm high

Long thin bifacial adze/axe blade with sub-triangular cross section; rounded angular blade tapering to rounded butt. Grey/brown stone, ground but not highly polished.

Rectangular expedition label handwritten in black ink adhered to museum catalogue card reads: 'GAWA. SULOGA STONE TYPE GAMMA'.

This is certainly object 'A O' discussed in a letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr, Cambridge Geology Department: 'A O was collected at Gawa; it was said to be a Suloga made stone' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).



1922.332 front


1922.332 stone side detail

Katani; Fireplace Stone

1922.332

AR 1922.332; 462; 6912; G

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; D'Entrecasteaux Is.; Normanby (Duau) / Tubetube (Slade Is.)

Stone; Linen

19 cm long (bag); 13 cm wide (bag); 14.1 cm long; 5.4 cm wide; 1.1 cm high

Rectangular linen bag stamped 462 in black ink containing long, thin, rectangular, grey slate with tapering chipped edges.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'G [continues written in red ink by Charles Seligman] Rock used for base of fireplaces at TUBE TUBE, Brought from DUAU (Normanby) cf p.6912.' Page 6912 (possibly Daniels page) fieldnote not located.

This bag is referred to in a letter dated 8 Nov 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'I am sending you down a boxful of stones. In the first place there are five bags nos. 412, 465, 453, 431 and 462, containing geological specimens which are sufficiently described on the labels tied on the bags' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b). The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



E 1905.302 B front



E 1905.302 B reverse

Stone Flake

E 1905.302 B

A 1905.108 A; AR 1905.939; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry / Wanai Bay

Stone

6 cm long; 6.4 wide

Thin stone flake, roughly square with elongated groove on one side (probable tool mark) preceded by semicircular cut-out. Brown with darker brown and white speckling.

Expedition sticker handwritten in black ink reads: 'WANAI BAY C FLAKE'. The expedition assigned letters when classifying stone implements, criteria unclear.

Museum sticker handwritten in black ink by Gerald Montagu Benton appears to indicate stone originates from Suloga Quarry, although collected at nearby Wanai Bay. This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.302 C front



E 1905.302 C reverse

Stone Flake

E 1905.302 C

A 1905.108 B; AR 1905.939; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry / Wanai Bay

Stone

7.8 cm long; 7.2 cm wide

Thin stone flake, roughly oval, tapering on one side, with one flat edge. Sandy-brown colour with patches of white, orange and brown.

Expedition sticker handwritten in black ink reads: 'WANAI BAY C'. The expedition assigned letters when classifying stone implements, criteria unclear.

Museum sticker handwritten in black ink by Gerald Montagu Benton appears to indicate stone originates from Suloga Quarry, although collected at nearby Wanai Bay. This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.302 D front



E 1905.302 D reverse

Stone Flake

E 1905.302 D

A 1905.108 C; AR 1905.939; C

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry / Wanai Bay

Stone

8.4 cm long; 9.2 cm wide

Thin pentagonal stone flake, grey/brown colouration with darker patches of orange and brown. Small chips and dents along edges.

Expedition sticker handwritten in black ink reads: 'WANAI BAY C'. The expedition assigned letters when classifying stone implements, criteria unclear.

Museum sticker handwritten in black ink by Gerald Montagu Benton appears to indicate stone originates from Suloga Quarry, although collected at nearby Wanai Bay. This is consistent with a note from Seligman that likely accompanied the stones when donated, which states 'Stones from Suloga quarry...' (OA2/12/9 MAA Archive).

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



1922.307 A interior


1922.307 A exterior

Stone Flake

1922.307 A

AR 1922.307; G

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

8.4 cm long; 7.3 cm wide; 2.4 cm high

Thin, roughly square stone flake with projection at base on one side. Orange/brown colour with grey-green banding, especially on flatter front side.

Traces of glue and black ink from circular expedition sticker on one side of flake. Sticker now attached to catalogue card reads 'WANAI BAY FLAKE' handwritten in black ink.

This is certainly one of two flakes 'G' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Chips from beach at Wanai Bay' (Seligman 1905d). In the letter, Seligman (1905d) also asks 'Is G. the same stone as the piece of quarry stone I laid aside when I was with you last week?'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Wanai Bay and Suloga mid-late August 1904.



1922.307 B front



1922.307 B reverse

Stone Flake

1922.307 B

AR 1922.307; G; O

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Wanai Bay

Stone

7.6 cm long; 6.7 cm wide; 0.9 cm high

Thin, roughly shaped stone flake with rounded projection on one side. Orange/brown colour with chalky white areas near edge on one side and dark brown vein running from top to bottom on opposing side.

Traces of glue from circular expedition sticker on one side of flake. Sticker now attached to catalogue card reads 'WANAI BAY O FLAKE' handwritten in black ink.

This is certainly one of two flakes 'G' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Chips from beach at Wanai Bay' (Seligman 1905d). In the letter, Seligman (1905d) also asks 'Is G. the same stone as the piece of quarry stone I laid aside when I was with you last week?'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Wanai Bay and Suloga mid-late August 1904.



1922.308 A front



1922.308 A reverse

Stone Flake

1922.308 A

AR 1922.308; I

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Beach

Stone

4.2 cm long; 3.2 cm wide; 1.1 cm high

Thin, roughly oval flake with one straight edge. Grey/brown colouration, one side has red-brown area with pale grey/brown marbling.

Circular expedition label handwritten in black ink adhered to museum catalogue card reads: 'SULOGA BEACH'. White sticker with perforated side adhered to stone with 'I' handwritten in pencil.

This is certainly one of two flakes 'I' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Fragments from worked stone heaps on bare areas below Suloga Peak' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Wanai Bay and Suloga mid-late August 1904.



1922.308 B front



1922.308 B reverse

Stone Flake

1922.308 B

AR 1922.308; I

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Peak

Stone

9.1 cm long; 4.8 cm wide; 2 cm high

Small rectangular stone with triangular cross section and squared end. Red/brown colouration with some grey banding.

This is certainly one of two flakes 'I' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Fragments from worked stone heaps on bare areas below Suloga Peak' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Wanai Bay and Suloga mid-late August 1904.



1922.314 front



1922.314 reverse/side

Stone Flake

1922.314

AR 1922.314; O

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

9.1 cm long; 2.4 cm wide; 0.9 cm high

Long thin grey/green stone flake, roughly V-shaped with upwards curving edge and slight ridge on one side.

Traces of glue from half of circular expedition sticker on one side of flake. Top half of circular expedition label handwritten in black ink adhered to museum catalogue card reads: 'IWA'.

This is certainly object 'O' listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'A stone flake picked up at Iwa, the only one seen' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Iwa on 2 September 1904.



E 1905.261 front



E 1905.261 tip

Graving Tool

E 1905.261

11; AR 1905.894

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kaileuna (Kadawaga) Island

Wood (Palm); Tooth (Shark); Fibre (Plant)

19.8 cm long; 1.8 cm wide

Whittled length of palmwood with single shark tooth inserted into split at each end and bound with twisted plant fibre cord.

Appears as item 11 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Graving tool Kadawaga Is. Trobriands'.

Daniels visited several villages on Kaileuna (Kadawaga) Island on 6 September 1904. This is one of two graving tools collected (also AM E.15699).

Tools



1922.319 front



1922.319 stone side

Hammer Stone

1922.319

AR 1922.319; T; 428

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone; Linen

19 cm long (bag); 13 cm wide (bag); 5.9 cm diameter (stone)

Rectangular linen bag stamped 428 in black ink containing circular stone, grey/brown colour with coarse pitted surface.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'T'. Further expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'Circular pebble used for chipping stones, Suloga'. White sticker with red band and perforated top adhered to stone with 'T' written in pencil.

'T' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Hammer stone used for making adze heads at Suloga. This is in bag No.428' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



1922.322 front



1922.322 stone side

Hammer Stone

1922.322

AR 1922.322; 217; W

Museum of Archaeology & Anthropology (MAA)

PNG; Milne Bay Prov.; Muyua (Woodlark) Island; Suloga (near) / Wanai Bay (near)

Stone; Linen

19 cm long (bag); 13 cm wide (bag); 9.8 cm long; 8.4 cm wide; 6.4 cm high

Rectangular linen bag stamped 217 in black ink containing oval stone; grey/brown colouration with coarse layered surface and white chalky area on one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'W'. White sticker with red band and perforated top attached to stone with 'W' written in pencil.

'W' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Probably a hammer stone picked up in old burial ground between Wangai [sic] Bay and Suloga; this is in bag No.217' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Wanai Bay and Suloga mid-late August 1904.



1922.327 front


1922.327 reverse

Kasagai; Polishing Stone

1922.327

AR 1922.327

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; D'Entrecasteaux Islands; Normanby (Duau) Island

Stone

13 cm long; 12.6 cm wide

Large flat roughly square stone with one curved side. Grey colouration, concave wear marks on one side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'True KASAGAI from Duau for VANEPA polishing'. Vanepa may refer to nose ornaments. No evidence to suggest the expedition visited Normanby island directly.

This stone is likely that referred to in a letter dated 8 November 1905 from Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'There is also a piece of stone used for grinding nose ornaments labelled "true kasagai from Duau"; this comes from Normanby Island' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

Tools



E 1905.297 front



E 1905.297 reverse

Stone Blade or Implement

E 1905.297

A 1905.102; AR 1905.933

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

16 cm long; 10 wide

Roughly shaped bifacial stone blade or implement, grey on one side, pale brown on other. Rough edges with flat, slightly angular butt.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.298 front



E 1905.298 reverse

Blade or Implement

E 1905.298

A 1905.103; AR 1905.934

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

13 cm long; 4.5 cm wide

Roughly shaped bifacial stone blade or implement, grey on one side, brown on other, roughly triangular cross-section. Semicircular cut-out on one edge near slightly curving butt.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.299 front



E 1905.299 reverse

Blade or Implement

E 1905.299

A 1905.104; AR 1905.935; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

16.8 cm long; 9.5 cm wide

Roughly shaped bifacial stone blade or implement, red-brown on one side with some white speckling, grey with brown marbling on other.

Expedition sticker handwritten in black ink reads: 'C'. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.300 front



E 1905.300 reverse

Blade or Implement

E 1905.300

A 1905.105; AR 1905.936; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

13 cm long; 10.5 cm wide

Roughly semicircular bifacial stone blade or implement with flat edge on one side. Grey colour with orange-brown marbling.

Expedition sticker handwritten in black ink reads: 'C'. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.301 front



E 1905.301 reverse

Blade or Implement

E 1905.301

A 1905.106; AR 1905.937

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

16 cm long; 12 cm wide

Roughly shaped rounded stone blade or implement. Grey colour with orange-brown marbling on one side, largely orange-brown on other.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



E 1905.302 A front



E 1905.302 A reverse

Blade or Implement

E 1905.302 A

A 1905.107; AR 1905.938; C

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga Quarry

Stone

22.5 cm long; 9.8 cm wide

Roughly shaped bifacial blade or implement. Pale brown colour with grey marbling one side, grey with pale brown marbling on other.

Expedition sticker handwritten in black ink reads: 'C'. The expedition assigned letters when classifying stone implements, criteria unclear.

The expedition visited Suloga quarry and village between 21 and 23 August 1904.

Stone implements accessioned twice, first in Archaeology (recording 16 accessions A 1905.93–108) and then in Anthropology (recording 15 accessions E 1905.288–302). Suffixes A-E added to E 1905.302 (A 1905.108) to make up shortfall in numbering, as 19 objects in total.



1922.323 front



1922.323 reverse

Blade or Implement

1922.323

AR 1922.323; X

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Muyua (Woodlark) Island; Suloga

Stone

11.8 cm long; 13.5 cm wide; 5.4 cm high

Roughly shaped bifacial stone blade or implement. Rounded with one flat edge. Brown on one side, grey on other with small area of white speckling.

Expedition white sticker with red band and perforated top adhered to stone: 'X' handwritten in pencil in centre.

'X' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'A portion of one of the roughest worked stones picked up on the road to Suloga Peak' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. For discussion of Marr's findings see Seligman (1910: 517-18); Seligman and Strong (1906a,b).

The expedition visited Suloga quarry and village between 21 and 23 August 1904.



6.174 side



6.174 centre detail side

Sago Chopper Haft

6.174

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

120 cm long; 4.7 cm wide (at blade end)

Length of dark brown cylindrical wood, slightly concave; carved from the whole. Underside of wider top section flat with patches of discolouration near tip. Below this, two raised decorative bands carved in raised relief, forming V-shaped point on front. Longitudinal splits along front of top section and further splits along shaft. Shaft tapers slightly towards bottom.

Expedition label not legible, dried and rolled, requires conservation. Further expedition label made by Dennison & Co. annotated in pencil by HM: 'S.E. B.N.G. TUBI-TUBI [sic] SAGO ADZE - (minus) BLADE'.

Tubi-tubi assumed to refer to Tubetube. An expedition document in the RAIA (364/2/7/2) entitled Tubi Tubi also refers to Slade Island, suggesting this spelling was occasionally used in error. The expedition collected a number of similar sago choppers, all from Muyua (Woodlark) Island (for example PRM 1905.63.34; BM Oc1906,1013.401; Oc1906,1013.402; Oc1906,1013.1664).

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



6.136 front



6.136 reverse

Blade or Implement

6.136

-

Horniman Museum (HM)

Papua New Guinea; ?Milne Bay Province

Stone

13 cm long; 12 cm wide; 4.1 cm high

Roughly shaped bifacial stone blade or implement, red-brown in colour with flecks of pink and grey; chalky texture.

Based on similar examples, this stone may have been collected in Milne Bay Province. Possible connection with Suloga quarry?

Tools



E.15699 front



E.15699 reverse

Graving Tool

E.15699

14

Australian Museum (AM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kaileuna (Kadawaga) Island

Wood (Palm); Tooth (Shark); Fibre (Plant)

20.8 cm long; 1 cm wide

Whittled length of palmwood, split at each end with single shark tooth inserted into one end (other end missing) and bound with twisted plant fibre cord.

Appears as item 14 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Shark's-tooth graving tool from Kadawaga, Trobriand Is.'

Daniels visited several villages on Kaileuna (Kadawaga) Island on 6 September 1904. It is unclear whether this included the village of Kadawaga (Kaduaga) so the island is given as provenance. Seligman only visited the villages of Koma and [Osiwasiu]. This is one of two graving tools collected (also MAA E 1905.261).

Tools



Oc1906,1013.554 front



Oc1906,1013.554 reverse

Toy Canoe

Oc1906,1013.554

6970A

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (collected) / Trobriands (originates)

Wood; Pigment (Lime); Fibre (Plant)

26 cm long; 3.5 cm wide; 3.8 cm high

Toy canoe of dark, heavy wood, carved from the whole. Decorated at top along both sides with incised spiral motifs, one side has repeated hooked lines below, other side has elongated, thin triangles. Twisted plant fibre cord tied either side.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube Toy 6970a'.

Entry 6970A in William Cooke Daniels' (1905: 26) Tubetube catalogue reads: 'toy canoe. Imported from the Trobriands. Cf. 6960A & 6960B'.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.564 front



Oc1906,1013.564 front detail

Toy Canoe

Oc1906,1013.564

6960B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.) (c)

Wood; Pigment

75.8 cm long; 6.2 cm wide; 4.9 cm high

Toy canoe made from lightweight, light coloured wood with small perforations along gunwale, which has broken away in places. Below this on one side, band of carved decoration consisting of spiral motifs in-filled with red and black pigment; below this, row of double headed arrow-like lines intersected by ovals. Opposing side has band of carved decoration at bow and stern only, partially in-filled with white and red pigment. T-shaped incisions on decks.

Entry 6960B in William Cooke Daniels' (1905: 20) Tubetube catalogue reads: 'toy canoe. Alleged to have been made on this island as a copy of the big imported canoes called WAGA. This is extremely doubtful if not impossible, and the article was almost certainly imported from PANIAT (cf. 6960A) or by way of MURUA from the Marshall BENNETT Group where model canoes of great perfection are commonly used by children as toys.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.565 front



Oc1906,1013.565 reverse detail

Toy Canoe

Oc1906,1013.565

-

British Museum (BM)

PNG; MBP; Louisiades; Engineers; Tubetube (Slade Is.) (coll.) / Deboynes; Panaeati Is. (made)

Wood; Resin; Pigment; Fibre (Plant)

116.8 cm long; 11.5 cm wide; 10.4 cm high

Toy canoe made from lightweight, light coloured wood with small perforations along gunwale, which has broken away in places, and hull. Remains of dark brown resin caulking; plant fibre tied through some perforations. Brown paint dribbles down interior. Slots for wavesplitter and splash boards on decking. Gunwale exterior decorated with carved linear motifs, with spirals at bow and stern, some in-filled with white pigment, terminating in bird motifs. Centre panel of hull exterior stained brown, bow and stern stained white, with small incised motifs near colour change and at ends.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



1905.63.48 front


1905.63.48 top

Toy Drum

1905.63.48

48

Pitt Rivers Museum (PRM)

PNG; Milne Bay Province; Trobriand Is.; ?Kiriwina (Boyowa) Is. / ?Kaileuna (Kadawaga) Is.

?Reed / ?Bamboo; Skin (Lizard); Fibre (Cane)

14.7 cm long; 2.5 cm diameter

Small section of reed or bamboo, roughly finished with remains of outer cane skin visible. Top sealed with piece of lizard skin secured with cane cord wrapped and tied around.

Expedition inscription in pencil on side of object: 'BOIOA'. PRM inscription in black ink: 'Toy drum, KADAWAGA, TROBRIAND IDS. Cooke Daniels Exped. Pres. by Major W. Cooke Daniels, 1905. [48]'.

Appears as item 48 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Toy drum, Kadawaga.'

Cooke Daniels visited several villages on Kaileuna (Kadawaga) Island on 6 September 1904. It is unclear whether this included the village of Kadawaga (Kaduaga) so the island is given as provenance. Boioa is an alternative spelling of Boyowa or Kiriwina Island. Possibly the expedition confused the two islands or included Kaileuna Island within Kiriwina Island more generally at the time of labelling?

Toys



Oc1906,1013.134 front



Oc1906,1013.134 front top

Staff

Oc1906,1013.134

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood; Fibre (Plant)

155 cm long; 2.5 cm diameter

Slightly curved length of cylindrical wood tapering at top with rounded nubbin finial; opposing end whittled to a point, tip slightly flattened. Lower half dark brown, top half pale and wrapped in twisted plant fibre cord, knotted below finial; lateral split near top.



Oc1906,1013.390 front



Oc1906,1013.390 reverse

Wooden Club

Oc1906,1013.390

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood; Pigment (Lime)

100.5 cm long; 11.4 cm wide; 3.5 cm thick (finial)

Dark brown, very heavyweight, rectangular wooden club carved from the whole; circular finial with bell-shaped handle. One side decorated with five bands of five rectangles containing lime in-filled vertical spiral motifs with three bands of horizontal spirals near top. Above this, snake with zigzags carved in raised relief from 'hilt' towards incised designs. Opposing side similarly decorated without snake. Semicircular projection at base. Surface indentations.



Oc1906,1013.391 front



Oc1906,1013.391 reverse detail

Wooden Club

Oc1906,1013.391

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood

81.5 cm long; 16.4 cm wide; 3.7 cm thick

Heavyweight, dark brown, spatulate wooden club carved from the whole. Finial semicircular with inset centre and ovoid base; below, cylindrical handle widens to rectangular 'cross-guard' decorated with intersecting spiral motif, with two projections either side with small cut-outs at top and spiral motifs below. Lower section of main body decorated with two bands made up of repeated panels of vertical spiral motifs - same both sides - with inset base decorated with small circular perforations. Shiny patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: '[GA]WA'. Label faded on left, reads GAWA as recorded in BM register (1906: 139), G and first part of A just visible.



Oc1906,1013.392 front



Oc1906,1013.392 reverse

Wooden Club

Oc1906,1013.392

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Gawa Island

Wood

60.2 cm long; 11.7 cm wide; 2.5 cm thick

Heavyweight, dark, spatulate wooden club. Ovoid finial with projecting spiral fretwork either side; small circular perforations top and bottom of each spiral; front has linear incisions highlighting motifs with further n-shape inset at centre of ovoid. Bell-shaped handle with band of three spirals carved at base on front side. Lower section of main body decorated with repeated panels of vertical spiral motifs, front side complete, reverse partial. Band of wavy zigzags base of front and spirals base of reverse. Wood dark brown with lighter orangey banding.



Oc1906,1013.721 front



Oc1906,1013.721 front top

Wooden Club

Oc1906,1013.721

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

81.7 cm long; 8.8 cm wide; 2.5 cm thick

Dark brown, heavyweight rectangular wooden club carved from the whole; triangular finial with bulbous base; small perforation in top and spiral motif carved below. Bell-shaped handle with three-point motif carved in base. Main body has linear M-shaped motifs in raised relief at top and bottom, terminating in small bird motifs; spiral motif panels at centre and base. Projection at base of club trapezoidal with spiral motif decorated ovoid below, small perforations in each. Reverse undecorated with areas of wear and indentations near top.

Three rubbings of object made by Thomas Elder Dickson at RAI archive (Seligman 364/3/6/13 -5) in preparation for Seligman's planned, but never completed, monograph on Massim art.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.722 front



Oc1906,1013.722 reverse

Wooden Club

Oc1906,1013.722

-

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment (Lime)

50.8 cm long; 5.8 cm wide; 1.5 cm thick

Dark brown, medium weight rectangular wooden club carved from the whole; triangular finial with bell-shaped handle. Wedge-shaped projection at top. One side decorated with six incised, white lime in-filled bands with repeated hooked V-shapes forming triangular motifs either side. Opposing side has three similar bands, one with single triangle. Surface indentations.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.792 front



Oc1906,1013.792 reverse

Keripa; Wooden Club

Oc1906,1013.792

6931F

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiades; Engineer Gp.; Tubetube (Slade Is.) (coll.)

Wood; Pigment (Lime)

75.5 cm long; 9.5 wide; 4 thick (finial)

Heavyweight, dark, rectangular wooden club with bell-shaped handle and semicircular finial. Thin, raised, central rectangular rib at lower section both sides; slightly rounded end decorated with line of small circular perforations. Finial surrounded by small circular perforations with globular centre and band of partially lime in-filled raised zigzags around base. Shiny patina.

Entry 6931F in William Cooke Daniels' (1905: 8) Tubetube catalogue reads: '((KERIPA)), imported from DOBU or the Trobriands. ((Same comment as 6931E))'; entry 6931E reads: '((Club)), imported from the mainland somewhere near Milne Bay. Made of MANIKITU wood. ((My notes do not show the nature of this article, but from the context it must be a spear.))'.

BM register (1906: 152) notes: 'Keripa made of Gai [wood]'; unclear where reference to Gai derives.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.793 front



Oc1906,1013.793 front detail

Wooden Club

Oc1906,1013.793

6931[?]B

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood; Pigment (Lime)

75.6 cm long; 7 cm wide

Dark brown, medium weight wooden club carved from the whole; sword-shaped with leaf tip and carved triangles either side of raised central band. Wide rounded finial with two triangular cut-outs near top on one edge. Top of central band on one side decorated with incised rectangle with two spiral motifs in-filled with white lime pigment, with horizontal band of raised rounded zigzags above at widest point below tapering handle. Opposing side has incised band at same place, partially carved with linear markings. Scratches and incised notches on surface.

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1457 front



Oc1906,1013.1457 reverse

Purutu; Wooden Club

Oc1906,1013.1457

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Trobriand Islands; Kiriwina (Boyowa) Island

Wood

60.2 cm long; 5 cm wide

Dark brown wooden club carved from the whole; sword shaped with rounded tip and carved triangles either side of raised central band. Handle curved with carved half section as far as rounded finial and raised circular band at base.

BM register (1906: 170) entry states '1457 "(c.f. p. 661) PURUTU see No 794" BOIOA'. Boioa is an alternative spelling of Boyowa, often used on expedition documents. Page 661 in Seligman's fieldnotes (364/8/12 RAIA) and Oc1906,1013.794 do not appear to relate to this object. Purutu is referenced in relation to RAI archive typescript 364/2/12, which describes a 'wooden sword' - document not seen.

The expedition visited Kiriwina (Boyowa) Island 4-7 and 12 September 1904.

Weapons


Oc1906,1013.183 front


Oc1906,1013.183 front side

Slingshot

Oc1906,1013.183

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Leaf (Palm); Fibre (Plant)

10 cm long (bundle); 7.4 cm wide (bundle); 3.6 cm wide (sling)

Sling made of folded palm leaf, stitched with fine twisted plant fibre cord at centre and fold; tied at each end to long length of thickly twisted plant fibre cord, now bundled around palm leaf sling. One cord terminates in flat, woven loop; other tied to thinner, short length of twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'WAMIRA slings.'

Weapons


Oc1906,1013.184 front


Oc1906,1013.184 front detail

Slingshot

Oc1906,1013.184

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Leaf (Palm); Fibre (Plant)

30 cm long (max); 4.3 cm wide (sling); 0.4 cm diameter (cord)

Sling made of folded palm leaf, stitched with twisted plant fibre cord along sides and at centre, large decorative stitches in two bands either side of centre; red cord stitched around top. Sling tied at each end to long length of thickly twisted plant fibre cord; one end forms small loop; other tied to thinner, short length of twisted plant fibre cord.

Blank expedition label made by Dennison & Co. annotated by BM.

Weapons



Oc1906,1013.185 front



Oc1906,1013.185 reverse detail

Slingshot

Oc1906,1013.185

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Leaf (Palm); Fibre (Plant): ?Resin

14.4 cm long (bundle); 9 cm wide (bundle); 2.8 cm wide (sling)

Sling made of folded palm leaf, stitched with twisted plant fibre cord along sides and at centre with large stitches extending from sides (both sides); tied at each end to long length of thickly twisted plant fibre cord, now wrapped in loose bundle around palm leaf sling. One cord ends in flat and matted loop with ?resin residue; other tied to thinner, short length of twisted plant fibre cord.

Blank expedition label made by Dennison & Co. annotated by BM.



Oc1906,1013.717 front



Oc1906,1013.717 side detail

Slingshot

Oc1906,1013.717

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Leaf (Palm); Fibre (Plant)

70.5 cm long; 4.2 cm wide (sling); 0.5 cm diameter (cord)

Sling made of folded palm leaf, stitched with twisted plant fibre cord along top and sides; tied at each end to long length of thickly twisted plant fibre cord. One cord terminates in flat and matted loop; other cord end tied to thinner, short length of twisted plant fibre cord.



Oc1906,1013.718 front



Oc1906,1013.718 sling exterior detail

Slingshot

Oc1906,1013.718

-

British Museum (BM)

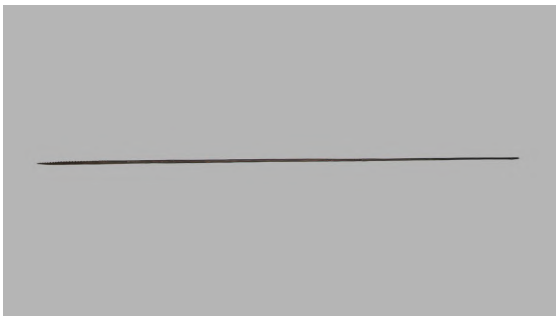
Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Fibre (Plant); Fibre (?Cotton)

76 cm long (max); 25 cm long (as photo); 10.5 cm wide (bundle)

Oval, dark brown woven sling with centre seam, attached both sides to long lengths of loosely twisted plant fibre cord. One cord terminates in flat, woven loop; other cord tied to short, pale and thin length of twisted plant fibre cord.

Weapons



Oc1906,1013.1026 side



Oc1906,1013.1026 front top

Spear

Oc1906,1013.1026

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Milne Bay; Wagawaga

Wood

229 cm long; 1.7 cm wide; 1.5 cm diameter (max shaft)

Medium weight wooden spear with cylindrical, tapering shaft. Barbed points extend down one side of spear, changing directions at intervals, with chevron appearance to front. Some wear to shaft.



Oc1906,1013.1326 front



Oc1906,1013.1326 reverse top

Wamari; Spear

Oc1906,1013.1326

6931C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

Wood

101.2 cm long; 1.6 cm wide; 2.2 cm diameter (shaft)

Medium weight, four-sided dark wooden spear with largely cylindrical shaft. Top broken away on one side; below this, repeated raised, downward pointing nubbins along each edge form V-shape on flat sides; at base of point nubbins point upwards. Top of shaft square with diagonal cut at end; surface chips and splits in places.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink reads: 'Tubetube 6931 C'.

Entry 6931C in William Cooke Daniels' (1905: 8) Tubetube catalogue reads: 'WAMARI, fighting spear, the typical fighting spear of the island. Made by men of MANIKUTU wood.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Oc1906,1013.1327.a-b front



Oc1906,1013.1327.a-b cut with glue and dowel

Wamari; Fighting Spear

Oc1906,1013.1327.a-b

6931C

British Museum (BM)

Papua New Guinea; Milne Bay Prov.; Louisiade Arch.; Engineer Gp.; Tubetube (Slade Is.)

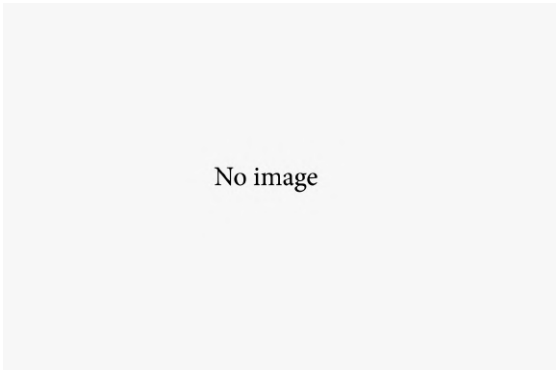
Wood (Palm); Metal

(a) 126.4 cm long; 4.2 cm wide; (b) 114.7 cm long (with dowel); 2.1 cm diameter

Medium weight palmwood spear (a) with now separate shaft (b). Barbed points extend down one side of spear, two opposing points near base, remaining points in one direction arranged around a three-point leaf-shape barb at centre. Small white pigment mark near centre. Shaft, diagonally saw-cut, is perforated at centre with metal rod or dowel inserted and covered with dried yellow glue. Significant insect damage along one side.

Entry 6931C in William Cooke Daniels' (1905: 8) Tubetube catalogue reads: 'WAMARI, fighting spear, the typical fighting spear of the island. Made by men of MANIKUTU wood.'

The expedition visited Tubetube (Slade Island) between 30 July and 10 August 1904.



Stone Spearhead

Oc1906,1013.1212

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Marshall Bennett Islands; Iwa Island

Stone

10.6 cm long; 3.4 cm wide; 1.8 cm high

Small, roughly shaped stone with smooth surface.



Oc1906,1013.88 front



Oc1906,1013.88 side

Stone for Slingshot

Oc1906,1013.88

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; D'Entrecasteaux Islands, Goodenough Island

Stone

6.7 cm long; 4.2 cm wide; 3.1 cm thick

Slightly irregular grey/brown pointed ovoid stone with grainy texture. Flat at top and bottom. Sellotape residue on one side.

Expedition sticker (probably annotated by BM) adhered to side of object written in black ink reads: 'WORKED SLING STONE. GOODENOUGH IS. F.R. BARTON'.

Note stone marked by BM with Oc1906,1013.83 in error (Oc1906,1013.83 is a bamboo tube).

Weapons



Oc1906,1013.894 front



Oc1906,1013.894 side

Stone for Slingshot

Oc1906,1013.894

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Stone

8.5 cm long; 4 cm wide; 3.5 cm high

Grey-brown pointed ovoid stone with some white speckling. Flattened at top and bottom with grainy and slightly pitted texture.

Expedition circular sticker adhered to stone and written in black ink reads: 'WAMIRA SLING STONE'.

Weapons



Oc1906,1013.895 front



Oc1906,1013.895 side

Stone for Slingshot

Oc1906,1013.895

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Stone

7 cm long; 4.6 cm wide; 3.6 cm high

Grey-brown pointed ovoid stone, flattened top and bottom, with ridged sides. Grainy texture.

Expedition circular sticker adhered to stone and written in black ink reads: 'WAMIRA SLING STONE'.

Weapons



Oc1906,1013.1658 front



Oc1906,1013.1658 reverse

Stone for Slingshot

Oc1906,1013.1658

5759

British Museum (BM)

Papua New Guinea; Milne Bay Province; Bartle Bay

Stone

7.3 cm long; 3.4 cm wide; 2.3 cm thick

Grey-brown pointed ovoid stone, flat top and bottom, with grainy and slightly pitted texture. Sellotape residue on one side.

Weapons



Oc1906,1013.1659 front



Oc1906,1013.1659 reverse

Stone for Slingshot

Oc1906,1013.1659

-

British Museum (BM)

Papua New Guinea; Milne Bay Province; Bartle Bay

Stone

6.3 cm long; 3.7 cm diameter

Grey-brown pointed ovoid stone with some red speckling; grainy texture. One end chipped, the other indented. Sellotape residue on one side.

Weapons



1922.320 front



1922.320 reverse

Stone for Slingshot

1922.320

AR 1922.320; U

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Milne Bay Province; Goodenough Bay; Wamira

Stone

7.5 cm long; 4.1 cm wide; 3.5 cm high

Dark grey pointed ovoid stone with grainy and slightly pitted texture.

White sticker with red band and perforated top adhered to stone with 'U' written in pencil.

'U' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr, Cambridge Geology Department: 'Sling stone from Wamira' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

Weapons



6.175 front (viewed side on)



6.175 front tip

Wooden Club

6.175

-

Horniman Museum (HM)

Papua New Guinea; Milne Bay Province; ?Marshall Bennett Islands

Wood

73 cm long; 13.4 cm wide; 3.3 cm high

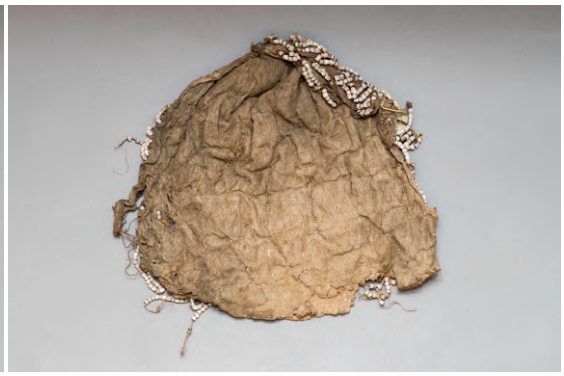
Dark brown wooden club, paddle shaped and carved from the whole. U-shaped finial with filled circular interior leaving two vertical projections either side of top. Below this, neck widens and curved projections extend from either side. Striations from manufacture visible all over with multidirectional markings on finial. Rounded tip has two small perforations and is more finely carved leaving horizontal incision on both sides.

Original expedition torn and largely missing.

Provenance based upon style. The two circular perforations are possibly decoration similar to that on club BM Oc1906,1013.391 collected by the expedition from Gawa, which also shares a similar shaped finial.

Weapons


Oc1906,1013.323 front


Oc1906,1013.323 reverse

Mourning Cap

Oc1906,1013.323

6005

British Museum (BM)

Papua New Guinea; Oro Province; Sohe District; Mambare River

Barkcloth; Seed (Coix); Seed Pod; Fibre (Plant)

27.5 cm long; 38 cm wide

Pale barkcloth cap consisting of two layers, same length front and back, with short ties to sides. Top front layer decorated with strings of coix seeds, threaded on twisted plant fibre cord, and sewn to barkcloth in opposing horizontal zigzag bands, leaving diamond negative spaces, with band of double seeds across centre. Some coix strings hang loosely from cap and terminate in loops of plant fibre; one terminates in red seed or flower pod. Small threads of red fibre, likely sago, caught in coix seeds centre front. Reverse undecorated.

Sago thread possibly from another object?

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Given by Ballantine See 6005 etc[?eta] [sic] RM.' Reverse reads: 'Bmembare [sic] cap M riv'. Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.

Clothing


Oc1906,1013.324 front


Oc1906,1013.324 front detail

Mourning Cap

Oc1906,1013.324

-

British Museum (BM)

Papua New Guinea; Oro Province

Plant Fibre; Seed (Coix); (Feather)

19 cm long; 31 cm diameter

Band of woven twisted plant fibre cord with coix seeds threaded at intervals horizontally along top and bottom. Multiple strings of coix seeds hang down from bottom, each threaded in pairs. Base of band on reverse partly missing; small white feather caught inside band.

BM register (1906: 137) records 'Ballantine'. Provenance based upon style.

David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.

Clothing


Oc1906,1013.325 front


Oc1906,1013.325 reverse

Mourning Cap

Oc1906,1013.325

-

British Museum (BM)

Papua New Guinea; Oro Province

Plant Fibre; Seed (Coix)

5 cm long; 28 cm diameter

Band of woven twisted plant fibre cord with strings of coix seeds threaded along base to form loops. Seeds predominately white, some brown.

BM register (1906: 137) records 'Ballantine'. Provenance based upon style.

David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition including BM Oc1906,1013.320-25.

Clothing



E 1905.235 front



E 1905.235 detail front

Fighting and Dancing Ornament

E 1905.235

14; AR 1905.863

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Oro Province; Ijivitari District; Cape Nelson

Tusk (Pig); Fibre (Bark); Fibre (Plant)

30.5 cm long; 19.5 cm wide

Ornament constructed from 31 pig tusk tips, wrapped in plant fibre and covered with bark-cloth. Fine twisted plant fibre cord tied between each tusk and looped across a central cord forming a square pattern. Two further pig tusk tips form clasp, tied together with plant fibre cord.

Expedition label made by Dennison & Co. cut down and repurposed as museum label by Gerald Montagu Benton, 1905; reverse reads "14" in black ink written by Charles Seligman. Appears as item 14 on Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Fighting ornament said to come from neighbourhood of Cape Nelson, held in mouth when in use.'

Not visiting Cape Nelson, the expedition may have acquired this as part of Christopher Robinson's collection; he visited Cape Nelson between 4-6 September 1903 (BNG Administrator 1905a). Another possible source might be Bishop Stone-Wigg, who gave the expedition objects on 25 April 1904, having recently donated material to MAA from nearby Collingwood Bay. Worn on the chest, the cord around the neck, it flipped up to frame the face, the central cross bar held between the teeth. According to John Barker (personal communication 19 July 2013) the ornaments would be worn during war or hunting charges, and as part of drummed dance performances.

Personal Adornment



Oc1906,1013.168 front



Oc1906,1013.168 side

Pottery Bowl

Oc1906,1013.168

-

British Museum (BM)

Papua New Guinea; Oro Province; ?Gira River area / ?Mambare River area

Pottery

12 cm high; 17 cm diameter

Dark brown cone-shaped bowl with round base; orange and white patches and some cracking; chip to rim. Shoulder decorated with repeated concentric V-motifs.

Expedition sticker handwritten in poorly legible pencil reads '[?]Rira [or Gira] or [?]M.....'.

BM register (1906: 130) reads 'Gira or' in black ink with poorly legible addition in pencil '[?] M.....'. Possibly Mambare river area where pottery of this type is found. See May and Tuckson (2000: 113, Fig. 5.3).

Pottery



Oc1906,1013.169 front



Oc1906,1013.169 base

Pottery Bowl

Oc1906,1013.169

-

British Museum (BM)

Papua New Guinea; Oro Province; Collingwood Bay; Wanigela area

Pottery; Leaf (Palm)

20 cm long; 13.3 cm wide; 10.5 cm high

Oval pottery bowl, dark brown with raised wavy bands running horizontally around shoulder and sides, terminating in plain vertical band at one side. Base also decorated with wavy bands either side of two opposing concentric triangular motifs at centre. Small chip to lip at one side reveals white speckled temper. Interior undecorated except horizontal linear striations from manufacture. Some small pieces of palm leaf extrude from lip interior.

Expedition sticker inside bowl handwritten in pencil reads: 'Wanigela'.

May and Tuckson (2000: 119) describe this as an older form of Wanigela vessel, noting similar example collected in 1905 (Fig. 5.11). Although Wanigela is a Collingwood Bay coastal village, the term 'Wanigela' refers to pottery made between the areas of Cape Nelson and Cape Vogel by women from various villages, each speaking different languages, and was traded along the Collingwood Bay coast (see May and Tuckson 2000: 119).



Oc1906,1013.64 front



Oc1906,1013.64 reverse

Betel Pestle

Oc1906,1013.64

-

British Museum (BM)

Papua New Guinea; Oro Province; Collingwood Bay

Wood

23 cm long; 6.6 cm wide; 1.8 cm thick

Red-brown wooden betel pestle carved from the whole with rectangular, wedge-shaped finial with trapezoid projection at one side. Lower section of pestle cylindrical, tapering to flat end. Vertical rows of small incised triangles with traces of white pigment fill finial, with horizontal bands above and below, negative spaces forming zigzag bands. Double row of triangles along projection and top centre of cylindrical section.

Provenance assigned by BM based upon style (BM register (1906: 126) notes: 'Collingwood Bay (?)').



Oc1906,1013.745 front



Oc1906,1013.745 reverse

Tobacco Pipe

Oc1906,1013.745

-

British Museum (BM)

Papua New Guinea; Oro Province; Collingwood Bay

Bamboo; Resin

53 cm long; 6.2 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforations at top third on two sides; one sealed with resin. Centre decorated with rows of vertical pyroincised circles with short lines extending outwards. Panels either side of centre enclosed by bands of zigzags bordered by chevrons on sides facing centre; top panel contains concentric squares, bottom panel contains concentric circles, all alternately filled with repeated short lines. Top panel on one side also decorated with opposing r-shaped designs. Two rows of zigzags at top and one at bottom. Small burn mark in top panel.

Expedition inscription handwritten in pencil on centre of object reads: 'B'.



Oc1906,1013.1702 front



Oc1906,1013.1702 reverse

Adze or Axe Blade

Oc1906,1013.1702

Y

British Museum (BM)

Papua New Guinea; Oro Province; [Wakioki River]

Stone (Ophicalcite)

17 cm long; 4.4 cm wide; 3.1 cm thick

Roughly triangular, ground and polished bifacial stone adze/axe. Brown in colour with red and green marbling. Pitted texture around butt. Very fine, chipped blade. Sellotape residue on one side.

Collector label adhered to object written in black ink reads: 'Y'; further label below, written in black ink reads: 'MOKORU from WAKIOKI R'; annotated in right corner: 'C.A'.

Seligman (1910: 24 n1) references the Wakoiki River, noting that ophicalcite adzes were traded down this and the Musa Rivers 'to the coast [of Cloudy Bay], and are made of stone found in the neighbourhood of the N.W. slopes of Mount Suckling'.


Oc1906,1013.395 front


Oc1906,1013.395 top

Adze Haft

Oc1906,1013.395

-

British Museum (BM)

PNG; Oro Prov.; Sohe Dist.; Ijivitari Dist.; Kumusi (Kamusi) River / Ijivitari Dist.; Musa River

Wood

59 cm long; 16.5 wide; 2 cm diameter (shaft)

T-shaped wooden haft carved from natural branch attachment to form shaft, with dark patina and small nodule above base, and horizontal blade support with rounded edges. Red-brown in colour; top has black patina from previous hafting and is roughly formed.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION handwritten in very faint pencil reads: 'KUMUSI OR MUSA ACE'.

ACE refers to Albert Charles English, Resident Magistrate for Rigo District, who gifted several objects to the expedition in March and July 1904.

Tools


Oc1906,1013.396 front


Oc1906,1013.396 underside

Hafted Adze Blade

Oc1906,1013.396

-

British Museum (BM)

PNG; Oro Prov.; Sohe Dist.; Ijivitari Dist.; Kumusi (Kamusi) River / Ijivitari Dist.; Musa River

Wood; Stone (Basalt); Fibre (Cane); Fibre (Plant); Resin

61 cm long; 24 cm long (adze blade); 31 cm wide; 9.5 cm wide (adze blade)

T-shaped wooden haft carved from natural branch attachment to form shaft, with dark patina at centre on one side and small nodule at base, and horizontal blade support. Polished bifacial stone adze, grey in colour with pink-orange mottling; rectangular cross-section with tapering rounded chipped butt and rounded blade with some chipping. Adze secured to haft with thick band of twill plaited cane cord with plant fibre and resin underneath.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in very faint pencil reads: 'KUMUSI OR ...A ACE'. Likely the same as label for haft BM Oc1906,1013.395, which reads 'KUMUSI OR MUSA ACE'.

ACE refers to Albert Charles English, Resident Magistrate for Rigo District, who gifted several objects to the expedition in March and July 1904.

Tools



Oc1906,1013.1662 front



Oc1906,1013.1662 front end detail

Shaft

Oc1906,1013.1662

-

British Museum (BM)

Papua New Guinea; Oro Province; Ijivitari District; Musa Valley

Wood

114.6 cm long; 2.5 cm diameter (at raised band)

Wooden shaft (likely for stone club with woven binding - missing) with numerous insect holes; raised band near one end, which has split on one side. Opposing end flattened giving fibrous appearance.

BM register (1906: 178) reads: 'Wooden staff; basket weave handle'; 'MUSA Valley Inland ACE'. The basket weave handle has not been located.

ACE refers to Albert Charles English, Resident Magistrate for Rigo District, who gifted several objects to the expedition in March and July 1904.

Unknown


Oc1906,1013.383.b front


Oc1906,1013.383.b reverse

Stone Club Head

Oc1906,1013.383.b

-

British Museum (BM)

Papua New Guinea; Oro Province; Ijivitari District; Musa Valley

Stone

13.5 cm diameter

Multifaceted star shaped stone club head with central hourglass-shaped perforation; polished and ground. Grey-brown in colour with darker speckling.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by Charles Seligman reads: 'MUSA Valley Inland ACE'. Reverse written in black ink by BM reads: '1906 10-13 383. Stick Destroyed'.

ACE refers to Albert Charles English, Resident Magistrate for Rigo District, who gifted several objects to the expedition in March and July 1904.

Weapons



1922.302 front (viewed side on, top to left)



1922.302 reverse (viewed side on, top to left)

Stone Club Head

1922.302

AR 1922.302; B; 6005

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; ?Oro Province; Sohe District; Mambare area

Stone; Feather (?Chicken); Fibre (Plant); Fibre (Cane)

20.3 cm long; 14.5 cm wide; 7.3 cm diameter (stone)

Ovoid stone club head with vertical central perforation; cylindrical cane fibre tube, plaited in horizontal twill, inserted at top and bottom of stone. Further band of cane twisted around points where cane tube and stone meet. Cane at top decorated with brown, pale brown and white ?chicken feathers, wrapped in small bundles and secured to cane with plant fibre. Stone is black/brown in colour; surface heavily pitted with shiny patina.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in black ink by William Cooke Daniels reads: 'Club - given by Ballantine exact provenance not known but see 6005 et[c] seq. for things it came with [?]PM'; further label stamped DANIELS ETHNO-GRAPHICAL EXPEDITION written in pencil reads: 'B'.

'B' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Club head given by Ballantine. Probably from Mambari District' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.

David Ballantine was Treasurer for BNG 1893-1906, donating several objects to the expedition.

Weapons



6.178 side top



6.178 end

Hafted Stone Club

6.178

-

Horniman Museum (HM)

Papua New Guinea; ?Oro Province

Wood; Stone (Basalt); Fibre (Cane); Resin

101 cm long; 17 cm diameter

Smoothed wooden shaft with node from branch attachment near top and raised band near bottom; end flattened. Ground and polished discoidal basalt stone attached to shaft near top through central circular perforation and secured either side with band of plaited cane. Above this, shaft covered with wide band of plaited twill cane lightly covered with resin. Plant fibres stuffed inside split at top of shaft.

Provenance based upon style. See similarly constructed club PRM 1905.63.18.



Oc1906,1013.360 front



Oc1906,1013.360 front top detail

Staff

Oc1906,1013.360

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood (Palm)

154.8 cm long; 3.5 cm wide; 1.1 cm thick

Dark brown, palmwood staff, carved from the whole. Flared finial leads to squared section with carved triangles either side (two near top and band of ten below). Staff broadens and flattens toward pointed tip; one side has significant wear and damage on lower section.



Oc1906,1013.953 front



Oc1906,1013.953 reverse detail

Decorated Stick

Oc1906,1013.953

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Rattan

53 cm long; 1.3 cm diameter

Length of stripped rattan with both nodes, one end node chipped, decorated with alternating pyrographic and narrower unstained diagonal bands.


Oc1906,1013.69 interior


Oc1906,1013.69 exterior

Shell Cooking Vessel

Oc1906,1013.69

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Shell (Baler)

31.5 cm long; 22. 5 cm wide; 0.6 cm thick

Section of orange-brown baler shell (Melo amphora); rim roughly formed from snapping shell; score marks in places around inner edge. Interior has brown patina with light scratching.

BM register (1906: 126) notes (in faint pencil): 'Cooking pot. Melo shell.'

Basketry & Containers



Oc1906,1013.763 front



Oc1906,1013.763 contents

Bamboo Container; ?Charm

Oc1906,1013.763

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Bamboo; Fabric (Cotton); Bark; Pigment (Ochre); Fibre (Bark)

25 cm long (bamboo); 10.6 cm long (bundle); 3.3 cm wide (bundle); 3.4 cm diameter (bamboo)

Bamboo container, closed node at base, open at top, with long, thin rectangular cut-out along one side. Contains red cotton bundle wrapped with bark fibre string; discoidal red ochre piece, split bark covered with red ochre with small indentation in top. Bamboo surface has scratched and brown mottled patina. Sellotape residue on one side.

Trace of expedition circular sticker, now missing, on side of object.


Oc1906,1013.917 front (shown standing)


Oc1906,1013.917 side (shown standing)

Fish Trap

Oc1906,1013.917

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Cane; Fibre (Plant)

100 cm long; 36 cm diameter

Conical, dark brown, cane fish trap, open at widest end with triangular cut-out near top on one side. Thick, rounded band of yellow cane wrapped around lower third and woven with twisted plant fibre cord, also woven in between cane strips, which run from top to bottom, at intervals.



Oc1906,1013.136 front



Oc1906,1013.136 front left detail

Netting Needle

Oc1906,1013.136

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood (Palm); Fibre (Plant)

95.3 cm long; 3.3 cm wide; 1.2 cm thick

Long palmwood netting needle with opposing prongs either end, one prong broken. Length of twisted plant fibre cord looped across base of prongs either end, wound and tied in centre. Significant insect damage on one side of object.

BM register (1906: 129) notes object originally tied to ?coconut scraper Oc1906,1013.137 and pump drill cross bar Oc1906,1013.138.



Oc1906,1013.371 front



Oc1906,1013.371 front finial

Paddle

Oc1906,1013.371

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood

119 cm long; 10.1 cm wide; 3 cm thick

Dark brown, medium weight wooden paddle with ovoid blade and cylindrical shaft. Blade tip tapers at an angle; decorated with raised rectangular band, curving inwards at centre, running from shaft to half way up blade on both faces. Shaft terminates in hexagonal finial with raised band above. Surface chipped and scratched, especially at finial.



Oc1906,1013.1060 front



Oc1906,1013.1060 reverse

Stone Sinker

Oc1906,1013.1060

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone (Basalt)

13.6 cm long; 5 cm wide; 3.5 cm high

Hourglass shaped basalt stone, ground and partially polished with natural indentations. Brown colouration. Sellotape residue on one side.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Recorded as sinker in BM register (1906: 159); note similarity to yam charm Oc1906,1013.1680.



Oc1906,1013.421 front



Oc1906,1013.421 reverse top detail

?Fish Spear

Oc1906,1013.421

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Cane; Wood (Palm); Fibre (Cane); Fibre (Plant); Pigment

132.7 cm long; 1.7 cm wide (prongs); 0.9 cm diameter (shaft)

Spear with rattan shaft and three-pronged palmwood point secured at base with orange-colour twisted plant fibre cord and dark brown cane collar, now breaking away, below. Remains of black pigment on shaft.


Oc1906,1013.1652 front


Oc1906,1013.1652 shell attachments

?Sorcerer's Charm

Oc1906,1013.1652

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Fibre (Palm); Barkcloth; Shell (Cockle); Fibre (Plant); Pigment

29 cm long; 9.2 cm wide (excluding loose stem - 1.6 cm diameter)

6 palm stems; 5 wrapped in barkcloth, tied at centre and each end with plant fibre cord, and dyed red. Stems tied together at top with twisted plant fibre cord; two stems decorated with cockle (Cardiidae) bivalve shells attached at base. One loose stem with no covering.

BM register (1906: 177) suggests this is a charm associated with bag Oc1906,1013.1651.

Magic & Ritual



Oc1906,1013.1690 front



Oc1906,1013.1690 side

Charm

Oc1906,1013.1690

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

4.8 cm diameter

Ovoid multifaceted stone with reflective edges; brown surface with some pink beneath; larger area of pink exposed on one side.

Magic & Ritual



Decorated and Modified Skull

6.151

-

Horniman Museum (HM)

Papua New Guinea; Unprovenanced

Skull (Human); Pigment

16 cm long; 12 cm wide; 12 cm high

Small human cranium, face and jaw missing, largely covered in white paint. Row of incised chevrons on frontal bone above each eye socket.

Possible faint lettering inscribed on side near back appears to read: 'B. N [..?] P'. HM accession number inscribed on frontal bone reads: '6.151'. Lettering covered with white paint, confirming this was a later museum addition.

HM display label (see above photograph) reads: 'PAPUAN (?PYGMY) OF NEW GUINEA: YOUNG. PENTAGONOID OUTLINE, BRACHYCEPHALIC INDEX 82.2.'


Oc1906,1013.1470 front


Oc1906,1013.1470 front detail

Fibre Armband (unfinished)

Oc1906,1013.1470

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Fibre (Plant)

25 cm long (as photographed); 2.1 cm high (band); 5 cm high (as photographed)

Unfinished, pale plant fibre armband plaited in horizontal twill. Lengths of plant fibre extend from one side with horizontal split along centre. Brittle.

Manufacture & Materials


Oc1906,1013.1725 front


Oc1906,1013.1725 reverse

Clay Sample

Oc1906,1013.1725

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Clay

5 cm diameter

Ball of pale brown clay with grit temper; impression of cotton or linen on one side, presumably from original wrapping.

A.H. Dunning photographed pottery making at Hanuabada (see Oc,B118.99-105 and Oc,B121. 185-204). A further photographic sequence was taken at Tubetube (Slade Island) (see OcB121. 151-62, 164-68). This sample may have been collected in conjunction with either.

Manufacture & Materials


Oc1906,1013.1691 front


Oc1906,1013.1691 top

Ochre and Container

Oc1906,1013.1691

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Coconut; Pigment (Ochre)

10.4 cm high; 13.2 cm diameter

Half coconut shell covered with and containing pale creamy ochre; several lumps and some powder mixed with few strands of plant fibre.

Manufacture & Materials



Oc1906,1013.135 front



Oc1906,1013.135 reverse

?Model Club; ?Toy

Oc1906,1013.135

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood (Palm)

32.3 cm long; 2.9 cm wide; 1.2 cm thick

Elongated ovoid palmwood ?model club or ?toy; dark brown in colour with triangular finial, base to top, with two smaller triangular side projections below; part covered in white pigment, rest broken away. Below this, rectangular horizontal bands, two in raised relief, the highest of which also covered with white pigment. Below this, single incised horizontal line. Reverse undecorated.



Oc1906,1013.1689 (courtesy of the BM)

?Body Paint; Stone Sample

Oc1906,1013.1689

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

4.1 cm long; 3 cm wide; 1.9 cm high

Roughly ovoid chalky pink stone.

Pencil note in BM register (1906: 178) reads: 'Prob sorcerer's equipment - body paint - [illegible]'.

Natural Specimens



Oc1906,1013.1692 front



Oc1906,1013.1692 reverse

Encased Coconut Husk

Oc1906,1013.1692

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Coconut Husk; Coral Formation

22 cm long; 16.5 cm wide

Section of coconut husk; inside and part of epidermis covered in lumpy grey and white coral formation.



Oc1978,Q.762.a-f front


Oc1978,Q.762.a-f stones reverse

Stone Samples

Oc1978,Q.762.a-f

297

British Museum (BM)

Papua New Guinea; Unprovenanced

Linen; Stone

19 cm long (bag); 12.5 cm wide (bag); 4.4-0.8 cm long (stones); 5-2.6 cm wide (stones)

Linen bag stamped 297 containing six pieces of volcanic glass/rock mixed with shredded brown paper: one black volcanic glass; one black volcanic glass with brown fleck; four volcanic rock with glass surface on one side, red with black flecks.


Oc1906,1013.1467 front


Oc1906,1013.1467 side

Fibre Armband

Oc1906,1013.1467

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Fibre (Cane); Pigment

1.9 cm high; 6.5 diameter; 0.6 cm thick

Circular armband of thick plaited cane strips, abraded in places, dark brown in colour. Broken and unravelled at one side. Traces of pigment inside. Grainy texture.

Personal Adornment



Oc1906,1013.1468 front



Oc1906,1013.1468 reverse

Fibre Armband

Oc1906,1013.1468

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Fibre (Plant); Pigment

11.5 cm long; 3.1 cm high; 0.05 cm thick

Mid-brown, circular fibre armband. Tightly woven with alternating sections of large vertical and horizontal twill, creating vertical and horizontal stripes. Split, almost to base, on one side and splits opposite at top and bottom. Traces of brown pigment. Brittle texture.

Personal Adornment



Oc1906,1013.1469 front



Oc1906,1013.1469 reverse

Fibre Armband

Oc1906,1013.1469

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British Museum (BM)

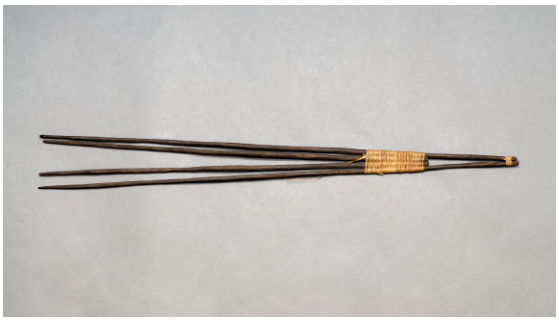
Papua New Guinea; Unprovenanced

Vine; Vine (?Orchid)

11 cm long; 3.4 cm high; 0.2 cm thick

Vine armband plaited in combination of horizontal and vertical twill; base colour dark brown with white and yellow ?orchid vine woven into pattern of concentric squares; three on one face and one on opposing face, which has vertical stripes intersected by plain, dark brown, diagonal band. Two diagonal bands of darker orange vine both faces. Shiny patina.

Personal Adornment



Oc1906,1013.860 front



Oc1906,1013.860 front weave detail

Comb

Oc1906,1013.860

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood; Fibre (Plant)

35.9 long; 4.4 cm long (woven section); 4 cm wide; 0.3 cm diameter (prong)

Comb consisting of four, smooth palmwood prongs; two longer outer prongs tied at top with plant fibre cord, forming triangle. Just below this, two shorter prongs suspended between outer prongs and secured with panel of woven pale, yellow, plant fibre.

Personal Adornment



Oc1906,1013.1517 front



Oc1906,1013.1517 top

Wooden Comb

Oc1906,1013.1517

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood

16.5 cm long; 3.2 cm wide; 3 cm diameter (discoidal projection)

Three-pronged wooden comb, carved from the whole. Upper section of cylindrical handle has globular finial with discoidal projection below; lower section hourglass with flat panel at base from which prongs extend; two sides of panel squared, two curved; split in face of panel runs along side of lower section. Dark brown with mottled patina.

Personal Adornment



Oc1906,1013.844 front detail



Oc1906,1013.844 reverse

Warea; Forehead Ornament

Oc1906,1013.844

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

4.5 cm long; 2 cm wide

Small three sided diamond shaped seed with top perforation; decorated with incised linear striations on each side, front more detailed with two concentric triangle shapes with zigzags below.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'.

Personal Adornment


Oc1906,1013.845 side


Oc1906,1013.845 reverse

Warea; Forehead Ornament

Oc1906,1013.845

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

3.8 cm long; 1.7 cm wide

Small three sided diamond shaped seed with top perforation passing through two sides; decorated with incised linear striations on each side divided by central horizontal band.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'.

Personal Adornment



Oc1906,1013.846 front



Oc1906,1013.846 reverse

Warea; Forehead Ornament

Oc1906,1013.846

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

4.2 cm long; 1.9 cm wide

Small three sided diamond shaped seed with top perforation; decorated with incised linear striations forming concentric triangles; inner section of seed visible on one side with faint linear striations around edges.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.847 front


Oc1906,1013.847 reverse

Warea; Forehead Ornament

Oc1906,1013.847

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

4 cm long; 1.8 cm wide

Small three sided diamond shaped seed with top perforation; decorated with incised linear striations on each side forming concentric triangles, one area of cross-hatching.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.848 side


Oc1906,1013.848 reverse

Warea; Forehead Ornament

Oc1906,1013.848

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

3.3 cm long; 1.1 cm wide

Small three sided diamond shaped seed with top perforation passing through two sides; decorated with two sections of incised linear striations on each side, forming opposing concentric triangles.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.849 front


Oc1906,1013.849 reverse

Warea; Forehead Ornament

Oc1906,1013.849

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

3.6 cm long; 1.7 cm wide

Small three sided diamond shaped seed with top perforation, further broken perforation above; decorated with incised linear striations forming zigzags.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.850 front


Oc1906,1013.850 reverse

Warea; Forehead Ornament

Oc1906,1013.850

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

3.7 cm long; 1.8 cm wide

Small three sided diamond shaped seed with top perforation; decorated with four sections of incised linear striations or cross-hatching on each side.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.851 front


Oc1906,1013.851 reverse

Warea; Forehead Ornament

Oc1906,1013.851

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

3.8 cm long; 1.2 cm wide

Small three sided diamond shaped seed with top perforation; decorated with faint incised linear striations.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.852 front


Oc1906,1013.852 reverse

Warea; Forehead Ornament

Oc1906,1013.852

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Seed

4.1 cm long; 1.5 cm wide

Small three sided diamond shaped seed with top perforation; decorated with incised linear striations on each side.

Expedition label attached to similar object Oc1906,1013.844 faded, visible handwritten pencil appears consistent with BM register (1906: 153), which reads: 'Warea worn by men & women threaded over forehead; seeds found on beach'. BM label reads 'Waimea', which appears to be a misspelling of warea.

Personal Adornment


Oc1906,1013.1590 front


Oc1906,1013.1590 side/construction

Head Ornament

Oc1906,1013.1590

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood; Cane; Feather; Fibre (Plant; Bark)

25 cm long (as photographed); 20.5 cm wide; 8 cm thick

Semicircular head ornament with five protruding central feather quills. Complex layered frame constructed from wood and layers of cane wrapped in further cane strips, together wrapped in red-brown and pale yellow bark fibre. Twisted plant fibre cord and further bark fibre form ties either side, knotted in several places. Five dark brown quills extend out from centre top, two with remains of red and green feathers, wrapped in twisted fibre cord and coils of cane at base. Small red feather caught in bark fibre on one side.

Personal Adornment



Oc1906,1013.107 tin with pin



Oc1906,1013.107 pin detail

Nose Pin

Oc1906,1013.107

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Shell (Tridacna); Metal; Paper

4 cm long (pin); 1 cm diameter (pin); 7 cm long (tin); 4 cm wide (tin)

Cylindrical nose pin, ground and polished, tapering at each end; made from Tridacna sp. shell and stored in small metal tin with brown paper wrapping.

Tin lid reads 'PHEONIX MATCH COY HELMET BRAND ANTWERP No. 4' in raised relief.

Same style tin used by the expedition to store shell objects collected on Tatana Island, Central Province, on 8 January 1904 (for example BM Oc1906,1013.73-74), although it is unclear where and when this object was acquired.

Personal Adornment



Oc1906,1013.1529 front



Oc1906,1013.1529 break/end

Nose Pin

Oc1906,1013.1529

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Shell

9.1 cm long; 0.8 cm diameter (max)

Crescent shaped shell nose pin, tapering to a point at one end, and broken away at other with linear break or cut-mark visible at one edge. Creamy white with yellow patina along one side and towards tapering tip. Some indentations and scratches. Broken end rough in texture.

Personal Adornment



Oc1906,1013.206 side



Oc1906,1013.206 reverse

Shell Ornament

Oc1906,1013.206

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Shell (Cowrie); Fibre (Coconut); Fibre (Plant); Bead (Glass)

15 cm long (as photographed); cowrie: 7.5 cm long; 4.3 cm wide; 3.7 cm high

Large cowrie shell (Ovula ovum). Roughly made perforations either end, sizeable one threaded with length of twisted coconut fibre cord, other with exceptionally fine, rigid, dark brown fibre cord, strung with red, white and blue glass beads.

Personal Adornment


Oc1906,1013.1716 exterior


Oc1906,1013.1716 interior

Pottery Rim Sherd

Oc1906,1013.1716

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

21.9 cm wide; 8.5 cm high; 2 cm thick (rim)

Rim and neck pottery sherd; roughly V-shaped with slightly inverted rounded rim profile. Pale orange with patches of white; grainy worn texture, especially on right interior. Exterior has raised central globular protrusion at neck; either side decorated with bands of incised zigzags and chevrons; below this, incised horizontal line with repeated vertical dashes.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786).

Pottery


Oc1906,1013.1724 exterior


Oc1906,1013.1724 exterior profile

Pottery Sherd

Oc1906,1013.1724

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British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

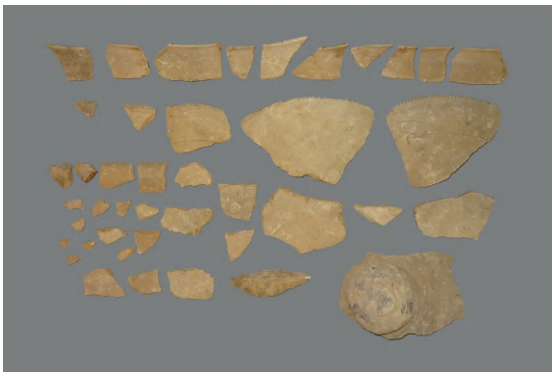
17.8 cm wide; 7.9 cm high; 1.7 cm thick (approx. rim)

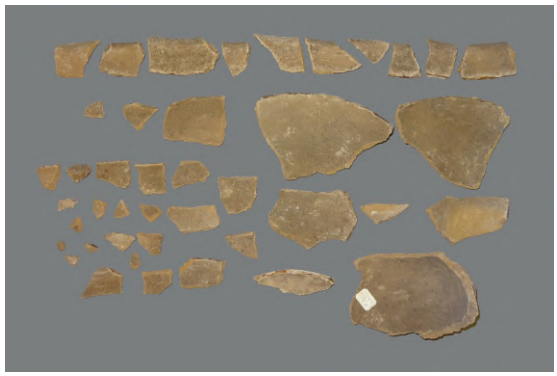
Rim, neck and shoulder pottery sherd; approximately V-shape with inverted rounded rim profile. Pale orange with glittering temper. Raised band at inflection point, above dotted rectangle containing vertical lines and chevrons with thick vertical line to left, lightly circled. Below inflection line, bands of wavy appliqué clay with raised circular globules below. Rim decorated with four thick horizontal lines. Some striations from smoothed coils visible on interior.

Note in BM register (1906: 179) states: '("Pottery from ?. Barton dd")'. Reference is to Capt. Francis Rickman Barton.

Worn texture suggests sherd recovered in an archaeological context.

Pottery


Oc1906,1013.1726 exterior


Oc1906,1013.1726 interior

Pottery Sherds (forming Bowl)

Oc1906,1013.1726

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

1.3-18 wide; 1.3-11.9 high; 0.5 cm thick (rim)

Forty-two pale brown pottery sherds forming bowl with flat circular base. Several sherds have repeated incised dashes incised into top or bottom; rim everted; otherwise undecorated. White and dark specking on textured surface, especially sherd exteriors, which also have some linear striations.

Expedition inscription handwritten in pencil on interior of three connecting rim sherds reads: '[?]Kikaango'; also noted in BM register (1906: 169).

Pottery



Oc1906,1013.1727 exterior



Oc1906,1013.1727 top (rim)

Pottery Rim Sherd

Oc1906,1013.1727

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

14.3 cm wide; 4.8 cm high; 2.5 cm thick (approx. rim)

Rim and neck pottery sherd; roughly rectangular with orange colouration. Dark patch on front and patches of white on right front and rim. Inside roughly smoothed with visible grit temper and some white patching. Front decorated with incised horizontal waving bands of repeated dots intersected by straight lines. Rim has inverted profile; incised undulating wavy bands with straight lines above and below, with short repeated dashes on outer edges. Central motif, likely of concentric diamonds obscured by museum label.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786). May and Tuckson (2000: 79) record similar shaped pots from Milne Bay Province in a more contemporary context (1970s).

Pottery


Oc1906,1013.1731.a exterior


Oc1906,1013.1731.a top (rim)

Pottery Rim Sherd

Oc1906,1013.1731.a

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

19 cm wide; 12 cm high; 3 cm thick (approx. rim)

Rim and neck pottery sherd; roughly rectangular with near straight edge. Pale orange in colour with patches of yellow-brown. Thick, flat rim brighter orange: decorated with three bands of repeated dashes with continuous lines between; divided by three vertical lines near one edge. Faint horizontal striations from coiling visible both sides, small specks of grit temper and some pitting from wear. Smooth texture, cool to the touch.

Sherd Oc1906,1013.1731.b possibly from same pot. This sherd renamed Oc1906,1013.1731.a to distinguish two pieces.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786).

Pottery


Oc1906,1013.1731.b interior


Oc1906,1013.1731.b top (rim)

Pottery Rim Sherd

Oc1906,1013.1731.b

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

13 cm wide; 8.5 cm high; 3 cm thick (approx. rim)

Rim and neck pottery sherd; roughly rectangular and orange-brown in colour. Thick, flat rim brighter orange: decorated with three bands of repeated dashes with continuous lines between. Faint horizontal striations from coiling visible both sides, small specks of grit temper and some pitting from wear. Smooth texture, cool to the touch.

BM label reads: 'Found in duplicate collection. Possibly from 1906,1013.1731' - now named Oc1906,1013.1731.a for clarity - this sherd named Oc1906,1013.1731.b.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786).

Pottery



Oc1906,1013.1732 exterior



Oc1906,1013.1732 interior

Composite Pottery Sherds

Oc1906,1013.1732

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

7.7 cm wide x 5.2 cm high (glued pieces); 5.7 cm wide x 3.2 cm high; 2.7 cm wide x 2.6 cm high

Neck and shoulder composite pottery sherds formed of four flat pieces (two glued together). Pale orange smoothed exterior decorated with incised tall, narrow wave pattern. Pale brown interior with gritty texture. Slightly everted rounded rim profile.

Worn texture suggest sherds recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and these differ from known Daugo example (Oc1906,1013.1786).

Pottery


Oc1906,1013.1738 exterior


Oc1906,1013.1738 interior

Composite Pottery Sherds

Oc1906,1013.1738

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

7.6 cm wide x 3.5 cm high (glued pieces); 2.5-5.7 cm wide; 2.2-4.2 cm long

Brown, crumbly, grainy textured flat pottery sherds of ten pieces, three glued together. Exterior decorated with horizontal repeated incised wavy bands.

Found bagged with Oc1906,1013.1739. Note on box list states '8 pieces - one consisting of 4 pieces stuck together'. Possibly Oc1906,1013.1739 was the fourth piece glued to the composite. Now bagged separately, but almost certainly from the same pot.

Worn texture suggest sherds recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and these differ from known Daugo example (Oc1906,1013.1786).

Pottery



Oc1906,1013.1739 exterior



Oc1906,1013.1739 interior

Pottery Sherd

Oc1906,1013.1739

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

4 cm wide; 5 cm high; 0.5 cm thick

Brown, crumbly, grainy textured flat pottery sherd decorated with horizontal repeated incised wavy bands.

Found bagged with Oc1906,1013.1738. Note on box list for Oc1906,1013.1738 states '8 pieces - one consisting of 4 pieces stuck together'. Possibly Oc1906,1013.1739 was the fourth piece glued to the composite. Now bagged separately, but almost certainly from the same pot.

Worn texture suggest sherds recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and these differ from known Daugo example (Oc1906,1013.1786).

Pottery



Oc1906,1013.1740 exterior



Oc1906,1013.1740 interior

Composite Pottery Sherds

Oc1906,1013.1740

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

10.5 cm wide x 7.3 cm high; 5.9 cm wide x 4.7 cm high (glued pieces)

Brown, crumbly, grainy textured flat pottery sherds with some flecks of orange. Three pieces, two glued together. Exterior decorated with horizontal repeated incised wavy bands.

Possibly sherds from same pot as Oc1906,1013.1738-39?

Worn texture suggest sherds recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and these differ from known Daugo example (Oc1906,1013.1786).

Pottery


Oc1906,1013.1748 exterior


Oc1906,1013.1748 exterior profile

Composite Pottery Sherd

Oc1906,1013.1748

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

19.1 cm wide; 7.5 cm high; 0.9 cm thick (max)

Neck and shoulder composite pottery sherd formed of two pieces; roughly rectangular with obtuse inverted corner point and raised globular projection on larger piece. Smooth texture, lightweight, orange in colour. Neck decorated with wide band of (faint) incised zigzags with wavy band of repeated dots below; lines, some with dashes, extend vertically from globular projection. Interior roughly finished with some pitting and horizontal linear striations.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786). The shape is consistent with more contemporary (1970s) pottery from Milne Bay Province (see May and Tuckson 2000), although Geoffrey Irwin (1985: 114-15) notes early Mailu pots had angular points (later sinuous inflection points).

Pottery


Oc1906,1013.1749 exterior


Oc1906,1013.1749 side profile

Pottery Sherd

Oc1906,1013.1749

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

15.8 cm wide; 10.7 cm high; 0.5 cm thick ca.

Neck and shoulder pottery sherd; roughly diamond shape with obtuse inverted corner point. Smooth texture, lightweight, orange in colour. Lower (or upper) side of pot exterior decorated with dashes along underside of corner point, followed by linear bands; one from top has zigzag pattern; two lower bands with wavy lines made up of repeated dots. Curving and vertical lines extend around left side and base.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786). The shape is consistent with more contemporary (1970s) pottery from Milne Bay Province (see May and Tuckson 2000), although Geoffrey Irwin (1985: 114-15) notes early Mailu pots had angular points (later sinuous inflection points).

Pottery


Oc1906,1013.1750 exterior



Oc1906,1013.1750 interior

Pottery Sherd

Oc1906,1013.1750

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

5.2 cm wide; 4 cm high; 0.6 cm thick (max)

Small, pale brown, concave, worn rim sherd, smoothed clay with speckled patina on exterior. Inverted rim profile. Orange ?adhesive remains on edges.

Worn texture suggest sherds recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and these differ from known Daugo example (Oc1906,1013.1786).

Pottery


Oc1906,1013.1767 exterior


Oc1906,1013.1767 profile

Pottery Sherd

Oc1906,1013.1767

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British Museum (BM)

Papua New Guinea; Unprovenanced

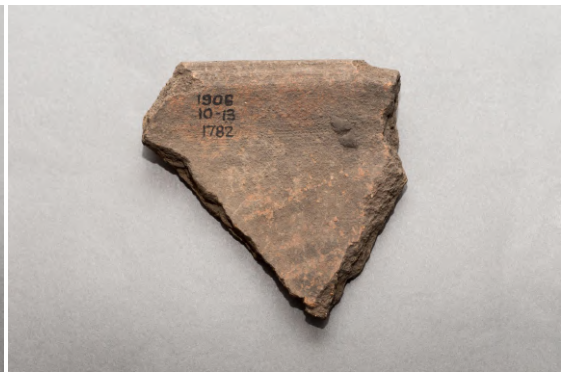
Pottery

5.5 cm wide; 4.3 cm high

Textured, brown, rounded rim sherd with sub-triangular profile. Centre pale orange with small grained temper.

Pottery


Oc1906,1013.1782 exterior



Oc1906,1013.1782 interior

Pottery Sherd

Oc1906,1013.1782

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

7 cm wide; 6.9 cm high

Rim, neck and shoulder pottery sherd; roughly V-shaped with slightly inverted rim profile and obtuse inflection point. Pale orange smoothed clay surface, interior ingrained with dirt. Neck decorated with vertical band of incised chevrons made up of repeated dashes with horizontal band of diagonal dashes along inflection point.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786). May and Tuckson (2000) record similar shaped pots in a more contemporary context (1970s) from Milne Bay Province.

Pottery



Oc1906,1013.1783 exterior



Oc1906,1013.1783 interior

Pottery Sherd

Oc1906,1013.1783

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

5.9 cm wide; 4.5 cm high

Flat rim and neck pottery sherd; orange colouration with gritty texture and grainy temper. Rim edge decorated with repeated impressed dashes; neck has two bands of wavy lines with straight lines separating the two. Reverse roughly textured with horizontal linear striations.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786).

Pottery



Oc1906,1013.1784 exterior



Oc1906,1013.1784 interior

Pottery Sherd

Oc1906,1013.1784

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

5.9 cm wide; 6 cm high

Flat rim and neck pottery sherd; orange with smoothed grainy texture. Exterior decorated with band of wavy lines at top, followed by vertical tight wavy lines; top of further wavy band visible below. Reverse roughly textured with horizontal linear striations.

Worn texture suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906,1013.1786).

Pottery



Oc1906,1013.1820 exterior



Oc1906,1013.1820 interior

Pottery Sherd

Oc1906,1013.1820

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

7.4 cm wide; 4.4 cm high; 0.8 cm thick (rim)

Rim, neck and shoulder pottery sherd; roughly rectangular with inverted rounded rim profile, and obtuse inflection point. Exterior dark brown and very textured; decorated with three horizontal bands, centre made up of repeated diagonal dashes; vertical linear motifs run through centre of neck. Interior pale orange with worn and grainy texture.

BM label notes 'Ancient pottery fragment', supported by worn texture, which suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906, 1013.1786).

Pottery



Oc1906,1013.1821 exterior



Oc1906,1013.1821 interior

Pottery Sherd

Oc1906,1013.1821

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

11.4 cm wide; 7.5 cm high; 0.8 cm thick (rim)

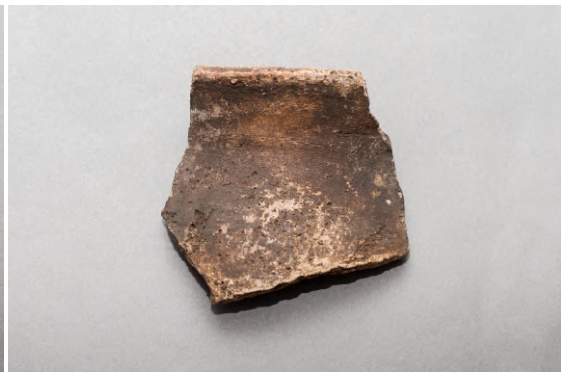
Rim and neck pottery sherd; roughly rectangular with inverted rounded rim profile. Extremely worn and pitted both sides; exterior has white patina with darker band running diagonally and darker patches to lower right side; neck decorated with two bands of incised horizontal lines intersected by repeated diagonal dashes. Interior pale orange with darker patch to right side.

BM label notes 'Ancient pottery fragment', supported by worn texture, which suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906, 1013.1786).

Pottery



Oc1906,1013.1824 exterior


Oc1906,1013.1824 interior

Pottery Sherd

Oc1906,1013.1824

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

6.1 cm wide; 6.1 cm high; 0.4 cm thick

Rim, neck and shoulder pottery sherd; roughly square with slightly rounded rim profile, and obtuse inflection point. White patina on exterior neck, decorated with incised wavy band with repeated diagonal dashes below; orange at inflection point; below this very worn with patches of brown and pale orange. Brown, pitted interior with faint linear striations and some white patches.

BM label notes 'Ancient pottery fragment', supported by worn texture, which suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906, 1013.1786).

Pottery



Oc1906,1013.1842 exterior



Oc1906,1013.1842 interior

Pottery Sherd

Oc1906,1013.1842

-

British Museum (BM)

Papua New Guinea; Unprovenanced

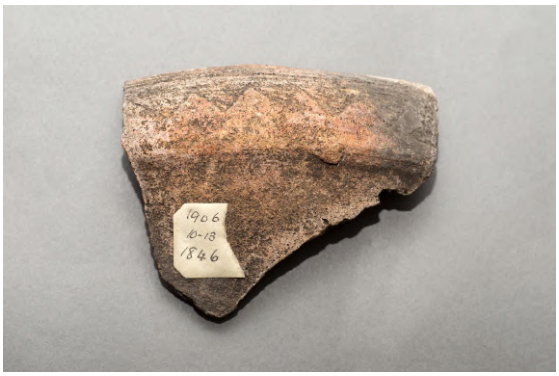
Pottery

8.6 cm wide; 6 cm high; 0.8 cm thick (rim)

Rim, neck and shoulder pottery sherd; roughly rectangular with inverted rounded rim profile, and obtuse inflection point. Pale orange-brown with white patina on exterior, patches of pale brown wear on shoulder; brown-red interior with pitted texture and some horizontal linear striations faintly present. Exterior neck decorated with horizontal linear bands with single zig-zag line between; vertical lines join bands at left side.

BM label notes 'Ancient pottery fragment', supported by worn texture, which suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906, 1013.1786).

Pottery



Oc1906,1013.1846 exterior



Oc1906,1013.1846 interior

Pottery Sherd

Oc1906,1013.1846

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

8.5 cm wide; 6.8 cm high; 0.5 cm thick

Rim, neck and shoulder pottery sherd; roughly V-shape with inverted rounded rim profile and obtuse inflection point. Pale orange-red. Surface texture very worn, gritty and pitted in places with dark patina on right exterior edge. Interior ingrained with dirt. Exterior neck decorated with horizontal linear band with zigzag band below. Lower portion of zigzag appears redder, possibly due to sellotape (now removed).

BM label notes 'Ancient pottery fragment', supported by worn texture, which suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906, 1013.1786).

Pottery



Oc1906,1013.1849 exterior


Oc1906,1013.1849 interior

Pottery Sherd

Oc1906,1013.1849

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Pottery

8.5 cm wide; 5.4 cm high

Rim, neck and shoulder pottery sherd; roughly V-shape with inverted rounded rim profile and obtuse inflection point. Pale orange-red in colour with white, slightly sparkly temper. Surface texture worn, gritty and pitted in places with dark patina on interior. Exterior neck decorated with thin incised wavy horizontal line with bands of repeated horizontal lines above and below.

BM label notes 'Ancient pottery fragment', supported by worn texture, which suggests sherd recovered in an archaeological context. Note Charles Seligman found pottery on the island of Daugo (Dauko), Port Moresby, on 23 October 1904, however he describes this as being of one type (Seligman 1904a: 140) and this sherd differs from the known Daugo example (Oc1906, 1013.1786).

Pottery



Oc1906,1013.510 front



Oc1906,1013.510 reverse

Stone Lime Spatula

Oc1906,1013.510

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone (Greenstone)

24.5 cm long; 2.8 cm wide; 0.8 cm thick

Thin, elongated greenstone spatula, tapering slightly at rounded ends. Surface lightly polished with linear striations from grinding and natural indentations. Green colouration with orange-brown marbling.



Oc1906,1013.1419 front



Oc1906,1013.1419 reverse

Bone Lime Spatula

Oc1906,1013.1419

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Bone

23.3 cm long; 0.9 cm wide; 0.3 cm thick

Flat, ground and polished bone lime spatula with linear striations. Three projecting semicircles at centre either side; top broken away; blade has orange patina and tapers to rounded tip.



Oc1906,1013.670 front



Oc1906,1013.670 reverse

Tobacco Pipe

Oc1906,1013.670

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Bamboo

32 cm long; 5 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation near top on one side. Bamboo stripped back to red-brown colour either side of centre, which is decorated with concentric diamonds on two sides, made up of bands filled with repeated serrated lines.



Oc1906,1013.710 front



Oc1906,1013.710 detail

Tobacco Pipe

Oc1906,1013.710

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Bamboo; Pigment

51.9 cm long; 3.7 cm diameter

Bamboo with nodes at top and bottom. Circular perforation in bottom and small circular perforation at top third. Pyroincised panel between small circular perforation and centre decorated with three horizontal bands of concentric circles; negative triangular spaces between outer circles in-filled with red on one side and pyroincised on others. Band of zigzags pyro-incised below decorated panel. Darker patina on top half.

Design has some similarity with concentric spirals on Lala (Nara) lime gourds such as MAA E 1905.277.



Oc1906,1013.68 front



Oc1906,1013.68 reverse

Shell Adze or Axe Blade

Oc1906,1013.68

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Shell (Tridacna)

16.5 cm long; 5.8 cm wide; 2.4 cm high

Rectangular, concave, unfinished Tridacna sp. shell blade with semicircular cut-out near butt, which is stained red-brown. Heavyweight, cold to the touch with smooth finish, some pitting and mottled patina.

Tools


Oc1906,1013.975 front



Oc1906,1013.975 side

Adze or Axe Blade

Oc1906,1013.975

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

16.5 cm long; 9.2 cm wide; 5.2 cm high

Ground and partially polished bifacial stone adze/axe retaining textured surface. Green-grey in colour with small patches of red-brown. Several linear scratches, chip to blade; indented butt.

Blank expedition sticker with horizontal red line along perforated edge adhered to object front (annotated with reg. no. by BM).

Tools



Oc1906,1013.1030 front



Oc1906,1013.1030 reverse

Adze or Axe Blade

Oc1906,1013.1030

N

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone (Greenstone)

26.7 cm long; 13.1 cm wide; 2.3 cm high

Highly polished bifacial greenstone axe/adze blade; lenticular cross-section with defined edge around sides, narrowing towards butt; finely polished blade with chip at centre.

Rectangular collector/expedition labels adhered to each side of object written in black ink both read: 'N'.

Tools



Oc1906,1013.1040 front



Oc1906,1013.1040 blade

Adze or Axe Blade

Oc1906,1013.1040

XIX

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

30.5 cm long; 6.4 cm wide; 2.1 cm high

Elongated, bifacial axe/adze, brown-black with some surface pitting. Rectangular cross-section with rounded butt and finely polished blade.

Remains of white expedition sticker on one side of object written in pencil reads: 'XIX'.

Tools



Oc1906,1013.1041 front



Oc1906,1013.1041 blade

Adze or Axe Blade

Oc1906,1013.1041

XXXI

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

18 cm long; 7.8 cm wide; 4.8 cm high

Polished bifacial stone adze/axe, brown colouration with small areas of red. Lenticular cross-section with pointed butt, finely polished blade with some small chips. Indentations and wear especially at sides and near butt.

Expedition circular sticker adhered to object written in pencil reads: 'XXXI'. Sellotape residue above.

Tools


Oc1906,1013.1042 front



Oc1906,1013.1042 side/reverse

Adze or Axe Blade

Oc1906,1013.1042

XVI

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

9.6 cm long; 4.9 cm wide; 3 cm thick

Ground and partially polished bifacial stone adze/axe retaining textured surface. Brown colour, orange-brown toward blade. Lenticular cross-section with pointed butt, finely polished blade. Three indentations near butt on one face, one near blade on other with Sellotape residue.

Expedition rectangular sticker adhered to stone reads: 'XVI'.

Tools



Oc1906,1013.1046 front



Oc1906,1013.1046 reverse

Adze or Axe Blade

Oc1906,1013.1046

XXIII

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone (Greenstone)

19.5 cm long; 6.6 cm wide; 2.3 cm high

Bifacial greenstone axe/adze, ground and polished with some natural red-brown indentations and yellow banding. Flat, lenticular cross-section.

Expedition circular sticker adhered to one side written in pencil reads: 'XXIII'.

Tools



Oc1906,1013.1047 front



Oc1906,1013.1047 reverse

Adze or Axe Blade

Oc1906,1013.1047

XXI

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

13.9 cm long; 6.1 cm wide; 3.8 cm high

Roughly shaped adze or axe blade with central ridge along one side; grey-brown in colour with black glassy or smoothed areas.

Square collector or expedition label with red border handwritten in pencil by Charles Seligman reads: '?Altered slakey rock'; continues in black ink in the same hand: '?Volcanic glass'. Half of expedition label adhered to one side of object written in pencil reads: 'XXI [reg. no. annotated by BM]'.

Tools


Oc1906,1013.1204 front


Oc1906,1013.1204 blade

Adze or Axe Blade

Oc1906,1013.1204

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

17.5 cm long; 7 cm wide; 3.9 cm high

Ground and partially polished bifacial stone adze/axe, green-grey colouration with beige giving mottled appearance. Lenticular cross-section; red-brown patina at pointed butt, polished and slightly chipped blade. Some indentations near centre on one side.

Tools



Oc1906,1013.33 interior


Oc1906,1013.33 side/cortex

Stone Flake

Oc1906,1013.33

?D

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone (Obsidian)

2.9 cm long; 2.5 cm wide; 0.9 cm thick

Thin, roughly square flake of dark stone; interior fairly flat with strip of black shine; exterior has numerous ridges. Grey/brown in colour with pale yellow/pink speckling, especially visible at cortex.

Mark on front appears to read 'D' in black ink?

BM register (1906: 125) records stone as obsidian.

Tools


Oc1906,1013.1679 front


Oc1906,1013.1679 reverse

Grindstone

Oc1906,1013.1679

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

3.3 cm high; 5.4 cm diameter

Pitted and gnarly round stone with deep, tapering perforation in top. Highly polished brown-grey surface with duller pink in pitted areas.

Tools



Oc1906,1013.1693 front



Oc1906,1013.1693 reverse

Grindstone

Oc1906,1013.1693

? Oc1905.2

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

16.5 cm long; 5.5 cm diameter

Cylindrical stone with slightly tapering ends, one worn. Brown colouration with white and pale speckling, gritty texture.

One end of stone marked by BM in white ink with '1905-2', presumably in error. No records appear to relate to this number.

Tools


Oc1906,1013.1694 front


Oc1906,1013.1694 top

Grindstone

Oc1906,1013.1694

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

11.4 cm long; 5.1 cm diameter

Highly polished grey-brown ovoid stone with surface indentations, some linear, and pitting. Patch of blue on one side with Sellotape residue.


Oc1906,1013.1874 side


Oc1906,1013.1874 reverse

?Grinding or Polishing Stone

Oc1906,1013.1874

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

9.8 cm long; 5.6 cm wide; 5.5 cm high

Fist-sized stone with fine grainy texture, almost smooth. Roughly triangular cross-section. Grey colour with pink speckling.

Tools



Oc1906,1013.149 front



Oc1906,1013.149 reverse

Wooden Mallet; ?Potter's Spatula or Paddle

Oc1906,1013.149

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood; Pigment (traces); Resin (traces)

29 cm long; 9.4 cm wide; 3 cm thick

Heavy wooden mallet or paddle carved from the whole; ovoid with narrow rectangular handle and large triangular finial. Bevelled edges both sides; one side has linear wooden projection at centre running from tip along two thirds of ovoid. Dark resinous substance near edges on side with projection and traces of yellow pigment. Reverse pitted, especially near tip, with further yellow and some red pigment traces.

Described in BM register (1906: 129) as 'wooden mallet'. Size and weight suggest possible use as potter's spatula or paddle? The expedition documented Motu Koita pottery making, which utilised the paddle and anvil technique (see May and Tuckson 2000). However, use and provenance unclear; more likely used for crushing pigments.



Oc1906,1013.138 front



Oc1906,1013.138 reverse detail

Pump Drill Cross Bar

Oc1906,1013.138

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Rattan; Fibre (Plant)

27.5 cm long; 9.5 cm wide (with fibre); 1.1 diameter (rattan)

Length of slightly curving rattan with dark outer skin, red-brown colouration at scrapes near centre. Each end wrapped with length of twisted plant fibre cord, knotted in places with fraying fibre ends, which runs loosely from end to end.

BM register (1906: 129) notes object tied to unprovenanced netting needle Oc1906,1013.136 and ?Central Province ?coconut scraper Oc1906,1013.137.

Tools


Oc1906,1013.133 front


Oc1906,1013.133 spear or arrow tip detail

Implement Bundle for Rope Making

Oc1906,1013.133

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood; Wood (Palm); Fibre (Bark); Fibre (Plant)

59.5 cm long; 9 cm wide

Bundle tied with plant fibre consisting of wooden implement and several palmwood points knotted together with bark fibre. Wooden implement of dark wood carved from the whole, one end globular tapering to point, other end elongated and spherical, widening at base; central spindle wrapped in twisted bark fibre cord. Points undecorated except for one with series of linear striations incised into top.

A similar object is illustrated in Edge-Partington (1996: 262, 1): 'A wooden implement used in the manufacture of rope (A.C. Haddon)'.



Oc1906,1013.973 front



Oc1906,1013.973 reverse

Stone Implement

Oc1906,1013.973

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

9.2 cm diameter; 3.6 cm thick

Discoidal pebble with small indentation at one edge; rough grainy texture; brown colouration on one side and orange-brown on other.

Blank (later annotated with reg. no. by BM) circular expedition label adhered to stone.

Tools


Oc1906,1013.1061 front


Oc1906,1013.1061 reverse

Stone Implement

Oc1906,1013.1061

XII

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

7.8 cm long long; 6.1 cm wide; 1.8 cm high

Coarse, circular stone implement with bevelled sides and flat butt. Grey/brown in colour with some light speckling. Sellotape residue on front face.

Expedition sticker adhered to stone written in faint pencil reads: 'XII'.

Tools


Oc1906,1013.1206 front


Oc1906,1013.1206 side

Stone Implement

Oc1906,1013.1206

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

9.9 cm long; 7 cm wide; 3.9 cm high

Ovoid stone with large worn depressions on two sides; natural linear indentations on side and base. Brown colouration with some white speckling, darker patina at sides.

Tools



Oc1906,1013.1700 front



Oc1906,1013.1700 reverse

Stone Implement

Oc1906,1013.1700

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

17 cm long; 4.4 cm wide; 3.1 cm thick

Roughly shaped elongated stone implement with triangular cross-section. Grey colouration on flat side; grey-brown with two patches on pale grey on top. Flat, triangular butt.

Residue on base from circular expedition labels, now missing.

Tools



Oc1906,1013.1704 front



Oc1906,1013.1704 reverse

Stone Implement; ?Grindstone

Oc1906,1013.1704

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

19.5 cm long; 13.4 cm wide; 5.5 cm thick

Roughly rectangular stone implement. Brown colouration with white speckling, coarse texture with linear striations both faces. Sellotape residue on one side.

Tools


Oc1906,1013.1873 front


Oc1906,1013.1873 reverse

Stone Implement

Oc1906,1013.1873

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

9.2 cm long; 8 cm wide; 5.6 cm thick

Fist-sized, rounded stone with rough, grainy texture; grey-brown on one side, black-brown on other with white speckling.

Tools


Oc1906,1013.1705 front


Oc1906,1013.1705 reverse

Stone Slab

Oc1906,1013.1705

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

31 cm long; 17 cm wide; 3.9 cm thick

Large, flat slab of pale grey/white stone with red and green marbling. One rounded edge, rest angular.

Tools



Oc1906,1013.1665 front



Oc1906,1013.1665 top

Wooden Implement

Oc1906,1013.1665

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood

44 cm long; 4.9 cm diameter

Cylindrical wooden stick with insect holes; tapers to blunt point at base, concave at top. Outer bark intact around centre.

Unknown



Oc1906,1013.1065 front



Oc1906,1013.1065 side top detail

Bird Arrow

Oc1906,1013.1065

-

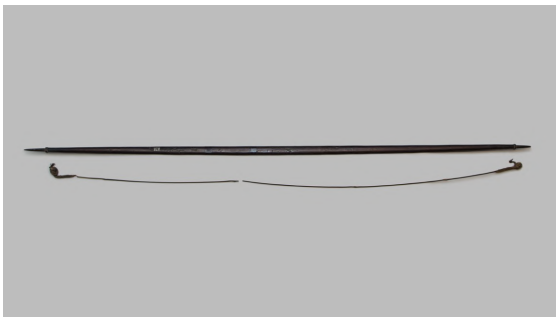
British Museum (BM)

Papua New Guinea; Unprovenanced

Rattan; Bamboo; Fibre (Cane); Resin

128 cm long; 1.8 cm diameter (head); 1.3 cm diameter (shaft)

Composite bird arrow with rattan shaft and bamboo head bound together with resin-covered cane strips. Head terminates in bamboo node; sides decorated with incised stripes, tapers near base; several lateral splits. Top of shaft decorated with narrow pyroincised band of diamonds and zigzags. Strips of cane removed from shaft nodes.



Oc1906,1013.1086 front



Oc1906,1013.1086 string knot (right)

Bow with Cane String

Oc1906,1013.1086

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Wood (Palm); Cane; Fibre (Plant)

203 cm long (bow); 118.5 cm long (cane max); 3.3 cm wide (bow); 1.9 cm thick (bow)

Dark brown palmwood bow; D-shape cross-section, tapering at either end and terminating in raised band and conical point; one end (facing rounded side) decorated with incised chevrons. Two lengths of cane (one piece now snapped in two), the ends of which are notched on either side and wrapped with plant fibre cord, which is woven through centre of cane and twisted to form circular knot at the top; one end has broken away.



Oc1906,1013.660 interior



Oc1906,1013.660 handle containing hair

Bone Dagger

Oc1906,1013.660

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Bone (?Cassowary); Hair (Human)

37.5 cm long (composite); 12 cm long (top); 9.6 cm wide (top); 2.9 cm diameter (lower section)

Smoothed and polished ?cassowary bone dagger, now in two parts. Unfinished joint forms top, below two deep incisions on interior face, with small incised X above, and clean break in bone below; interior of top section stuffed with dark, curly human hair; glue residue around break. Lower section has central lateral cut; marrow hollowed out revealing traces of spongy interior; tapers to a point at base. Small dark spots, Sellotape residue and finger prints on exterior.


Oc1906,1013.1677 front


Oc1906,1013.1677 side

Stone Club Head

Oc1906,1013.1677

-

British Museum (BM)

Papua New Guinea; Unprovenanced

Stone

4.5 cm high; 7.3 cm diameter

Circular stone club head with central hourglass-shaped perforation, either side meeting with ridge in centre; polished and ground with grainy texture. Grey-brown in colour with patches of pink in places; white and green patina front and reverse.

Expedition label cord tied around object, label missing.

Weapons

6.167 front



6.167 reverse detail

Arrow

6.167

-

Horniman Museum (HM)

Papua New Guinea; Unprovenanced

Rattan; Fibre (Cane); Wood (Palm); Resin

110.5 cm long; 2.1 cm wide

Arrow with rattan shaft and split palmwood point, attached to shaft with resin covered plaited twill cane wrapping. Further cane wrapping below loosely bound around top of shaft, which is undecorated.

6.181 front (point to left)



6.181 front detail

Spear

6.181

-

Horniman Museum (HM)

Papua New Guinea; Unprovenanced

Wood (Palm)

248.3 cm long; 1.7 cm diameter

Palmwood spear, carved from the whole, tapering at both ends with point at top. Section of carved bands approximately one quarter from top, otherwise undecorated.


Oc1906,1013.6 front (viewed side on)


Oc1906,1013.6 reverse (viewed side on)

Gope; Carved Board

Oc1906,1013.6

-

British Museum (BM)

Papua New Guinea; Western Province; Middle Fly District; Bamu River

Wood; Cane; Fibre (Cane); Fibre (Leaf); Pigment

83 cm long; 36 cm wide

Carved wooden triangular board with two triangular cut-outs at base. Anthropomorphic face at centre surrounded by short red and white lines; at top raised triangular wedge with white surround; m-shaped raised lines enclose beige pigment and raised nose and concentric circular eyes. Lower section red with raised upturned crescent mouth containing red squares. Three square holes each side support network of cane, crisscrossing reverse with tufts of leaf along edges. Cane cord through two holes at top secures length of cane to reverse, which terminates in small cylindrical open-work basket containing wood. Small carved circle centre reverse.

'BAMU' handwritten in pencil centre front.

Likely collected by Acting Administrator Christopher Robinson, who travelled on the Bamu River between 22 and 27 February 1904. The expedition travelled with Robinson as far as Iasa where they parted ways on 7 February 1904. The expedition acquired Robinson's collection on 5 July 1904, likely as a consequence of his suicide on 20 June 1904.

Landtman (1933: 77) notes these boards, called gope, were 'generally rigged up in the bow of river canoes, supported by stays and decorated with leaves' or tied to the entrance of long-houses to prevent illness and bring luck.



Oc1906,1013.10 front (viewed side on)



Oc1906,1013.10 reverse (viewed side on)

Carved Board

Oc1906,1013.10

-

British Museum (BM)

Papua New Guinea; Western Province; Middle Fly District; Bamu River

Wood; Pigment

83 cm long; 19 cm wide; 1.4 cm thick

Triangular concave carved board: apex at top, which is lightly burnt to give darker patina and decorated with rounded diamond (apex to base) in white pigment. Below this, two white bands with white and white/brown dots, lower band extends around face and joins brown m-shape band, centre of which extends down to nose and upturned mouth. Circular eyes with traces of white in-fill at centre. Face in-filled with white pigment, which extends down to base except for two unstained triangular areas near edges. Reverse undecorated except for burnt patina, some areas left unburned at lower side and near top forming several rough stripes.

'BAMU' handwritten in pencil just visible on reverse.

Likely collected by Acting Administrator Christopher Robinson, who travelled on the Bamu River between 22 and 27 February 1904. The expedition travelled with Robinson as far as Iasa where they parted ways on 7 February. They acquired objects from Robinson's collection on 5 July 1904, likely as a consequence of his suicide on 20 June 1904.


Oc1906,1013.778 front


Oc1906,1013.778 side

Carved Object

Oc1906,1013.778

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

?Seed; ?Wood

9.4 cm long; 5.6 cm wide; 1.8 cm high

Small, flat, lightweight, diamond shape object, possibly made from a seed or piece of wood. Centre decorated with two opposing leaf shapes (one side incised with veins) and surrounded by concentric incised bands. Edges mostly notched top and bottom. Orangey residue in most incised areas possibly from pigment or seed? Some small holes from past insect activity.


Oc1906,1013.41 face (front and side courtesy of BM)


Oc1906,1013.41 reverse (viewed side on)

Mimia [Kiwai]; **Male Carved Figure**

Oc1906,1013.41

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Kiwai Island

Wood; Pigment (traces)

127 cm high; 16 cm wide; 16 cm deep

Wooden human figure, carved from the whole. Head turned to look over right shoulder, body outstretched and arching backwards. Top front of head decorated with raised scalp and carved squares; roughly oval ears with rectangular projecting lobes extend from each side of head; small circular perforations length of left ear and lobe of right ear. Eyes carved in low relief, O-shaped mouth in raised relief, projecting carved nose. Arms extend down sides of body, left hand broken. Shoulder blades and pectorals in raised relief. Squared perforation above triangular genitals, partly missing. Curving lower legs with projecting knees; feet cuboid.

BM register (1906: 125) note handwritten in pencil reads: 'S[aid] to be an agricultural charm in gardens'. The expedition may have acquired this while based at Iasa, Kiwai Island, due to ill health, 7-19 February 1904. An alternative source may be Acting Administrator Christopher Robinson who also toured Kiwai Island at this time. Objects from his collection were given to the expedition on 5 July 1904.

In Kiwai, anthropomorphic figures known as mimia play a central role in mimia initiation rites (Landtman 1927: 368-81). These include keeping garden produce near the figure to aid productivity (Landtman 1927: 377). Wooden figures appear specific to Kiwai Island, stones being used elsewhere, and are lined up in the darimo (men's house) on ropes during the mimia ceremony, which are pulled during dances so the figures dance too. Figures can also be set facing the enemy on the bow of canoes during warfare so the urio (spirit) of the figure might weaken the enemy in advance of battle (Landtman 1927: 379). Also see Donoghue (2018b).


Oc1906,1013.59 front


Oc1906,1013.59 front finial detail

Wooden Spatula or Stirrer

Oc1906,1013.59

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture / ?Mawatta (Mawata)

Wood

40 cm long; 4.6 cm wide; 1.7 cm thick

Smoothed dark brown wooden spatula carved from the whole. Ovoid blade with turtle carved on one side in high relief. Narrow cylindrical handle with final in form of anthropomorphic head. Incised triangular hairline with raised brow ridge, nose and lips, which form bow shape. Oversized ears project from sides of head with large circular perforations in lobes, section missing from left ear. Reverse undecorated except for linear striations on centre of finial.

Expedition label handwritten in pencil reads: 'Ture-ture'.

BM register (1906: 126) notes: 'Mawata'.

The expedition visited Ture Ture on 3 February 1904.



Oc1906,1013.147 side


Oc1906,1013.147 end

Decorated Bamboo Tube

Oc1906,1013.147

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Bamboo

8.6 cm long; 3.1 cm diameter

Small section of hollow bamboo pyroincised with bands of diamonds at top and bottom, and crisscrossed top to bottom with diagonal bands enclosing zigzag motifs leaving large diamond and triangle negative spaces.

Expedition label handwritten in pencil reads: 'Bensbach.'

Art & Carving



E 1905.254 front



E 1905.254 reverse

Gope; Carved Board

E 1905.254

60; AR 1905.885

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; Middle Fly District; Bamu River

Wood; Cane; Fibre (Cane); Pigment

79 cm long; 35 cm wide

Wooden board, roughly oval in shape with three projections at base; central rectangular with two shorter, pointed projections either side. Anthropomorphic face carved in centre in-filled with black and white pigment; short red and white lines extend around face with longer red lines below. Four square cut holes each side and two centre top support network of cane, criss-crossing reverse with tufts of cane or leaf along edges (largely missing on one side). Cane cord runs length of reverse culminating in small cylindrical open-work basket containing piece of wood.

MAA sticker handwritten black ink reads: 'Duplicate'.

Appears as item 60 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Said to have been collected from Bamu River mouth'. Landtman (1933: 77) notes similar boards were 'generally rigged up in the bow of river canoes, supported by stays and decorated with leaves' or tied to the entrance of longhouses to prevent illness and bring luck.

Likely collected by Acting Administrator Christopher Robinson, who travelled on the Bamu River between 22 and 27 February 1904. The expedition travelled with Robinson as far as Iasa where they parted ways on 7 February. They acquired objects from Robinson's collection on 5 July 1904 as a consequence of his suicide on 20 June 1904.



Oc1906,1013.310 front



Oc1906,1013.310 right corner detail

Gatere [Kiwai]; **'Suki' Bag**

Oc1906,1013.310

-

British Museum (BM)

PNG, Western Prov.; South Fly Dist.; Bugi (collected) / Middle Fly Dist.; Suki Lakes (?made)

Fibre (Palm); Fibre (Coconut); Vine (Orchid)

27.5 cm long; 16.5 cm wide; 1.4 cm thick (at base)

Rectangular chequer weave bag in brown coconut palm fibre with horizontal bands of yellow orchid vine. At base, two bands of lighter fibre zigzags and at top two plain bands of lighter weave. Plaited coconut fibre handles secured with twisted cord wrapping at base. Indigenous repair top right stitched with twisted plant fibre cord.

Expedition label handwritten in pencil reads: 'Bugi'.

Men's bag often referred to as a 'Suki Bag'. These are traded from Suki Lakes in Middle Fly District through Agob and Bine areas (Lawrence 2010: 143). Landtman (1927: 41; 1933: 64, 113) notes they are called gatere by the Kiwai who often acquired them from Bugi.


Oc1906,1013.1648 front


Oc1906,1013.1648 front repair detail

Fibre Bag

Oc1906,1013.1648

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Palm); Fibre (Coconut)

32.7 cm long; 20 cm high

Rectangular twill plaited palm leaf bag, tapering towards base. Top third decorated with alternating zigzag bands of dark brown and pale palm leaf intersected by raised plaited bands. Rim has diagonal stitching. Twisted coconut fibre cord looped through rim on one side forming V-shape stitching on exterior. Small indigenous repair stitched at bottom corner.

Expedition label handwritten in pencil reads: 'Bensbach.'


Oc1906,1013.1649.a front


Oc1906,1013.1649.a reverse

Gatere [Kiwai]; **'Suki' Bag**

Oc1906,1013.1649.a

-

British Museum (BM)

PNG, Western Prov.; South Fly Dist.; Bugi (collected) / Middle Fly Dist.; Suki Lakes (?made)

Fibre (Palm); Fibre (Coconut); Paper

54 cm wide; 33 cm high

Rectangular chequer weave palm fibre bag, yellow on one side, brown on other. Decorated with three horizontal bands of alternating diagonal dark brown and unstained weave near top. Near bottom, three horizontal bands, top and bottom in dark weave enclosing light weave, which zigzag at one side. Plaited coconut fibre handles secured with cord wrapping at base stitched in triangular pattern to top of bag. Contained items registered under Oc1906,1013. 1649.b and paper note.

Expedition label made by Dennison & Co. handwritten in pencil reads '[illegible word struck through] Bugi'. Loosely rolled paper note inside bag written in black ink by Charles Seligman reads: 'Collected at BUGI Jan/04 Daniels Ethnographical Expedition CGS'.

Collected at Bugi with a number of similar bags including MAA E 1905.283. The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Men's bag often referred to as a 'Suki Bag'. These are traded from Suki Lakes in Middle Fly District through Agob and Bine areas (Lawrence 2010: 143). Landtman (1927: 41; 1933: 64, 113) notes they are called gatere by the Kiwai who often acquired them from Bugi.

Basketry & Containers


Oc1906,1013.932 side


Oc1906,1013.932 inside

Basket

Oc1906,1013.932

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Leaf (Pandanus)

36.5 cm high; 47 cm wide

Flared oval pandanus basket; narrow plaited base extends upwards in plaited twill with plaited rim, small section missing. Some loose fibres extending from base.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Basketry & Containers


Oc1906,1013.18 front


Oc1906,1013.18 side

Bamboo Water Container

Oc1906,1013.18

Oc1982,Q.871

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Bamboo

42 cm long; 37 cm wide; 9.5 cm diameter

Undecorated bamboo tube with nodes either end, one with circular central perforation; slender branch extends from this end at 45 degree angle.

The expedition visited Mawatta 16 January 1904 and again between 31 January and 1 February 1904.


Oc1906,1013.170 front


Oc1906,1013.170 inside

Mómu [Kiwai]**; Water Container**

Oc1906,1013.170

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District

Bark; Fibre (Bark)

29 cm long; 33 cm wide; 29.5 cm high

Container constructed from single sheet of folded bark; red-brown exterior with linear texture. Rounded at front and reverse; sides brought up vertically with two triangular folds near top on each side and perforated near top. Perforations on one side looped through with bark cord formed from lengths of bark spiral wrapped (and knotted at base) along length. Separate cord of twisted bark fibre attached to length of stripped bark.

Landtman (1927: 40, Fig. 41) shows a 'woman carrying two *mómu* water vessels of bark.'


Oc1906,1013.1622 front


Oc1906,1013.1622 top

Container

Oc1906,1013.1622

-

British Museum (BM)

Papua New Guinea, Western Province; South Fly District; Kiwai Island; Iasa

Coconut Shell; ?Leaf (?Coconut)

10.5 cm diameter; 9.9 cm high

Dark brown, round coconut shell with central top perforation made from coconut eye. Shell smoothed and undecorated. Pieces of coconut shell and possibly leaf inside.

The expedition were based at Iasa between 7 and 19 February 1904.



E 1905.282 front



E 1905.282 reverse

Gatere [Kiwai]; **'Suki' Bag**

E 1905.282

8; AR 1905.918

Museum of Archaeology & Anthropology (MAA)

PNG, Western Prov.; South Fly Dist.; Bugi (collected) / Middle Fly Dist.; Suki Lakes (?made)

Fibre (Palm); Fibre (Coconut)

28.5 cm long; 16.5 cm wide (as folded); 33 cm wide (flat)

Rectangular chequer weave bag, now folded in three, in brown palm fibre with double bands of darker weave near top and bottom. Plaited coconut fibre handles secured with twisted cord wrapping at base.

?Expedition label made by Dennison & Co. cut down and repurposed as museum label. Further expedition label handwritten in pencil reads: 'Bugi'; and handwritten in black ink by Seligman: '8'; reverse annotated in black ink by Gerald Montagu Benton: 'Bag - Bugi British New Guinea Major W Cooke Daniels 1905'.

Appears as item 8 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bag, collected at Bugi.' The expedition visited Bugi on 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Men's bag often referred to as a 'Suki Bag'. These are traded from Suki Lakes in Middle Fly District through Agob and Bine areas (Lawrence 2010: 143). Landtman (1927: 41; 1933: 64, 113) notes they are called gatere by the Kiwai who often acquired them from Bugi.

Basketry & Containers



E 1905.283 front



E 1905.283 reverse

Gatere [Kiwai]; **'Suki' Bag**

E 1905.283

?; AR 1905.919

Museum of Archaeology & Anthropology (MAA)

PNG, Western Prov.; South Fly Dist.; ?Bugi (collected) / Middle Fly Dist.; Suki Lakes (?made)

Fibre (Palm); Fibre (Coconut)

32 cm long (bag only); 54 cm long (with handles); 50 cm wide

Rectangular chequer weave bag in brown palm fibre with double bands of straight darker weave near top and double bands of zigzags near bottom. Front side also decorated with diagonal line connecting top and bottom bands. Some staining on reverse. Plaited coconut fibre handles secured with cord wrapping at base.

Expedition label made by Dennison & Co. cut down and repurposed as museum label.

Recorded as unprovenanced and Gulf, although likely acquired at Bugi with a number of similar bags including E 1905.283. The expedition visited Bugi on 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Men's bag often referred to as a 'Suki Bag'. These are traded from Suki Lakes in Middle Fly District through Agob and Bine areas (Lawrence 2010: 143). Landtman (1927: 41; 1933: 64, 113) notes they are called gatere by the Kiwai who often acquired them from Bugi.



E 1905.280 side



E 1905.280 top

Water Container

E 1905.280

40; AR 1905.916

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; Fly River

Coconut Shell; Leaf (?Coconut)

12 cm high; 12.5 cm diameter

Smoothed, dark brown, round coconut shell with central top perforation made from coconut eye. Other two eyes decorated below with a small triangle in raised relief with incised horizontal lines projecting from two sides. Loose roll of leaf (probably stopper made from coconut leaf) inside.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '40'.

Appears as item 40 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Coconut water bottle, Fly River'.

Basketry & Containers



6.154 (nn14064) front



6.154 (nn14064) front detail

Gatere [Kiwai]; **'Suki' Bag**

6.154; nn14064

-

Horniman Museum (HM)

PNG, Western Prov.; South Fly Dist.; Bugi (collected) / Middle Fly Dist.; Suki Lakes (?made)

Fibre (Palm); Fibre (Coconut)

29.8 cm long (bag); 29 cm long (handles); 49.5 cm wide (bag)

Rectangular chequer weave bag in palm fibre with double band of darker weave near top and three rows of zigzags in black vine near bottom; pattern continues on both sides with small section of zigzag pattern near centre and diagonal band of vine stitching at top, both on same side. Plaited coconut fibre handles secured with twisted coconut fibre cord wrapping at base.

Expedition label made by Dennison & Co handwritten in pencil likely by Walter Mersh Strong reads 'Bugi' with later HM addition in pencil: 'K[sic] G Seligmann'.

Accession number 6.154 assigned to two bags nn14064 and nn19574 erroneously. HM label for nn14064 records ‘OSIWASIO [sic], BOIOA’ and nn19574 ‘BOIOA’. The place, and specific spelling of Boioa, which appears unique to expedition documents, is assigned to museum record 6.154. This supports bag nn19574 being a Cooke Daniels object and likely originally 6.154. The label on this object is consistent with expedition labelling and similar bags were collected at Bugi in January 1904. HM may have misread Bugi as Boioa (as appears to be the case with 6.155), perhaps accounting for its confusion with 6.154? Earlier supposition that bag may have been donated later less likely, as most objects arrived together; locating Seligman’s typescript (misplaced in LMA) might shed further light on the matter.

Basketry & Containers


Oc1906,1013.1498 front


Oc1906,1013.1498 reverse

Feather Canoe Ornament

Oc1906,1013.1498

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Wood; Feather (Cassowary); Fabric (Cotton); Fibre (Coconut); Fibre

63 cm wide; 40 cm high; 8.9 cm deep

Wooden canoe prow ornament roughly carved from the whole. Consists of cylindrical cross bar with wider diameter central section surrounded by long tufts of cassowary feather on three sides. Small rectangular slot carved in centre of one side, which is absent of feathers. Cassowary feather tufts inserted into circular holes with plain beige cotton trade cloth. Matted fibre cord tied to one side and twisted coconut fibre cord tied to other. Signs of significant insect damage.

The expedition visited Ture Ture on 3 Feb 1904. A similar anthropomorphic example (BM Oc1906,1013.1499) was also acquired by the expedition or possibly by Acting Administrator Christopher Robinson with whom the expedition were travelling.

A similar anthropomorphic canoe carving at Musée du quai Branly (see Herle 2009: 234) likely originates from Saibai Island in Torres Strait.


Oc1906,1013.1499 front


Oc1906,1013.1499 reverse

Anthropomorphic Carved Head; Canoe Ornament

Oc1906,1013.1499

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Wood; Feather (Cassowary); Fabric (Cotton); Pigment

74 cm wide; 40 cm high

Wooden canoe prow ornament carved from the whole consisting of rectangular cross bar with central carved anthropomorphic face surrounded by long tufts of cassowary feather. Rectangular slot carved under face, which presents nose and ears in raised relief with incised diamond mouth in-filled with linear teeth. Dark pigment roughly applied to right eye, base of left eye with two small roughly circular applications to cheeks. Cassowary feather tufts inserted into circular holes completely covering head, some to right of face also in-filled with red cotton trade cloth.

The expedition visited Ture Ture on 3 Feb 1904. A similar non-anthropomorphic example (BM Oc1906,1013.1498) was acquired by the expedition or possibly by Acting Administrator Christopher Robinson with whom the expedition were travelling.

A similar canoe carving at Musée du quai Branly (see Herle 2009: 234) likely originates from Saibai Island in Torres Strait, although the face on this example is more consistent with Torres Strait masks called mawa. Oc1906,1013.1499 differs, being less three-dimensional and lacking a prominent hairline as well as the application of colour.



Oc1906,1013.934 front



Oc1906,1013.934 waist band

Fibre Skirt

Oc1906,1013.934

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Sago); Fibre (Orchid); Pigment

70 cm long; 40 cm wide

Long, shredded sago fibre skirt decorated with unstained, brown and orange-red horizontal bands. Formed of two separate parts joined at waist band by twisted yellow orchid fibre cords. Waist band of knotted fibre hanks woven alternately with unstained and dark brown fibres and in parts, further yellow orchid fibre.

Expedition label handwritten in pencil reads: 'Bugi'. The expedition visited Bugi on 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Clothing



Oc1906,1013.935 front



Oc1906,1013.935 reverse waist band

Fibre Skirt

Oc1906,1013.935

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Sago); Pigment

71 cm long; 32 cm wide

Long, roughly textured shredded sago fibre skirt, stained brown. Narrow waist band of knotted fibre hanks; front covered with two-colour zigzag pattern woven band that extends either side to form ties.

Expedition label handwritten in pencil reads: 'Bensbach.'

Clothing


Oc1906,1013.936 front


Oc1906,1013.936 central band detail

Fibre Skirt

Oc1906,1013.936

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Leaf (Plant); Fibre (Plant)

60 cm long; 60 cm wide

Unstained leaf skirt formed of two parts joined at waist band by twisted plant fibre cord. Waist band of knotted fibre hanks with twisted plant fibre ties.

Expedition label handwritten in pencil reads: 'Bensbach' with '~~Ture-ture~~' crossed out.

The expedition travelled down the Bensbach (Torassi) River between 23 and 29 January 1904.

Clothing


Oc1906,1013.937 front


Oc1906,1013.937 reverse waist band

Fibre Skirt

Oc1906,1013.937

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Sago); Fibre (Orchid); Pigment

84 cm long; 50 cm wide

Long, shredded sago fibre skirt decorated with brown horizontal stripes. Formed of two parts joined at waist band by sago fibre cord plaited with yellow orchid fibre. Waist band of knotted fibre hanks woven alternately with unstained and dark brown fibres to create chevron pattern along front.

Expedition label handwritten in pencil reads: 'Bugi'. The expedition visited Bugi on 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Clothing


Oc1906,1013.942 reverse


Oc1906,1013.942 front waist band detail

Fibre Skirt

Oc1906,1013.942

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Sago); Fibre (Orchid); Pigment

65 cm long; 60 cm wide

Long, shredded sago fibre skirt decorated with unstained, grey and orange horizontal bands. Formed of two separate parts joined at waist band by twisted plant and yellow orchid fibre cord. Waist band of knotted fibre hanks woven alternately with unstained and dark brown fibres and in parts, further yellow orchid fibre.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Clothing


Oc1906,1013.943 front


Oc1906,1013.943 waist band

Fibre Skirt

Oc1906,1013.943

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Plant); Pigment

54 cm long; 35 cm wide

Unstained leaf skirt interwoven with hanks of dark brown stained leaf, also used for twisted waist band. Appears to be formed of two parts; leaves now very dry and tangled.

Expedition label handwritten in pencil reads: 'Bensbach'.

Clothing



E 1905.224 front



E 1905.224 detail top

Fibre Skirt

E 1905.224

3; AR 1905.849

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Masingara

Fibre (Plant); Leaf (Sago)

60 cm long; 22 cm wide (as rolled)

Shredded sago palm fibre skirt, rolled, with alternating horizontal red and undyed bands. Fibres looped at waist band and secured with alternating dark brown and undyed sago palm leaf. Cords made from twisted sago palm fibre.

Expedition label made by Dennison & Co. cut down and repurposed as museum label.

Appears as item 3 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Petticoat of shredded sago, Masingara.'

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.951 side



Oc1906,1013.951 front handle detail

Feather Ornament

Oc1906,1013.951

-

British Museum (BM)

Papua New Guinea; ?Western Province

Rattan; Feather (Cassowary); Feather; Fibre (Bark); Leaf (Palm); Resin; Fabric (Cotton)

113.5 cm long; 6.1 cm wide; 2.1 cm diameter (larger plume); 1.2 cm diameter (smaller)

Two lengths of rattan, one stained dark brown, covered with cassowary feathers - small feather bundles wrapped in plant fibre bunched together to form plumes - wrapped with bark fibre at base; loop of rattan extends around base, tied with cane fibre in central knot, and secured with cotton fibre cloth - red/brown with white/cream flower designs - wrapped and knotted around end. Main plumes wrapped with palm leaf in crisscross pattern. Top of one plume cut straight leaving lighter brown feathers protruding; single cream feather secured with lump of resin extends from top; other plume top also embellished with cream feather.

Provenance based upon style.


Oc1906,1013.1492 front


Oc1906,1013.1492 handle detail

Feather Ornament

Oc1906,1013.1492

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Cane; Fibre (Plant); Resin

45 cm diameter; 14 cm wide (plume)

Circular cane frame covered with cassowary feather plumes, each secured with plant fibre wrapping. Looped cane handle, secured with resin covered plant fibre wrapping, overlaps top of plume.

Brown card label (similar to Dennison & Co. labels used by expedition) handwritten in black ink by BM reads: 'Tureture'.

The expedition visited Ture Ture on 3 February 1904.

Dance & Performance



Oc1906,1013.952 front



Oc1906,1013.952 reverse centre

Feather Plume or Ornament

Oc1906,1013.952

-

British Museum (BM)

Papua New Guinea; ?Western Province

Rattan; Feather (Cassowary); Feather; Fibre (Leaf); Leaf (Palm)

176 cm long (as photographed); 7 cm wide; 0.7 cm diameter (handle)

Length of rattan covered with cassowary feathers and secured with leaf fibre; feathers wrapped at centre and top with palm leaves. Squared rattan handle at base. Two small white feathers at lower and upper thirds.

Provenance based upon style.

Dance & Performance


Oc1906,1013.1489 front


Oc1906,1013.1489 detail

Feather Plume or Ornament

Oc1906,1013.1489

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Feather; Cane; Fibre (Hibiscus); Fibre (Cotton); Resin

37 cm high; 57.5 cm wide (handle to feather tip)

Section of curving split cane, centre wrapped in red cotton tape and covered with cassowary feathers; cane extends down to handle wrapped in hibiscus, partially covered with resin. Two white quills with small triangles of cut white feathers near top on one side, secured to central cane with twisted plant fibre cord.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Tureture'.

The expedition visited Ture Ture on 3 February 1904.


Oc1906,1013.1490 front


Oc1906,1013.1490 handle detail

Feather Plume or Ornament

Oc1906,1013.1490

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Fibre (Hibiscus); ?Cane

37 cm high; 56 cm wide (handle to feather tip)

Cassowary feather plumes secured to central (probably cane) core. Handle (probably also cane) wrapped in hibiscus fibre, now loose in places.

Brown card label (similar to Dennison & Co. labels used by expedition) handwritten in black ink by BM reads: 'Tureture'.

The expedition visited Ture Ture on 3 February 1904.

Dance & Performance


Oc1906,1013.1491 front


Oc1906,1013.1491 detail

Feather Plume or Ornament

Oc1906,1013.1491

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Rattan; Cane; Fibre (Plant); ?Resin

35 cm high; 44 cm wide (handle to feather tip)

Section of curving, pithy, stripped rattan covered with cassowary feathers and secured with plant fibre wrapping. Cane handle dark brown in colour with linear grooves down one side and angular tip. Feathers caught in small lump of grey ?resin near centre on one side. Base of feathers secured to handle with twisted plant fibre wrapping.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Tureture'.

The expedition visited Ture Ture on 3 February 1904.



Oc1906,1013.1493 front



Oc1906,1013.1493 reverse detail

Feather Plume or Ornament

Oc1906,1013.1493

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Feather; Bamboo; Cane; Fibre (Plant); Leaf (Palm); Resin

29 cm high; 41 cm wide (handle to feather tip)

Arching cassowary feather plumes around central core (likely cane), loosely wrapped in palm leaf and secured to bamboo handle, with sealed node at base, via two prongs of cane; join wrapped in resin-covered plant fibre. Two brown feathers at tip, attached by quills passed through top of cassowary feathers.

The expedition visited Ture Ture on 3 February 1904.

Dance & Performance



Oc1906,1013.1494 front



Oc1906,1013.1494 handle side

Feather Plume or Ornament

Oc1906,1013.1494

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Cane; Fibre (Hessian); Resin

27 cm high; 39 cm wide (handle to feather tip)

Section of dark brown curving cane, looped over at base to form handle, covered with cassowary feathers. Handle and middle section of cane wrapped in hessian tape, covered with resin at base of handle. Small lump of resin caught in feathers at top.

The expedition visited Ture Ture on 3 February 1904.

Dance & Performance


Oc1906,1013.1495 front


Oc1906,1013.1495 handle side

Feather Plume or Ornament

Oc1906,1013.1495

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Cane; Fibre (Plant); Resin

23.5 cm high; 42 cm wide (handle to feather tip)

Section of curving split cane covered with cassowary feathers; cane extends down to handle wrapped at top with resin-covered plant fibre. Dark brown patches (possibly resin) on side of handle.

The expedition visited Ture Ture on 3 February 1904.

Dance & Performance


Oc1906,1013.1504 front


Oc1906,1013.1504 top detail

Feather Plume or Ornament

Oc1906,1013.1504

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); Feather; Rattan; Resin; Fibre (Plant)

52 cm wide (handle to feather tip); 6.5 cm wide (feathers at top)

Rattan, likely split where curved, covered with cassowary feathers. Dark stained rattan handle wrapped at top with resin-covered plant fibre. Twisted plant fibre cords extend from top with lumps of resin on ends into which white-beige feathers are inserted.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.21 front



Oc1906,1013.21 reverse

Dancing Staff

Oc1906,1013.21

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

53.1 cm long; 6.5 cm wide; 1.6 cm thick

Pale wooden dancing staff carved from the whole; tapering rectangular top extends into tapering cylindrical handle with wider cylindrical finial. Oval projection at top has patch of blue stain on both sides and linear notch at top on one side. Rectangular top decorated on one side with carved low relief concentric diamonds stained blue with traces of white pigment in alternating lines. Opposing side has carved line just below oval projection, incised concentric circle with lines either side near centre with further double band of zigzags in raised relief below and diamond with line through centre and traces of white pigment at start of handle.

BM inscription handwritten in pencil on handle of object reads: '21'.

BM register (1906: 124) notes (in faint pencil): '? dance ornament [illegible] collected [illegible] at Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance



Oc1906,1013.22 front



Oc1906,1013.22 reverse

Dancing Staff

Oc1906,1013.22

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood (Palm); Pigment

58.8 cm long; 7.1 cm wide; 1.2 cm thick

Palmwood dancing staff with flat, tapering rectangular top and tapering cylindrical handle. Top decorated both sides with carved low relief and painted concentric diamond designs in red and black.

BM inscription handwritten in pencil on handle of object reads: '22'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance



Oc1906,1013.23 front



Oc1906,1013.23 reverse

Dancing Staff

Oc1906,1013.23

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

55.9 cm long; 7.3 cm wide; 2 cm thick

Wooden dancing staff carved from the whole; rectangular top extends into tapering cylindrical handle with globular finial. Rectangular top on one side decorated with anthropomorphic face carved in low relief with black triangular forehead, blue cheeks, black eyes and linear black nose. Below this, black V-shape with blue pigment. Above face, blue band extends around and vertically above forehead. Either side are two opposing wavy bands in black with bands extending out, some in-filled with blue and black pigment; blue triangle at top. On opposing side, double chevron motif carved in low relief at top partially in-filled with blue pigment.

BM inscription handwritten in pencil on one side of object reads: '23'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance


Oc1906,1013.24 front


Oc1906,1013.24 reverse

Dancing Staff

Oc1906,1013.24

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

47 cm long; 6.4 cm wide; 1.8 cm thick

Pale wooden dancing staff carved from the whole; rectangular top with raised central ridge extends into tapering cylindrical handle. Undecorated triangular projection with globular front extends from top. One side of rectangular top decorated with opposing black and unstained stripes with one band of red stripes near top. Area above handle black with two unstained star motifs and two chevron motifs, one stained red. Opposing side undecorated with visible striations from process of making.

BM inscription handwritten in pencil on handle of object reads: '24'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance


Oc1906,1013.25 front


Oc1906,1013.25 reverse

Dancing Staff

Oc1906,1013.25

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

48.6 cm long; 7.2 cm wide; 1.3 cm thick

Pale wooden dancing staff carved from the whole; rectangular top extends into tapering cylindrical handle. Undecorated globular projection at top. One side decorated with carved lines in-filled with dark brown pigment extending concentrically from several diamond or triangular-shaped motifs. Opposite side decorated with three carved diamond motifs running vertically down top section with concentric diamond motif below; in-filled with dark pigment.

Expedition inscription handwritten in pencil at top of handle reads: 'Bugi'; BM inscription handwritten in pencil inside diamond motif reads: '25'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance


Oc1906,1013.26 front


Oc1906,1013.26 reverse

Dancing Staff

Oc1906,1013.26

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

45.7 cm long; 6.6 cm wide; 1.7 cm thick

Pale, lightweight, wooden dancing staff carved from the whole. Rectangular top with V-shaped cut-outs top and bottom; carved in low relief and painted both sides with red and black concentric diamond designs; unpainted diamond near top on one side may contain anthropomorphic face in form of two opposing red bands and low relief rectangular nose. Handle tapers towards globular finial with triangular cut outs at top on both sides.

Expedition inscription handwritten in pencil on handle of object reads: 'Bugi'. The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance



Oc1906,1013.27 front



Oc1906,1013.27 reverse

Dancing Staff

Oc1906,1013.27

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

65.1 cm long; 7.3 cm wide; 1.7 cm thick

Wooden dancing staff carved from the whole; rectangular top section with black-painted squared projection at centre top; cylindrical handle has wider finial with band of zigzags in raised relief. Rectangular top section decorated on one side with carved and black-painted designs made up of opposing triangles and chevron motifs with one horizontal band of opposing zigzags near top. On opposing side, central circular motif two thirds in-filled with blue pigment with linear y-ending lines either side. Above this, circular, diamond and chevron motifs. Below circle, further larger motifs including band of zigzags with black surround.

BM inscription handwritten in pencil on one side of object reads: '27'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'


Oc1906,1013.28 front


Oc1906,1013.28 reverse

Dancing Staff

Oc1906,1013.28

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment; Fibre (Plant)

55.5 cm long; 8.1 cm wide; 2.4 cm thick (where cord tied)

Pale wooden dancing staff carved from the whole; rectangular top extends into tapering cylindrical handle, top of which is bound with twisted plant fibre cord. One side of rectangular top decorated with black and red in-filled carved lines surrounding three roughly diamond shaped motifs; top motif in-filled with black, middle motif in-filled with red and lower six-sided motif formed from red outline. Horizontal black lines at top and at each third of motif. On opposing side, carved lines in-filled with red and black pigment form four opposing concentric triangles, apex facing inwards, with black painted W-motif below.

BM inscription handwritten in pencil on one side of object reads: '28'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'


Oc1906,1013.29 front


Oc1906,1013.29 reverse

Dancing Staff

Oc1906,1013.29

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

64.4 cm long; 8.2 cm wide; 1.8 cm thick

Wooden staff carved from the whole. Leaf-shaped top with raised central ridge, 3 diagonal linear cut-outs at top on either side, and further 2 cut outs either side near base. One side decorated with carved and black-painted designs; at top, bands of chevrons; below this 2 opposing bands of zigzags. At centre, 2 opposing panels containing star motifs enclosed by bands of chevrons and zigzags with plain red band around outside. Areas between lower cut-outs decorated with black chevrons; below this, 2 red panels. At base, 2 opposing spiral designs enclosed by concentric lines. Handle kicks out to one side at base.

BM inscription handwritten in pencil on one side of object reads: '29'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'


Oc1906,1013.30 front


Oc1906,1013.30 reverse

Dancing Staff

Oc1906,1013.30

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment; Fibre (Cotton)

59.2 cm long; 7.7 cm wide; 1.8 thick

Wooden dancing staff carved from the whole; rectangular top extends into tapering cylindrical handle. V-shaped projection at top wrapped in red cotton fibre. Rectangular top has two black panels at top and bottom, decorated with carved, unstained, concentric chevron, roughly triangular and broad zigzag motifs. Opposing side decorated with painted horizontal black band at base with triangle above, apex facing downwards, and two further black bands near top with black rectangle containing carved, unstained chevron above.

BM inscription handwritten in pencil on one side of object reads: '30'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance


Oc1906,1013.31 front


Oc1906,1013.31 reverse

Dancing Staff

Oc1906,1013.31

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

59 cm long; 9.4 cm wide; 1 cm thick

Wooden dancing staff carved from the whole; rectangular top extends into handle with flat flaring top, decorated both sides with carved concentric diamonds in-filled with red and black pigment, before tapering to cylindrical base. Rectangular projection extends from top of staff with carved lines connected to pattern below: rectangular top decorated on one side with 3 concentric carved diamonds in-filled with red-orange, black and white pigment. On opposing side concentric v-lines enclose approximately central red ovoid with repeated v-lines above and below, all in-filled with red, white and black pigment.

BM inscription handwritten in pencil inside diamond motif reads: '31'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance



Oc1906,1013.32 front



Oc1906,1013.32 reverse

Dancing Staff

Oc1906,1013.32

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment

64.6 cm long; 8 cm wide; 1 cm thick

Zoomorphic, possibly bird-shaped, wooden dance staff carved from the whole. Bulbous centre extends down to tapering handle with flaring finial. Top of staff curves inwards with two V-shaped cut-outs in side and row of carved notches in side just below first cut-out. Both sides have central panel containing carved concentric cross in red and white. V-shapes above and below in red, white and black. One side has red and white zigzag band near top, opposing side has red diamond motif with lines extending outwards. Top of handle on both sides decorated with zigzag bands in raised relief, partially in-filled on one side in red and white.

BM inscription handwritten in pencil on one side of object reads: '33'. Object incorrectly marked by BM with '1906,1013.33', which is an obsidian flake. Should read Oc1906,1013.32.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Staff and designs are very similar to Kiwai dancing staffs described by Landtman (1933: 76, Fig. 592-93 Plate XXX): 'There is a great variety of decorated wooden sticks and other objects, mostly used in mimetic dances [that imitate everyday life]. Some are imitations of clubs, others represent birds, reptiles, fishes or flowering trees. In many cases various carved objects are fixed on sticks which the dancers hold vertically in their hand.'

Dance & Performance



Oc1906,1013.378 side



Oc1906,1013.378 top

Dancing Staff

Oc1906,1013.378

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British Museum (BM)

Papua New Guinea, Western Province; South Fly District; ?Bugi

Wood; Pigment

102 cm long; 5.2 cm diameter

Dark brown wooden dancing staff carved from the whole. Bulbous top third with raised linear ridge; decorated with carved bands, from bottom: 2 bands of stars (with one opposing chevron motif); band of opposing red and white triangles; band of crosses within a circle; large band with diamond and hourglass shapes filled with largely spiral motifs; band of stars and crescent shapes; large band with diamond and hourglass shapes filled with stars; band of opposing red and white triangles; band of small diamonds in raised relief. Hourglass finial with further diamonds around centre and thin linear bands of carved triangles and lines. Shaft undecorated.

Similar examples collected at Bugi (MAA E 1905.239; E 1905.240 and PRM 1905.63.17.1; 1905.63.17.2). The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.



Oc1906,1013.546 front



Oc1906,1013.546 side top

Dancing Staff

Oc1906,1013.546

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British Museum (BM)

Papua New Guinea, Western Province; South Fly District; ?Bugi / ?Dembibi (Dembebi)

Wood; Pigment

102 cm long; 5.4 cm diameter

Dark brown wooden dancing staff carved from the whole. Ovoid zoomorphic finial with incised concentric eyes and carved lateral opening for mouth; decorated with bands of zigzag motif in raised relief around mouth and lower finial with further concentric circular motifs. Bulbous-shaped top section decorated with repeated bands of lime-filled carved zigzag, linear, square and triangle motifs. Bands top and bottom decorated with star and triangle motifs in red and blue pigment. Shaft undecorated.

Similar examples collected at Bugi (MAA E 1905.239; E 1905.240 and PRM 1905.63.17.1; 1905.63.17.2). The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

BM register (1906: 144) notes from 'Bugi or Dembibi (Strachan River)'. Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16).

Dance & Performance



Oc1906,1013.547 front



Oc1906,1013.547 reverse top

Dancing Staff

Oc1906,1013.547

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British Museum (BM)

Papua New Guinea, Western Province; South Fly District; ?Bugi

Wood; Pigment

99.1 cm long; 4.8 cm diameter

Dark brown wooden dancing staff carved from the whole. Bulbous-shaped top third decorated with carved bands of raised squares, chevrons or vertical lines; two red in-filled linear cut-outs tapering towards base on four sides: centre of two continue bands of squares, chevrons and lines; one has raised trapezoid with two incised circles at top corners, other has four raised triangles separated by zigzag bands. Traces of lime in carvings and traces of red pigment on hourglass finial. Shaft undecorated, tapers slightly at end.

Similar examples collected at Bugi (MAA E 1905.239; E 1905.240 and PRM 1905.63.17.1; 1905.63.17.2). The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.



1905.63.17.1 front



1905.63.17.1 side top detail

Dancing Staff

1905.63.17.1

17

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment; Metal

89.8 cm long (including PRM hook); 5.3 cm diameter

Wood dancing staff carved from the whole. Ovoid zoomorphic finial with carved linear mouth; decorated with V-shaped band of repeated incised lines with further incised band and band of zigzags carved in raised relief below. Bulbous-shaped top section decorated with repeated panels of carved zigzag motifs intersected by spirals, stars and triangles in red pigment. Panels enclosed by bands of incised zigzags. Shaft undecorated except for band of incised lines at base and areas of scratching and wear. Museum metal screw hook in base.

PRM inscription handwritten in black ink on side of object reads: 'Dancing-stick, BUGI, FLY R., B.New GUINEA. Cooke Daniels Exped. Pres. by Major W. Cooke Daniels 1905 [17]'. Note Bugi is not on Fly River.

Appears as item 17 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing sticks from Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The staff was likely collected during one of these visits along with PRM 1905.63.17.2; MAA E 1905.239; E 1905.240 and several other examples now at the BM (Oc1906,1013.378; Oc1906,1013.546; Oc1906,1013.547). The finial may represent the head of a snake.

Dance & Performance



1905.63.17.2 side



1905.63.17.2 front top detail

Dancing Staff

1905.63.17.2

17

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment; Metal

92 cm long (including PRM hook); 4.8 cm diameter

Wood dancing staff carved from the whole. Ovoid zoomorphic finial with carved linear mouth; outlined with band of zigzags carved in raised relief and further decorated with small incised spirals. Bulbous-shaped top section decorated with panels of carved zigzag bands forming triangles and diamonds intersected by spiral and star motifs. Central panels in-filled with repeated bands of zigzags. Some traces of white pigment. Shaft undecorated. Museum metal screw hook in base.

PRM inscription handwritten in black ink on side of object reads: 'Dancing-stick, BUGI, FLY R., B.New GUINEA. Cooke Daniels exped. Pres. by Major W. Cooke Daniels, 1905 [17]'. Note Bugi is not on Fly River.

Appears as item 17 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing sticks from Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The staff was likely collected during one of these visits along with PRM 1905.63.17.1; MAA E 1905.239; E 1905.240 and several other examples now at the BM (Oc1906,1013.378; Oc1906,1013.546; Oc1906,1013.547). The finial may represent the head of a snake.

Dance & Performance



E 1905.237 front



E 1905.237 detail front

Feather Plume or Ornament

E 1905.237

67; AR 1905.865

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; ?Fly River Delta

Rattan; Feather (Cassowary); Fibre (Plant); Leaf

113 cm long; 7 wide

Length of rattan covered with cassowary feathers and secured with plant fibre cord; feathers loosely wrapped with palm leaves in crisscross pattern. Rattan handle stripped of cane at top and bottom.

Expedition label handwritten in pencil by MAA reads: 'Locality not given. B.N.G.; reverse reads '67' in black ink written by Charles Seligman.

Appears as item 67 on Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Cassowary feather dancing ornament worn behind in belt, bound up to preserve the plumes.'

Provenance based upon style. Similar examples in Landtman (1933: 45, 91) suggest the object comes from the Kiwai speaking area around the Fly River Delta. Landtman indicates the leaves are decorative. The expedition acquired two further examples, also unprovenanced, now at the BM (Oc1906,1013.952; Oc1906,1013.951).



E 1905.239 front



E 1905.239 detail front

Dancing Staff

E 1905.239

58; AR 1905.867

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Bugi

Wood; Pigment; Fibre (Plant)

98.3 cm long; 4.7 cm diameter

Wooden dancing staff carved from the whole. Ovoid zoomorphic finial with carved eyes and mouth; lime-filled band with zigzag motif in raised relief around finial with further zigzag bands extending back. Bulbous-shaped top section decorated with repeated bands of lime-filled carved zigzag motifs intersected by spirals, stars and triangles in red pigment. Shaft undecorated. Cord of twisted plant fibre tied to base of finial.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '58'; further annotated by Gerald Montagu Benton 'Dancing stick Bugi B N Guinea Major W Cooke-Daniels 1905'. MAA records note a feather tassel attached to finial cord, now missing.

Appears as item 58 on Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing Sticks, Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The staff was likely collected during one of these visits, along with E 1905.240 and several examples in the PRM (1905.63.17.1; 1905.63.17.2) and the BM (Oc1906,1013.378; Oc1906,1013.546; Oc1906,1013.547). The finial may represent the head of a snake.

Dance & Performance



E 1905.240 front



E 1905.240 detail reverse

Dancing Staff

E 1905.240

59; AR 1905.868

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Bugi

Wood; Pigment

67.8 cm long; 4.1 cm diameter

Wooden dancing staff carved from the whole. Hourglass shaped finial with horizontal zigzag band in raised relief. Bulbous-shaped top section decorated with horizontal zigzag band followed by vertical bands carved in various zigzag, linear and crosshatch designs. Below this further horizontal zigzag bands and concentric rectangular designs. Bottom section in black pigment with star-shaped design on two sides and semicircle on other. Shaft undecorated.

Circular expedition sticker handwritten in black ink by Charles Seligman reads: '59'; further annotated by Gerald Montagu Benton 'Dancing stick Bugi British New Guinea Major W Cooke-Daniels 1905'.

Appears as item 59 on Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dancing Sticks, Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The staff was likely collected during one of these visits, along with E 1905.239 and several examples in the PRM (1905.63.17.1; 1905.63.17.2) and the BM (Oc1906,1013.378; Oc1906,1013.546; Oc1906,1013.547).

Dance & Performance



Oc1906,1013.54 front



Oc1906,1013.54 reverse

Bullroarer

Oc1906,1013.54

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Wood (Palm); Pigment (Lime)

55.9 cm long; 10.2 cm wide; 1.2 cm thick

Elongated ovoid bullroarer carved from palmwood; dark brown in colour with bands of incised concentric zigzags and chevrons, partially in-filled with lime, across top on one side; below this two semicircular incised designs with small triangle between. Above lime in-filled bands, four further incised bands, two zigzags, two horizontal lines. Above this, circular perforation. Semicircular cut-out in top. Band of repeated diagonal incised lines runs around decorated top section. On opposing side, one diagonal line painted in lime pigment under circular perforation. Surface scratched both sides, some small insect holes.

Expedition inscription handwritten in pencil on one side of object reads: 'MAWATTA'.

The expedition visited Mawatta 16 January 1904 and again between 31 January and 1 February 1904.


Oc1906,1013.55 front (bottom)


Oc1906,1013.55 reverse (top)

Bullroarer

Oc1906,1013.55

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British Museum (BM)

Papua New Guinea; Western Province; (near) Fly River

Wood (Palm); Fibre (Plant)

53.5 cm long; 4.8 cm wide; 0.3 cm thick

Elongated ovoid bullroarer carved from palmwood; dark brown with bands of zigzags carved in raised relief near top on one side. Above this, small circular perforation. Tied to Oc1906, 1013.56 with twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'bone fr[om] IHAI. [?]Purari others MAIPUA ACE; reverse written in black ink reads: 'Papuan Gulf West near Fly River'.

ACE refers to Albert Charles English, Assistant RM for Rigo District, who gifted several objects to the expedition in March and July 1904. The reference to 'others' suggests the label was tied to several other objects at one time; stylistically, Oc1906,1013.55-56 are most likely from Western Province, consistent with the inscription on reverse of label. The reference to Maipua may relate to bullroarers Oc1906,1013.663-64 and Oc1906,1013.765.

Magic & Ritual


Oc1906,1013.56 front (top)


Oc1906,1013.56 reverse (bottom)

?Bullroarer; ?Potter's Spatula or Paddle

Oc1906,1013.56

-

British Museum (BM)

Papua New Guinea; Western Province; (near) Fly River

Wood (Palm); Fibre (Plant)

33.4 cm long; 3.3 cm wide; 0.3 cm thick

Small elongated ovoid ?bullroarer (or ?spatula) carved from palmwood; dark brown and undecorated, with small circular perforation at narrow end. Tied to bullroarer Oc1906,1013.55 with twisted plant fibre cord.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: 'bone fr[om] IHAI. [?]Purari others MAIPUA ACE; reverse written in black ink reads: 'Papuan Gulf West near Fly River'.

ACE refers to Albert Charles English, Assistant RM for Rigo District, who gifted several objects to the expedition in March and July 1904. The reference to 'others' suggests the label was tied to several other objects at one time; stylistically, Oc1906,1013.55-56 are most likely from Western Province, consistent with the inscription on reverse of label. The reference to Maipua may relate to bullroarers Oc1906,1013.663-64, 765.

Pencil note in BM register (1906: 126) reads: '56. Potters spatula. Port Moresby'. This is likely an error, the note intended for spatulae Oc1906,1013.57-58. See these records for comments from Motu Koita elders.

Magic & Ritual


Oc1906,1013.152.a front


Oc1906,1013.152.a reverse

Bullroarer

Oc1906,1013.152.a

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Wood (Palm); Fibre (Plant)

16 cm long (without cord); 30.5 cm long (with cord); 2.6 cm wide; 0.4 cm thick

Spatulate bullroarer carved from palmwood; dark brown in colour with lighter coloured bands at centre, top and bottom on one side and near bottom on opposite side. Some scratches to surface. Rounded at one end; narrows at opposing end with squared finial. Length of plant fibre cord wrapped below finial.

BM register (1906: 129) description records: 'Wooden spatulate bull roarer cane handle'.

Cane handle is presumably Oc1906,1013.152.b, not seen. BM label and register (1906: 129) also record provenance as Wasingara, misspelling of Masingara.

The expedition visited Masingara on 2 February 1904.


Oc1906,1013.153 front


Oc1906,1013.153 reverse

Bullroarer

Oc1906,1013.153

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Shell (Turtle); Fibre (Palm); Paper

15.5 cm long (without cord); 40.2 cm long (with cord); 4.5 cm wide; 0.3 cm thick

Tapering rectangular bullroarer, made from ground turtle shell. Tapering end perforated and strung with length of twisted plant fibre cord with rolled paper note attached. Incised line below perforation on one side; edges roughly shaped and chipped in places.

Expedition paper note handwritten in pencil by Charles Seligman reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.758 front



Oc1906,1013.758 reverse

Bullroarer

Oc1906,1013.758

-

British Museum (BM)

Papua New Guinea; ?Western Province

Wood (Palm); Pigment (Lime)

61.8 cm long; 5 cm wide; 1 cm thick

Elongated ovoid bullroarer carved from palmwood; dark brown with bands of zigzags carved in raised relief and in-filled with white lime near top on one side with small circular perforation above.

Provenance based upon style.

Magic & Ritual


Oc1906,1013.759 front


Oc1906,1013.759 reverse

Bullroarer

Oc1906,1013.759

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm); Pigment

60.2 cm long; 4.8 cm wide; 0.9 cm thick

Elongated ovoid bullroarer carved from palmwood; dark brown with single incised line near end on one side and small circular perforation above; traces of red pigment at this end on both sides.

Expedition inscriptions handwritten in pencil on one side of object read: 'Bensbach' in centre and 'A.H.D' at perforated end. A.H. Dunning was the expedition's official photographer.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Magic & Ritual


Oc1906,1013.760 front


Oc1906,1013.760 reverse

Bullroarer

Oc1906,1013.760

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm)

38.5 cm long; 3.9 cm wide; 0.9 cm thick

Spatulate bullroarer, light brown, carved from palmwood. Concavo-convex and shaped to a point at one end; narrows at opposing end with bell-shaped finial containing small circular perforation.

Museum inscription handwritten in pencil on one side of object reads: 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Magic & Ritual


Oc1906,1013.898 front


Oc1906,1013.898 reverse

?Bullroarer; ?Spatula

Oc1906,1013.898

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Wood; String (European)

16.9 cm long; 6 cm wide; 0.8 cm thick

Spatulate ?bullroarer (or ?spatula) carved from the whole in pale orange wood. Roughly finished with grainy texture. Tapers to roughly hexagonal finial with central perforation strung with white European string.

String possibly from museum or expedition label now detached.

BM register (1906: 154) records object as spatulate implement, likely a bullroarer, see Oc1906, 1013.152.a.



Oc1906,1013.1448 front



Oc1906,1013.1448 front detail

Bullroarer

Oc1906,1013.1448

-

British Museum (BM)

PNG; Western Prov.; South Fly Dist.; Bensbach River / ?Central Prov.; Waima (collected)

Wood (Palm)

49.3 cm long; 3.1 cm wide; 0.7 cm thick

Elongated ovoid bullroarer carved from palmwood; dark brown with band of chevrons and two plain lines incised near end on one side. Above this, small circular perforation.

Expedition inscription handwritten in pencil on object reads: 'Bensbach'. Note handwritten in BM register (1906: 170) reads: 'bull roarers prob. picked up at WAIMA says Proff. Seligmann'.

BM register note appears to apply to Bensbach bullroarers Oc1906,1013.1448-53. Given the pencil inscription, almost certainly written at the time of collection, the reference to Waima is likely an error and may have been intended for bullroarers acquired at Waima such as Oc1906, 1013.350.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904, collecting several bullroarers, including one now at MAA (E 1905.241) inscribed in the same hand.

Magic & Ritual


Oc1906,1013.1449 front


Oc1906,1013.1449 reverse

Bullroarer

Oc1906,1013.1449

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm)

28.6 cm long; 2.9 cm wide; 0.6 cm thick

Spatulate bullroarer carved from palmwood; dark brown in colour with linear gauges in one side. Shaped to a point at one end; narrows at opposing end with small circular perforation near top.

Expedition inscription handwritten in pencil on one side of object reads: 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Magic & Ritual


Oc1906,1013.1450 front


Oc1906,1013.1450 reverse

Bullroarer

Oc1906,1013.1450

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm)

33.4 cm long; 3.4 cm wide; 0.7 cm thick

Spatulate bullroarer carved from palmwood; light brown in colour. Shaped to a point at one end; narrows at opposing end with squared finial containing small circular perforation.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Magic & Ritual


Oc1906,1013.1451 front


Oc1906,1013.1451 reverse

Bullroarer

Oc1906,1013.1451

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm); Fibre (Plant)

33.3 cm long; 3.3 cm wide; 0.7 cm thick

Spatulate bullroarer carved from palmwood; dark brown in colour with light brown patina around centre. Rounded at one end; narrows at opposing end with squared finial containing small circular perforation. Plant fibre cord wrapped tightly below finial.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Magic & Ritual


Oc1906,1013.1452 front


Oc1906,1013.1452 reverse

Bullroarer

Oc1906,1013.1452

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm); Fibre (Coconut); Pigment

40.3 cm long (bullroarer); 6.5 cm long (coil); 6 cm wide (bullroarer); 6 cm wide (coil)

Elongated ovoid bullroarer carved from palmwood; stained red with single incised line near end on one side and small circular perforation above this. Several incised scratches, one forming design or letter K, on opposing side. Perforation threaded with length of twisted coconut fibre cord, wrapped around bullroarer and severed. Further coil of cord no longer attached.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.


Oc1906,1013.1453 front


Oc1906,1013.1453 reverse

Bullroarer

Oc1906,1013.1453

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm)

53.2 cm long; 3.9 cm wide; 0.9 cm thick

Elongated ovoid bullroarer carved from palmwood; dark brown in colour with three incised lines and small area of cross-hatching near end on one side. Below this, small circular perforation with smaller circular indentation just below.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.


Oc1906,1013.220 front


Oc1906,1013.220 reverse

Charm; Armband

Oc1906,1013.220

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pig Testicles

8.7 cm long; 5.4 cm wide; 6.8 cm high

Charm made from dried pig testicles; spermatic cord looped to form armband.

Expedition label handwritten in pencil reads: 'Bensbach'.

BM register (1906: 131) notes: 'Testes of pig, worn as charms'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 29 January 1904, collecting several other charms made from pig testicles (Oc1906,1013.1589; MAA E 1905.234; PRM 1905.63.84). Seligman (1906b: 67) notes of the Wartha (Toro): 'almost every man wore on each upper arm the testes of several pigs, all in a more or less dry and quite inoffensive condition. In every case the spermatic cord was twisted around the arm forming a rough bracelet which ended in front in the testis from which it arose'.


Oc1906,1013.1589 front


Oc1906,1013.1589 reverse

Charm; Armband

Oc1906,1013.1589

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pig Testicles

10.5 cm long; 11 cm wide; 7 cm high

Charm made from dried pig testicles; spermatic cord looped to form armband.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904, collecting several other charms made from pig testicles (BM Oc1906,1013.220; MAA E 1905. 234; PRM 1905.63.84). Seligman (1906b: 67) notes of the Wartha (Toro): 'almost every man wore on each upper arm the testes of several pigs, all in a more or less dry and quite inoffensive condition. In every case the spermatic cord was twisted around the arm forming a rough bracelet which ended in front in the testis from which it arose'.

While BM register (1906: 131) records Oc1906,1013.220 as 'Testes of pig, worn as charms', this object is recorded as 'Leather thong' with additional pencil note 'armlet?' (BM 1906: 175).


Oc1906,1013.127 front


Oc1906,1013.127 reverse

Charm

Oc1906,1013.127

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pig Testicles; Bamboo; Seed; Chicken Foot; Fibre (Plant)

13 cm long (foot/max all); 9.2 cm long (teste); 8.2 cm long (bamboo); 14.3 cm wide (all)

Charm consisting of pig's testicles with spermatic cord, two chicken feet, two hollow orange-brown seeds with circular perforations in top and lightly pitted surfaces, small tube of bamboo decorated with diagonal incised lines with top central perforation; all tied together with twisted cord.

Expedition label handwritten in pencil reads: 'Bensbach'.

Magic & Ritual



Oc1906,1013.180 front (viewed side on)



Oc1906,1013.180 side centre detail

Kúbai [Kiwai]**; Turtle Charm**

Oc1906,1013.180

-

British Museum (BM)

PNG; Western Prov.; South Fly Dist.; Ture Ture (?collected) / Mawatta (Mawata) (?made)

Wood; Fibre (Coconut); Feather; Resin; Pigment

43.5 cm long (without cord); 63 cm long (with coiled cord); 12 cm wide (with cord)

Heavy weight, dark stained, wooden charm carved from the whole in the form of a bird. Head with arching and tapering beak has (both sides) incised star-shaped eye surround and circular eye in-filled with resin. Chest and lower body decorated with horizontal, lateral and diagonal bands of repeated triangle motifs, some in-filled with white lime. Turtle carved in high relief at front, decorated with two lateral wavy lines, forms lug with elongated perforation. Area around turtle stained red. Bundle of pale brown feathers cut into chevrons and cassowary feathers tied with long length of plaited cord through square perforation above cylindrical tapering stem.

Expedition label tied to turtle written in pencil reads: 'Ture-ture'. Second label annotated in black ink by BM: 'From paper label O.BORE. Mawatta Turtle Charm'. The expedition visited Ture Ture 3 February 1904. Paper label not located.

BM register (1906: 130) reads: 'Obore. Mawatta - turtle charm. ~~Tube-tube~~ [illegible] when game is spotted'.

Landtman (1927: 398-407) discusses the nigóri turtle ceremony (at Kiwai Island and Mawatta) during which these charms, called kúbai sticks, play a significant role. Held in the hand and worn in the front band of cassowary headdresses by the master of each canoe participating in the turtle hunt, they are later hidden from the view of women. Landtman (1927: 399) notes the bodies are anthropomorphic, although the heads represent birds. He illustrates examples collected during the 1898 Torres Strait Expedition (Fig. 106) now at MAA.


Oc1906,1013.181 front (viewed side on)


Oc1906,1013.181 side (viewed side on)

Kúbai [Kiwai]**; Turtle Charm**

Oc1906,1013.181

-

British Museum (BM)

PNG; Western Prov.; South Fly Dist.; Ture Ture (?collected) / Mawatta (Mawata) (?made)

Wood; Fibre (Coconut); Feather; Resin; Pigment

45.4 cm long; 12.5 cm wide; 4.5 cm deep

Heavyweight, dark stained, wooden charm carved from the whole in the form of a bird. Head with tapering beak has (both sides) incised teardrop-shaped eye surround and circular eye in-filled with red resin. Chest and lower body decorated with panels of concentric squares with bands of zigzags partially in-filled with white lime. Lugs with circular perforations centre front and back; bundle of dark and pale brown feathers cut into chevrons tied through perforation with twisted coconut fibre cord. Turtle carved in high relief lower front. Cylindrical tapering stem at base.

Expedition label tied through front lug written in pencil reads: 'Ture-ture'; annotated below in black ink by BM: '1906.10-13 181 Obore. Mawatta Turtle Charm'. The expedition visited Ture Ture on 3 February 1904.

BM register (1906: 130) reads: 'Obore. Mawatta - turtle charm. ~~Tube-tube~~ [illegible] when game is spotted'.

Landtman (1927: 398-407) discusses the nigóri turtle ceremony (at Kiwai Island and Mawatta) during which these charms, called kúbai sticks, play a significant role. Held in the hand and worn in the front band of cassowary headdresses by the master of each canoe participating in the turtle hunt, they are later hidden from the view of women. Landtman (1927: 399) notes the bodies are anthropomorphic, although the heads represent birds. He illustrates examples collected during the 1898 Torres Strait Expedition (Fig. 106) now at MAA.


Oc1906,1013.182 front (viewed side on)


Oc1906,1013.182 reverse (viewed side on)

Charm; ?Turtle Charm

Oc1906,1013.182

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District

Wood; Pigment

29.3 cm long; 3.7 cm wide; 1.7 cm thick

Lightweight, wooden charm carved from the whole in the form of a bird. Head with tapering beak has (both sides) circular lime in-filled eye and three lime in-filled bands following outline of inner side. Below this on one side: three lime in-filled horizontal bands incised with diagonal lines or crosshatching with hourglass-shape motif through centre of bottom band. Other side: further band of crosshatching outer side only with large striped fish below. Mouth of fish meets with three bands from above. Two linear indentations on outer edge of this side. Base tapers to a point.

'Canoe' handwritten in pencil on side of object above incised fish design.


Oc1906,1013.1519 front


Oc1906,1013.1519 reverse

Charm

Oc1906,1013.1519

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Coconut; Pigment; Fibre (Plant); Fibre (?Cotton); Bark

8.5 cm long; 2.5 cm diameter

Small, dark brown, polished zoomorphic charm made from dwarf coconut. Lateral opening cut into top forms mouth with two coconut eyes as nostrils. Small flat piece of bark inserted into mouth, which is surrounded by band of incised triangles. Front decorated with lateral bands of incised triangles and two concentric circles for eyes. Reverse has three spiral designs near end with concentric triangular bands of incised triangles pointing toward mouth. Circular perforation in end strung with twisted plant fibre cord and thin blue ?cotton. Traces of white lime pigment in places.

Likely traded from the Gulf area.



Decorated and Modified Skull

Oc1906,1013.578

40

British Museum (BM)

Papua New Guinea; Western Province; Middle Fly District; Bamu River

Skull (Human); Wood; Feather; Fibre (Plant); Seed (Coix); Resin

46 cm long; 27.7 cm high; 17.5 cm wide

Adult human skull with oval wooden projection extending from nose and cylindrical wooden projections extending from each eye. Long band of woven plant fibre cord extends from left jaw. Underside of skull, left eye projection and jaw area, and right forehead and jaw area covered with coix seeds set in resin. Oval projection decorated with broad repeated incised zigzags on right side and lower portion of left side with four white feathers through top. Two bands of zigzags designs incised across top of skull.

Faded blue pencil 'B...U' on top of skull with further illegible lead pencil and number '40' visible below.

In Port Moresby on 25 June 1904, Seligman (1904a: 103) notes in his diary seeing several skulls belonging to Chief Medical Officer Dr Allen James Craigen, 'four of which he gave us'. An expedition photograph of another similar skull (Oc,B118.92), shown with the number 45 below, is recorded as a Bamu River skull from Craigen's collection (mistranscribed as 'Cruigen' on BM record). Given the number 40 inscribed on this object, it seems to be one of 'Craigen's skulls' (Seligman 1904a: 103).

Craigen gave a further sixteen skulls to the Anatomy Museum at Aberdeen, fourteen acquired by Acting Administrator Christopher Robinson (Spittal 1905; Hallam 2016: 224-25). Robinson (1904) describes this kind of skull in his diary, which is consistent with other skulls attributed to him at Aberdeen (such as ABDUA: 58693).

Magic & Ritual



1905.63.84 front



1905.63.84 in PRM storage box

Charm; Armband

1905.63.84

84

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pig Testicles

12.9 cm long; 5.2 cm wide; 3.5 cm high

Charm made from dried pig testicles; spermatic cord armband looped in small bundle. Stored in small square PRM box with glass lid.

Appears as item 84 on Charles Seligman's (1905f: 179c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Pig's testicle and spermatic cord worn on arm, Bensbach River.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904, collecting several other charms made from pig testicles (BM Oc1906,1013.220; Oc1906,1013. 1589; MAA E 1905.234). Seligman (1906b: 67) notes of the Wartha (Toro): 'almost every man wore on each upper arm the testes of several pigs, all in a more or less dry and quite inoffensive condition. In every case the spermatic cord was twisted around the arm forming a rough bracelet which ended in front in the testis from which it arose'.



E 1905.241 front



E 1905.241 detail front

Bullroarer

E 1905.241

55; AR 1905.869

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood (Palm)

60 cm long; 5.2 cm wide

Elongated ovoid bullroarer carved from palmwood; dark brown in colour with bands of zig-zags carved in raised relief near end on one side. Above this, small circular perforation.

Expedition inscription handwritten in pencil on one side of object reads: 'Bensbach'.

Appears as item 55 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bull-roarer, Bensbach R.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904, collecting several bullroarers, including one now at the BM (Oc1906,1013.759).

Magic & Ritual



E 1905.234 front



E 1905.234 side

Charm; Armband

E 1905.234

28; AR 1905.862

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pig Testicles

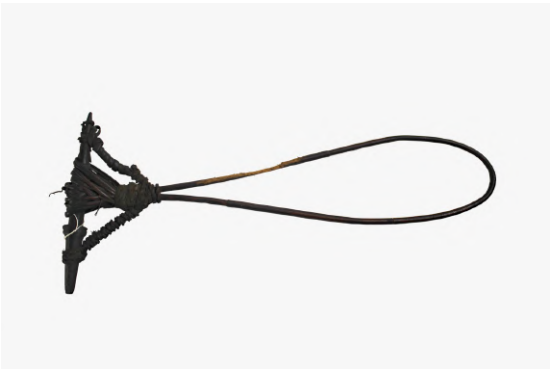
14.9 cm long; 11.3 cm wide

Charm made from dried pig testicles; spermatic cord looped to form armband.

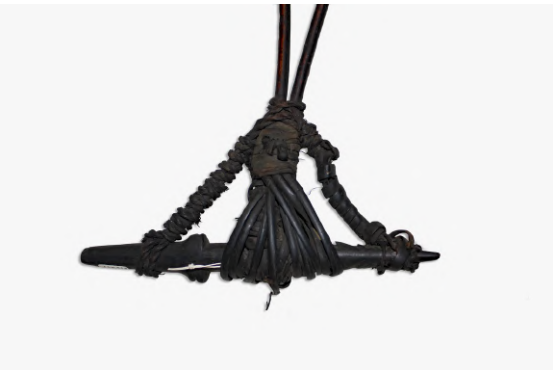
Expedition label made by Dennison & Co. cut down and repurposed as museum label reads in black ink: 'Charm, worn on arm, (pigs testicles)'.

Appears as item 28 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Pigs' testicles, worn as ornaments on arm, Bensbach R.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904, collecting several other charms made from pig testicles (BM Oc1906,1013.220; Oc1906,1013. 1589; PRM 1905.63.84). Seligman (1906b: 67) notes of the Wartha (Toro): 'almost every man wore on each upper arm the testes of several pigs, all in a more or less dry and quite inoffensive condition. In every case the spermatic cord was twisted around the arm forming a rough bracelet which ended in front in the testis from which it arose'.



E.15697 front



E.15697 detail

Gáraóro [Kiwai]; **Head Carrier or Toggle**

E.15697

12

Australian Museum (AM)

Papua New Guinea; Western Province; Fly River Delta

Rattan; Fibre (Cane); Fibre (?Cotton); Wood; Resin

42 cm long; 17 cm wide

Length of looped rattan extending at 90 degrees from cylindrical piece of wood, which tapers distinctly at one end (likely a harpoon dart). Rattan loop thinned on one side and secured to centre with ?cotton fibre and cane strips. Two further supports, bound with varying gauges of cane or pant fibre, some twisted, extend either side of centre to form a triangle. Object covered with black-brown stain or resin.

Appears as item 12 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Toggle for carrying heads, from Fly Estuary.'

The acquisition of this object - or at least the decision to donate it to the AM - may have been encouraged by AM curator, Robert Etheridge. Seligman (1904a: 3) notes in his diary to enquire for 'E' about a teacher who makes models (three models are now in the AM collection E.12931 -33), as well as to obtain a head toggle. Plausibly, Acting Administrator Christopher Robinson may have collected the object.

Landtman collected similar examples (see 1927: 32-33, Fig. 35a, c), made from a loop of rattan lashed onto wood, often an old harpoon dart. Worn during raids hanging down the back with beheading knife (see E.15696) secured over the head with plant fibre band. Can be looped over shoulder with captured head suspended on toggle.


Oc1906,1013.933 top


Oc1906,1013.933 side

Unfinished Basket

Oc1906,1013.933

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Leaf); European String

61 cm long; 40.5 cm wide; 11.1 cm high

Circular bundle of palm leaf fibres, partly woven in loose twill at sides. Leaf fibres tied in several places with European string.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Manufacture & Materials


Oc1906,1013.1597 front


Oc1906,1013.1597 detail

Hair Cord

Oc1906,1013.1597

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Hair (Human); Fibre (Leaf)

41 cm long; 9.8 cm wide

Two bundles of finely plaited 3-ply human hair tied together at one end with strip of plant leaf; further leaf tie around one bundle.

Expedition label made by Dennison & Co. handwritten in pencil on one side reads: 'Bensbach'; reverse handwritten in pencil reads: 'B H'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Manufacture & Materials


Oc1906,1013.1509 front


Oc1906,1013.1509 side

Feather Bundle

Oc1906,1013.1509

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); European String

49 cm long; 14.5 cm wide

Bundle of cassowary feathers tied with expedition label cord.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.


Oc1906,1013.1510 front


Oc1906,1013.1510 front detail

Feather Bundle

Oc1906,1013.1510

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); Fibre (Plant)

45.5 cm long; 14 cm wide

Bundle of bound cassowary feathers; small bundles of cassowary feathers wrapped at base with plant fibre and bound into larger bundle with plant fibre ties.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.


Oc1906,1013.1497 reverse


Oc1906,1013.1497 detail

Rattan Frame

Oc1906,1013.1497

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Rattan; Pigment

53.7 cm long; 44 cm wide (frame); 0.7 cm diameter (cane)

Roughly semicircular rattan frame with incised line around each node, stained black-brown. Rounded at one end, other end whittled on one side with partial circular perforation.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Tureture'.

The expedition visited Ture Ture on 3 February 1904.

Manufacture & Materials


Oc1906,1013.1649.b front


Oc1906,1013.1649.b reverse

Ochre and Plant Samples

Oc1906,1013.1649.b

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Bark; Ochre; Coconut; Seed; Hair (Human); Shell (Mussel); Shell

16 cm L (cord); 0.7 cm L (seed); 7.3 cm L (ochre, largest); 6 cm L (mussel); 11.5 cm L (coconut)

Contents of bag Oc1906,1013.1649.a; two unworked mussel shell valves; outer dark brown with lighter top and linear ridges, interior pearlescent; both stained with red ochre. Small pale bivalve shell with linear ridges. Bundle of bark and leaf fibres stained with red ochre. Eight pieces of red ochre. Length of plaited plant fibre cord folded in two containing human hair. Small tuft of human hair. Small coconut smoothed and ground covered with red ochre. Three small pale brown seeds.



1905.63.74 front



1905.63.74 front detail

Hair Cord

1905.63.74

74

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Hair (Human); Fibre (Leaf)

21.5 cm long; 12.5 cm wide

Bundle of finely plaited 3-ply human hair tied at one end with strip of plant leaf. Hair largely dark brown in colour with area of lighter hair on one side.

Appears as item 74 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Hair-string from Bensbach R.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Manufacture & Materials



E 1905.286 front



E 1905.286 detail with feather

Hair Cord

E 1905.286

16; Z 8174; AR 1905.922

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Hair (Human); Fibre (Leaf); Feather

37.5 cm long; 6.6 cm wide

Bundle of finely plaited 3-ply human hair tied at one end with strip of plant leaf. Very small (0.5 cm) tuft of red feather caught in one braid. Hair black-brown in colour.

Expedition label made by Dennison & Co. cut down and repurposed as museum label written by Gerald Montagu Benton in 1905; reverse reads '16' in black ink written by Charles Seligman.

Appears as item 16 on Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Hair Cord, Bensbach R.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Manufacture & Materials



Oc1906,1013.284 side



Oc1906,1013.284 reverse

Drum

Oc1906,1013.284

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment; Fibre (Plant)

76.7 cm long; 18.4 cm diameter; 18 cm wide (at handle)

Cylindrical, hourglass drum with central rectangular handle on one side; membrane missing. Dark wood with dimpled texture. At base: two bands of zigzags in raised relief, 4 near handles extend into spiral motifs. Traces of red pigment on inner bands, white on outer; bands divided by lines of raised chevrons. Two bands of raised diamonds, with plain band between, in-filled with red and white on either side of handle, which has small leaf cord tied around. Remains of resin with traces of ?lizard skin and plant fibre at top. Large rectangular hole with resin repair, now broken away, inside handle, with two smaller holes either side of handle.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Landtman (1933: 68, 117) notes this type of drum is typical of Bugi.



Oc1906,1013.285 front



Oc1906,1013.285 reverse

Drum

Oc1906,1013.285

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Wood; Pigment; Leaf (?Sago); Fibre (Plant)

83 cm long (drum); 93 cm long (drum with cord); 16.5 cm diameter; 19 cm wide (at handle)

Cylindrical, hourglass drum with central rectangular handle on one side; membrane missing. Dark wood with dimpled texture, likely chisel marks smoothed and polished out. Two bands of opposing triangles in low relief at base, in-filled with red and white pigment; white triangles near handle decorated with spirals in raised relief. Three bands of same triangle designs either side of handle, which has length of loosely plaited plant fibre cord wrapped around, a small section of which has broken away. Length of ?sago leaf tied through perforation at end.

Expedition label handwritten in faint pencil reads 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Landtman (1933: 68, 117) notes this type of drum is typical of Bugi.



Oc1906,1013.291 front



Oc1906,1013.291 end (side view)

Drum

Oc1906,1013.291

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly Dist.; Kiwai Is.; Iasa (bought) / ?Bamu River

Wood; Skin (Lizard); Pigment (Resin)

89 cm long; 12.3 cm wide

Wooden cylindrical drum, carved from the whole with dark resin pigment, pealing away near end and along upper body, which is highly polished. Partial membrane, split open at centre, likely made from monitor lizard skin (Varanus indicus). End slightly raised from upper body; edge decorated with incised notches with ovals containing spirals below; drum terminates in two triangular projections decorated with central linear and spiral designs. Lateral splits run half way down from membrane; further split between opposing projections; small piece broken away from inside. One triangular projection chipped at end.

BM register (1906: 136) notes: 'Bought at IASA but ?Bamu'.

The expedition were based at Iasa between 7 and 19 February 1904.

Landtman (1927: 44) describes this style of drum as the 'Dibiri' type noting 'the open end is provided with two long jaws, evidently representing those of some reptile, a snake or crocodile'. A similar shaped drum likely from Dibiri Island is conserved at MAA (E 1905.246).



Oc1906,1013.294 front



Oc1906,1013.294 reverse detail (feather)

Drum

Oc1906,1013.294

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture (bought)

Wood; Skin (Lizard); Leaf (?Sago); Feather; Pigment

82 cm long; 16.1 cm diameter

Wooden hourglass drum, carved from the whole with three triangular projections at base; tips, and two intersections between, perforated and threaded with white feathers, cut into chevrons. Outer edges of projections decorated with two parallel incised lines in-filled with lime pigment. Above, two bands of incised vertical triangles, in-filled with lime, around circumference. Wood orange-brown in colour, grainy, some tool marks visible. Large split runs from intersection at base to centre, with crack continuing laterally for several centimetres. Strip of ?sago leaf tied above this. Membrane split, likely made from monitor lizard skin (Varanus indicus).

BM register (1906: 136) notes: 'Bought at TURE-TURE'.

The expedition visited Ture Ture on 3 February 1904.

Landtman (1927: 44) notes this type of drum is typical of Kiwai Island.



Oc1906,1013.295 front



Oc1906,1013.295 reverse

Drum

Oc1906,1013.295

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Wood; Fibre (Coconut)

78 cm long; 14.2 cm diameter

Wooden hourglass drum, carved from the whole with smoothed and polished surface; darker patina at ends. Length of plaited coconut fibre wrapped around top third. Membrane missing, significant break with piece missing from one side extending from base towards centre. Several splits extend from base either side of break.

'TURE TURE' written in pencil on one side. The expedition visited Ture Ture on 3 February 1904.

Musical Instruments



E 1905.246 front



E 1905.246 front detail

Drum

E 1905.246

7; AR 1905.874

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; Middle Fly District; Bamu River Mouth; ?Dibiri Is.

Wood; Pigment

74 cm long; 10.6 cm diameter

Drum of cylindrical, hollow, dark wood, narrowing towards base; membrane missing. Two opposing triangular projections at base. Narrow raised ridge along centre of lower section on one side; both sides are decorated with opposing incised spiral designs in-filled with red pigment. Two circles at base, incised either side of central ridge, with diagonal incising behind, suggest eyes. Split along one side of lower section.

Appears as item 7 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Drum said to come from neighbourhood of mouth of Bamu.' Circular expedition sticker handwritten in black ink by Seligman reads: '7'.

Landtman (1933: 69) identifies this type of drum as Dibiri, the end projections 'representing those of some reptile, a crocodile or snake'.

Likely collected by Acting Administrator Christopher Robinson, who visited Dibiri on 22 February 1904. The expedition travelled with Robinson as far as Iasa where they parted ways on 7 February 1904. They acquired objects from Robinson's collection on 5 July 1904, likely as a consequence of his suicide on 20 June 1904.



E 1905.247 front



E 1905.247 reverse detail

Drum

E 1905.247

1; AR 1905.875

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Masingara

Wood; Paint

77 cm long; 18.8 cm diameter

Cylindrical, hourglass drum with two opposing triangular projections at base; membrane missing. Dark wood with lighter patina in centre and at base; notched incising around edge of base. Zoomorphic shape, possibly insect, formed of angled lines extending from centre with diamond shape head, incised near base on one side. Small area of white paint near base on one side.

Appears as item 1 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Drum from Masingara.'

The expedition visited Masingara on 2 February 1904.



E 1905.248 front



E 1905.248 detail underside repair

Drum

E 1905.248

5; AR 1905.876

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River / ?Bugi

Wood; Pigment; Fibre (Plant); Paper

111 cm long; 24.8 cm diameter

Cylindrical, hourglass drum with central rectangular handle on one side; membrane missing. Dark wood with dimpled texture, possibly chisel marks. Lower section divided into three bands and decorated with zigzag and spiral designs in raised relief with red and white in-fill. Handle decorated with zigzags in raised relief with red in-fill in centre and white outside. Two circular holes in base beneath handle, with crack between, partially covered with resin or putty. Plant fibre cord around handle with rolled paper note.

Appears as item 5 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Drum collected on Bensbach R.' Contrary to this, paper field-note in Seligman's handwriting originally tied to handle reads: 'Drum BUGI'.

The note may suggest the place of manufacture or refer to collecting during visits to Bugi on 19 and 30 January 1904. If acquired on the Bensbach (Torassi) River, the drum would have been collected sometime between 23 and 28 January 1904.

A similar drum, now in the PRM (1905.63.2), is recorded by Seligman (1905f: 179) as collected 'some thirty miles up Bensbach R, it may possibly have been made West of this'. Landtman (1933: 68, 117) notes this type of drum is typical of Bugi. It is possible these drums were widely traded.

Musical Instruments



1905.63.69 front



1905.63.69 in PRM storage box

Pigment Sample

1905.63.69

69

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pigment

9.6 cm long; 5 cm wide; 3.4 cm high

Rectangular lump of textured red-orange chalky pigment, stored in small rectangular PRM box with glass lid.

Appears as item 69 on Charles Seligman's (1905f: 179b) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Red pigment used by Toro tribe, Bensbach R.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.



1905.63.97 in PRM storage box



1905.63.97 in PRM storage box (with lid)

Pigment Sample

1905.63.97

97

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Pigment

2.7 cm long (largest pigment piece); 2.3 cm wide (largest pigment piece)

Multiple lumps of textured mustard yellow chalky pigment, stored in small rectangular PRM box with glass lid.

PRM addition to Charles Seligman's (1905f: 179c) catalogue of objects donated to museum on behalf of William Cooke Daniels: '97. Yellow earth pigment, B.N.G., Benbach R.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Natural Specimens



1922.321 A front



1922.321 A side

Stone Sample

1922.321 A

AR 1922.321; 28; V

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Stone

5.3 cm long; 4.6 cm wide; 4.3 cm high

Small roughly triangular piece of stone, grey colouration with white speckling. One corner has distinctive projecting point.

Expedition white sticker with red band and perforated top attached to stone: 'V' handwritten in pencil in centre. Number '28' written in black ink on one side of stone.

'V' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Stone on which boys were initiated from Mawatta, west of the fly river' (Seligman 1905d). The letter further states: 'V was obviously a block of stone which had been carried to where I saw it at Mawatta, west of the Fly River; it was very holy and had been a good deal knocked about and broken by an enthusiastic missionary. I should guess that in its original condition it would be about as big as a well grown sheep in the wool without its legs' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. MAA catalogue card erroneously links this object with the Suloga quarry. The expedition visited Mawatta 16 January 1904 and again between 31 January and 1 February 1904.



1922.321 B front



1922.321 B side

Stone Sample

1922.321 B

AR 1922.321; V

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Stone

4.3 cm long; 4.6 cm wide; 4.4 cm high

Small roughly triangular piece of stone, grey colouration with some white and brown speckling.

Stone 1922.321 A has expedition label adhered with 'V' handwritten in pencil. 'V' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Stone on which boys were initiated from Mawatta, west of the fly river' (Seligman 1905d). The letter further states: 'V was obviously a block of stone which had been carried to where I saw it at Mawatta, west of the Fly River; it was very holy and had been a good deal knocked about and broken by an enthusiastic missionary. I should guess that in its original condition it would be about as big as a well grown sheep in the wool without its legs' (Seligman 1905d). The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter. Note MAA's catalogue card erroneously links this object with the Suloga quarry.

The expedition visited Mawatta 16 January 1904 and again between 31 January and 1 February 1904.



Oc1906,1013.191 side


Oc1906,1013.191 opposing side

Fibre Armband

Oc1906,1013.191

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Palm Spathe); Fibre (Cane)

19.5 cm long; 12.9 cm wide

Section of dark brown palm spathe folded and sewn along one side to form armband. Thin cane cord passed through circular perforations along side forms diamond shaped pattern.

Expedition inscription handwritten in pencil on side of object reads: 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.1465 front


Oc1906,1013.1465 side

Fibre Arm Guard

Oc1906,1013.1465

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Fibre (Cane)

26.5 cm long; 10.5 cm wide

Long cylindrical band of plaited cane strips, dark brown in colour. One end slightly flattened and both ends frayed.

Expedition label made by Dennison & Co. written in pencil reads: 'Masingara'. The expedition visited Masingara on 2 February 1904.

Landtman (1933: 42, 91 Plate XIII) discusses similar woven arm guards worn by the Kiwai on the forearm during archery.


Oc1906,1013.1466 front


Oc1906,1013.1466 side

Fibre Arm Guard

Oc1906,1013.1466

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Fibre (Cane); Fibre (Vine)

26.7 cm long; 7.8 cm diameter

Long cylindrical band of plaited cane strips, dark brown in colour, secured in places with fine vine cord.

Expedition label made by Dennison & Co. written in pencil reads: 'Masingara'. The expedition visited Masingara on 2 February 1904.

Landtman (1933: 42, 91 Plate XIII) discusses similar woven arm guards worn by the Kiwai on the forearm during archery.


Oc1906,1013.954 front


Oc1906,1013.954 detail

Fibre Belt

Oc1906,1013.954

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Fibre (Leaf); Pigment

42 cm long; 12 cm wide; 7.8 cm high (as folded)

Plaited twill leaf fibre belt decorated with woven horizontal red, black-brown and undyed stripes. Belt folded into bundle and secured with leaf cord. End tapers to a point with extended plaited loop at tip.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Mawatta'.

The expedition visited Mawatta on 16 January and between 31 January and 1 February 1904.


Oc1906,1013.1004 front


Oc1906,1013.1004 detail

Mélbamúdi; Shoulder Belt

Oc1906,1013.1004

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Bark); Fibre (Plant); Seed (Coix)

47 cm long; 6.7 cm wide

Twill plaited bark fibre belt with horizontal rows of coix seeds (small number missing) sewn on one side. Plant fibre stitching visible on reverse. Ties formed from bark fibre.

The expedition visited Bugi on 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The belt was likely collected during one of these visits. Landtman (1933: 42) notes these were worn in pairs, one over each shoulder, 'by men in everyday life. The local [Bugi] name is mélbamúdi or mélbämúdi. These shoulder straps are covered with... job's tear [coix] seeds'.

Personal Adornment


Oc1906,1013.1546 front


Oc1906,1013.1546 reverse

Shoulder Belt

Oc1906,1013.1546

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Bark); Fibre (Plant); Seed (Coix)

47.5 cm long; 10.3 cm wide

Twill plaited bark fibre belt with vertical rows of coix seeds sewn on one side. Plant fibre stitching visible on reverse. Ties formed from bark fibre; one end twisted to form a loop.

Expedition label made by Dennison & Co. written in pencil reads: 'Bensbach'. The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

The expedition collected a similar belt at Bugi (MAA E 1905.223). Landtman (1933: 42) notes these were worn in pairs, one over each shoulder, 'by men in everyday life. The local [Bugi] name is mélbamúdi or mélbämúdi. These shoulder straps are covered with... job's tear [coix] seeds'. This belt was possibly traded to the Bensbach (Torassi) River.

Personal Adornment


Oc1906,1013.1547 front


Oc1906,1013.1547 detail

Mélbamúdi; Shoulder Belt

Oc1906,1013.1547

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Bark); Fibre (Plant); Seed (Coix); Pigment

49 cm long; 8.5 wide

Twill plaited bark fibre belt with horizontal rows of coix seeds sewn on one side. Plant fibre stitching visible on reverse. Ties formed from bark fibre. Small circular area of red staining near fold on one side.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi on 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The belt was likely collected during one of these visits. Landtman (1933: 42) notes these were worn in pairs, one over each shoulder, 'by men in everyday life. The local [Bugi] name is mélbamúdi or mélbämúdi. These shoulder straps are covered with... job's tear [coix] seeds'.

Personal Adornment



Oc1906,1013.1549 front



Oc1906,1013.1549 top

Fibre Belt

Oc1906,1013.1549

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Vine (Orchid); Vine

13 cm long (coil); 10.2 cm wide (coil); 2.1 cm wide (belt)

Coiled, twill plaited, plant fibre belt with alternating black vine and yellow orchid vine woven on one side forming a zigzag pattern. Knotted ends preceded by section of twisted plant fibre cord.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again 30 January 1904.

Landtman (1933: 44) notes belts are made and worn by women, with longer belts used to carry firewood or babies.

Personal Adornment


Oc1906,1013.1550 front


Oc1906,1013.1550 detail

Fibre Belt

Oc1906,1013.1550

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Vine (Orchid); Vine

c.167 cm long (laid flat); 0.7 cm wide

Thin, twill plaited plant fibre belt with alternating black vine and yellow orchid vine woven on to one side forming diagonal stripes. Knotted ends preceded by section of twisted plant fibre cord.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again 30 January 1904.

Landtman (1933: 44) notes belts are made and worn by women, with longer belts used to carry firewood or babies.

Personal Adornment



Oc1906,1013.125 front



Oc1906,1013.125 reverse

Wooden Comb

Oc1906,1013.125

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District

Wood; Pigment

19.1 cm long; 8.1 cm wide; 0.8 cm thick

Rectangular wooden comb carved from the whole. Lower half whittled into 12 prongs, end prong missing. Top half wedge shaped (viewed from side) with natural indentations in surface and central perforation at top. Both sides decorated with black pigment and lime in-filled incised designs; one side has zigzag band along top and rows of diamonds along base with Y-shaped and star-shaped motifs in centre. Other side has X-shaped motifs with band of zigzags and repeated short lines below, with further zigzags bands just above prongs.

Provenance based upon style.

See similar combs in Landtman (1933: 85 Plate IX). Landtman (1933: 39) notes: 'Combs (ipógi [Kiwai]) carved from single pieces of wood are common in the district and could be easily collected. Formerly they were worn in the hair, but at present the people seem to use them hardly at all, except together with other ornaments, evidently because the hair is nowadays generally cut short. The decorated of the head or upper part of the comb displays a variety of designs, either incised, in fretwork or in the contour.'


Oc1906,1013.873 front



Oc1906,1013.873 reverse

Pearlshell ?Ear Ornament

Oc1906,1013.873

-

British Museum (BM)

Papua New Guinea; ?Western Province; South Fly District; Fly River Delta

Shell (Pearl)

4.7 cm long; 3.3 cm wide; 0.4 cm thick

Flat, carved, W-shaped pearlshell pendant; narrow central stem with circular perforation at top curves at base to form stems either side. Some surface scratching, especially to reverse.

Provenance based upon style. See Landtman (1927: 25) who observes 'Ear Ornaments of pearl-shell in the shape of anchors are sometimes worn at dances'.


Oc1906,1013.874 front


Oc1906,1013.874 reverse

Pearlshell ?Ear Ornament

Oc1906,1013.874

-

British Museum (BM)

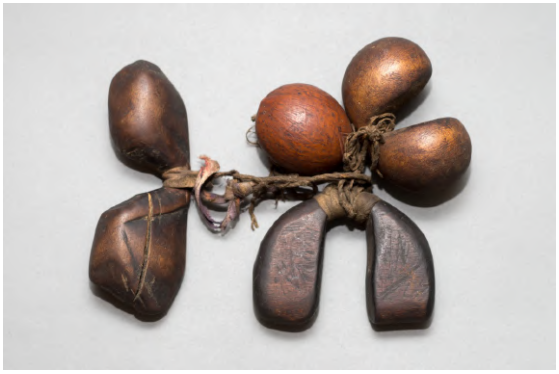
Papua New Guinea; ?Western Province; South Fly District; Fly River Delta

Shell (Pearl)

4.2 cm long; 8.5 cm wide; 0.3 cm thick

Flat, carved, roughly U-shaped pearlshell pendant; arched base curves into two tapering sides with outward turned finials. Some surface scratching, especially to reverse, which has golden patina.

Provenance based upon style. See Landtman (1927: 25) who observes 'Ear Ornaments of pearl-shell in the shape of anchors are sometimes worn at dances'.



Oc1906,1013.1687 front



Oc1906,1013.1687 reverse

Úu or Gúagúa; Ear Weights (With Seed)

Oc1906,1013.1687

-

British Museum (BM)

Papua New Guinea; ?Western Province; South Fly District; Fly River Delta; ?Koabu

Wood; Seed; Fibre (Cotton); Fibre (Plant)

20 cm long (all); 6.3 cm long (wooden max); 11.3 cm wide (all); 8 cm wide (wooden max)

Three large n-shape carved wooden weights, each of different wood, two bulbous in shape and one flat with squared ends. One bulbous weight has low-relief v-shape on one side with linear incision running horizontally, and three further linear incisions on opposing side. Further red-brown seed with top lateral opening surrounded by two incised lines. Tied together at centre with red and purple stained cotton ribbon and twisted plant fibre cord, which passes through circular perforation at top of seed. Together objects produce clanking sound.

Provenance of Western Province assigned by BM based upon style, see Haddon (1912: 11) for reference to Fly River Delta and descriptions by Landtman (1927: 25, 235).

Described in BM register (1906: 178) as wooden charms. However, these objects appear consistent with ear weights from Torres Strait described by Alfred Cort Haddon (1912: 11-12), who notes 'Perfectly similar ear-weights are employed at the mouth of the Fly River; in a MS. catalogue, Chalmers calls them *ouou* (?*oriou*), and says they are worn by boys and girls and made by their fathers.' See example collected by Haddon on Mer, Torres Strait BM Oc,89+.68.

Landtman (1927: 25, 235) notes they are called úu or gúagúa and are used to distend the ear lobes of children, which are subsequently cut in two at shoulder length and pierced for decoration. Use in sorcery is not noted. The expedition visited the Fly River Delta in February 1904, as did Acting Administrator Christopher Robinson, who notes seeing ear weights at the village of Koabu on the west bank of the Fly (Robinson 1904).


Oc1906,1013.112 front


Oc1906,1013.112 detail

Forehead Band

Oc1906,1013.112

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Seed (Coix)

22.5 cm long (as folded); 7.7 cm wide (as folded); 3 cm wide (band)

Forehead band consisting of two rows of vertically strung coix seeds with twisted plant fibre border; cords at each end in twisted and plaited plant fibre.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Personal Adornment


Oc1906,1013.773 front


Oc1906,1013.773 reverse

Groin Shell

Oc1906,1013.773

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Shell (Baler); Fibre (Bark)

10 cm long (shell); 21 cm long (cord laid flat); 5.4 cm wide (shell)

Ground baler shell (probably Melo umbilicatus), pale colour with orange banding. Circular perforations on each edge strung with long length of loosely twisted bark fibre cord.

BM record notes this was previously tied to coconut scraper Oc1906,1013.772, which was gifted to the expedition by Albert Charles English.

Personal Adornment


Oc1906,1013.774 side


Oc1906,1013.774 reverse

Groin Shell

Oc1906,1013.774

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Shell (Baler); Fibre (Plant)

16.5 cm long (shell); 62 cm long (cord); 10.8 cm wide (shell)

Ground and polished baler shell (probably Melo umbilicatus), cream colouration with orange banding. Circular perforation on one edge and two circular perforations (one broken) on opposing edge. Singular perforation strung with long length of twisted plant fibre cord spiral bound with further cord; short length of same cord in opposing perforation.

Expedition inscription handwritten in pencil on side of shell reads: 'Bensbach'. BM register (1906: 151) describes this as a '[ditto above record] shell pendant ornament'. More likely a men's groin shell with cord for passing around the waist.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.115 front


Oc1906,1013.115 base

Feather Headdress

Oc1906,1013.115

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Feather (Cassowary); Fibre (Plant); Resin

18 cm long; 20 cm wide (as photographed)

Cassowary feather headdress with feathers cut into arch along top and covered with dark brown resin, now dried and brittle. Two bands of twill plaited ?coconut leaf bands across bottom and centre on both sides, front covered with white pigment. Wood or cane stick along base stitched to plaited band with plant fibre. Plaited ties either side formed of ?coconut leaf, bark fibre and smaller plaited bands of plant fibre, all with traces of resin.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Personal Adornment


Oc1906,1013.117 front


Oc1906,1013.117 reverse

Feather Headdress

Oc1906,1013.117

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Feather; Fibre (Plant)

18 cm long; 12.5 cm wide

Headdress constructed from multiple quills with cream-beige feathers cut into triangles. Quill tips folded at ends and lower sections, largely free of feathers, interwoven with twisted plant fibre cord, ends of which form ties at either side.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Personal Adornment


Oc1906,1013.1488 front


Oc1906,1013.1488 reverse detail

Feather Headdress

Oc1906,1013.1488

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather (Cassowary); Fibre (Plant); Pigment

39 cm long (including vertical cord); 42 cm wide

Headdress of cassowary feathers secured at base with plant fibre band, constructed from small bundles of cassowary feathers bound at base with plant fibre and laid flat. On front, bundles secured by woven cords, two running along top and two along bottom; on reverse, cord from weave passes over fibre cords, two laid along top and two along bottom, securing feather bundles between. Weave, knotted at each end, extends to form ties either side. Traces of white lime pigment on front of band, reverse unstained. Feathers taper slightly towards centre.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Tureture'.

The expedition visited Ture Ture on 3 February 1904.

Personal Adornment



Oc1906,1013.1505 front



Oc1906,1013.1505 front detail

Feather Headdress

Oc1906,1013.1505

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); Fibre (Plant)

38 cm long; 30 cm wide (as photographed)

Headdress of cassowary feathers secured at base with plant fibre band, constructed from small bundles of cassowary feathers bound at base with plant fibre and laid flat. On front, bundles secured by woven cords running along top and bottom; on reverse, cord from weave passes over fibre cord laid along top and bottom, securing feather bundles between. Weave, knotted at each end, extends to form ties either side. Feathers slightly shorter at centre.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.1506 front



Oc1906,1013.1506 front detail

Feather Headdress

Oc1906,1013.1506

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); Fibre (Plant); Pigment

38.8 cm long; 59 cm wide

Headdress of cassowary feathers secured at base with plant fibre band, constructed from small bundles of cassowary feathers bound at base with plant fibre and laid flat. On front, bundles secured by woven cords running along top and bottom; on reverse, cord from weave passes over fibre cord laid along top and bottom, securing feather bundles between. Weave, knotted at each end, extends to form ties at sides. Front of band stained red, reverse unstained. Feathers shorter at centre and longer either side.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.


Oc1906,1013.1507 front


Oc1906,1013.1507 reverse detail

Feather Headdress

Oc1906,1013.1507

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); Fibre (Plant); Pigment

39.5 cm long; 55 cm wide (with cords)

Headdress of cassowary feathers secured at base with plant fibre band, constructed from small bundles of cassowary feathers bound at base with plant fibre and laid flat. On front, bundles secured by woven cords running along top and bottom; on reverse, cord from weave passes over fibre cord laid along top and bottom, securing feather bundles between. Weave, knotted at each end, extends to form ties either side. Front of band stained white, reverse unstained. Feathers shorter at centre.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.


Oc1906,1013.1508 front


Oc1906,1013.1508 front detail

Feather Headdress

Oc1906,1013.1508

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Cassowary); Fibre (Plant); Shell (Cowrie); Feather; Pigment

43 cm long; 46.5 cm wide

Headdress of cassowary feathers secured at base with plant fibre band, constructed from small bundles of cassowary feathers bound at base with plant fibre and laid flat. On front, bundles secured by woven cords running along top and bottom; on reverse, cord from weave passes over fibre cord laid along top and bottom, securing feather bundles between. Weave, knotted at each end, extends to form ties either side. Front of band stained white, reverse unstained. Small cowrie shell stitched with plant fibre cord to centre front, small white feather to one side. Red cotton caught in quill tips below white feather.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.110 front



Oc1906,1013.110 top

Necklace

Oc1906,1013.110

Oc1906,1013.109 in error

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Quill; Fibre (Plant); Plant; Resin; Seed (Coix)

31.5 cm long; 13 cm wide

Necklace formed from three feather quills, ends bound with resin covered plant fibre; three of which secure plant fibre stalks, bent at each end (rest missing). Centre of each quill bound with twisted plant fibre cords strung with ground coix seeds, which hang down from centre, ends secured with dried plant material.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.114 front


Oc1906,1013.114 detail

Urátöl; Tooth Necklace

Oc1906,1013.114

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Tooth (Dog); Fibre (Plant); Fibre (Bark)

38 cm long; 22 cm wide (as photographed)

Necklace strung with multiple dog teeth between two lengths of twill plaited plant fibre. Neck cord formed from bark fibre cord tightly wrapped around a plant fibre core. Circular perforation in each tooth threaded and sewn into twill plaited fibre lengths with twisted plant fibre cord.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Landtman (1933: 41) notes dog tooth necklaces from Bugi are called urátöl.

Personal Adornment


Oc1906,1013.1548 front


Oc1906,1013.1548 cord detail

Urátöl; Tooth Necklace

Oc1906,1013.1548

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Tooth (Wallaby); Fibre (Bark)

28 cm long; 26 cm wide

Necklace strung with multiple wallaby teeth between two lengths of twill plaited plant fibre. Either side of teeth, two lengths wrapped with bark fibre cord. Neck cord formed from continuation of twill plaited plant fibre lengths, which meet at one side and are secured with further bark fibre cord wrapping. Break in necklace between teeth near centre.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bugi'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again 30 January 1904.

Made from wallaby teeth, compare teeth in forehead band MAA E 1905.228. Landtman (1933: 41; 1927: 26) notes dog tooth and wallaby tooth necklaces from Bugi are called urátöl 'in the language of that place'.

Personal Adornment


Oc1906,1013.1562 front


Oc1906,1013.1562 shell detail

Necklace

Oc1906,1013.1562

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Plant); Shell (?Mitre)

46 cm long (necklace); ca. 2.6 cm long (shells); 7.3 cm wide (necklace)

Necklace of twill plaited plant fibre strung with shells (probably Mitridae). Shells pale with horizontal grooves at base, faint axial striations and well defined spiral grooves in-filled with dirt. Shell aperture and circular perforation in top of each shell threaded with twisted plant fibre cord and sewn into twill plaited fibre.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.1563 front


Oc1906,1013.1563 shell detail

Necklace

Oc1906,1013.1563

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

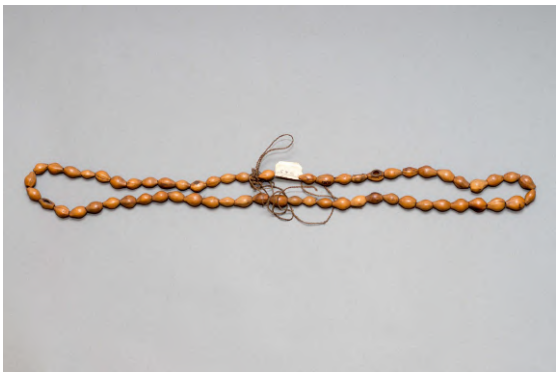
Fibre (Plant); Shell (?Mitre)

35 cm long; ca. 2.5 cm long (shells); 10.5 cm wide

Necklace of twill plaited plant fibre strung with shells (probably Mitridae). Shells pale with horizontal grooves at base, faint axial striations and well defined spiral grooves; light orangey banding also visible on some shells. Shell aperture and circular perforation in top of each shell threaded with twisted plant fibre cord and sewn into twill plaited fibre.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.1565 front


Oc1906,1013.1565 seed detail

Necklace; Strung Seeds

Oc1906,1013.1565

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Seed; Fibre (Plant)

28 cm long; 0.9 cm diameter (seeds)

Length of light brown ovoid seeds strung on twisted plant fibre cord; natural perforations in sides of some seeds.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.1567 front


Oc1906,1013.1567 seed detail

Necklace

Oc1906,1013.1567

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Plant); Seed (Coix); Seed

33.4 cm long (as photographed); 12 cm wide

Loop of plant fibre cord threaded with ground coix seeds with singular cord of red-brown discoidal seeds extending from centre.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.1572 front


Oc1906,1013.1572 coix seeds

Necklace

Oc1906,1013.1572

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Quill; Fibre (Plant); Plant; Resin; Seed (Coix)

21.5 cm long; 21.3 cm wide

Necklace formed from three feather quills, ends bound with resin covered plant fibre; three of which secure lengths of cane, tapering to bent ends (rest missing). Centre of each quill bound with twisted plant fibre cords strung with ground coix seeds, which hang down from centre, ends secured with dried plant material.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment



Oc1906,1013.1500 reverse



Oc1906,1013.1500 front detail

Feather Ornament

Oc1906,1013.1500

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Remains (Bird); Feather (Bird-of-Paradise); Leaf (Palm); Fibre (Plant); Fibre (Vine)

49 cm long; 23 cm wide

Bird-of-Paradise (possibly Paradisaea raggiana) ornament with palm stem handle and woven cover. Skeletal bird head at base with bird skin stretched over cylindrical fibrous palm stem and covered with woven fibre decorated with alternating bands of yellow orchid vine and dark plant fibre. Above this, red and orange tail feathers form double plume.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.1501 front



Oc1906,1013.1501 detail

Feather Ornament

Oc1906,1013.1501

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Remains (Bird); Feather (Bird-of-Paradise); Leaf (Palm); Fibre (Plant); Fibre (Vine)

55 cm long; 22 cm wide

Bird-of-Paradise (possibly Paradisaea raggiana) ornament with palm stem handle and woven cover. Skeletal bird head at base with bird skin stretched over cylindrical fibrous palm stem and covered with woven fibre decorated with alternating bands of orchid vine and dark plant fibre. Above this, red and orange tail feathers form double plume.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.211.a-b front



Oc1906,1013.211.a detail

Feather Ornament

Oc1906,1013.211.a-b

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Quill; Resin; Fabric (Cotton)

22 cm long (a); 23 cm long (b); 11 cm wide (a)

Five cream feathers with grey horizontal band near top secured with circular lump of resin covered with red cotton fabric decorated with pink spots. Handle formed from dark brown feather quill inserted into resin snapped near top.

Expedition label made by Dennison & Co. tied above resin and handwritten in pencil reads: 'Masingara'. The expedition visited Masingara on 2 February 1904.

Now separate quill handle forms Oc1906,1013.211.b, with remainder of ornament forming Oc1906,1013. 211.a.



Oc1906,1013.212 front



Oc1906,1013.212 centre detail

Feather Ornament

Oc1906,1013.212

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Wood (Palm); Fibre (Vine); Fibre (Leaf)

39.5 cm long; 3.6 cm wide

Single cream feather secured to whittled palmwood handle with vine and leaf cord wrapping.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.213 front



Oc1906,1013.213 detail

Feather Ornament

Oc1906,1013.213

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Quill; Resin; Fabric (Cotton); Bone

40 cm long; 6.7 cm wide

Eighteen cream feathers inserted at base in oval lump of resin partially covered with red cotton fabric decorated with green and yellow leaf motifs. Handle formed from dark brown feather quill inserted into resin with hourglass shaped bone threaded near top.

Expedition label made by Dennison & Co. handwritten in black ink by BM reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.


Oc1906,1013.214 front


Oc1906,1013.214 reverse

Feather Ornament

Oc1906,1013.214

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Resin

23.5 cm long; 4.5 cm wide

Single cream feather with lump of resin on tip.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.215 front



Oc1906,1013.215 centre detail

Feather Ornament

Oc1906,1013.215

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Quill; Resin; Fibre (Vine)

42 cm long; 4.9 cm wide

Single cream feather attached at base to top of dark brown quill, paired down near top, with lump of resin. Thin vine cord wrapped loosely below resin.

Expedition label made by Dennison & Co. handwritten in black ink by BM reads: 'Masingara'; further note in blue pencil reads: '215'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.216.a-b front



Oc1906,1013.216.a-b with Oc1906,1013.216.c reverse

Feather Ornament

Oc1906,1013.216.a-b

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Fibre (Palm Stem)

35.6 cm long; 2.9 cm wide

Single dark brown feather cut into triangular sections, base inserted into rectangular section of fibrous palm stem. Top of palm stem partly broken away with circular perforation in top next to feather.

Feather previously inserted into circular perforation now Oc1906,1013.216.c, see above photograph. Expedition label made by Dennison & Co. attached to Oc1906,1013.216.c handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.216.c front



Oc1906,1013.216.a-b with .c reverse

Feather Ornament

Oc1906,1013.216.c

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Resin

53.1 cm long; 3.3 cm wide

Single cream feather attached at base with lump of resin to top of dark brown feather with cut triangular feathers.

Expedition label made by Dennison & Co. written in pencil reads: 'Masingara'. The expedition visited Masingara on 2 February 1904.

Object originally part of Oc1906,1013.216.a-b.


Oc1906,1013.217 front


Oc1906,1013.217 handle detail

Feather Plume or Ornament

Oc1906,1013.217

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Fibre (Leaf)

37 cm long; 11 cm wide

Multiple cassowary feathers bound together at base with plant fibre wrapping.

Label made from rectangle of white parchment or paper handwritten in black ink by BM reads: 'Masingara'.

Paper label consistent with those used during 1898 Torres Strait Expedition, of which Charles Seligman was a member. Seligman likely supplemented expedition material with objects from his own collection.



Oc1906,1013.1502 front



Oc1906,1013.1502 reverse detail

Feather Plume or Ornament

Oc1906,1013.1502

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Bird-of-Paradise); Wood (Palm); Fibre (Leaf)

66 cm long; 12.4 cm wide

Plume of red-brown Bird-of-Paradise feathers (possibly Paradisaea raggiana) secured to tapering palmwood handle with leaf binding. Further leaf binding at base of plume, above handle.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Masingara'.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.1503 front



Oc1906,1013.1503 reverse detail

Feather Plume or Ornament

Oc1906,1013.1503

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather (Bird-of-Paradise); Wood; Fibre (Plant)

50 cm long; 6.7 cm wide

Plume of red-brown Bird-of-Paradise feathers (possibly Paradisaea raggiana) secured to tapering wooden handle with twisted plant fibre cord binding. Lower portion of feathers stripped of plumage; plant fibre cord woven between quills just above binding.

The expedition visited Masingara on 2 February 1904.



Oc1906,1013.1566 front



Oc1906,1013.1566 seed detail

Strung Seeds

Oc1906,1013.1566

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Plant); Seed (Coix); Seed

47 cm long (as photographed); 10 cm wide

Length of ground coix seeds intersected with light brown ovoid seeds strung on twisted plant fibre cord and secured in coils by expedition label cord.

Expedition label made by Dennison & Co. handwritten in pencil reads: 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment



Oc1906,1013.1568 front


Oc1906,1013.1568 seed detail

Strung Seeds

Oc1906,1013.1568

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Seed (Coix); Fibre (Leaf); Fibre (Plant)

21 cm long (bundle); 7.5 cm wide (bundle)

Length of ground coix seeds strung on leaf and plant fibre cord and secured in looped bundle by expedition label cord.

Expedition label handwritten in black ink by BM with registration number and 'Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment


Oc1906,1013.1564 front


Oc1906,1013.1564 shell detail

Strung Shells

Oc1906,1013.1564

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Fibre (Leaf); Shell (?Mitre)

58 cm long; 7.5 cm wide

Length of 3-ply plaited leaf strung with shells (probably Mitridae). Shells pale to light brown in colour with horizontal grooves at base, faint axial striations and well defined spiral grooves; brown banding also visible on some shells. Shell aperture and circular perforation in top of each shell threaded with leaf cord and sewn into plaited fibre. Break in plaited fibre at one end; further plaited band extending from opposing end with small bundle of leaf cord.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Personal Adornment



1905.63.8 front



1905.63.8 reverse

Fibre Belt

1905.63.8

8

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Fibre (Banana); Fibre (Coconut); Pigment

8.2 cm high; 10 cm diameter

Plaited twill belt decorated with horizontal red chevrons in banana leaf fibre alternating with black-brown coconut leaf fibre and undyed banana leaf fibre chevrons. Belt rolled into bundle and secured with black museum cotton.

Appears as item 8 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Belt of woven banana leaf, from Mawata.'

The expedition visited Mawatta 16 January 1904 and again between 31 January and 1 February 1904.



E 1905.220 front



E 1905.220 detail front

Fibre Belt

E 1905.220

10; AR 1905.845

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Bugi

Fibre (Plant); Vine (Orchid); Vine

102 cm long; 1.8 cm wide

Twill plaited plant fibre belt with alternating black vine and yellow orchid vine woven on to one side forming a zigzag pattern. Knotted ends preceded by section of twisted plant fibre cord.

Expedition label made by Dennison & Co. cut down and repurposed as museum label.

Appears as item 10 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bugi waist-belt.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Landtman (1933: 44) notes belts are made and worn by women, with longer belts used to carry firewood or babies.

Personal Adornment



E 1905.222 front



E 1905.222 detail inside

Mélbamúdi; Shoulder Belt

E 1905.222

46; AR 1905.846

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Bugi

Fibre (Bark); Fibre (Plant); Seed (Coix)

48.5 cm long; 7.5 cm wide

Twill plaited bark fibre belt with horizontal rows of coix seeds (small number missing towards centre) sewn on one side. Plant fibre stitching visible on reverse. Ties formed from bark fibre; one end has few ties remaining.

Expedition label made by Dennison & Co. cut down and repurposed as museum label.

Appears as item 46 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Cross shoulder belts worn for mourning, from Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The belt was likely collected during one of these visits.

Landtman (1933: 42) notes these were worn in pairs, one over each shoulder, 'by men in everyday life. The local [Bugi] name is mélbamúdi or mélbämúdi. These shoulder straps are covered with... job's tear [coix] seeds'. Seligman (1905e: 2), probably erroneously, records that these belts were worn during mourning.

Personal Adornment



E 1905.223 front



E 1905.223 detail ties

Mélbamúdi; Shoulder Belt

E 1905.223

46; AR 1905.847

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Bugi

Fibre (Bark); Fibre (Plant); Seed (Coix)

49 cm long; 9.3 cm wide

Twill plaited bark fibre belt with vertical rows of coix seeds sewn on one side. Plant fibre stitching visible on reverse. Ties formed from bark fibre; one end twisted to form a loop.

Expedition label made by Dennison & Co. cut down and repurposed as museum label.

Appears as item 46 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Cross shoulder belts worn for mourning, from Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. The belt was likely collected during one of these visits.

Landtman (1933: 42) notes these were worn in pairs, one over each shoulder, 'by men in everyday life. The local [Bugi] name is mélbamúdi or mélbämúdi. These shoulder straps are covered with... job's tear [coix] seeds'. Seligman (1905e: 2), probably erroneously, records that these belts were worn during mourning.

Personal Adornment



E 1905.228 front



E 1905.228 detail front

Tooth Forehead Band

E 1905.228

13; AR 1905.853

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Kiwai Island; Iasa

Tooth (Wallaby); Fibre (Plant); Vine (Orchid)

39.5 cm long; 39 cm wide (as photographed)

Forehead band strung with multiple wallaby teeth between two lengths of twill plaited plant fibre. Front length also plaited with yellow orchid vine. Neck cord is formed from twisted plant fibre cord tightly looped around a plant fibre core.

Object appears as item 13 on Charles Seligman's (1905e: 1) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Wallaby tooth frontlet, collected at Iasa.'

The expedition were based at Iasa between 7 and 19 February 1904.



E 1905.229 front (viewed side on)



E 1905.229 detail front

Dagúri [Kiwai]**; Feather Headdress**

E 1905.229

42; AR 1905.854

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; Fly River Delta

Fibre (Plant); Pigment; Feather (Cassowary); Skin (Bird)

30 cm long; 29 cm wide

Headdress of cassowary feathers secured at the base with woven plant fibre band, which forms loops at each end. Raised cord delineates zigzag design decorated with red (top) and white (bottom) pigment. Plant leaves and a small bird skin are attached to one side of the band; the bird head is covered with black resin. Long twisted plant fibre cords extend from the band at each end.

Expedition label made by Dennison & Co. cut down and repurposed as museum label by Gerald Montagu Benton, 1905; reverse reads '42' handwritten in black ink by Charles Seligman.

Appears as item 42 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Feather Frontlet, Fly River Delta.'

Landtman (1933: 37) notes cassowary headdresses called dagúri are common ornaments in the Kiwai district and are worn by men at dances and ceremonies.



E 1905.231 front



E 1905.231 detail front

Urátöl; Tooth Necklace

E 1905.231

47; AR 1905.856

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea, Western Province; South Fly District; Bugi

Fibre (Plant); Tooth (Dog); Fibre (Cotton)

46 cm long; 42.5 cm wide (as photographed)

Necklace strung with multiple dog teeth between two lengths of twill plaited plant fibre. Neck cord is formed from twisted plant fibre cord tightly looped around a plant fibre core; two small sections either side wound with red cotton thread.

Expedition label made by Dennison & Co. cut down and repurposed as museum label by Gerald Montagu Benton in 1905; reverse handwritten by Charles Seligman reads '~~BUGI~~' in pencil and '47' partially visible in black ink.

Appears as item 47 on Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Dogs' - tooth necklet, from Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Landtman (1933: 41) notes dog tooth necklaces from Bugi are called urátöl.

Personal Adornment



6.155 front



6.155 detail

Fibre Belt

6.155

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Vine (Orchid); Vine

29 cm long (bundle); 0.7 cm wide

Twill plaited plant fibre belt with alternating black vine and yellow orchid vine woven on to one side forming diagonal stripes. Knotted ends preceded by section of twisted plant fibre cord.

HM label records provenance as Boioa, an alternative spelling of Boyowa or Kiriwina Island, Trobriands. This is highly doubtful and is more likely a misreading of Bugi from the original label or documentation. The expedition collected at least four other similar belts at Bugi (MAA E 1905.220; BM Oc1906,1013.1549; Oc1906,1013.1550; AM E.15689).

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904. Landtman (1933: 44) notes belts are made and worn by women, with longer belts used to carry firewood or babies.

Personal Adornment



6.156 front



6.156 reverse detail

Feather Hair Ornament

6.156

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Masingara

Feather; Resin

42.7 cm long; 3.9 cm wide

White feather attached at the quill, with lump of black-brown resin covered with red cotton cloth, to top of white feather cut to form small triangles. Resin on quill of lower feather and tip of top feather.

Resin on quill of lower feather suggests there was a further section below now missing.

The expedition visited Masingara on 2 February 1904.



6.157i front



6.157i reverse top

Feather Hair Ornament

6.157i

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather; Quill; Resin; Wood (Palm); Leaf (Coconut)

45 cm long; 3.7 cm wide

White feather attached at the quill with lump of black-brown resin to brown coloured feather shaft (devoid of feathers). Base of shaft (or quill) secured to piece of whittled palmwood with coconut leaf wrapping.

Museum label reads 'Tube tube'; almost certainly a mistranscription of Ture Ture, as object consistent with other Western Province feather ornaments collected by the expedition (for example BM Oc1906,1013.215).

The expedition visited Ture Ture on 3 February 1904.

Personal Adornment



6.157ii front



6.157ii front detail

Feather Hair Ornament

6.157ii

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather; Resin; Wood (Palm); Fabric (Cotton)

40.2 cm long; 3.7 cm wide

White feather attached at the quill, with lump of black-brown resin covered with red cotton cloth, to top of brown feather cut to form small triangles.

Museum label reads 'Tube tube'; almost certainly a mistranscription of Ture Ture, as object consistent with other Western Province feather ornaments collected by the expedition (for example BM Oc1906,1013.216.c-d).

The expedition visited Ture Ture on 3 February 1904.

Personal Adornment



6.157iii front



6.157iii reverse detail

Feather Hair Ornament

6.157iii

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Feather; Quill; Wood (Palm); Fibre (Leaf); Fibre (Bark)

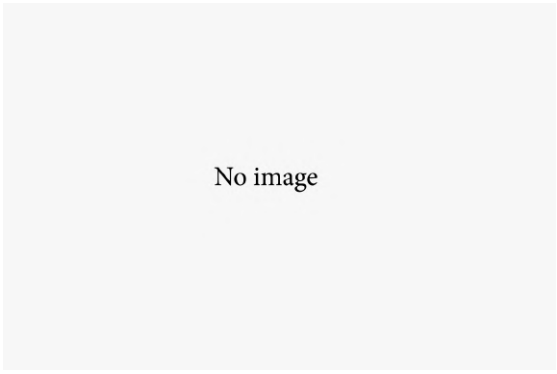
30 cm long; 5 cm wide

White feather attached at the quill to brown coloured feather shaft or quill (devoid of feathers) and piece of whittled palmwood with leaf and bark wrapping.

Museum label reads 'Tube tube'; almost certainly a mistranscription of Ture Ture, as object consistent with other Western Province feather ornaments collected by the expedition (for example BM Oc1906,1013.212).

The expedition visited Ture Ture on 3 February 1904.

Personal Adornment



Feather Plume or Ornament

6.153

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Kiwai Island; Iasa

Rattan; Feather (Cassowary); Fibre (Cane)

56 cm long; 21 cm wide

Length of rattan covered with cassowary feathers. Handle wrapped in cane cord.

The expedition were based at Iasa between 7 and 19 February 1904.



E.15689 front



E.15689 detail front

Fibre Belt

E.15689

4

Australian Museum (AM)

Papua New Guinea; Western Province; South Fly District; Bugi

Fibre (Plant); Vine (Orchid); Vine

23 cm long (bundle); 18 cm wide (bundle); 1 cm diameter (belt)

Twill plaited plant fibre belt with alternating brown vine and yellow orchid vine woven on to one side to form diagonal stripes. Knotted ends preceded by section of twisted plant fibre cord.

Appears as item 4 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Waist-band (man's) from Bugi.'

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Contrary to Seligman (above), Landtman (1933: 44) notes belts are made and worn by women, with longer belts used to carry firewood or babies.

Personal Adornment



E.15688 front



E.15688 interior

Diba [Gogodala]; **Cap; Headdress**

E.15688

3

Australian Museum (AM)

Papua New Guinea; Western Province; South Fly District; Kiwai Island; Iasa

Fibre (Plant); Fibre (Cane); Resin

27 cm long; 13.5 cm diameter

Conical cap or headdress constructed from coiled bands of plant fibre stitched together with cane strips and stained with black-brown resin. Flat circular top with central perforation. Base uneven with small section missing.

Appears as item 3 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: '?, collected at Iasa, Fly River Delta.'

Seligman appears to have been unclear about the identity of this object. The expedition were based at Iasa between 7 and 19 February 1904.

Landtman (1933: 39; also 1927 Fig. 21) notes these caps, called diba, were worn on the heads of Gogodala men, glued to the hair and skin, and remarks on the difficulty in cutting one away for his own collection.



E.15701 front

Dagúri [Kiwai]; **Feather Headdress**

E.15701

19

Australian Museum (AM)

Papua New Guinea; Western Province; Fly River Delta

Feather (Cassowary); Fibre (Plant); Leaf

28 cm long; 22 cm wide

Headdress constructed from bundles of cassowary feathers each secured with leaf ties at the base. Bundles are joined by two rows of woven plant fibre cord to form headband along bottom. Long twisted plant fibre cords extend from headband at each end.

Appears as item 19 (together with feather plume E.15700) on Charles Seligman's (1905c) catalogue of objects donated to the museum on behalf of William Cooke Daniels: 'Dancing-plumes, traded in Fly River delta.'

Landtman (1933: 37-38) notes cassowary headdresses called dagúri are common ornaments in the Kiwai district and are worn by men at dances and ceremonies, often with feather plumes (such as E.15700) inserted in the front.



E.15700 front

Feather Plume or Ornament

E.15700

19

Australian Museum (AM)

Papua New Guinea; Western Province; South Fly District; Fly River Delta

Feather (Bird-of-Paradise); Wood (Palm); Fibre (Plant); Resin

59 cm long; 16 cm wide

Plume of red-brown Bird-of-Paradise feathers (possibly Paradisaea raggiana*)* secured to tapering palmwood handle with resin covered fibre wrapping.

AM records have become confused; information for dance ornament hene E.15797 duplicated for this object in error. Object appears as item 19 (along with headdress E.15701) on Charles Seligman's (1905c) catalogue of objects donated to the museum on behalf of William Cooke Daniels: '19. Dancing-plumes, traded in Fly River delta.'

In his diary, Seligman (1904a: 54) notes that Raggiana Bird-of-Paradise feathers are 'the chief objects of trade with traders' at Iasa. Landtman (1933: 38) notes these plumes were worn in the front of cassowary headdresses (such as E.15701).



Oc1906,1013.673 front



Oc1906,1013.673 reverse

Tobacco Pipe

Oc1906,1013.673

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Bamboo

42 cm long; 5 cm diameter

Bamboo with nodes near top and bottom. Circular perforation in bottom; smaller perforation near centre with lightly incised diamond above. Decorated above top node with triangles, apex to node, in-filled with incised serrated lines. Zigzag band in-filled with short serrated lines above bottom node and lightly incised zigzag around bottom. Between nodes, lettering and shapes incised on three sides include M E A V; A D R E further mirrored E; reversed R, E H D A K. Scratches and small sections of zigzags and short lines on all sides.

'TURE TURE' handwritten in pencil near top of object. The expedition visited Ture Ture on 3 February 1904.

Object appears in Haddon (1946: 81).



Oc1906,1013.676 front



Oc1906,1013.676 side

Tobacco Pipe

Oc1906,1013.676

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

67.1 cm long; 6.3 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom; small circular perforation at top third. Lower half red-brown in colour where skin peeled. Top half decorated with rows of triangles in-filled with vertical incised serrated lines alternating with undecorated triangles. Row of very small vertical notches near bottom.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.

Object appears in Haddon (1946: 63).



Oc1906,1013.677 front



Oc1906,1013.677 reverse

Tobacco Pipe

Oc1906,1013.677

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

60 cm long; 5.3 cm diameter

Bamboo with nodes at top and bottom third. Circular perforation in bottom and small circular perforation near top third on one side. Top third decorated with rectangles pyroincised in serrated lines and in-filled with pyroincised dotwork.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.

Object appears in Haddon (1946: 61).



Oc1906,1013.678 front



Oc1906,1013.678 reverse

Tobacco Pipe

Oc1906,1013.678

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Bamboo

54.3 cm long; 5.1 cm diameter

Red-brown bamboo with nodes at top and bottom third. Circular perforation in bottom and small circular perforation near top third on one side. Decorated section between top node and centre divided into three panels by thin incised vertical lines. Top contains two narrow and one wide band of repeated horizontal lines; centre has row of triangles, alternating between undecorated and vertical line in-fill, with two bands of horizontal lines below and one above. Bottom panel contains various globular shapes, forked motifs and zoomorphic designs with band of short horizontal lines at bottom.

Expedition inscription handwritten in pencil on centre of object reads: 'BUGI'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Object appears in Haddon (1946: 60).



Oc1906,1013.679 front



Oc1906,1013.679 front centre detail

Tobacco Pipe

Oc1906,1013.679

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Bamboo; Resin

57.2 cm long; 4.5 cm diameter

Red-brown bamboo with nodes at centre, top and bottom. Circular perforation in bottom; top sealed with black-brown resin. Small circular perforation at top third on one side. Concentric V-shape incised in serrated lines just below centre node on one side, otherwise undecorated. Longitudinal split along top of reverse.

Expedition inscription handwritten in pencil on reverse of object reads: 'BUGI'.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.



Oc1906,1013.686 front



Oc1906,1013.686 side

Tobacco Pipe

Oc1906,1013.686

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

70 cm long; 5.3 cm diameter

Red-brown bamboo with nodes at centre, top and bottom. Small circular perforation near top on one side and in base. Top third decorated with three bands of incised triangles with pyro-incised dotwork around inner edges and serrated lines inside triangles on lower band. Burn mark in centre panel on one side.

Expedition inscription handwritten in very faint pencil above museum sticker on one side of object reads: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.



Oc1906,1013.692 front



Oc1906,1013.692 reverse

Tobacco Pipe

Oc1906,1013.692

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

73.3 cm long; 5.6 cm diameter

Bamboo with nodes at centre, top and bottom. Small circular perforation in bottom and at top third. Centre decorated with incised zigzags, triangle and lettering '[?]IAB' and '[?]AII'. Rest of bamboo surface covered with vertical panels of triangles, with two panels of diamonds near top, alternating between undecorated, pyroincised in-fill and in-fill of repeated vertical serrated lines.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.



Oc1906,1013.693 front



Oc1906,1013.693 side

Tobacco Pipe

Oc1906,1013.693

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

74.8 cm long; 5.1 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom and small circular perforation near top third. Lower two thirds red-brown in colour where skin peeled. Above, decorated with panels of triangles in-filled with vertical incised serrated lines separated by plain bands creating zigzag design; bottom panel alternates between plain and in-filled triangles. Area above top node has opposing concentric triangles with plain zigzag band in centre.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.



Oc1906,1013.694 front



Oc1906,1013.694 reverse

Tobacco Pipe

Oc1906,1013.694

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

61.8 cm long; 5.1 cm diameter

Bamboo with nodes at centre, top and base. Circular perforation in bottom and small circular perforation at top third on one side. Top half decorated with incised diamonds in-filled with pyroincised dotwork and concentric diamonds in serrated lines. Minor splits along sides.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.

Object appears in Haddon (1946: 62).



Oc1906,1013.695 front



Oc1906,1013.695 side

Tobacco Pipe

Oc1906,1013.695

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

53.1 cm long; 5.8 cm diameter

Red-brown bamboo with nodes at centre, top and bottom. Circular perforation in bottom and small circular perforation at top third on one side. Top third and area above top node decorated with incised diamonds in-filled with pyroincised dotwork and serrated lines. Longitudinal splits along sides.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.



Oc1906,1013.696 front



Oc1906,1013.696 side

Tobacco Pipe

Oc1906,1013.696

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

69 cm long; 4.9 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom; small circular perforation quarter of way from top. Top third decorated with panel of peeled skin containing horizontal serrated lines of various sizes. Remainder of bamboo skin lightly smoothed leaving linear striations.

Expedition inscription handwritten in pencil on side of object: 'MASINGARA'. The expedition visited Masingara on 2 February 1904.

Object appears in Haddon (1946: 63).



Oc1906,1013.698 front



Oc1906,1013.698 mouthpiece

Tobacco Pipe with Mouthpiece

Oc1906,1013.698

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bugi

Bamboo

56.1 cm long; 5.3 cm diameter

Bamboo pipe with nodes at top and bottom third, containing small, narrow tube of tar-stained bamboo. Pipe open at base with small circular perforation at top third; longitudinal split along one side. Decorated with incised serrated lines; at top, globular shapes alternate with forked motif. Below this, symmetrical oval motifs followed by band of triangles. Panel of triangles with forked motifs around circular perforation. At centre, band of zigzags with three curving narrow bands containing serrated lines and dots below. Panel of peeled skin at node. Below this two bands of zigzags enclose various zoomorphic and symmetrical globular designs.

Expedition inscription 'BUGI' handwritten in pencil on side of object, word divided by longitudinal split in bamboo.

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.



Oc1906,1013.702 front



Oc1906,1013.702 side

Tobacco Pipe

Oc1906,1013.702

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Bamboo

69.1 cm long; 5.2 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom and small circular perforation at top third on one side. Centre, top and bottom stripped back to red-brown colour. Two panels either side of centre divided into vertical bands containing various triangle shapes, some divided by horizontal lines; all lines and borders in-filled with incised zigzags except lines enclosing bottom section, which are in-filled with incised chevrons. Two circular motifs near top in-filled with roughly concentric zigzags.

Expedition inscription handwritten in pencil on one side of object reads: 'BENSBACH'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.



Oc1906,1013.706 front



Oc1906,1013.706 side

Tobacco Pipe

Oc1906,1013.706

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Masingara

Bamboo

49.5 cm long; 3.6 cm diameter

Bamboo with nodes at top and bottom third. Circular perforation in bottom and small circular perforation near top on one side. Top half decorated with five panels of pyroincised dotwork, three of which also have lightly incised diamonds. A further two, either side of central panel, have horizontal rows of incised serrated lines.

Expedition inscription 'MASINGARA' written twice in pencil on undecorated half of object.

The expedition visited Masingara on 2 February 1904.

Object appears in Haddon (1946: 62).



Oc1906,1013.713 front



Oc1906,1013.713 reverse

Tobacco Pipe with Mouthpiece

Oc1906,1013.713

-

British Museum (BM)

Papua New Guinea; ?Western Province

Bamboo

Pipe: 65.4 cm long; 5.5 cm diameter. Mouthpiece: 26 cm long; 1.3 cm diameter

Bamboo pipe with nodes at top, centre and base, and small, narrow tar-stained bamboo with longitudinal split on one side. Pipe open at bottom with small circular perforation at top third. Longitudinal splits along two sides. Central band of three lines of wavy/zigzag serrated lines; either side of this, four bands of diamonds, negative space in-filled with serrated lines, with undecorated band in centre. Wavy and zigzag bands also at top and bottom. On one side, diamond design around perforation with horizontal lines extending to centre and below this, horizontal band of diamonds, run over decorated bands.

Provenance based upon style and presence of mouthpiece, typical of Western Province pipes, see Haddon (1946).



Oc1906,1013.742 front



Oc1906,1013.742 side

Tobacco Pipe

Oc1906,1013.742

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Bamboo; Fibre (Cane); Leaf (Tobacco)

67.5 cm long; 5 cm diameter

Red-brown bamboo with nodes at centre, top and bottom. Circular perforation in bottom; top sealed with black-brown resin. Small circular perforation at top third on one side with tobacco leaves protruding and cane cord wrapped below. Two decorated panels either side of centre divided into bands by vertical lines in-filled with incised zigzags and chevrons, each band contains rectangles bordered with zigzags. Longitudinal splits along side.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.



Oc1906,1013.743 front



Oc1906,1013.743 reverse

Tobacco Pipe

Oc1906,1013.743

-

British Museum (BM)

Papua New Guinea; Western Prov.; South Fly Dist.; Bensbach (Torassi) River / ?[Tivi] (?Tipei)

Bamboo

70 cm long; 5 cm diameter

Red-brown bamboo with nodes at centre, top and bottom. Circular perforations in top and bottom. Small circular perforation at top third on one side enclosed by incised diamond. Two decorated panels either side of centre divided into bands of rectangles bordered with zigzags. Top band on bottom panel made up of zigzags. Longitudinal splits along side. Bark cord wrapped and tied around bottom.

Expedition inscription handwritten in pencil on side of object reads: 'BENSBACH'.

Object appears in Haddon (1946: 56), who notes it is from the Wartha (Toro) village of Tivi. BM register (1906: 150) records provenance as Bensbach (Torassi) River only. The expedition did visit Tivi between 25 and 26 January 1904.



Oc1906,1013.1169 front



Oc1906,1013.1169 side

Tobacco Pipe

Oc1906,1013.1169

-

British Museum (BM)

Papua New Guinea; ?Western Province

Bamboo

53.5 cm long; 5.1 cm diameter

Bamboo with nodes at top and bottom third. Circular perforation in bottom and small circular perforation near top on one side. Decorated with panels of incised serrated lines; top has V-shape design on one side and diamond shaped band in-filled with short lines enclosing circular perforation; negative spaces filled with horizontal lines. Below this, and below bottom node, panels of vertical serrated lines intersected by plain zigzag. In centre M-shaped lines with negative spaces in-filled by serrated lines. Five rows of vertical serrated lines around bottom node.

Provenance based upon style.



Oc1906,1013.1171 front



Oc1906,1013.1171 reverse

Tobacco Pipe with Mouthpiece

Oc1906,1013.1171

-

British Museum (BM)

Papua New Guinea; ?Western Province

Bamboo

60 cm long (pipe); 4.7 cm diameter (pipe); 18.7 cm long (mouthpiece); 1.8 cm diameter (mp)

Bamboo pipe, with nodes at top and bottom third; small bamboo mouthpiece with tapering tip. Pipe decorated with incised serrated lines; V-shape design around top with two rows of rectangles below. Below this, two panels of roughly shaped concentric triangles and roughly horizontal serrated lines. Triangles with apex to node near bottom. Mouthpiece decorated with vertical serrated lines intersected by diagonal lines and/or globular shapes.

Provenance based upon style and presence of mouthpiece, typical of Western Province pipes, see Haddon (1946).



Oc1906,1013.1172 front



Oc1906,1013.1172 reverse

Tobacco Pipe

Oc1906,1013.1172

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Bamboo; Paper; String

72.6 cm long; 5 cm diameter

Bamboo with nodes at centre, top and bottom. Small circular perforation in bottom and at top third. Band of peeled skin at centre with decorated panels either side. Each panel divided into vertical sections with thin incised lines. Top panel and top two sections of lower panel have horizontal bands in-filled with vertical serrated lines. Below this, sections divided into thin horizontal bands in-filled with diamonds or repeated diagonal lines. Thin vertical band in-filled with horizontal serrated lines at centre of lower panel. At bottom three bands in-filled with chevrons, diamonds and then row of zigzags. Paper note tied to centre with string.

Expedition inscriptions handwritten in pencil around centre and again near bottom of object both read: 'BENSBACH'. Expedition paper fieldnote tied to centre of object handwritten in pencil reads: 'BENSBACH'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.



Oc1906,1013.1174 front



Oc1906,1013.1174 side

Tobacco Pipe

Oc1906,1013.1174

-

British Museum (BM)

Papua New Guinea; Western Province; ?South Fly District; Kiwai Island; Iasa

Bamboo

75 cm long; 6.4 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom; small circular perforation at top third on one side. Centre decorated with rows of vertical incised serrated Y-shaped motifs. Panel either side of centre decorated with concentric serrated lines extending from opposing triangles on one side and a diamond on the other. Panels enclosed by bands of small horizontal lines with bands of vertical zigzags either side.

Provenance based upon style, as decoratively similar to Oc1906,1013.1175 from Iasa.

The expedition were based at Iasa between 7 and 19 February 1904.



Oc1906,1013.1175 front



Oc1906,1013.1175 reverse

Tobacco Pipe

Oc1906,1013.1175

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Kiwai Island; Iasa

Bamboo

70.2 cm long; 7.8 cm diameter

Bamboo with nodes at centre, top and bottom. Circular perforation in bottom and small circular perforation at top third on one side. Centre decorated with rows of vertical incised serrated Y-shaped motifs. Panels either side of centre decorated with concentric serrated lines extending from opposing triangles on one side and a diamond on the other. Panels enclosed by band of small horizontal serrated lines and band of serrated vertical zigzags. Numerous incised doodles near top including lightly incised oval shape filled with lines and forked shape motif incised in serrated lines. Lightly incised zigzags along bottom.

Expedition inscriptions 'IASA' handwritten in pencil near bottom and '? FLY' handwritten in pencil in another hand near top.

The expedition were based at Iasa between 7 and 19 February 1904.



Oc1906,1013.1176 front



Oc1906,1013.1176 side

Tobacco Pipe

Oc1906,1013.1176

-

British Museum (BM)

Papua New Guinea; ?Western Province

Bamboo; String

62.6 cm long; 3.9 cm diameter

Bamboo with nodes near top and at centre and bottom. Circular perforations in bottom and small circular perforation at top third on one side. Triangular cut-out (apex facing node) wrapped with string above top node. Band of peeled skin at centre with decorated panels either side and further peeled band at bottom. Panels divided into vertical bands; centre band undecorated, with exception of lightly incised diamond in top centre panel and scratches in lower centre panel, with panels containing horizontal line in-filled triangles either side.

Provenance based upon style.



1905.63.38 front



1905.63.38 side

Tobacco

1905.63.38

38

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Tobacco; Leaf

20.5 cm long; 4.9 cm wide; 3.9 cm high

Long, thin, bundle of pungent tobacco wrapped in leaf. Lightly shedding.

Appears as item 38 on Charles Seligman's (1905f: 179a) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Alleged native tobacco, Bensbach River.'

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Smoking & Betel Nut



Oc1906,1013.1043 front/side



Oc1906,1013.1043 reverse

Adze or Axe Blade

Oc1906,1013.1043

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Kiwai Island; Iasa

Stone (?Basalt)

12.1 cm long; 5.9 cm wide; 3.4 cm thick

Highly polished bifacial stone adze/axe, grey colouration with orange-brown speckling. Roughly sub-triangular cross-section, tapers slightly to flat butt, squared end with flat, blunt blade. Semicircular incised line along top edge of squared blade end; further incised line extends from ?natural fissure in side towards butt. Next to this and near butt, triangular chip with incised lines extending diagonally from apex. On opposing side, semicircular incised line near blade extends along top on one side and partially around side on other. Sellotape residue adhered to centre.

Expedition inscription handwritten in pencil on one side of object reads: 'IASA'.

The expedition were based at Iasa between 7 and 19 February 1904.



Oc1906,1013.393 front



Oc1906,1013.393 reverse axe head

Hafted Metal Axe

Oc1906,1013.393

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Oriomo River

Rattan; Metal

158.3 cm long; 12.4 cm wide

Long, undecorated rattan shaft, outer cane largely stripped. Hourglass-shaped metal axe head with vertical perforation hafted near top; edge bent and chipped; rust, pitting and speckled patina both sides.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil by Charles Seligman reads: 'ORIOMU River about 20 miles up. D. D. [?] dedit'.

'D.D.' used to denote 'donated': object given to the expedition. Possible reading of 'dedit' could be Diot? The expedition met Julian Diot on 8 February 1904 near Kiwai Island.

Tools



Oc1906,1013.1271 front



Oc1906,1013.1271 reverse top detail

Brush

Oc1906,1013.1271

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Ture Ture

Inflorescence (Palm)

52.2 cm long; 6.2 cm wide

Palm inflorescence formed of numerous, dense, wavy twigs with multiple bud attachments (one or two dried buds remain) extending from small section of thick twig (cut away at base) to form slightly arching brush. Outer layer scraped from twigs, although some darker outer layer remains at centre third.

Expedition label written in pencil reads: 'Ture Ture'. BM register (1906: 165) records provenance as Tube Tube in error, a misreading of Ture Ture?

The expedition visited Ture Ture on 3 February 1904.

Landtman (1933: 66, 109) notes these brushes are used during childbirth to return the labouring woman's soul to her body.


Oc1906,1013.80.a-c front


Oc1906,1013.80.a-c side centre detail

Fire Making Kit

Oc1906,1013.80.a-b

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Bensbach (Torassi) River

Leaf (?Sago); Fibre (Palm); Wood; Rattan; String; Vine

35 cm long; 7 cm wide; 4.3 cm thick

Red stained ?sago leaf, partially shredded at base tied in bundle with dense rattan and flat piece of wood with circular partial perforations and linear ridge along one side. Centre ties of vine and red stained string. One unstained strip of leaf with frayed end loosely attached to one end of bundle.

BM register (1906: 127) records "TURO", likely referring to the Toro (Wartha) people who populate areas around Bensbach (Torassi) River. Also see Bensbach firesticks Oc1906,1013.139 -41.

Oc1906,1013.80.c described as a bark case for fire sticks not seen.



Oc1906,1013.139.a-b front



Oc1906,1013.139.a-b side

Fire Sticks

Oc1906,1013.139.a-b

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood; Rattan

29.5 cm long; 1.7 cm wide (wood)

Section of roughly textured wood, flat on one side with areas of blackening from light burning and convex on other. Two partial circular perforations near centre of flat side. Length of dense rattan, one end smoothed and worn, also with areas of blackening. Bundle tied with cord from expedition label.

Expedition label handwritten in pencil reads: 'Bensbach.'


Oc1906,1013.140 front


Oc1906,1013.140 reverse

Fire Stick

Oc1906,1013.140

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood

34.4 cm long; 1.9 cm wide; 1 cm thick

Lightweight stick, convex exterior with partial bark cover, two further sides whittled flat, one with linear striations. Circular partial perforation between two flat sides near one end of stick.

Expedition label handwritten in pencil reads: 'Bensbach.'


Oc1906,1013.141 front


Oc1906,1013.141 reverse

Fire Stick

Oc1906,1013.141

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Wood

28.1 cm long; 2 cm wide; 1.1 cm thick

Concave stick tapering towards one end. Three circular partial perforations and one complete perforation at centre and top. Concave front ridged with band of wear along centre.


Oc1906,1013.1676 exterior


Oc1906,1013.1676 interior

Shell Hoe Blade

Oc1906,1013.1676

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Mawatta (Mawata)

Shell (Baler)

22.5 cm long; 11.2 cm wide

Blade made from half-section of ground baler shell (Melo amphora); creamy-yellow interior, orange and creamy-yellow exterior with darker layer along one side; ground edge along top, possibly chipped from use.

The expedition visited Mawatta on 16 January 1904 and again between 31 January and 1 February 1904, collecting several shell hoe blades (PRM 1906.36.1-2; 1905.63.31; AM E.15702; HM 6.138) of which one example is hafted (PRM 1905.63.4).

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016). Provenance assigned on basis of five other similar blades collected at Mawatta (HM 6.138; AM E.15702; PRM 1905.63.31; 1906.36.1-2).


Oc1906,1013.772 front


Oc1906,1013.772 side

Bone Coconut Scraper

Oc1906,1013.772

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Bensbach (Torassi) River

Bone

14.4 cm long; 2.2 cm wide; 2.4 cm high

Section of polished bone divided at the joint. Top section forms elongated triangular hook decorated in the form of a bird head with two opposing incised concentric circles and bands containing chevrons forming diamond motifs below. Further chevron bands above concentric circles. Flat, undecorated lower section with rounded end and thin layer of spongy bone visible on inside.

Expedition label stamped DANIELS ETHNOGRAPHICAL EXPEDITION written in pencil reads: '?Bensbach ACE'.

ACE refers to Albert Charles English, Resident Magistrate for Rigo District, who gifted several objects to the expedition in March and July 1904.

BM note associated with record for Oc1906,1013.773 states Oc1906,1013.772-73 were originally tied together.

Tools


Oc1906,1013.142 front


Oc1906,1013.142 side

Bone Spatula or Spoon

Oc1906,1013.142

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Bone

23.4 cm long; 2 cm wide; 2.4 cm deep

Section of smooth, slightly arching, hollowed and polished bone; top formed from joint. Lower section cut away leaving linear ridge on one side and flat spatula with rounded tip below on other. Lateral scratch or incision centre reverse.

Tools


Oc1906,1013.76 front


Oc1906,1013.76 reverse

Shell Implement

Oc1906,1013.76

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Shell (Mussel)

7.6 cm long; 3.6 cm wide; 1.6 cm high

Partially ground mussel shell half with flaking exterior, pearlescence visible at hinge.

Expedition inscription handwritten in pencil on inside of shell reads: 'BENSBACH'; further pencil inscription partially legible on side of shell exterior possibly reads: '[?]Bensbach'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.

Tools



1905.63.21 front



1905.63.21 front centre detail

Wagi; Coconut Husker

1905.63.21

21

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Kiwai Island; Iasa

Wood (Palm)

74 cm long; 2.8 cm wide; 1.2 cm thick

Double pointed palmwood husker carved from the whole. Blades taper to a point at end and towards off-centre carved section, which has triangles carved on two sides to form zigzag pattern. One side retains thin layer of inner bark in places; other side smoothed.

PRM inscription handwritten in black ink on side of object reads: 'Wagi, for husking coconuts, IASA, B. NEW GUINEA. Cooke Daniels Exped. Pres. by Major W. Cooke Daniels 1905 [21].' Expedition inscription on same side handwritten in pencil reads: 'WAGI'. Further expedition inscription on opposing side handwritten in pencil reads: 'WAGI coconut husker'.

Appears as item 21 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: '"Wagi", used for husking coconuts, collected at Iasa.'

The expedition were based at Iasa between 7 and 19 February 1904.



1905.63.4 front



1905.63.4 haft detail

Hafted Shell Hoe Blade

1905.63.4

4

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Shell (Baler); Wood

47 cm long; 23.5 cm wide

Cylindrical wooden haft with large shell blade. Haft has shiny patina from use on tapered lower section; shell mounted through circular perforation in top section and secured with several whittled sticks. Blade made from half-section of ground and polished baler shell (Melo amphora); yellow interior, orange and yellow exterior with edge ground to a fine point.

Appears as item 4 on Charles Seligman's (1905f: 179) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Hoe with shell blade, Mawata.'

The expedition visited Mawatta 16 January 1904 and again between 31 January and 1 February 1904, collecting several shell hoe blades (PRM 1906.36.1-2; 1905.63.31; BM Oc1906,1013.1676; HM 6.138; AM E.15702) of which this is the only hafted example.

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016).



1906.36.1 exterior side



1906.36.1 interior

Shell Hoe Blade

1906.36.1

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Shell (Baler)

20.5 cm long; 10.3 cm wide

Blade made from half-section of ground and polished baler shell (Melo amphora); yellow interior, orange and yellow exterior with band of pale orange-yellow axial lines along exterior near blade edge, which appears chipped from use.

PRM inscription handwritten in black ink on inside of object: 'Hoe-blade, MOWATTA [sic], DAUDAI, NEW GUINEA. Cooke Daniels Exped. Pres. by Major W. Cooke Daniels 1906'. PRM accession register (1906-1911: 24) records William Cooke Daniels as the donor of 1906. 36.1-2. The objects were sent via Charles Seligman in November 1906, several months after the main 1905 donation (1905.63.1-101).

The expedition visited Mawatta on 16 January 1904 and again between 31 January and 1 February 1904, collecting several shell hoe blades (PRM 1906.36.2; 1905.63.31; BM Oc1906, 1013.1676; AM E.15702; HM 6.138) of which one example is hafted (PRM 1905.63.4).

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016).



1906.36.2 exterior side



1906.36.2 interior

Shell Hoe Blade

1906.36.2

-

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Shell (Baler)

17.3 cm long; 9.5 cm wide

Blade made from half-section of ground and lightly polished baler shell (Melo amphora); cream interior, orange exterior with some wavy banding from shell exterior near spiral base. Faint band of pale yellow axial lines along exterior near blade edge, which appears chipped from use.

PRM inscription handwritten in black ink on inside of object: 'Blade of native hoe, MOWATTA [sic], DAUDAI, NEW GUINEA. Cooke Daniels Exped. Pres. by Major W. Cooke Daniels 1906'. PRM accession register (1906-1911: 24) records William Cooke Daniels as the donor of 1906.36.1-2. The objects were sent via Charles Seligman in November 1906, several months after the main 1905 donation (1905.63.1-101).

The expedition visited Mawatta on 16 January 1904 and again between 31 January and 1 February 1904, collecting several shell hoe blades (PRM 1906.36.1; 1905.63.31; BM Oc1906, 1013.1676; AM E.15702; HM 6.138) of which one example is hafted (PRM 1905.63.4).

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016).



1905.63.31 exterior



1905.63.31 interior

Shell Hoe Blade

1905.63.31

31

Pitt Rivers Museum (PRM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Shell (Baler)

24 cm long; 13.3 cm wide

Blade made from half-section of ground and lightly polished baler shell (Melo amphora); cream interior, orange exterior with some wavy banding from shell exterior on spiral base. Faint band of yellow axial lines along exterior near blade edge, which appears chipped from use.

PRM inscription handwritten in black ink on outside of object: 'Shell hoe-blade, MAWATA, DAUDAI, NEW GUINEA. Cook Daniels Exped. Pres. by Major Cooke Daniels, 1905 [31].' Appears as item 31 on Charles Seligman's catalogue (1905f: 179a) of objects donated to museum on behalf of William Cooke Daniels: 'Shell hoe-blade, Mawata.'

The expedition visited Mawatta on 16 January 1904 and again between 31 January-1 February 1904 collecting several shell hoe blades (PRM 1906.36.1-2; BM Oc1906,1013.1676; AM E.15702; HM 6.138) of which one example is hafted (PRM 1905.63.4).

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016).



1922.305 front



1922.305 reverse

Adze or Axe Blade (Half)

1922.305

AR 1922.305; E

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; ?Kiwai Island

Stone

13.3 cm long; 12 cm wide; 5.5 cm high

Roughly half of large ground and lightly polished bifacial stone axe/adze. Grey/brown colour with lighter grey speckling and some dark grey marbling. Clean break, butt missing, rounded blade. Some chips near break on one side.

Expedition white sticker with red band and perforated top attached to stone: 'E' handwritten in pencil in centre.

'E' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Half of stone adze head from Fly River' (Seligman 1905d). In the letter, Seligman (1905d) also notes 'Specimen E. This is a piece of one of the big Fly River stones; the natives say they do not know who make them or for what they were made. They are generally found on Kiwai Island where we obtained numerous specimens. They were said to be found in the earth, especially when bits of the island washed away. Kiwai is a large island in the Fly River delta'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.



1922.306 front



1922.306 reverse

Adze or Axe Blade

1922.306

AR 1922.306; F; O

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Kiwai Island

Stone

11.2 cm long; 5.3 cm wide; 3.6 cm high

Small teardrop shaped adze/axe with rounded blade, tapering to pointed butt. Bifacial with lenticular cross-section. Ground stone with grey/brown colouration, small chalky white area near blade on one side.

Circular expedition sticker with small tear at top handwritten in black ink reads: 'F[l]y R O. White sticker with red band and perforated top adhered to stone with 'F' handwritten in pencil.

'F' is listed in an appendix to letter dated 8 November 1905 from Charles Seligman to Prof. John Edward Marr in the Cambridge Geology Department: 'Small stone implement from Fly River, probably an adze head' (Seligman 1905d). In the letter, Seligman (1905d) also notes 'F. Is a small worked stone, darker in colour than E. which we traded at Kiwai. These are very uncommon and were said to have been used as adzes at one time. If you can diagnose authenticity all the better'. The letter enclosed a number of samples for Marr to examine (some to be cut in Germany). Marr later donated the stones (1922.301-32) to MAA together with Seligman's letter.



E 1905.264 front



E 1905.264 side

Bone Coconut Scraper

E 1905.264

32; AR 1905.897

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Bone

17.2 cm long; 2.8 cm wide; 2.8 cm high

Section of polished bone divided at the joint. Top section forms elongated triangular hook decorated in the form of a bird head with two opposing incised concentric circles and double bands of incised zigzags below, each with small repeated dashes either side. Flat, undecorated lower section with rounded end and thin layer of spongy bone visible on inside.

Appears as item 32 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Bone tool for scraping out inside of coconuts, Bensbach'.

The expedition travelled down the Torassi (Bensbach) River between 23 and 28 January 1904. Another similar scraper, collected in the same area, was gifted to the expedition by Albert Charles English and is now in the BM (Oc1906,1013.772).

Tools



E 1905.266 front



E 1905.266 reverse

Shell Spoon

E 1905.266

44; AR 1905.899

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Shell (Mussel)

14.7 cm long; 6.2 cm wide

Unworked mussel shell valve; outer shell dark brown with linear ridges, interior pearlescent.

Traces of circular expedition sticker adhered to inside of shell.

Appears as item 44 on Charles Seligman's (1905e: 2) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Shell collected from Toro tribe, Bensbach river'.

The expedition travelled down the Bensbach (Torassi) River between 23 and 28 January 1904.



6.140 front



6.140 reverse

Adze or Axe Blade

6.140

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Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Fly River Delta; ?Kiwai Island

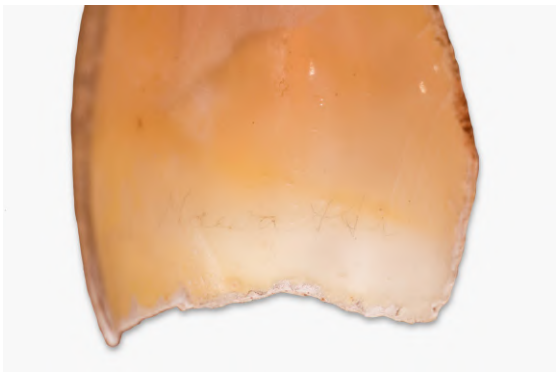
Stone; ?Resin; ?Grit

31 cm long; 12.3 cm wide; 6.7 cm high

Polished bifacial stone adze/axe, grey colouration with some areas of darker staining. Lenticular cross-section with pointed butt, finely polished blade. Rectangle of black substance, possibly resin with yellow temper, with chequer fabric (hessian?) impression adhered to centre on one side.

HM inscription in black ink on one side of object reads: 'FLY RIVER B.N.G'. Similar resin substance present on HM 6.141.

Another similar adze or axe from Fly River, now at PRM (1905.63.30), is discussed in McNiven (2016). The expedition did not travel along the Fly River, remaining at Kiwai Island 7 to 19 February 1904 due to ill health. Assuming the stone was not acquired by Christopher Robinson (who continued down the Fly 10 to 14/15 February 1904), the expedition most likely acquired the stone on Kiwai Island. A letter from Seligman (1905d) to the Cambridge Geologist John Edward Marr dated 8 November 1905 confirms as much: 'Fly River stones... are generally found on Kiwai Island where we obtained numerous specimens'.



6.138 interior pencil note

Shell Hoe Blade

6.138

-

Horniman Museum (HM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Shell (Baler)

23.5 cm long; 11.5 cm wide

Blade made from half-section of ground and polished baler shell (Melo amphora); yellow interior, orange and yellow exterior with irregular ground edge possibly chipped from use.

Expedition inscription handwritten in pencil on inside of object reads: 'Mawatta'.

The expedition visited Mawatta on 16 January 1904 and again between 31 January-1 February 1904, collecting several shell hoe blades (PRM 1906.36.1-2; 1905.63.31; BM Oc1906,1013.1676; AM E.15702) of which one example is hafted (PRM 1905.63.4).

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016).



E.15702 exterior



E.15702 interior

Shell Hoe Blade

E.15702

20

Australian Museum (AM)

Papua New Guinea; Western Province; South Fly District; Mawatta (Mawata)

Shell (Baler)

19.5 cm long; 10.5 cm wide

Blade made from half-section of ground and lightly polished baler shell (Melo amphora); cream interior, orange-brown and cream exterior with band of cream axial lines along exterior near blade edge, which appears chipped from use. Light covering of soil or dirt.

Appears as item 20 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Shell hoe-blade, from Mawata.'

The expedition visited Mawatta on 16 January 1904 and again between 31 January-1 February 1904, collecting several shell hoe blades (PRM 1906.36.1-2; 1905.63.31; BM Oc1906,1013.1676; HM 6.138) of which one example is hafted (PRM 1905.63.4).

Shell identification suggested by Pamela Swadling based upon my images and measurements (personal communication 19 October 2016).

Oc1906,1013.405 front



Oc1906,1013.405 reverse top

Arrow

Oc1906,1013.405

-

British Museum (BM)

Papua New Guinea; ?Western Province

Rattan; Wood; Fibre (Plant); Fibre (Cane); Resin; Pigment

157.5 cm long; 1.8 cm wide

Arrow with decorated rattan shaft, carved wooden top and long light brown tapering wooden point. Dark brown wooden section carved with zigzags in raised relief, attached to point with resin covered twisted plant fibre wrapping, and to shaft with dark stained cane wrapping. Shaft decorated with pyroincised bands at joints; repeated pyroincised dashes run length of shaft; concentric linear motif near top of shaft.

Provenance based upon style.

Weapons



Oc1906,1013.407 front



Oc1906,1013.407 front top

Arrow

Oc1906,1013.407

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Pigment

127.6 cm long; 0.8 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips covered with red pigment; five painted lines on shaft below binding. Shaft decorated with alternating black-brown and unstained sections, and shaped with small incisions at rattan nodes, mirroring the repeated globular triangle form of point, the lower section of which gives appearance of wavy band on one side; lighter coloured centre having more angular globular projections; top tapers at tip.

Arrows MAA E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting they were collected on the Katau, now Binaturi, River.



Oc1906,1013.408 front



Oc1906,1013.408 front top

Arrow

Oc1906,1013.408

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Pigment

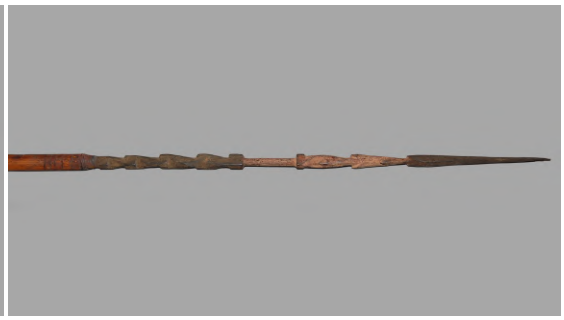
127.5 cm long; 1 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with remains of cane strips, covered with red pigment; eleven painted bands on shaft below binding; three at base and two above this. Shaft dark brown-black, leaving two unpainted bands, the lower with two painted lines at top and bottom. Point lower section carved to form repeated globular triangles; light coloured section at centre has two 'arrow head' triangular shapes with one globular triangle below; top tapers at tip.

Arrows MAA E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting they were collected on the Katau, now Binaturi, River.



Oc1906,1013.409 front



Oc1906,1013.409 reverse top

Arrow

Oc1906,1013.409

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British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Pigment

127.8 cm long; 0.8 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips covered with red pigment; five painted lines on shaft below binding, and three at base. Shaft decorated with alternating black-brown and lighter or unstained sections; shaped with small incisions at rattan nodes, mirroring repeated globular triangle form of point; light coloured centre having more angular carved projections; top tapers at tip.

Arrows MAA E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting they were collected on the Katau, now Binaturi, River.

Weapons



Oc1906,1013.410 front



Oc1906,1013.410 reverse top

Arrow

Oc1906,1013.410

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Pigment; ?Resin

127.1 cm long; 1 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips covered with red pigment; ten painted lines, some in-filled with paint or resin on shaft below binding. Shaft dark brown-black, leaving two unpainted bands each with two painted lines at top and bottom. Point carved to form repeated triangles, giving appearance of wavy band on one side; lighter coloured section at centre; top tapers at tip.

Arrows MAA E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting they were collected on the Katau, now Binaturi, River.



Oc1906,1013.411 front



Oc1906,1013.411 reverse top

Arrow

Oc1906,1013.411

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Pigment

115 cm long; 0.7 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips covered with red pigment; three painted lines on shaft below binding. Shaft decorated with alternate black-brown and unstained sections; split at end. Lower section of point carved in form of repeated globular triangles, giving appearance of wavy band on one side; lighter coloured section at centre has more angular globular projections; top tapers at tip.

Arrows MAA E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting they were collected on the Katau, now Binaturi, River.

Oc1906,1013.1071 front



Oc1906,1013.1071 front tip

Arrow

Oc1906,1013.1071

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British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Rattan; Pigment; Bone; Fibre (Plant); Resin; ?Blood (Human)

139 cm long; 1.2 cm diameter

Arrow with rattan shaft and bone point, snapped at tip. Lower section of shaft undecorated except for red band below section of lime-covered plant fibre wrapping at top third. Above this, shaft decorated with four red bands outlined with black painted horizontal lines intersected by two unstained bands and one band of black painted triangle and spiral designs. Point secured with resin-covered plant fibre wrapping; clean break at tip leaving slightly jagged edge.

BM label records Purari River, probably in error (above entry in BM register (1906: 160) reads 'From back of Maipua' and may have been mistakenly attributed to this object).

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3). Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.



Oc1906,1013.1072 front



Oc1906,1013.1072 reverse top

Arrow

Oc1906,1013.1072

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British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

141.3 cm long; 2.6 cm wide (barb); 1.3 cm diameter (shaft)

Arrow with rattan shaft and barbed bone point with two incised lines near point on one side. Lower section of shaft undecorated; central section wrapped in plant fibre and covered with lime pigment with red band below. Top half decorated with four red bands outlined with black painted horizontal lines intersected by three unstained sections; top in-filled with black painted designs including ovoid and spiral motifs. Point secured at base with lime-covered plant fibre wrapping.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1073 front



Oc1906,1013.1073 reverse top

Arrow

Oc1906,1013.1073

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

144.5 cm long; 1.3 cm diameter (shaft)

Arrow with rattan shaft and tapering bone point. Lower section of shaft undecorated except for red band with black lines either side below section of lime-covered plant fibre wrapping. Top section decorated with four red bands outlined with black painted horizontal lines intersected by three unstained bands; top in-filled with black painted designs including ovoid and spiral motifs, unstained band below with lines and dots. Point secured with lime-covered plant fibre wrapping with black painted band immediately below.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1074 reverse



Oc1906,1013.1074 front point

Arrow

Oc1906,1013.1074

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

142.5 cm long; 1.9 cm wide (point); 1.4 cm diameter (shaft)

Arrow with rattan shaft and leaf-shaped bone point. Lower half of shaft undecorated except for red band with black painted diamond motifs below section of lime-covered plant fibre wrapping. Top third of shaft decorated with four painted red bands outlined with black horizontal lines and intersected by two long unstained bands, one decorated with black painted spiral and wavy motifs. Point secured with lime-covered plant fibre wrapping.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1075 front



Oc1906,1013.1075 reverse point

Arrow

Oc1906,1013.1075

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British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

153.5 cm long; 2.2 cm wide; 1.4 cm diameter (shaft)

Arrow with rattan shaft and narrow leaf-shaped bone point. Lower half of shaft undecorated except for red band with black painted lines either side below section of lime-covered plant fibre wrapping. Top third of shaft decorated with five painted red bands outlined with black horizontal lines and intersected by four unstained bands, one decorated with black painted linear and spiral designs. Point secured with lime-covered plant fibre wrapping.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1076 front



Oc1906,1013.1076 reverse top detail

Arrow

Oc1906,1013.1076

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

157.5 cm long; 1.4 cm diameter

Arrow with rattan shaft and tapering bone point. Lower section of shaft undecorated except for red band with black lines either side below section of lime-covered plant fibre wrapping. Top section decorated with four red bands outlined with black painted horizontal lines intersected by four unstained bands; top in-filled with black painted designs including ovoid and spiral motifs, lower unstained band has lines and dots. Point secured with lime-covered plant fibre wrapping, small section of bone at base, with black painted band immediately below.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1077 reverse



Oc1906,1013.1077 front point

Arrow

Oc1906,1013.1077

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

167 cm long; 1.6 cm diameter

Arrow with rattan shaft and leaf-shaped bone point with elongated concentric diamond motif in low relief on one side. Shaft lower half undecorated except for faded red band below section of lime-covered plant fibre wrapping. Top third of shaft decorated with four painted red bands outlined with black horizontal and wavy lines, and intersected by three unstained bands, one decorated with black painted spiral and linear motifs. Point secured with lime-covered plant fibre wrapping; small forked end of bone point protruding at base.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1078 front



Oc1906,1013.1078 reverse point

Arrow

Oc1906,1013.1078

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

159 cm long; 1.5 cm diameter

Arrow with rattan shaft and tapering bone point. Lower section of shaft undecorated except for darker patina near base, black and faded red bands below section of lime-covered plant fibre wrapping. Top section decorated with four red bands outlined with black painted horizontal lines intersected by three unstained bands; top two in-filled with black painted designs of ovoid and spiral motifs with dot work. Point secured with lime-covered plant fibre wrapping; small forked end of bone point protruding at base.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1079 front



Oc1906,1013.1079 reverse top

Arrow

Oc1906,1013.1079

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Rattan; Pigment; Fibre (Plant); ?Blood (Human)

141.5 cm long; 1.2 cm diameter

Arrow with rattan shaft and tapering bone point. Lower section of shaft undecorated except for darker patina near base and red band with black lines either side below section of lime-covered plant fibre wrapping. Top section decorated with four red bands outlined with black painted horizontal lines intersected by three unstained bands. Point secured with lime-covered plant fibre wrapping; small curved end of bone point protruding at base.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1080 front



Oc1906,1013.1080 reverse top

Arrow

Oc1906,1013.1080

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British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Toenail (Kangaroo); Rattan; Pigment; Fibre (Plant); ?Blood (Human)

150.7 cm long; 1.4 cm diameter

Arrow with rattan shaft and kangaroo toenail point secured with lime-covered plant fibre band; short smoothed bone with tapering point extends below. Lower section of shaft un-decorated except for darker patina near base and black painted line extending around shaft below section of lime-covered plant fibre wrapping. Top section decorated with six faint red bands outlined with black painted lines intersected by three unstained bands; top band decorated with linear wavy lines and spiral motifs; band below with further wavy lines.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Featured in Cranstone (1961: 63, Fig. 71a).



Oc1906,1013.1081 front



Oc1906,1013.1081 reverse point

Arrow

Oc1906,1013.1081

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British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Toenail (Kangaroo); Rattan; Pigment; Fibre (Plant); ?Blood (Human)

147 cm long; 1.3 cm diameter

Arrow with rattan shaft and kangaroo toenail point secured with narrow lime-covered plant fibre wrapping; further tapering bone point below wrapped with plant leaf cord. Lower section of shaft undecorated except for red band below section of lime-covered plant fibre wrapping. Top section decorated with four red bands outlined with black painted lines intersected by three unstained bands; top in-filled with black painted designs of ovoid and spiral motifs, unstained band below in-filled with vertical wavy lines.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.



Oc1906,1013.1082 front



Oc1906,1013.1082 reverse top

Arrow

Oc1906,1013.1082

-

British Museum (BM)

Papua New Guinea; Western Province; ?Dembibi (Dembebi) / ?Bugi (collected)

Bone; Toenail (Kangaroo); Rattan; Pigment; Fibre (Plant); ?Blood (Human)

154.4 cm long; 1.2 cm wide (point); 1.4 cm diameter (cane)

Arrow with (slightly bowed) rattan shaft and kangaroo toenail point secured with lime-covered plant fibre band; further tapering bone point extending below with small bundle of plant fibre. Lower section of shaft undecorated except for faint red band surrounded by black painted lines below section of lime-covered plant fibre wrapping. Top section decorated with four red bands outlined with black painted lines intersected by four unstained bands; three are in-filled with black painted designs of ovoid and spiral motifs, vertical wavy lines, and large zigzags.

Similar arrows from Dembibi at MAA (E 1905.250 A-C) and PRM (1905.63.39.1-3).

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

Oc1906,1013.1083 front



Oc1906,1013.1083 side top

Arrow Shaft

Oc1906,1013.1083

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Bugi

Rattan; Wood; Fibre (Plant); Pigment; Resin

118 cm long; 1.4 cm diameter

Rattan arrow shaft with carved wooden top, point missing. One side of wooden top decorated with wavy band, other side with zigzags, both in raised relief with carved horizontal bands top and bottom. Tip split in two (for point) and wrapped in resin-covered plant fibre and twisted plant fibre cord. Wooden top section secured to shaft with resin covered cane wrapping. Shaft stained red-brown with some vertical splits.

Similar arrow collected at Bugi (with point) now at PRM (1905.63.98).

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Weapons

Oc1906,1013.1084 front



Oc1906,1013.1084 front top

Arrow Shaft

Oc1906,1013.1084

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; ?Bugi

Rattan; Wood; Fibre (Plant); Fibre (Cane); Pigment; Resin

135 cm long; 1.8 cm diameter (max)

Slightly bowed rattan arrow shaft with carved wooden top, point missing. Lower half of wood top carved in repeated raised horizontal bands with smoothed texture; above this, split wood (for point) wrapped in resin covered plant fibre and twisted plant fibre cord. Shaft top stained dark brown and wrapped in cane forming crisscross pattern, with further dark stained band below. Remainder of shaft undecorated, except for scrapped bands around upper joints.

Similar arrow collected at Bugi (with point) now at PRM (1905.63.98).

The expedition visited Bugi 19 January 1904 with Acting Administrator Christopher Robinson and again on 30 January 1904.

Oc1906,1013.1087 front



Oc1906,1013.1087 reverse top

Arrow

Oc1906,1013.1087

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British Museum (BM)

Papua New Guinea; ?Western Province

Rattan; Wood (Palm); Fibre (Plant); Fibre (Cane); Resin; Pigment

173.7 cm long; 2.6 cm wide (point); 1.3 cm diameter (shaft)

Long rattan arrow shaft and triangular palmwood point with central ridge and chevron-shaped base; carved lines either side of chevron and cylindrical shaft below. Palmwood partially worn in places with ridged texture. Point connected to shaft with resin covered plant fibre cord and cane decorated with vertical dark-stained bands. Shaft undecorated except for dark stained band near top and five sets of very small repeated horizontal incised lines at base.

Provenance based upon style, note similar arrow collected by Landtman (1933: 103 Plate XX) at Bugi.



Oc1906,1013.143 interior



Oc1906,1013.143 top

Bone Dagger

Oc1906,1013.143

Oc1906,1013.144 in error

British Museum (BM)

Papua New Guinea; ?Western Province

Bone (?Cassowary); Seed (Abrus); Tooth; Beetle Thorax; Resin

-

Half section, cut lengthways, of smoothed and polished ?cassowary bone tapering to a point at base. Joint at top roughly shaped with dark brown patina and semi-flat top stained red-brown and incised with bands of zigzags. Spongy bone remains in lower section of interior, top in-filled with black-brown resin and inset with two iridescent green beetle thorax, approximately five teeth and four red seeds with black tips (Abrus precatorius).

Faint pencil on exterior, now illegible. BM register (1906: 129) notes in pencil: 'Konika'.

Object marked and labelled by BM as Oc1906,1013.144 in error.

Attribution and provenance based upon style.

Landtman (1927: 33) notes of the Kiwai and Gogodara 'Daggers of cassowary bones are met with (particularly at Gogodara); they are called by the Kiwais *wági* or *sóki*... In some specimens the hilt is decorated with crab's-eye seeds [Abrus precatorius] or plaited rings'. See Dominy et al (2018) for discussion of cassowary and human bone daggers and social prestige.



Oc1906,1013.381 front



Oc1906,1013.381 stone detail

Hafted Stone Club

Oc1906,1013.381

-

British Museum (BM)

Papua New Guinea; Western Province; South Fly District; Bensbach (Torassi) River

Rattan; Stone; Fibre (?Sago)

105.3 cm long; 7.6 cm diameter (stone); 2 cm diameter (shaft)

Rattan shaft, outer cane partially stripped, with ovoid stone club head hafted near top. Stone grey with pitted surface of pale grey, yellow and orange; significant wear and indentation around central circular perforation at haft. Plant fibre visible at one edge, possibly from woven internal collar. Twisted ?sago fibre cord, stained brown, tied around shaft above stone and near base.

Discussed in Hitchcock (2004a: 306-07), who notes the stone likely originates from the northern islands of Torres Strait and that the expedition acquired the club from the Wartha (Toro) people.



Oc1906,1013.348 front



Oc1906,1013.348 front top binding

Liwa; Pig Catcher

Oc1906,1013.348

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British Museum (BM)

Papua New Guinea; Western Province

Rattan; Fibre (Cane); Fibre (Plant); Leaf (Palm); Bone; Feather

125 cm long; 24 cm wide; 4.8 cm high

Length of rattan forming large loop, brought together at base of loop to form long shaft. Tied at base of loop with plant fibre cord bound with cane strips; top band plaited, strips below placed horizontally (with one vertical strip on opposing side), top strips decorated with incised triangles. Further strips at top third of shaft and base, securing length of smoothed bone with joint at base-end, and wooden strip with white feather secured with cane wrapping at quill. Palm leaf loosely tied above bone top. Further triangles incised around top and side of rattan loop.

Illustrated in BM register (1906: 138) showing length of palm leaf with central feathers now broken away (from palm leaf tie near base and tie on side of loop); stored in separate bag.

Described by F.E. Williams (2015: 418-19) as a pig-fender called liwa used by Trans-Fly peoples 'to engage the snout of a charging pig', used occasionally by a group of peoples he calls Keraki (occupying the wider Morehead River area) but typically 'the Gambadi and Mikud' to the east and west. This example is narrower than the dimensions Williams (2015: 418) references of '18 X 12 inches'.

Michael O'Hanlon (1999: 388) notes 'the formal similarity between "man-catchers" [which include a central spike, produced in response to European fascination from Central Province] and these Western Gulf pig-catchers has been the source of some uncertainty in museums, with pig-catchers occasionally being re-classified as the glamorous "man-catchers", then back again.'

Weapons



E 1905.250 A front (above); front top section (below)



E 1905.250 A reverse tip

Arrow

E 1905.250 A

66; AR 1905.878

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; Dembibi (Dembebi) / ?Bugi (collected)

Rattan; Toenail (Kangaroo); Fibre (Plant); Pigment; ?Blood (Human)

160 cm long; 1 cm diameter

Arrow with rattan shaft and kangaroo toenail point. Lower part of shaft undecorated; central section wrapped in plant fibre and covered with lime pigment; top section decorated with three painted short red bands outlined with black painted horizontal lines and intersected by two long undecorated sections. Central red band has area of repeated black painted vertical lines in centre. Tip secured with lime-covered plant fibre wrapping.

Appears as item 66 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Three arrows from Dembibi'. A museum label refers to Orokavia, probably erroneously.

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.



E 1905.250 B front (above); front top section (below)



E 1905.250 B reverse tip

Arrow

E 1905.250 B

66; AR 1905.879

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; Dembibi (Dembebi) / ?Bugi (collected)

Rattan; Bone; Fibre (Plant); Pigment; ?Blood (Human)

149 cm long; 1.3 cm diameter

Arrow with rattan shaft and barbed bone point with three incised lines near top on one side. Lower section of shaft undecorated; central section wrapped in plant fibre and covered with lime pigment with red band below. Top section decorated with four short painted red bands outlined with black painted horizontal lines and intersected by two long unstained sections, one with black painted concentric triangles at each end and spirals in centre. Point secured with lime-covered plant fibre wrapping.

Appears as item 66 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Three arrows from Dembibi'.

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.



E 1905.250 C front (above); front top section (below)



E 1905.250 C reverse design

Arrow

E 1905.250 C

66; AR 1905.880

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; Dembibi (Dembebi) / ?Bugi (collected)

Rattan; Bone; Fibre (Plant); Pigment; ?Blood (Human)

160 cm long; 2.1 cm diameter

Arrow with rattan shaft and leaf-shaped point. Lower section of shaft undecorated except for three painted black lines below central section, which is wrapped in plant fibre and covered with lime pigment. Top section decorated with four faded painted red bands outlined with black painted horizontal lines and intersected by two long unstained sections, one with black painted linear designs with central spirals enclosed within opposing triangles. Point secured with lime-covered plant fibre wrapping.

Appears as item 66 on Charles Seligman's (1905e: 3) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Three arrows from Dembibi'.

Dembibi (Dembebi) is described as being 'several days journey to the back of the Government Station, at Bugi' (BNG Administrator 1903: 16). Landtman (1933: 52) notes this style of arrow (with its distinctive decoration) is used at Bugi - where the expedition almost certainly collected these - although traded from elsewhere in the region. Williams (2015: 414-15) confirms they are made by the Gogodala (Wiram).

According to Williams (2015: 415) the arrow point is bound to the shaft using fibre soaked in human blood before being covered in lime; blood is not used for the red pigment, however.

E 1905.251 B front



E 1905.251 B front top

Arrow

E 1905.251 B

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; ?Binaturi (Katau) River

Rattan; Fibre (Cane); Wood

125.9 cm long; 1 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips. Shaft decorated with alternating unpainted and black painted bands. Five incised lines below wooden tip and two painted lines at base of shaft. Point carved to form repeated triangles.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.

Weapons

E 1905.251 C front



E 1905.251 C reverse top

Arrow

E 1905.251 C

?: AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Fibre (Cane); Wood

125.8 cm long; 1 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips. Shaft decorated with alternating unpainted and black painted bands. Five painted lines below wooden tip and four further painted lines at base of shaft. Point carved to form repeated globular triangles. Water marks on lower section of shaft.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, this arrow and E 1905.251 E (of the same style) have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.

Weapons



E 1905.251 D-J bundle front



E 1905.251 D-J bundle front; D as indicated

Arrow

E 1905.251 D

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Fibre (Cotton)

126 cm long; 1 cm diameter

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips. Shaft decorated with faded alternating unpainted and black painted bands. Five painted lines just below wooden tip and three further painted lines at base of shaft. Point has long triangular tip followed by three triangular carved shapes with further barbed section below. Tied in bundle with E 1905.251 E-J with pink cotton tape.

Pencil marking on side of point, unclear, possibly reads 'KATAU'. MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B.N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E (of the same style) have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.



E 1905.251 D-J bundle front



E 1905.251 D-J bundle front; E as indicated

Arrow

E 1905.251 E

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Fibre (Cane); Wood; Fibre (Cotton)

130 cm long

Arrow with rattan shaft and carved wooden point, bound to shaft with cane strips. Shaft undecorated. Point has long triangular tip followed by two short triangular and one elongated triangular carved shapes. Tied in bundle with E 1905.251 D, F-J with pink cotton tape.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, this arrow and E 1905.251 C (of the same style) have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.



E 1905.251 D-J bundle front

Arrow

E 1905.251 F

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Fibre (Cane); Wood (Palm); Fibre (Cotton); Pigment

98.4 cm long; 0.8 cm diameter

Arrow with rattan shaft and carved palmwood point, loosely bound to shaft with cane strips. Dark stain residue on shaft, which is otherwise undecorated. Long, plain, leaf shaped point. Tied in bundle with E 1905. 251 D-E, G-J with pink cotton tape.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.



E 1905.251 D-J bundle front

Arrow

E 1905.251 G

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Wood; Fibre (Plant); Fibre (Cotton)

101.5 cm long; 0.7 cm diameter

Arrow with rattan shaft and carved wooden point, attached to shaft with plant fibre wrapping. Shaft undecorated. Long, plain, leaf shaped point. Tied in bundle with E 1905.251 D-F, H-J with pink cotton tape.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.

Weapons



E 1905.251 D-J bundle front

Arrow

E 1905.251 H

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Wood (Palm); Fibre (Plant); Fibre (Cotton)

86.8 cm long; 0.6 cm diameter

Arrow with rattan shaft and carved palmwood point, attached to shaft with plant fibre wrapping. Shaft light in colour and undecorated. Long, plain, leaf shaped point. Tied in bundle with E 1905.251 D-G, I-J with pink cotton tape.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.



E 1905.251 D-J bundle front

Arrow

E 1905.251 I

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Wood (Palm); Fibre (Plant); Fibre (Cotton)

105.2 cm long; 0.8 cm diameter

Arrow with rattan shaft and carved palmwood point, attached to shaft with plant fibre wrapping. Shaft undecorated with split at top. Long, plain, leaf shaped point. Tied in bundle with E 1905. 251 D-H, J with pink cotton tape.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.



E 1905.251 D-J bundle front

Arrow

E 1905.251 J

?; AR 1905.881

Museum of Archaeology & Anthropology (MAA)

Papua New Guinea; Western Province; South Fly District; Binaturi (Katau) River

Rattan; Fibre (Plant); Fibre (Cotton); Pigment

66 cm long; 0.7 cm diameter

Arrow shaft made from rattan with dark stain residue; split at top. Plant fibre cord tied around top, point missing. Tied in bundle with E 1905.251 D-I with pink cotton tape.

MAA accession register notes 'Ten arrows with carved and plain heads.' | 'Locality not given. B. N.G.' (MAA 1905: 35). However, arrows E 1905.251 C and E have 'KATAU' written in pencil on one side, suggesting the arrows were collected on the Katau, now Binaturi, River.

Weapons



6.168 A (bottom) front



6.168 A front detail

Arrow

6.168 A

-

Horniman Museum (HM)

Papua New Guinea; ?Western Province

Rattan; Fibre (Plant); Fibre (Cane); Wood (Palm); Resin; Pigment

161.2 cm long; 1.8 cm wide

Arrow with rattan shaft and long black-brown tapering palmwood point, attached to shaft with resin covered cane wrapping. Above this, further wrapping in twisted plant fibre cord and section with chevrons carved in raised relief. Shaft has several nodes and is lightly stained with black-brown stained band below cane wrapping and rows of short incised lines at very bottom.

Provenance based upon style.

Weapons



6.168 B (centre) front



6.168 B front detail

Arrow

6.168 B

-

Horniman Museum (HM)

Papua New Guinea; ?Western Province

Rattan; Fibre (Plant); Fibre (Cane); Wood (Palm); Resin; Pigment

163.5 cm long; 2.5 cm wide

Arrow with rattan shaft and long black-brown tapering palmwood point, attached to shaft with resin covered cane wrapping. Above this, further wrapping in twisted plant fibre cord. Two small circular perforations; one on front in cane wrapping, other on side above cord wrapping. Base of point tapers upwards towards centre at two sides. Area on front lower point chipped away. Shaft has several nodes and is decorated with unstained and then black-brown bands below cane wrapping, rest lightly stained; longitudinal split from lower node to base and rows of short incised lines at very bottom.

Provenance based upon style.



6.168 C (top) front



6.168 C front detail

Arrow

6.168 C

-

Horniman Museum (HM)

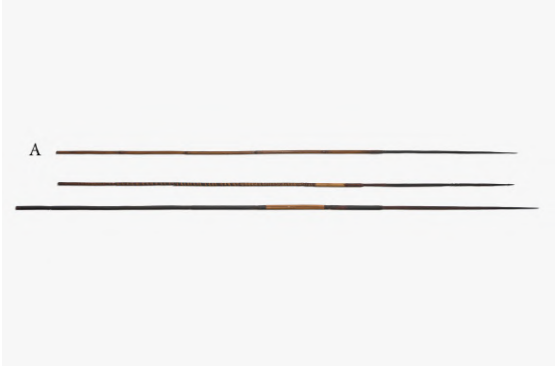
Papua New Guinea; ?Western Province

Rattan; Fibre (Plant); Fibre (Cane); Wood (Palm); Resin; Pigment

164 cm long; 2.4 cm wide

Arrow with rattan shaft and long black-brown tapering palmwood point, attached to shaft with resin covered cane wrapping. Above this, further wrapping in twisted plant fibre cord. Base of point tapers upwards towards centre at two sides. Area on front lower point chipped away. Shaft has several nodes and is decorated with faded black-brown band under cane wrapping, rest lightly stained; longitudinal split from lower node to node above and rows of short incised lines at very bottom.

Provenance based upon style.



6.169 A (top) front



6.169 A centre detail

Arrow

6.169 A

-

Horniman Museum (HM)

Papua New Guinea; ?Western Province

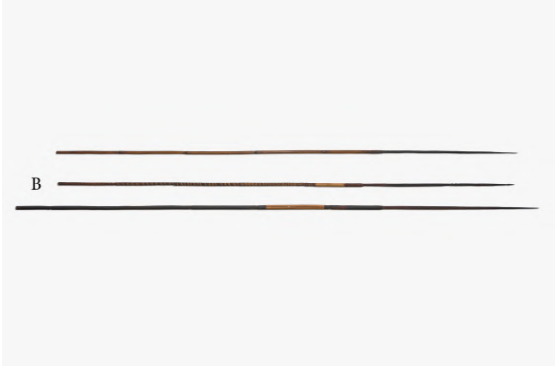
Rattan; Fibre (Cane); Wood (Palm); Resin; Pigment

117.8 cm long; 0.9 cm diameter

Arrow with rattan shaft and long tapering palmwood point, attached to shaft with resin-covered cane wrapping. Shaft decorated with three black-brown V-shaped stripes above nodal points.

Provenance based upon style.

Weapons



6.169 B (centre) front



6.169 B centre detail

Arrow

6.169 B

-

Horniman Museum (HM)

Papua New Guinea; ?Western Province

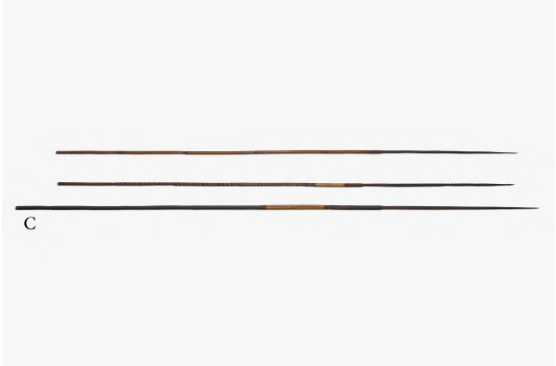
Rattan; Fibre (Cane); Wood (Palm); Resin; Pigment

115.2 cm long; 0.9 cm diameter

Arrow with rattan shaft and palmwood point, attached to shaft with resin covered cane wrapping. Shaft decorated with black-brown stripes except for small unstained section below wrapping. Point has triangular finial and two raised bands near centre.

Provenance based upon style.

Weapons



6.169 C (below) front



6.169 C centre detail

Arrow

6.169 C

-

Horniman Museum (HM)

Papua New Guinea; ?Western Province

Rattan; Fibre (Plant); Wood (Palm); Resin; Pigment

131.2 cm long; 0.9 cm diameter

Arrow with rattan shaft and long tapering palmwood point, attached to shaft with plant fibre wrapping covered with resin. Shaft stained black-brown with small unstained section below wrapping decorated with thin black-brown stripes.

Provenance based upon style.

Weapons



E.15696 exterior side



E.15696 interior

Uére [Kiwai]; **Decapitating Knife**

E.15696

11

Australian Museum (AM)

Papua New Guinea; Western Province; Fly River Delta

Bamboo; Wood; Fibre (Plant); Seed (Coix); Resin; Pigment

49.5 cm long; 7 cm wide

Blade formed from half section of bamboo, one exterior edge decorated with two groups of two and two groups of three carved notches, below which is a band of pyroincised zigzags with dotwork. Cutting edge undecorated. Handle formed from section of bamboo cut to two-thirds filled with wood and covered with band of woven plant fibre; pattern forms repeated zigzag motif and is stained white on one side, red along other side as well as at top and bottom. Inside edge of handle decorated with black-brown resin in-filled with coix seeds. Four plaited plant fibre cords extend from centre of plaited cover on either side to form two looped handles.

AM inscription handwritten in black ink on inside of object reads: 'FLY RIV. PAPUA'.

Appears as item 11 on Charles Seligman's (1905c) catalogue of objects donated to museum on behalf of William Cooke Daniels: 'Decapitating knives, Fly Estuary.' Later museum pencil note indicates there were originally two knifes, however, one (E.15695) has since been deaccessioned.

Landtman collected a similar example (see 1927: 32 and Fig. 35b). Worn during raids hanging down the back with head toggle (see E.15697), secured over the head with plant fibre band.