From Papua New Guinea to the Museum: (re)collecting Abelam assemblages (1955-1987)

Volume II – Illustrations & Appendices

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List of illustrations

Maps

Map 1 – Situating Papua New Guinea in the Pacific 13
Map 2 – Papua New Guinea..... 14
Map 3 – Northern part of the East Sepik Province 15
Map 4 – The Abelam area 16
Map 5 – Map of German Pacific territories (Kaiser-Wilhelmsland, Bismarck Archipelago, Salomon Islands and Marshall Islands), British Papua and Dutch New Guinea 17
Map 6 – PNG, East Sepik Province, Maprik census Divisions, 1960, 1:253 440 18

Figures

Fig. 1 – Ceremonial house at "Gaimale" Abelam region, Papua New Guinea. 21
Fig. 2 – Ceremonial house in "Ambatigi", Abelam region, Papua New Guinea..... 22
Fig. 3 – Ceremonial house at "Raurigim", Abelam region, Papua New Guinea. 23
Fig. 4 – Detail of a ceremonial house with headdresses of male ritual dancers fixed to the plaited mat, Abelam region, Papua New Guinea. 24
Fig. 5 – Lu room, Bilgwin hamlet, Apangai, created under the supervision of Keli Kandi. 25
Fig. 6 – Puti room, Bilgwin hamlet, Apangai, created under the supervision of Keli Kandi 26
Fig. 7 – Former display of the *haus tambaran* façade collected by Franz Panzenböck (VI 47057 a-b), Ethnologisches Museum, Berlin (1970-2018). 27
Fig. 8 – Former display of the façade of the yam storage house painted by Waiwu Urula (VI 48639), collected by Gerd Koch in 1966, Ethnologisches Museum, Berlin (1970-2018). 28
Fig. 9 – Richard Thurnwald with his companions on the second crossing from the Sepik to the coast, 1913. 29
Fig. 10 – Phyllis Kaberry among Abelam women. 30
Fig. 11 – Frontal view of a *haus tambaran* in Ulupu. 31
Fig. 12 – View of a room at the back of the *haus tambaran* filled with carved figures of ancestors, Prince Alexander Mountains. 31

Fig. 13 – Cover of the catalogue of the exhibition '*Heilige Bildwerke aus Neuguinea'*, Museum für Völkerkunde, Basel. 32
Fig. 14 – Alfred Bühler in Numbungai. 33
Fig. 15 – René Gardi in Ulupu. 33
Fig. 16 – Anthony Forge. "Interior with skinny ethnographer. Beard now gone altogether. Note calendars! I got a day out at one stage." 34
Fig. 17 – Carel M.A. Groenevelt during his New Guinea (Asmat) expedition. 35
Fig. 18 – Gerd Koch in 1980. 35
Fig. 19 – Sir William Dargie, Central Australia, mid-1950s. 36
Fig. 20 – Façade of painted bark panels from *haus tambaran* in six sections. 37
Fig. 21 – Initiation chamber inside a *haus tambaran*, Kuminibus, 1969. 38
Fig. 22 – "Sorry the 'tambaran in trousers' is not included in the offer!" Fred Gerrits in the Puti initiation chamber, Bongiora. 39
Fig. 23 – Lungwallndu room inside the *haus tambaran* of Bongiora, before restoration 40
Fig. 24 – Lungwallndu room inside the *haus tambaran* of Bongiora, after restoration 41
Fig. 25 – Putilago room inside the *haus tambaran* of Bongiora, before restoration. 42
Fig. 26 – Putilago room inside the *haus tambaran* of Bongiora, after restoration. ... 42
Fig. 27 – Inspection of the initiandi by their initiators in front of the *haus tambaran* and before the start of the dance, Sunuhu 2. 43
Fig. 28 – Interior painted wall of the *haus tambaran* in Sunuhu. 44
Fig. 29 – Diane Losche (right) and Waikwa Nera (left) at the opening of the *haus tambaran* created by the Brikiti Cultural Group for the Asia Pacific Triennial, 2012. 45
Fig. 30 – Caroline Davey, Education Officer, taking children on a 'walkabout' through the new Abelam Gallery, 1982. 46
Fig. 31 – Interior of spirit house, Abelam Gallery, 30/04/1982. 47
Fig. 32 – Jörg Hauser and Brigitta Hauser-Schäublin in front of their house, Kalabu. 48
Fig. 33 – *Haus tambaran* façade, created under the supervision of Waulemoi, on display at the Museum der Kulturen, Basel. 49
Fig. 34 – Display of the Putilago room from Bongiora, Museum der Kulturen, Basel. 50
Fig. 35 – Dorota C. Starzecka in Sarikim, 1980. 51
Fig. 36 – David John Lee in Maprik, 1980. 52
Fig. 37 – *Haus tambaran* in Sarikim 2, 1980. 53
Fig. 38 – Figures inside the *haus tambaran* in Sarikim 2, 1980. 54
Fig. 39 – Painted panels inside the *haus tambaran* in Sarikim 2, 1980. 55
Fig. 40 – Interior of the *haus tambaran* in Sarikim 2. 56
Fig. 41 – Noel Mc Guigan (right) and Peter Yipime (left), 1987. 57
Fig. 42 – Dirk Smidt 57
Fig. 43 – *Haus tambaran* in Nyambikwa hamlet, Apangai, 1987? 58
Fig. 44 – Lu room, *haus tambaran* in Nyambikwa hamlet, Apangai, 1987. 59
Fig. 45 – Puti room, *haus tambaran* in Nyambikwa hamlet, Apangai, 1987. 59

Fig. 46 – Tappoka figure in the Gambawut room, *haus tambaran* in Nyambikwa hamlet, Apangai, 1987. 60
Fig. 47 – Gambawut room wall, *haus tambaran* in Nyambikwa hamlet, Apangai, 1987. 61
Fig. 48 – Gambawut room, upper part of the wall, *haus tambaran* in Nyambikwa hamlet, Apangai, 1987. 62
Fig. 49 – Floor plan of the *haus tambaran* in Nyambikwa hamlet, Apangai. 63
Fig. 50 – Façade, *haus tambaran* in Brikiti hamlet, created under the supervision of Nera Jambruku, Apangai, 1987. 64
Fig. 51 – Tappoka figure before restoration in the Gambawut room, Nyambikwa hamlet, Apangai, 1984(?). 65
Fig. 52 – Kipa Wian, Apangai. 65
Fig. 53 – "A general view of the Gambawut scene showing the number of men at one time working on the preparation of the figure. At all times the work was carried out in a hushed quiet as women and non-initiates were not to know that men were at work within the *haus tambaran*." 66
Fig. 54 – *Ngwalnduwut* at the back of the Tappoka figure in the Gambawut room, Nyambikwa hamlet, Apangai, 1987. 66
Fig. 55 – Keli Kandi. 67
Fig. 56 – Restoration of the Tappoka figure, Nyambikwa hamlet, Apangai, 1987..... 67
Fig. 57 – The Tappoka figure (non-exhaustive) assemblage. 68
Fig. 58 – Ignas Ipiban, Kalabu 1, 1966. 69
Fig. 59 – Waiwu Urula, Kalabu 1, 1966..... 69
Fig. 60 – Taro of Kuminibus (left) and Nyurek of Bongiora (right)..... 70
Fig. 61 – Nera Jambruku in Apangai. 71
Fig. 62 – Narikowi Konbapa (middle) and Nera Jambruku (right). Abelam gallery construction, 1981?..... 72
Fig. 63 – Niagara Kwarkwai, Sarikim, 1980. 73
Fig. 64 – Numba Wambungai, Sarikim, 1980. 73
Fig. 65 – Wangi Wanembangi, Sarikim, 1980. 74
Fig. 66 – Bangi Mali in front of his store, Sarikim, 1980..... 75
Fig. 67 – William Wote, Sarikim, 1980. 76
Fig. 68 – Creation of the *haus tambaran* façade commissioned by the Museum für Völkerkunde Basel, under the supervision of Waulemoi (standing), Kalabu. 77
Fig. 69 – Abelam men carrying Bühler and Gardi's equipment..... 78
Fig. 70 – The *luluai* paying carriers on behalf of Alfred Bühler. 78
Fig. 71 – Father August Knorr, Ulupu. 79
Fig. 72 – Helen (middle) and Paul Dennett (right) in the Wosera. 79
Fig. 73 – Report on the *haus tambaran* at Sarikim village, East Sepik Province, ... 80
Fig. 74 – Road around Maprik..... 81
Fig. 75 – Crossing a river near Numbungai..... 81
Fig. 76 – Lunch at Numbungai rest house. 82
Fig. 77 – Alfred Bühler supervising the packing of artefacts using local materials... 83

Fig. 78 – Brigitta Hauser-Schäublin in front of a crate containing *haus tambaran* building materials (roof thatching, bamboos and vines for lashing and binding) to be sent to the Museum für Völkerkunde, Basel. 84
Fig. 79 – Transport from Sarikim, preparation and packing of the collection in crates, 1980 85
Fig. 80 – Truck transporting the collection crates to be stored at the Sepik Coffee Mill, 1980 86
Fig. 81 – Permit for removal of antiquities delegated by Charles Julius (Anthropologist, Dept. of Native Affairs) to Mr Bohman (Customs and Forwarding Agent), 15 November 1963 87
Fig. 82 – Application for an ordinary licence to export goods, M.P. Bohman on behalf of Anthony Forge, 19-20 November 1963. 88
Fig. 83 – The newly built Papua New Guinea National Museum and Art Gallery, Waigani, Port Moresby, 1980. 89
Fig. 84 – Maprik Cultural Centre. View of the *haus tambarans* built in the Wosera, Maprik and Yangoru styles (left to right). 89
Fig. 85 – Maprik Cultural Centre. Yangoru style *haus tambaran*. 90
Fig. 86 – Maprik Cultural Centre. Maprik style *haus tambaran*. 91
Fig. 87 – Maprik Cultural Centre. Wosera style *haus tambaran*. 92
Fig. 88 – Maprik Cultural Centre. Façade of the Dreikikir style *haus tambaran*. 93
Fig. 89 – Papua New Guinea National Parliament House, Waigani, Port Moresby. .. 94
Fig. 90 – Installation of the reconstitution of the Lungwallndu room from Bongiora, June 1985 95
Fig. 91 – Display of the Lungwallndu room from Bongiora, Linden-Museum, Stuttgart 96
Fig. 92 – Sketch for a display project of the Abelam *haus tambaran*, reconstruction in a covered courtyard, 1988. 97
Fig. 93 – Display of parts of the Gambawut room from the *haus tambaran* of Nyambikwa, Museum Volkenkunde, Leiden (2001-2011). 98
Fig. 94 – Display of parts of the Gambawut room, Museum Volkenkunde, Leiden. View from the balcony 99
Fig. 95 – Display of parts of the Gambawut room, Museum Volkenkunde, Leiden. View of the Tappoka figure and *ngwalnduwut* from the side 100
Fig. 96 – Numba Wambungai posing next to the structure of a *waken* headdress, Sarikim, 1980. 101
Fig. 97 – Inside Bangi Mali's store, Sarikim, 1980. 102
Fig. 98 – Display of Bangi Mali's pottery artefacts for sale, Sarikim, 1980. 103
Fig. 99 – Display of artefacts for sale, William Wote (left), Dorota Starzecka (middle) and Bangi Mali (right), Sarikim, 1980. 104
Fig. 100 – Carvings of Yagwadmo, Imowati and Kiagliagin by Waiwu Urula. 105
Fig. 101 – *Karawut* mouth pendants by Waiwu Urula 105
Fig. 102 – Carving of the *gwalndu* Bira by Waulemoi. 106
Fig. 103 – Pot created by Bangi Mali. 107
Fig. 104 – Clay whistle created by Bangi Mali. 107
Fig. 105 – *Yéna* ('bone dagger') carved by Bangi Mali. 108
Fig. 106 – Panel painted by Bangi Mali. 108

Fig. 107 – Panels painted by Nera. 109
Fig. 108 – *Haus tambaran* façade created under the supervision of Nera Jambruku for the '*Magiciens de la Terre*' exhibition, Apangai 1988..... 110
Fig. 109 – *Haus tambaran* façade created under the supervision of Nera Jambruku for the '*Magiciens de la Terre*' exhibition, displayed in the Grande Halle de la Villette, 1989. 111
Fig. 110 – Painting of a sago spathe panel, Ulupu. Namgu (with the ear ornaments) is the master painter leading the work upon the request of Gardi and Bühler. 112
Fig. 111 – Kipa Wian (with the red cap) creating a new feather *waken* headdress for the central figure in the Puti room, Apangai, 1987. 113
Fig. 112 – Cassowary bone 'daggers' (*yéna*). 114
Fig. 113 – Ancestral figure. 115
Fig. 114 – Carving of Windu (second to the left), *gwalndu* of Stapikum 2, in the British Museum storage. 116
Fig. 115 – Carving of Windu (painted in yellow ochre), *gwalndu* of Stapikum 2, stored before being packed, 1980. 116
Fig. 116 – Field notebook, Dorota C. Starzecka. Entry for Oc1980,11.22. 117
Fig. 117 – Collection register Oceania, collection Oc1980,11. 118
Fig. 118 – Damian Balanembang, Sarikim, 1980. 119
Fig. 119 – *Tanz- und Kriegsschmuck* [Dance and war ornaments], Ulupu. 120
Fig. 120 – *Haus tambaran*, Kalabu, 1966. 121
Fig. 121 – Photo-slides (Box H "People") taken by D.J. Lee, Sarikim, 1980, as seen on a light table. 122
Fig. 122 – Interior of the *haus tambaran* in Sunuhu. 123
Fig. 123 – Sketch of the layout of the *haus tambaran* in Sunuhu, 1973. 124
Fig. 124 – View of the Lu chamber, *haus tambaran* in Nyambikwa hamlet, Apangai,1987. 125
Fig. 125 – Gambawut room wall, *haus tambaran* in Nyambikwa hamlet, Apangai, 1987. 126
Fig. 126 – Niagara Kwarkwai wearing a *tupu* (cassowary-feather head ornament), *lamakun* (beads) and *yawal* (yellow leaf used as ornament, here replaced by a piece of plastic), Sarikim, 1980. 127
Fig. 127 – Cassowary-feather *tupu* head ornament. 128
Fig. 128 – *René Gardi an der Arbeit* [René Gardi at work], Ulupu. 129
Fig. 129 – Alfred Bühler at work during the 1955-56 collecting trip. 130
Fig. 130 – Alfred Bühler and Abelam carriers crossing a river. 131
Fig. 131 – Collecting work, Sarikim, 1980. 132
Fig. 132 – "The interior of a spirit house near Numbungai." 133
Fig. 133 – "*Schnitzereien im Innern eines Tambaranhauses. Numumoaka bei Numbungai, Süd-Maprik*" [Carvings inside a Tambaran house. Numumoaka near Numbungai, South Maprik]. 134
Fig. 134 – "*Inneres eines Geisterhauses in Numumoaka, Südmaprik*" [Interior of a spirit house in Numumoaka, South Maprik]. 135
Fig. 135 – "Peoples of the Pacific. The Abelam People". 135

Fig. 136 – "*Teilansicht der Front eines Geisterhauses von Ulupu, Nordmaprik*" [Partial view of the front of a spirit house of Ulupu, North Maprik]. 136
Fig. 137 – "*Neuguinea, Maprikgebiet, Maprik Dorf*" [New Guinea, Maprik area, Maprik village]. 137

List of appendices

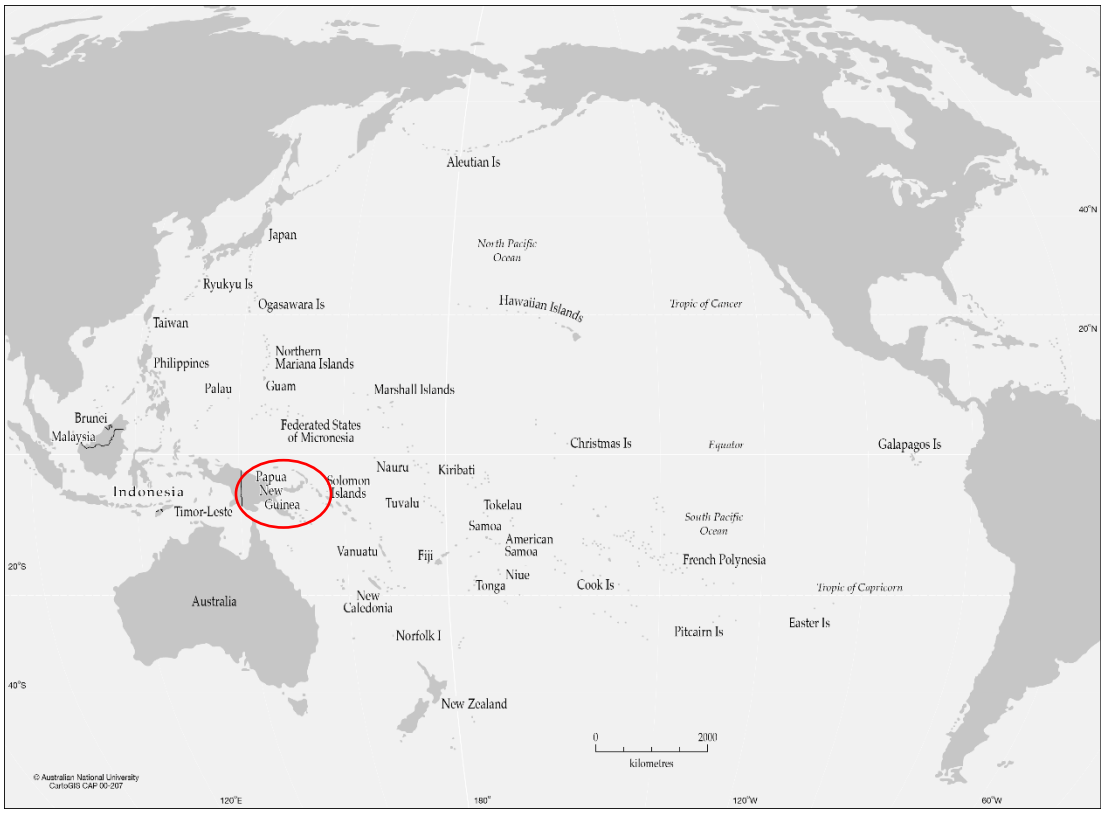
Appendix A – Chronological overview 141
Appendix B – Museum name changes 148

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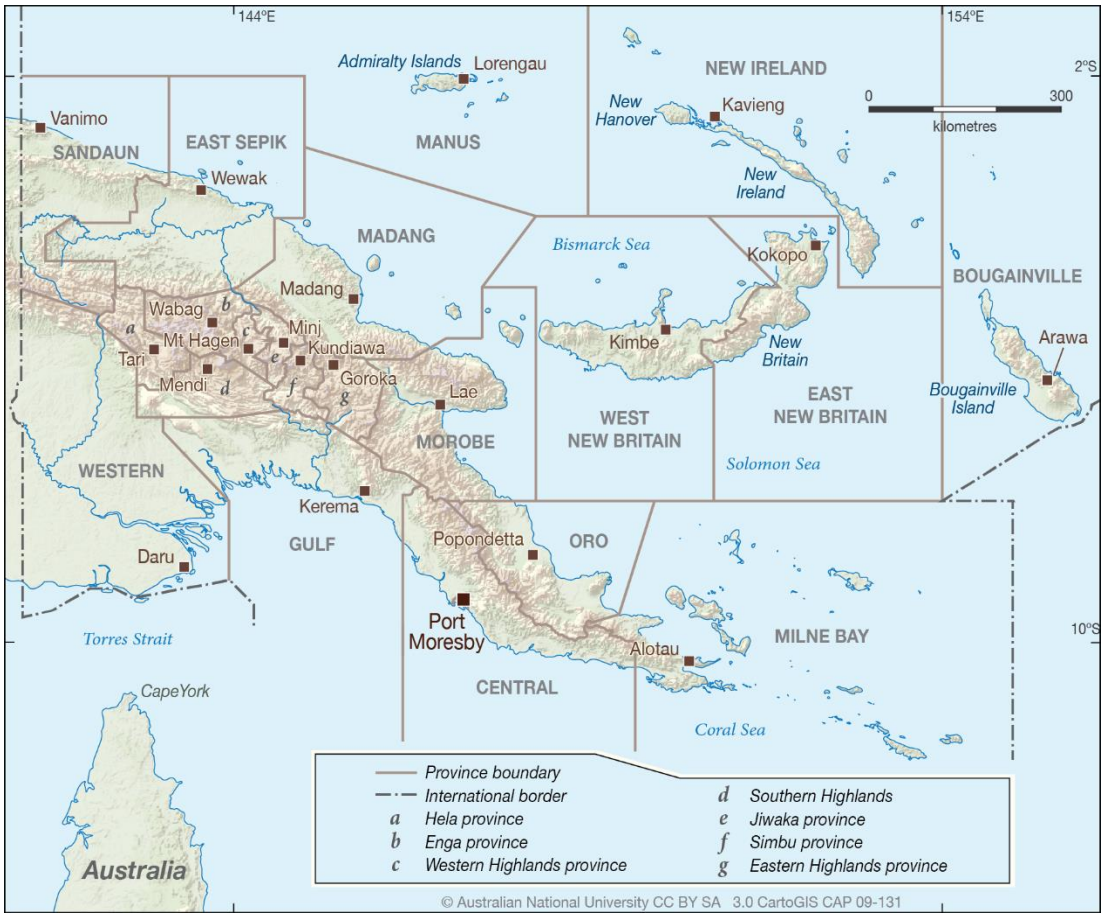
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Maps



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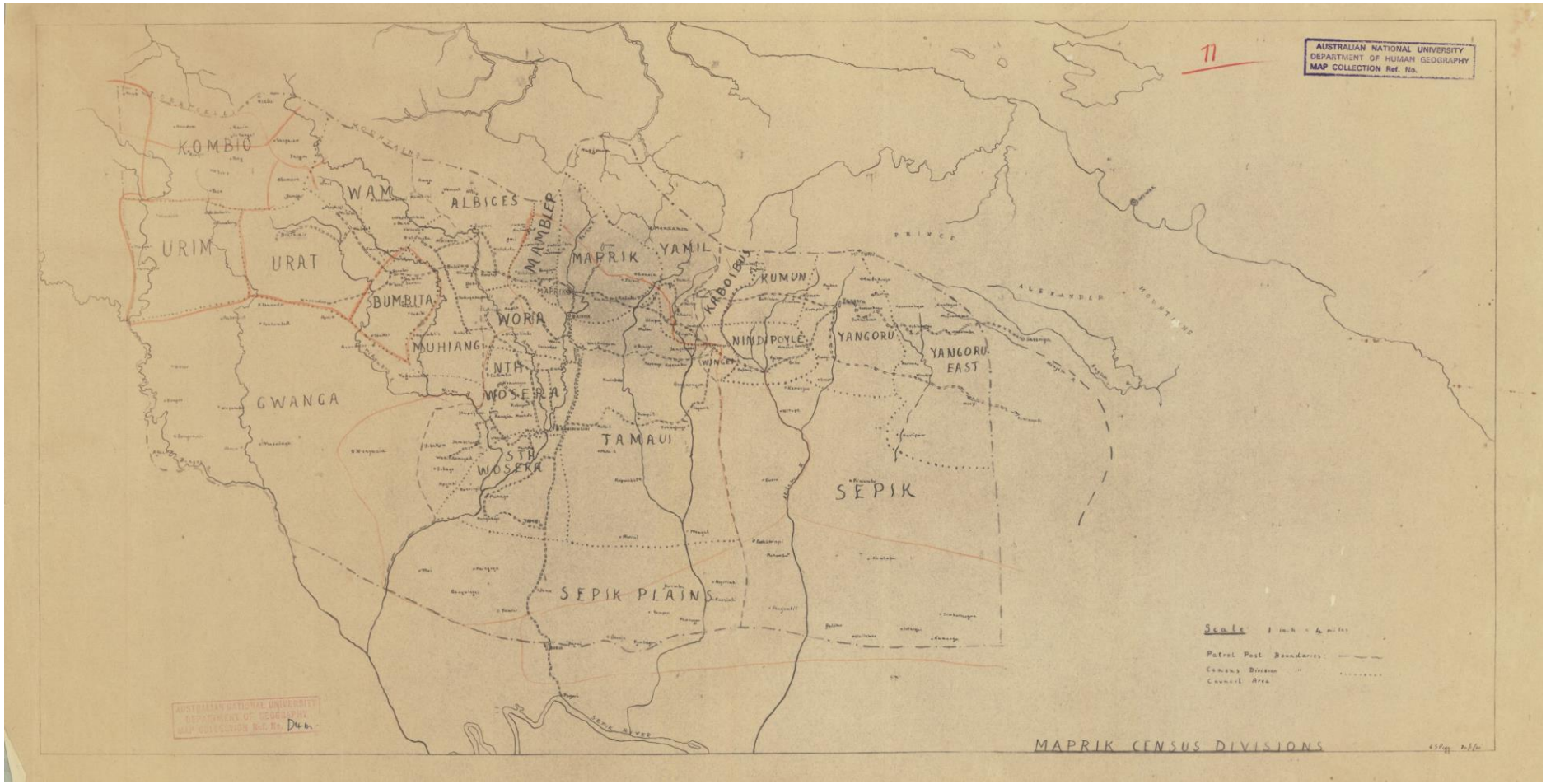
Map 3 – *Northern part of the East Sepik Province.* © Amélie Roussillon, 2021.



Map 4 – *The Abelam area.* © Amélie Roussillon, 2021.



Map 5 – *Map of German Pacific territories (Kaiser-Wilhelmsland, Bismarck Archipelago, Salomon Islands and Marshall Islands), British Papua and Dutch New Guinea.* [The Sepik area is circled in red].
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https://www.pngaa.net/WW1/GermanNewGuinea.html.



Map 6 – *PNG, East Sepik Province, Maprik census Divisions, 1960, 1:253 440.*
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Figures



Fig. 1 – *Ceremonial house at "Gaimale" Abelam region, Papua New Guinea.*
Photograph by Richard Thurnwald, 1913.
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Fig. 2 – *Ceremonial house in "Ambatigi", Abelam region, Papua New Guinea.*
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Fig. 3 – *Ceremonial house at "Raurigim", Abelam region, Papua New Guinea.*
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Fig. 4 – *Detail of a ceremonial house with headdresses of male ritual dancers fixed to the plaited mat, Abelam region, Papua New Guinea.*
Photograph by Richard Thurnwald, 1913.
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Fig. 5 – *Lu room, Bilgwin hamlet, Apangai, created under the supervision of Keli Kandi.*
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Fig. 6 – *Puti room, Bilgwin hamlet, Apangai, created under the supervision of Keli Kandi.*
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Fig. 7 – *Former display of the* haus tambaran *façade collected by Franz Panzenböck (VI 47057 a-b), Ethnologisches Museum, Berlin (1970-2018).*
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Fig. 8 – *Former display of the façade of the yam storage house painted by Waiwu Urula (VI 48639), collected by Gerd Koch in 1966, Ethnologisches Museum, Berlin (1970-2018).*
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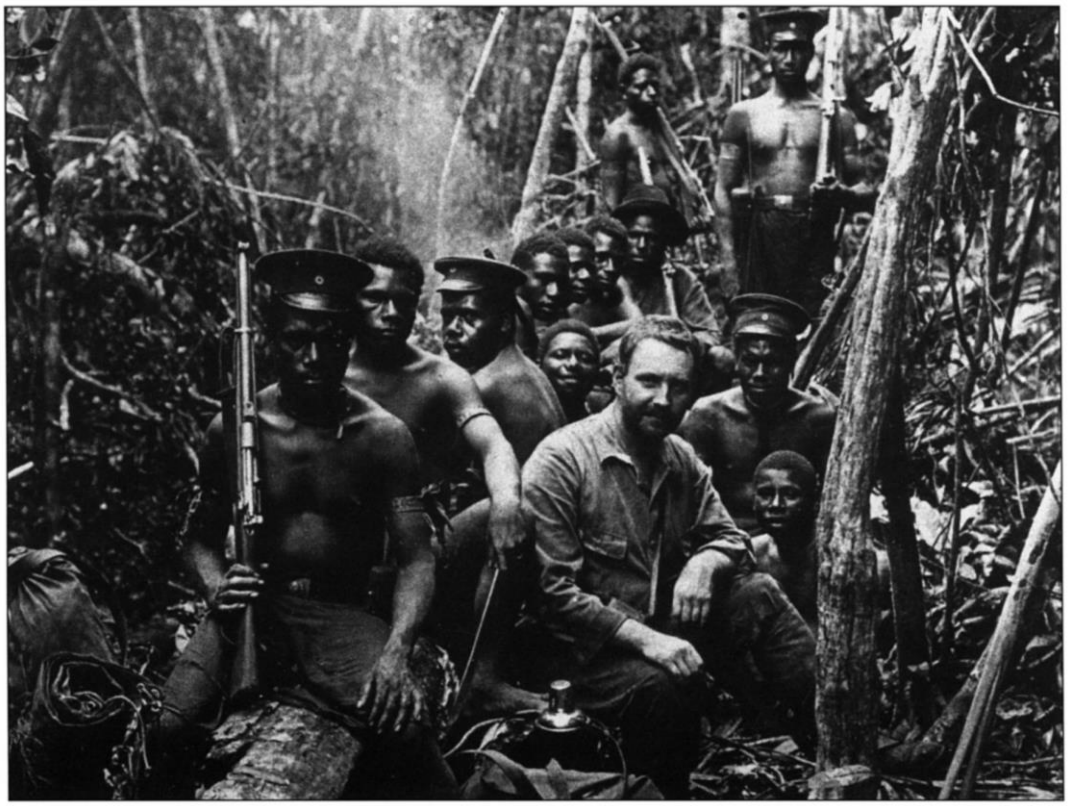


Fig. 9 – *Richard Thurnwald with his companions on the second crossing from the Sepik to the coast, 1913.*
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Fig. 10 – *Phyllis Kaberry among Abelam women.*
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Fig. 11 – *Frontal view of a* haus tambaran *in Ulupu.*
Photograph by Paul Wirz.
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Fig. 12 – *View of a room at the back of the* haus tambaran *filled with carved figures of ancestors, Prince Alexander Mountains.*
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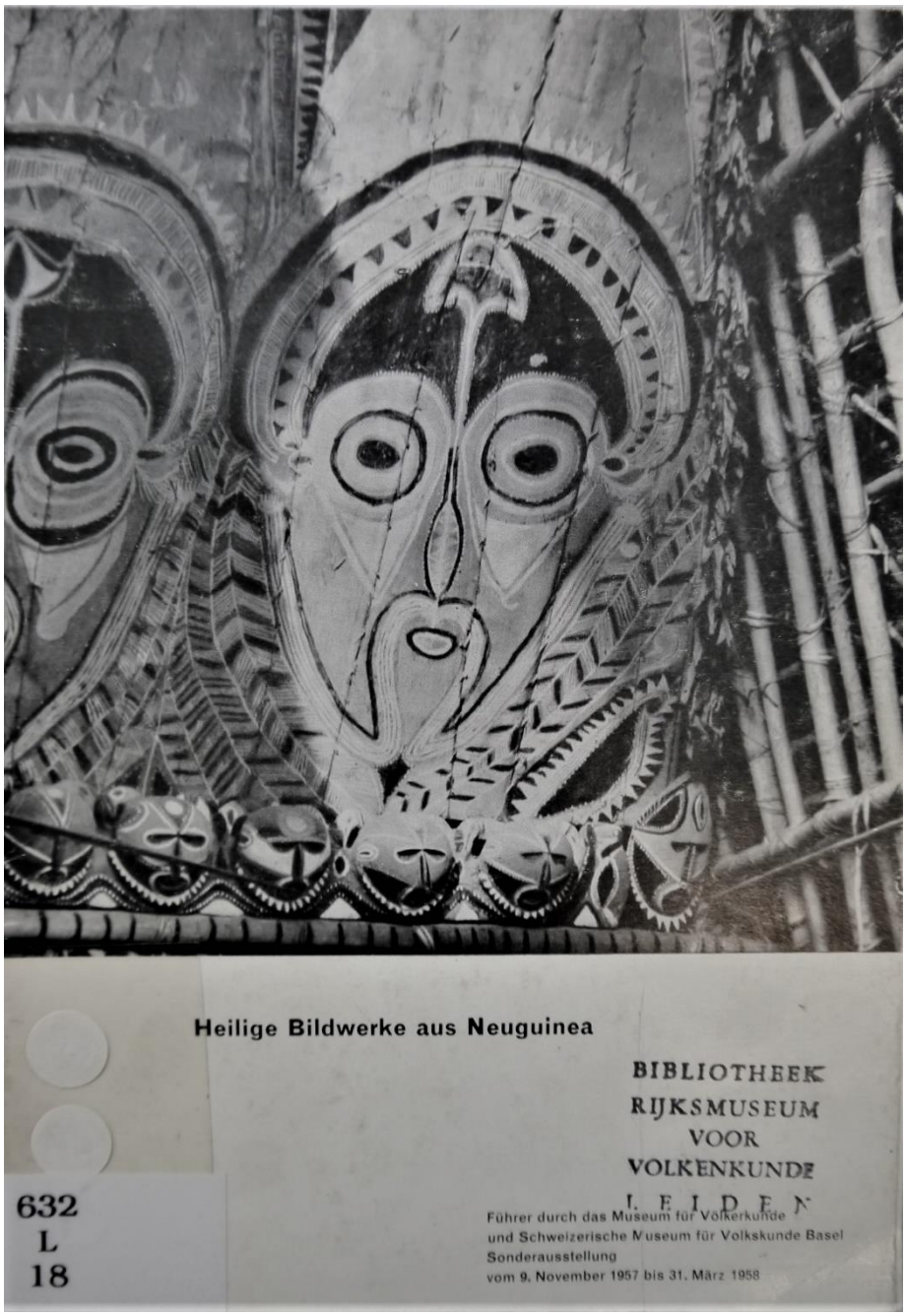


Fig. 13 – *Cover of the catalogue of the exhibition* 'Heilige Bildwerke aus Neuguinea'*, Museum für Völkerkunde, Basel.*
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Fig. 14 – *Alfred Bühler in Numbungai.*
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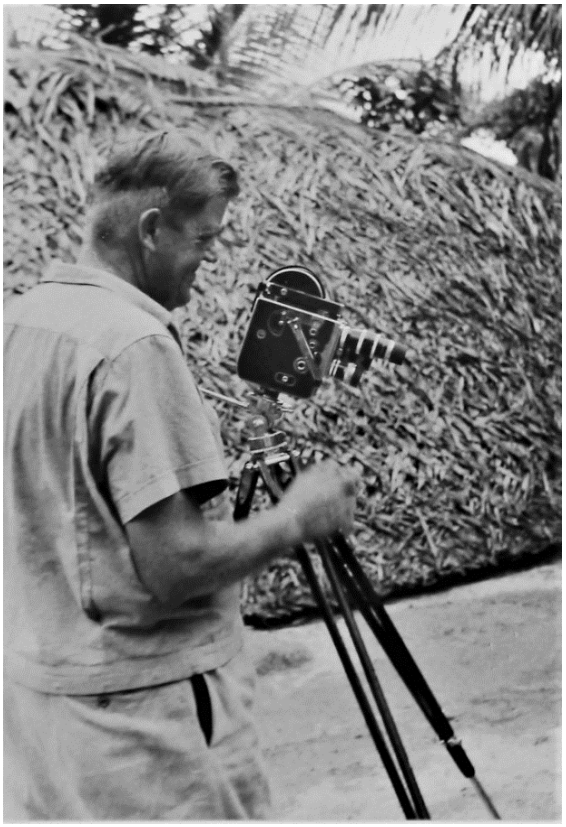


Fig. 15 – *René Gardi in Ulupu.*
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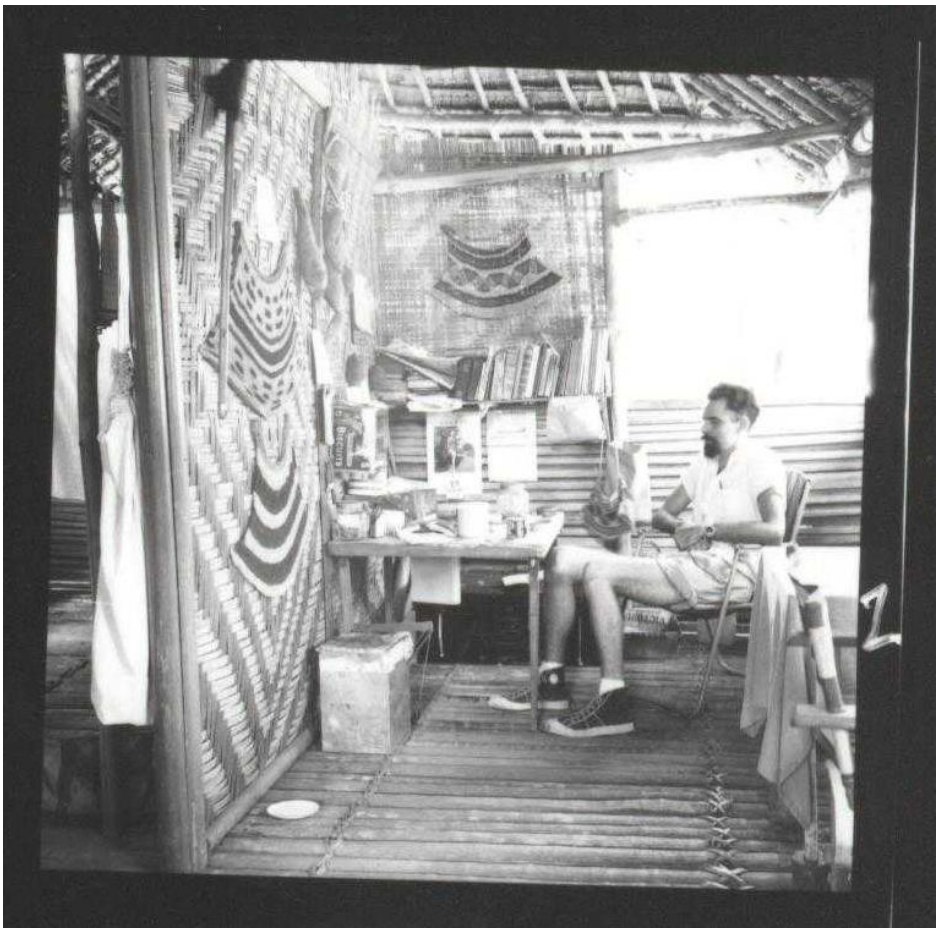


Fig. 16 – *Anthony Forge. "Interior with skinny ethnographer. Beard now gone altogether. Note calendars! I got a day out at one stage."*
Self-portrait (photographic contact sheet, film 8 no. 2), Anthony Forge, 1958-59.
© Courtesy the National Gallery of Australia.



Fig. 17 – *Carel M.A. Groenevelt during his New Guinea (Asmat) expedition.*
Unknown photographer, early 1955.
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Fig. 18 – *Gerd Koch in 1980.*
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Fig. 19 – *Sir William Dargie, Central Australia, mid-1950s.*
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Fig. 20 – *Façade of painted bark panels from* haus tambaran *in six sections.*
Collection number 69.230.145.A-F, Gunjel and Waiwu Urula.
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Fig. 21 – *Initiation chamber inside a* haus tambaran*, Kuminibus, 1969.*
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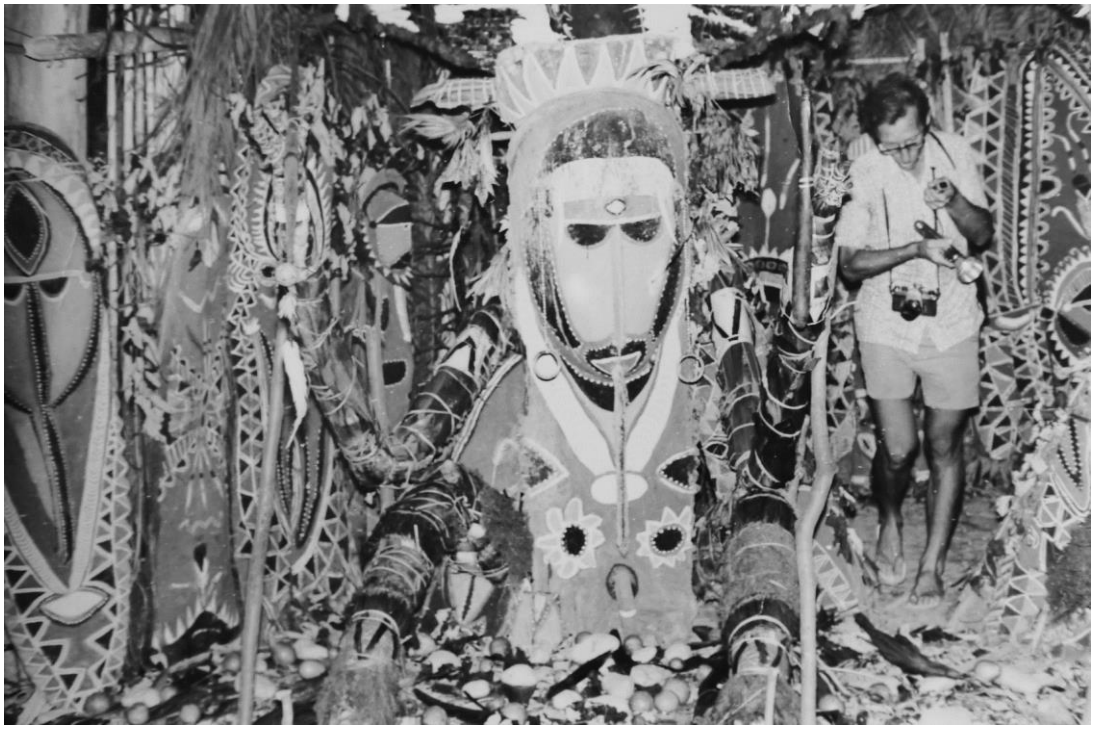


Fig. 22 – *"Sorry the 'tambaran in trousers' is not included in the offer!" Fred Gerrits in the Puti initiation chamber, Bongiora.*
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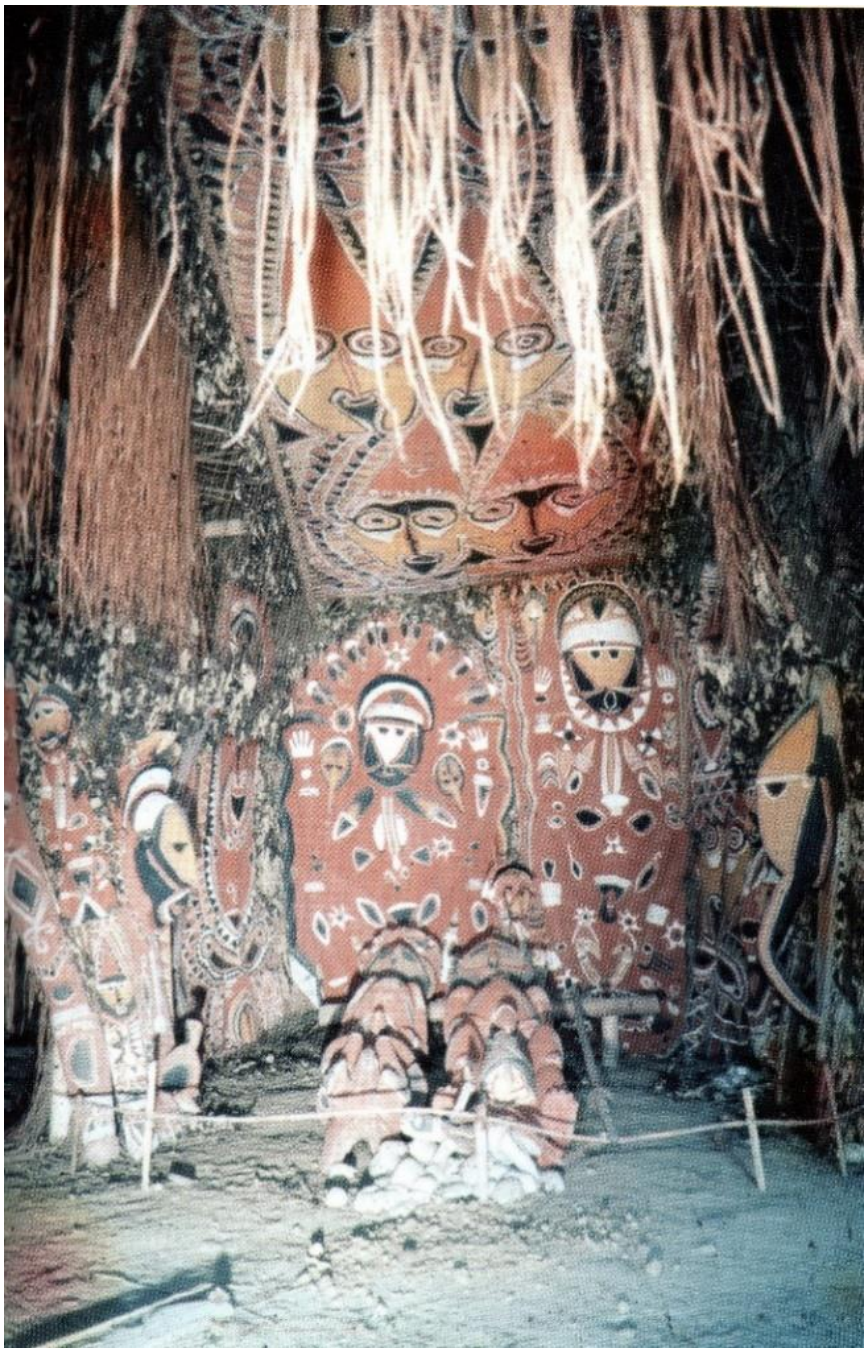


Fig. 23 – *Lungwallndu room inside the* haus tambaran *of Bongiora, before restoration.*
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Fig. 24 – *Lungwallndu room inside the* haus tambaran *of Bongiora, after restoration.*
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Fig. 25 – *Putilago room inside the* haus tambaran *of Bongiora, before restoration.*
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Fig. 26 – *Putilago room inside the* haus tambaran *of Bongiora, after restoration.*
Photograph by Fred Gerrits, October 1973.
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Fig. 27 – *Inspection of the initiandi by their initiators in front of the* haus tambaran *and before the start of the dance, Sunuhu 2.*
Photograph by Fred Gerrits, June 1973.
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Fig. 28 – *Interior painted wall of the* haus tambaran *in Sunuhu.*
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Fig. 29 – *Diane Losche (right) and Waikwa Nera (left) at the opening of the* haus tambaran *created by the Brikiti Cultural Group for the Asia Pacific Triennial, 2012.*
© QAGOMA 2018: https://www.youtube.com/watch?v=04wauaipYwo
(screenshot at 4'18).



Fig. 30 – *Caroline Davey, Education Officer, taking children on a 'walkabout' through the new Abelam Gallery, 1982.*
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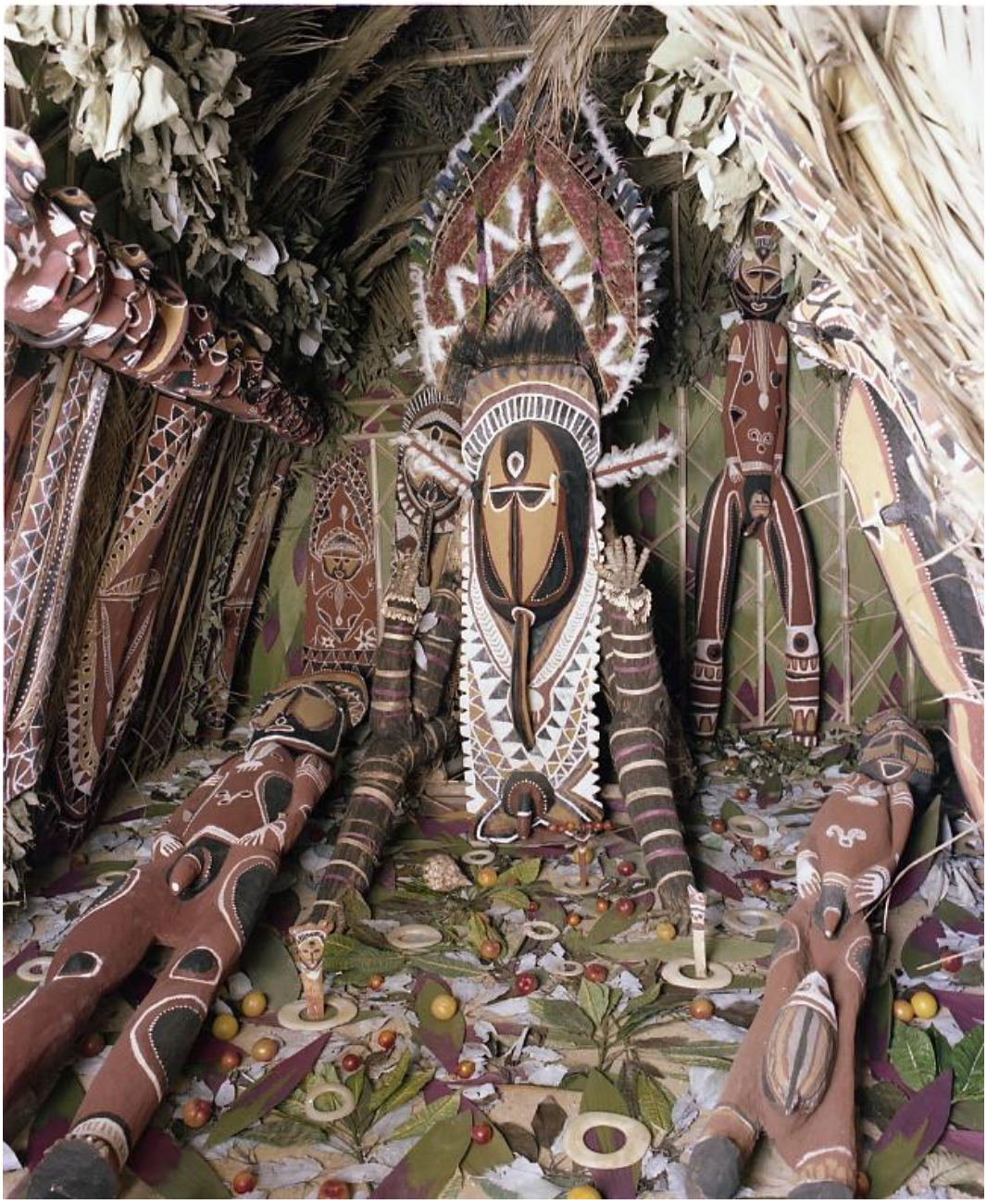


Fig. 31 – *Interior of spirit house, Abelam Gallery, 30/04/1982.*
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Fig. 32 – *Jörg Hauser and Brigitta Hauser-Schäublin in front of their house, Kalabu.*
Unknown photographer, 1978-79.
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Fig. 33 – Haus tambaran *façade, created under the supervision of Waulemoi, on display at the Museum der Kulturen, Basel.*
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Fig. 34 – *Display of the Putilago room from Bongiora, Museum der Kulturen, Basel.*
© Photograph by Amélie Roussillon, June 2018.

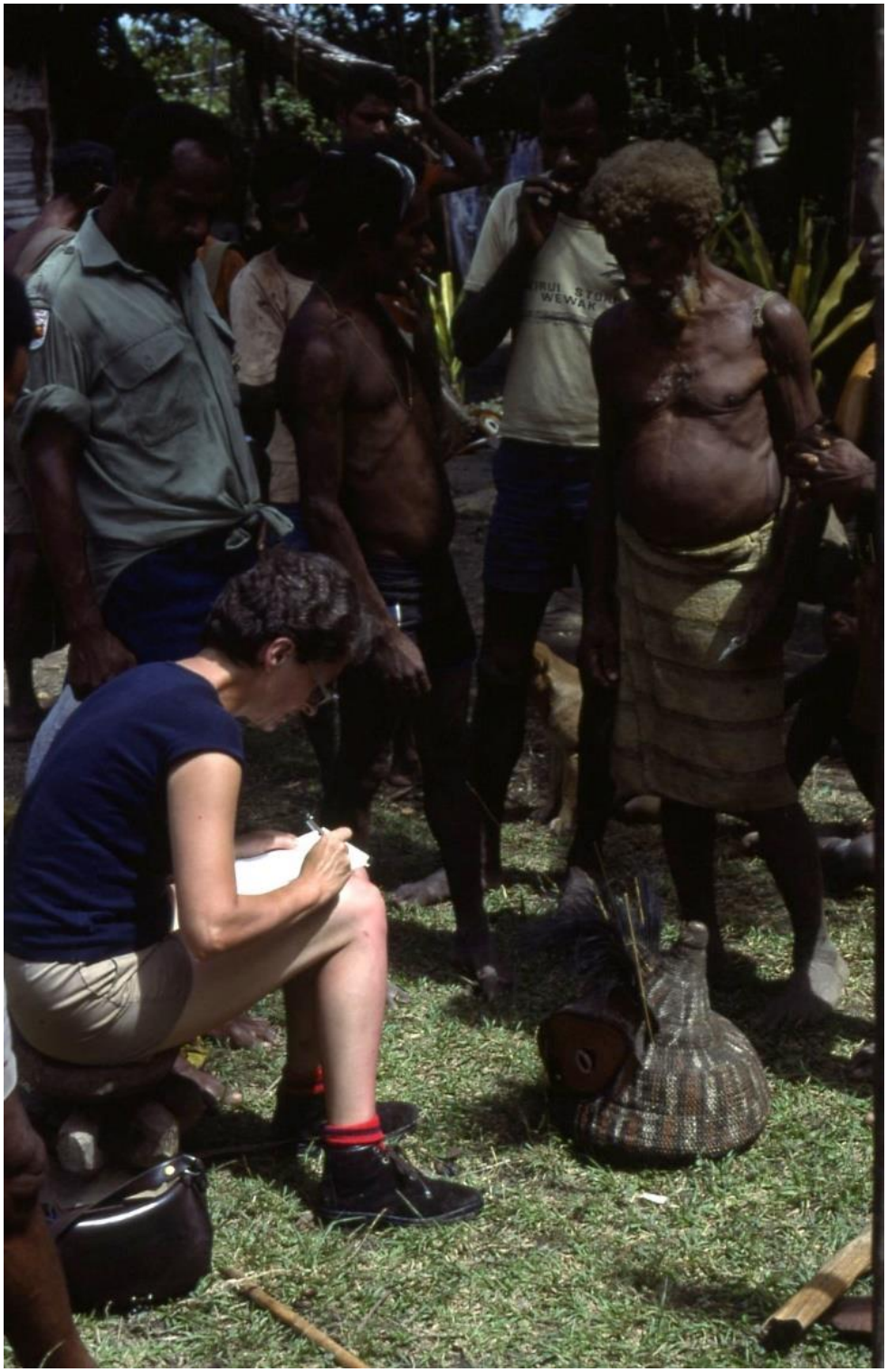


Fig. 35 – *Dorota C. Starzecka in Sarikim, 1980.*
© Trustees of the British Museum, slide F38, photograph by David John Lee.



Fig. 36 – *David John Lee in Maprik, 1980.*
© Trustees of the British Museum, slide I27, photograph by Dorota C. Starzecka.



Fig. 37 – Haus tambaran *in Sarikim 2, 1980.*
© Trustees of the British Museum, slide E37, photograph by David John Lee.



Fig. 38 – *Figures inside the* haus tambaran *in Sarikim 2, 1980.*
© Trustees of the British Museum, slide D23a, photograph by David John Lee.

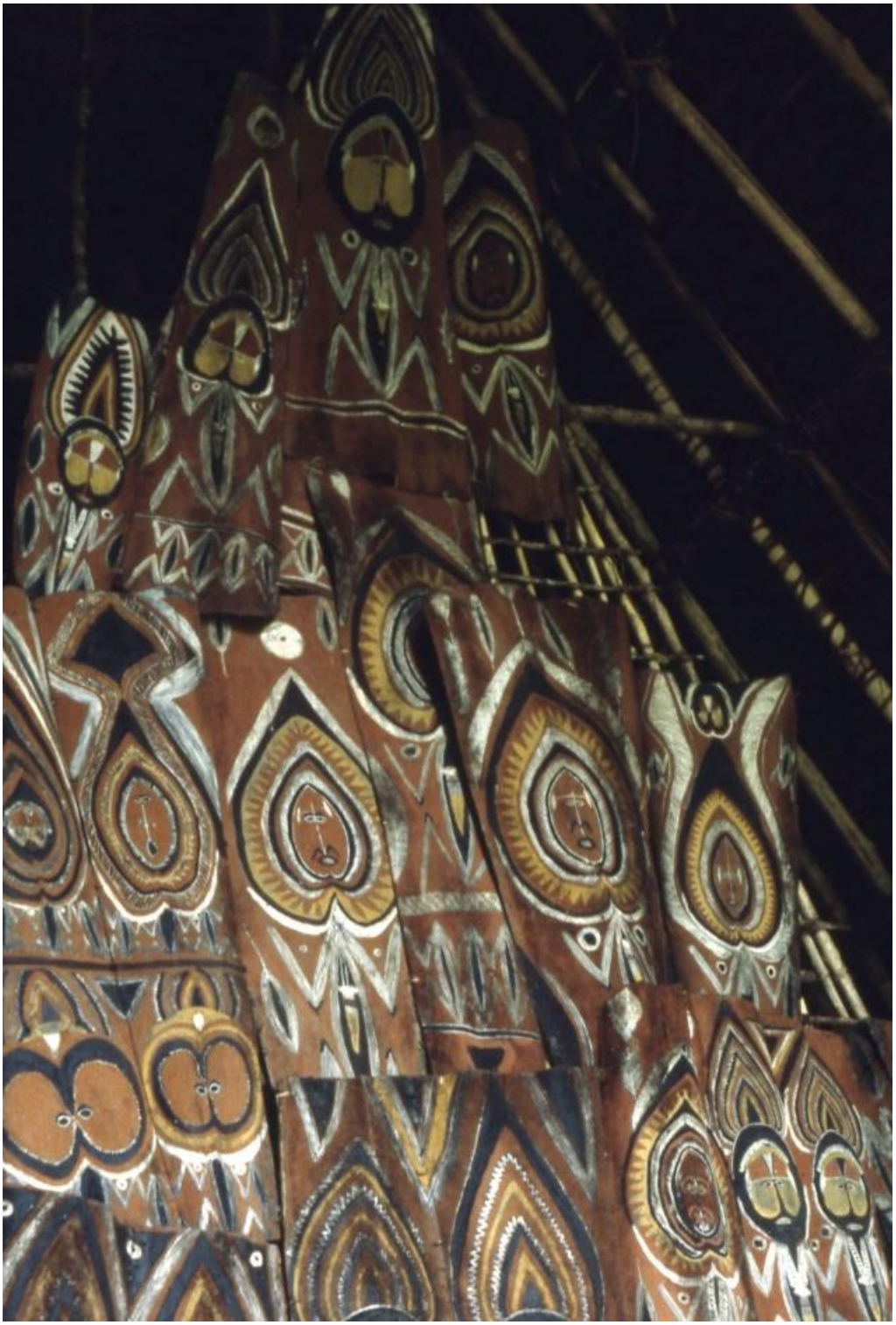


Fig. 39 – *Painted panels inside the* haus tambaran *in Sarikim 2, 1980.*
© Trustees of the British Museum, slide D40, photograph by David John Lee.

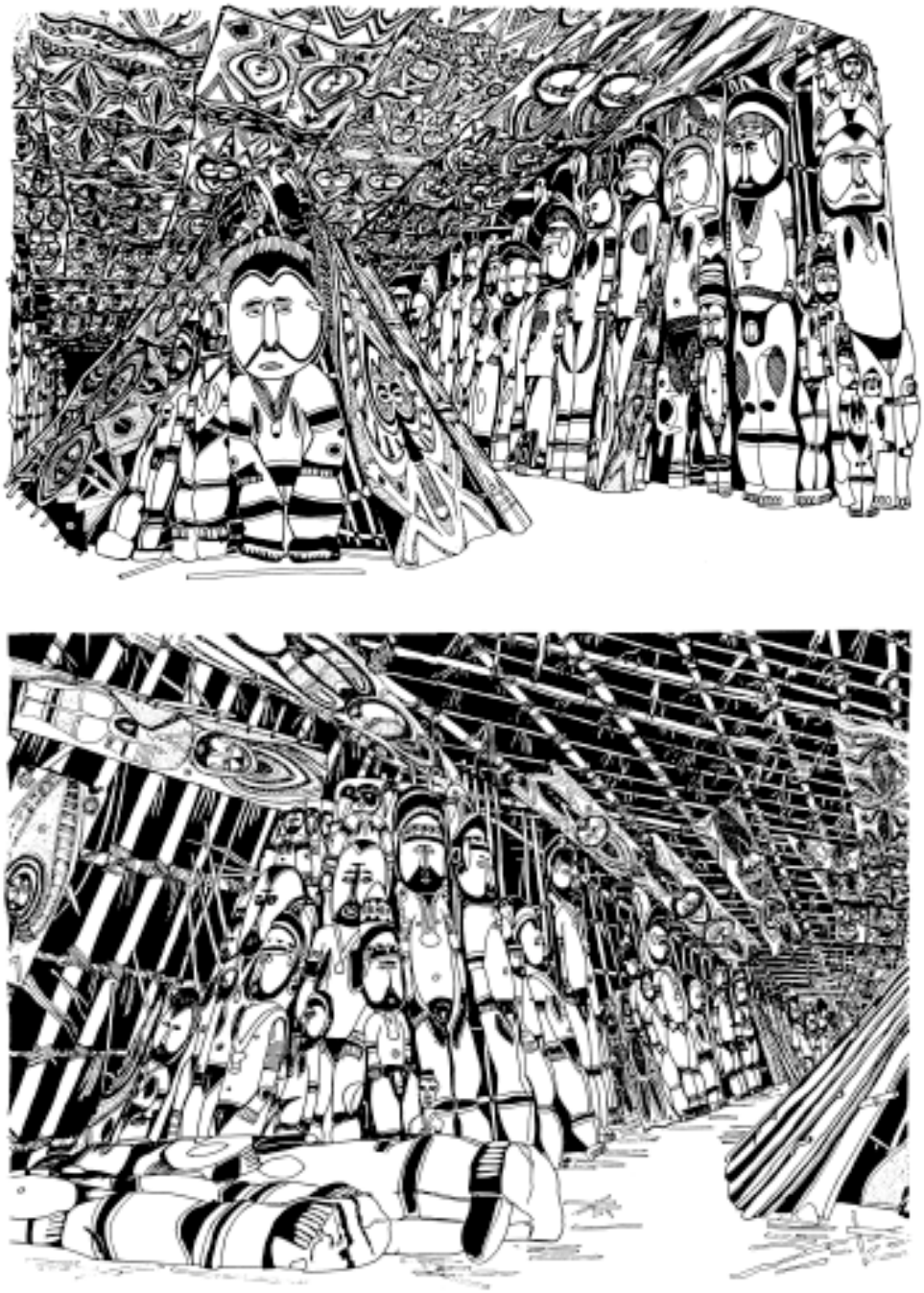


Fig. 40 – *Interior of the* haus tambaran *in Sarikim 2.*
Drawings by Wallace Mack Ruff, 1977-79.
© Papua New Guinea University of Technology. Architectural Heritage Centre:
http://macruffsketchbooks.org/maprik.php



Fig. 41 – *Noel Mc Guigan (right) and Peter Yipime (left), 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.05.12, photograph by Dirk Smidt.

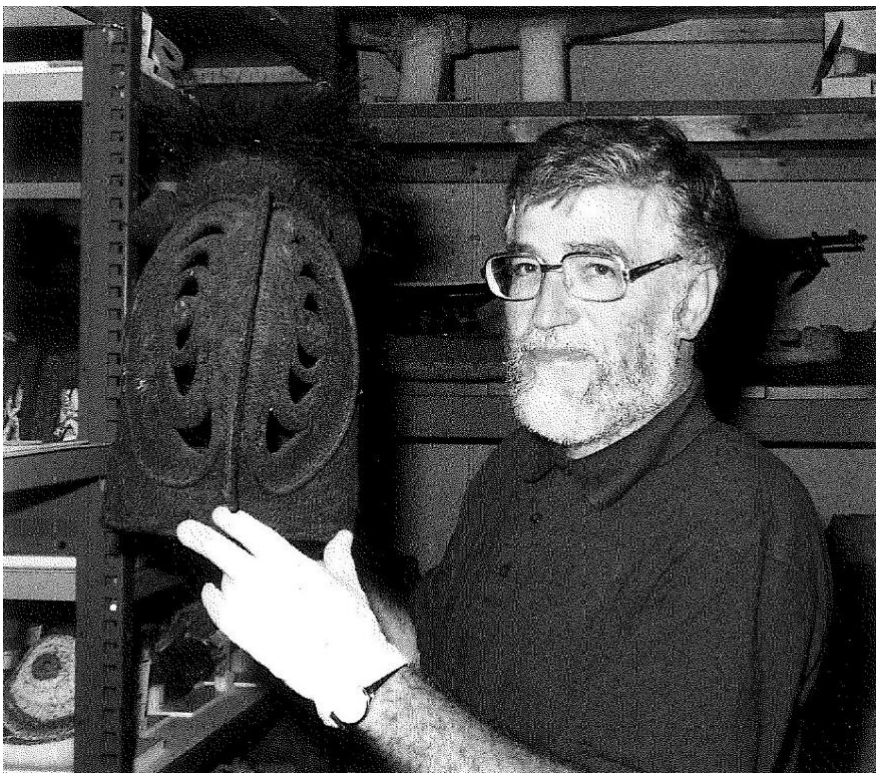


Fig. 42 – *Dirk Smidt.*
Photograph by Wil Roebroeks, 1997.
© Corbey 2000: 212.



Fig. 43 – Haus tambaran *in Nyambikwa hamlet, Apangai, 1987?*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, unknown photographer.



Fig. 44 – *Lu room,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.19.19, photograph by Dirk Smidt.



Fig. 45 – *Puti room,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.11.35, photograph by Dirk Smidt.



Fig. 46 – *Tappoka figure in the Gambawut room,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.04.12, photograph by Dirk Smidt.



Fig. 47 – *Gambawut room wall,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
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DS 1987.03.28, photograph by Dirk Smidt.

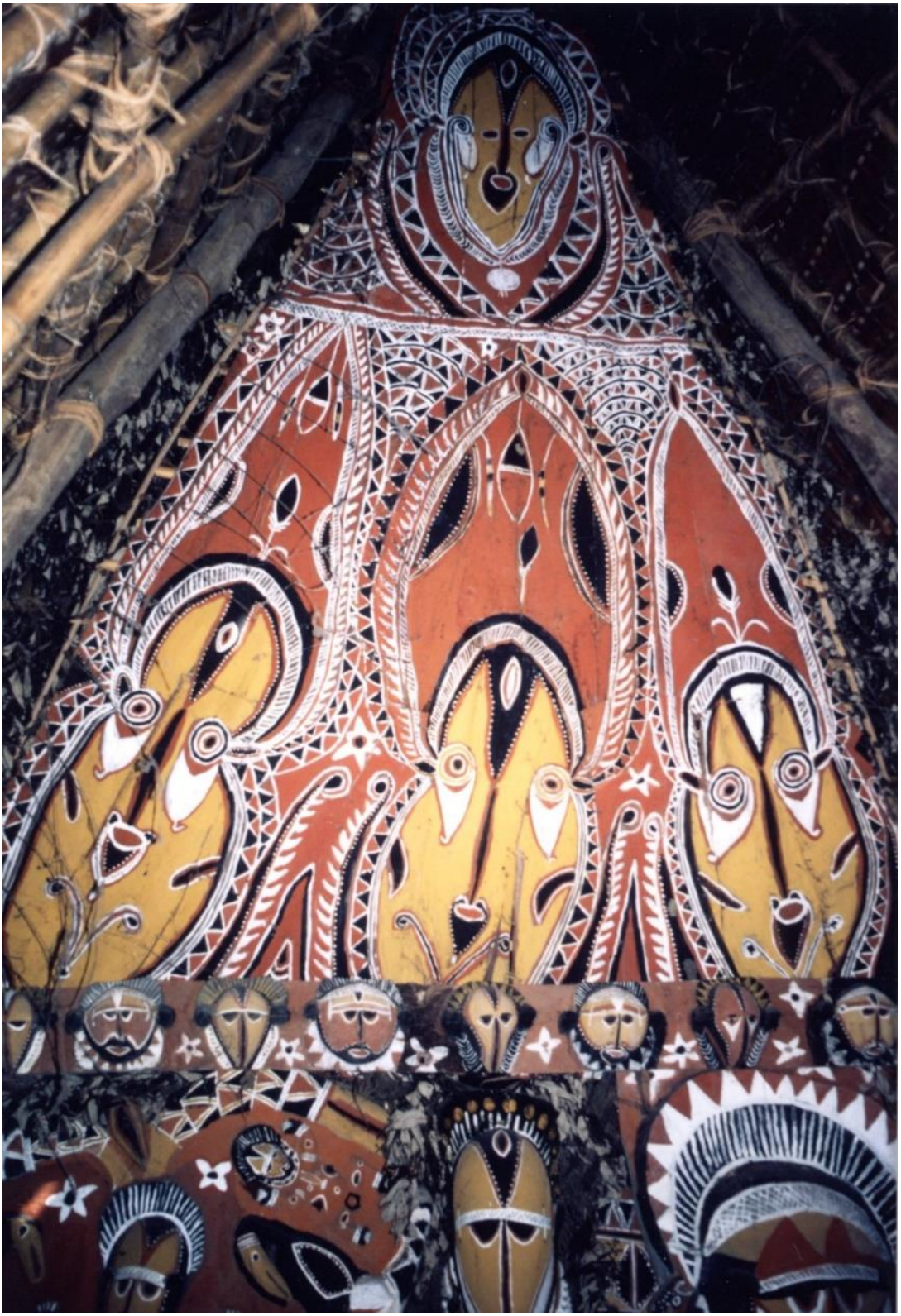


Fig. 48 – *Gambawut room, upper part of the wall,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.04.14, photograph by Dirk Smidt.

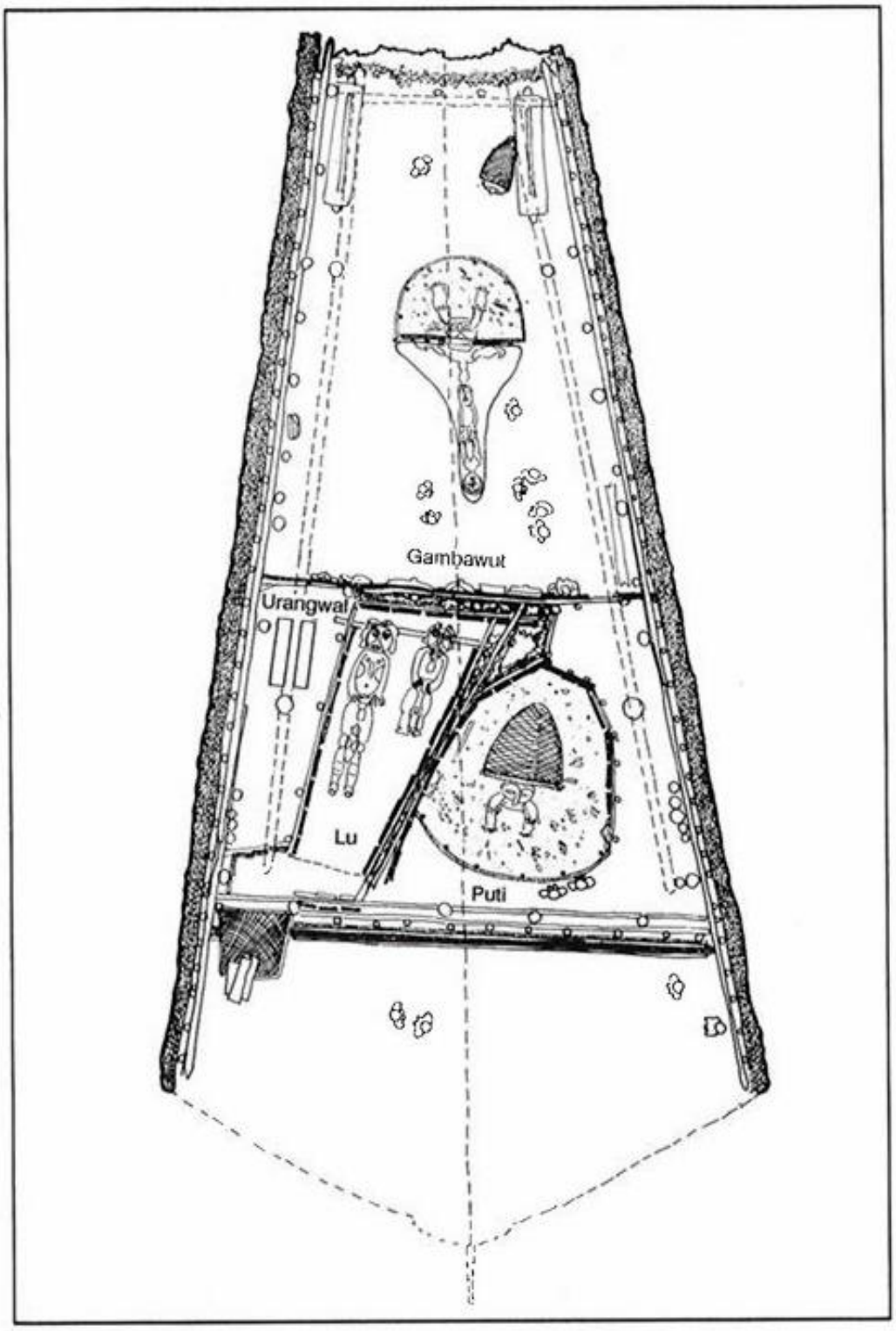


Fig. 49 – *Floor plan of the* haus tambaran *in Nyambikwa hamlet, Apangai.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, drawing by Wallace Mack Ruff.



Fig. 50 – *Façade,* haus tambaran *in Brikiti hamlet, created under the supervision of Nera Jambruku, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.19.29, photograph by Dirk Smidt.

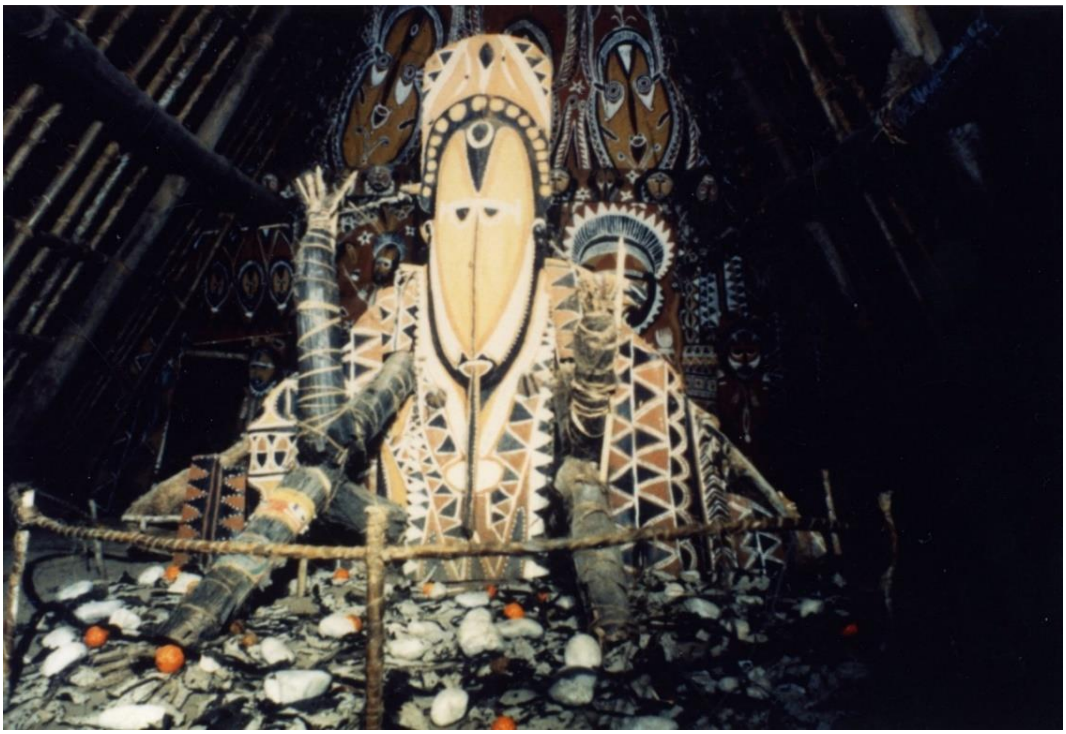


Fig. 51 – *Tappoka figure before restoration in the Gambawut room, Nyambikwa hamlet, Apangai, 1984(?).*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, photograph by Noel Mc Guigan.

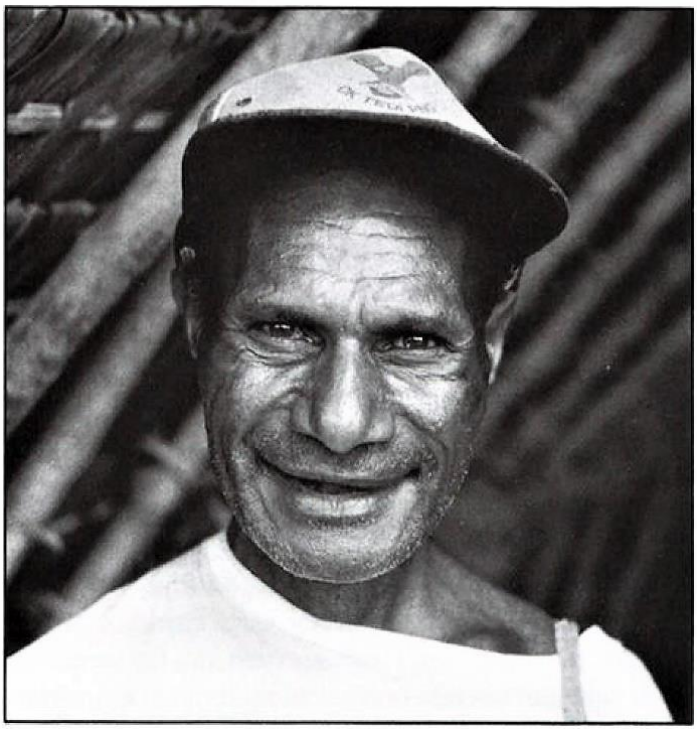


Fig. 52 – *Kipa Wian, Apangai.*
Photograph by Dirk Smidt, 1987.
© Mc Guigan and Smidt 1993: 123.



Fig. 53 – *"A general view of the Gambawut scene showing the number of men at one time working on the preparation of the figure. At all times the work was carried out in a hushed quiet as women and non-initiates were not to know that men were at work within the* haus tambaran*."*
Photograph by Noel Mc Guigan.
© Mc Guigan 1989: Appendix.



Fig. 54 – Ngwalnduwut *at the back of the Tappoka figure in the Gambawut room, Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.06.10, photograph by Dirk Smidt.



Fig. 55 – *Keli Kandi.*
© Photograph courtesy Noel Mc Guigan.



Fig. 56 – *Restoration of the Tappoka figure, Nyambikwa hamlet, Apangai, 1987.*
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DS 1987.03.20 and DS 1987.06.06, photographs by Dirk Smidt.

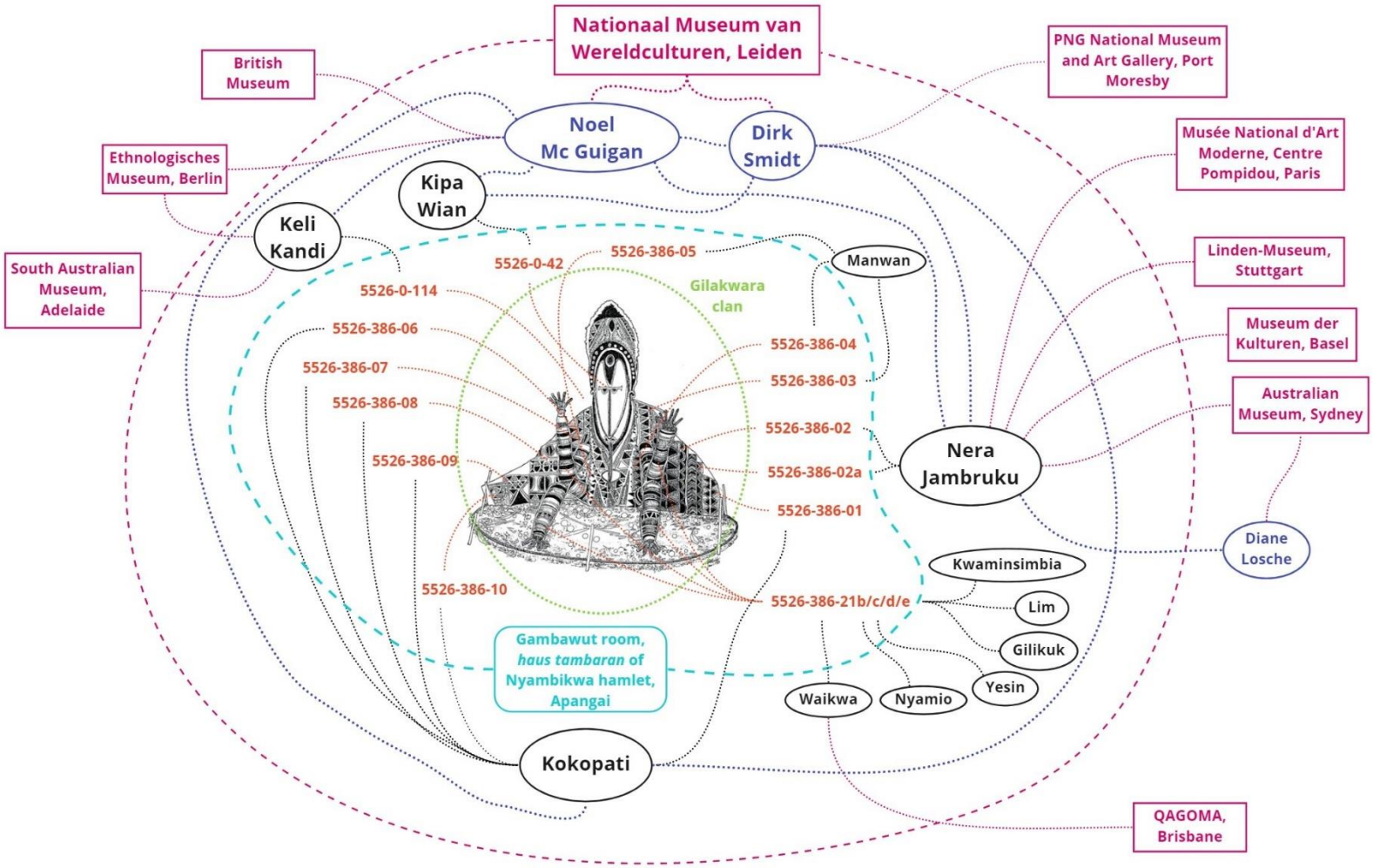


Fig. 57 – *The Tappoka figure (non-exhaustive) assemblage.*
© Amélie Roussillon, 2021.

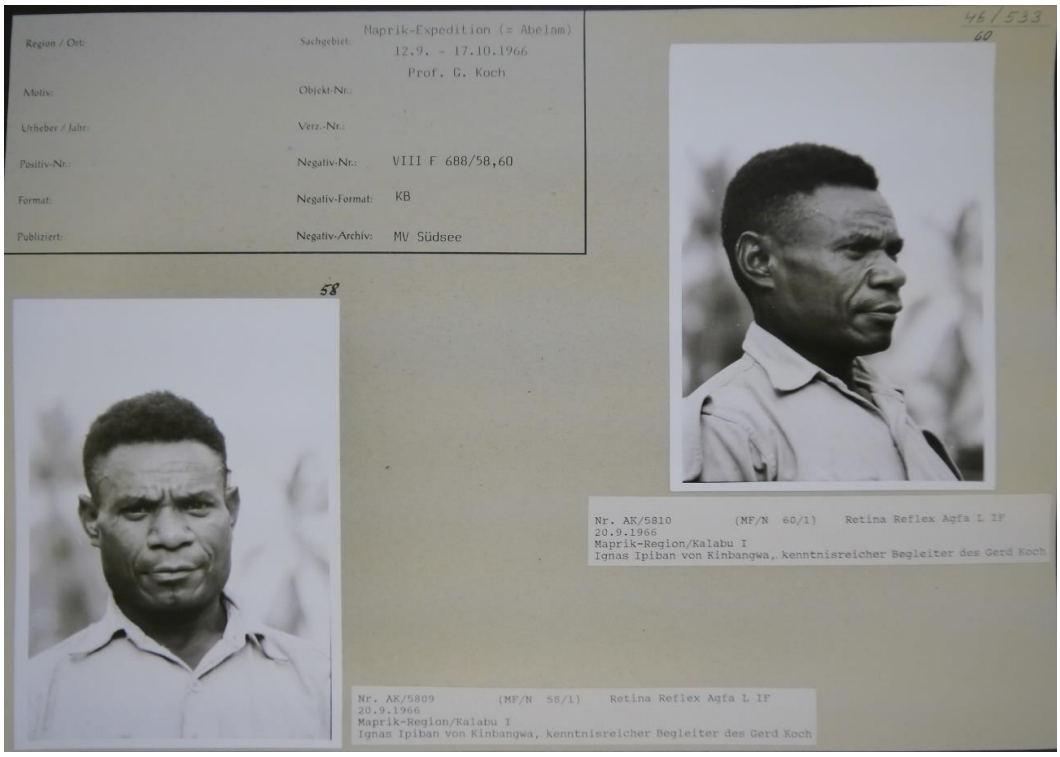


Fig. 58 – *Ignas Ipiban, Kalabu 1, 1966.*
© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, AK/5809-10, photographs by Gerd Koch.

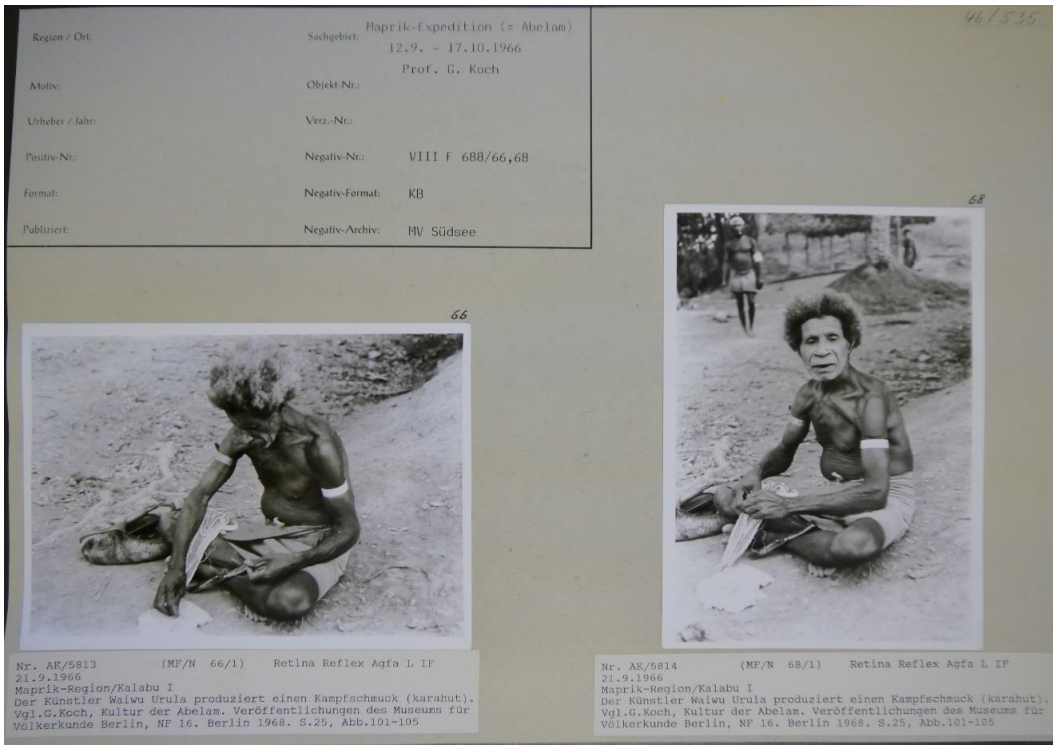


Fig. 59 – *Waiwu Urula, Kalabu 1, 1966.*
© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, AK/5813-14, photographs by Gerd Koch.



Fig. 60 – *Taro of Kuminibus (left) and Nyurek of Bongiora (right).*
Photograph by Fred Gerrits, 1976.
© Slide no. 26R633, courtesy Fred Gerrits.

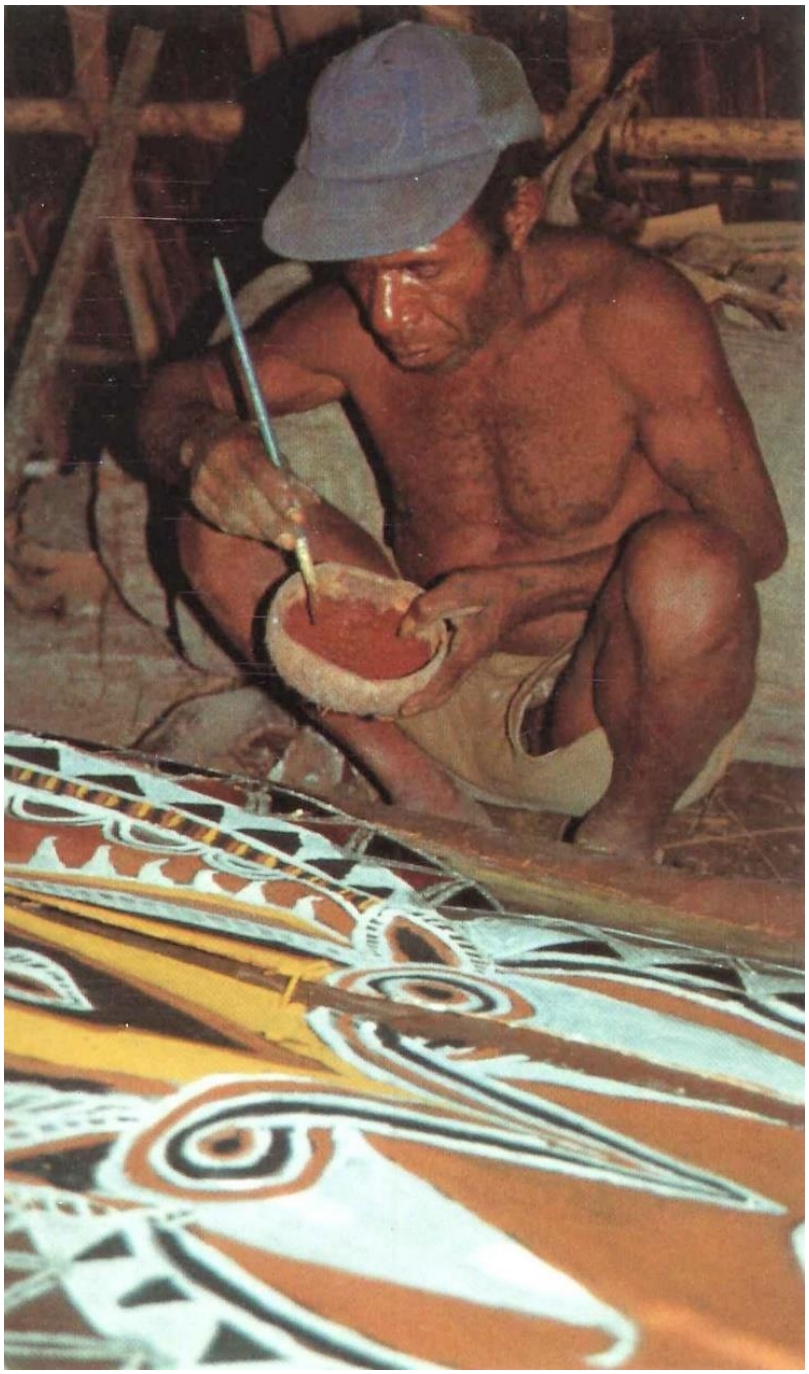


Fig. 61 – *Nera Jambruku in Apangai.*
Photograph by André Magnin, 1988.
© Martin 1989: 157.

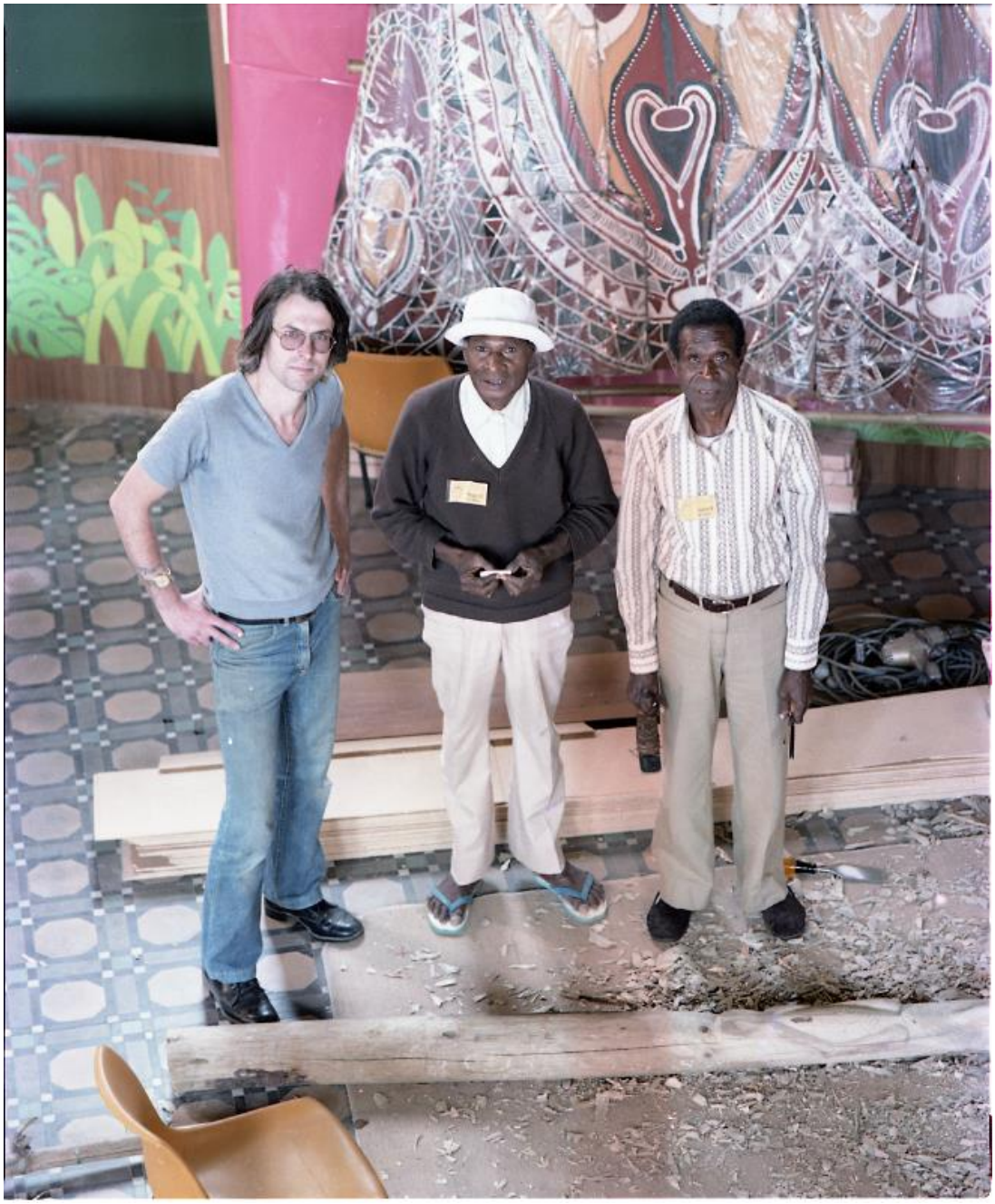


Fig. 62 – *Narikowi Konbapa (middle) and Nera Jambruku (right). Abelam gallery construction, 1981?*
© AMS390/CN00255/4, courtesy Australian Museum Archives.



Fig. 63 – *Niagara Kwarkwai, Sarikim, 1980.*
© Trustees of the British Museum, slide B50, photograph by David John Lee.



Fig. 64 – *Numba Wambungai, Sarikim, 1980.*
© Trustees of the British Museum, slide H10, photograph by David John Lee.



Fig. 65 – *Wangi Wanembangi, Sarikim, 1980.*
© Trustees of the British Museum, slide B54, photograph by David John Lee.

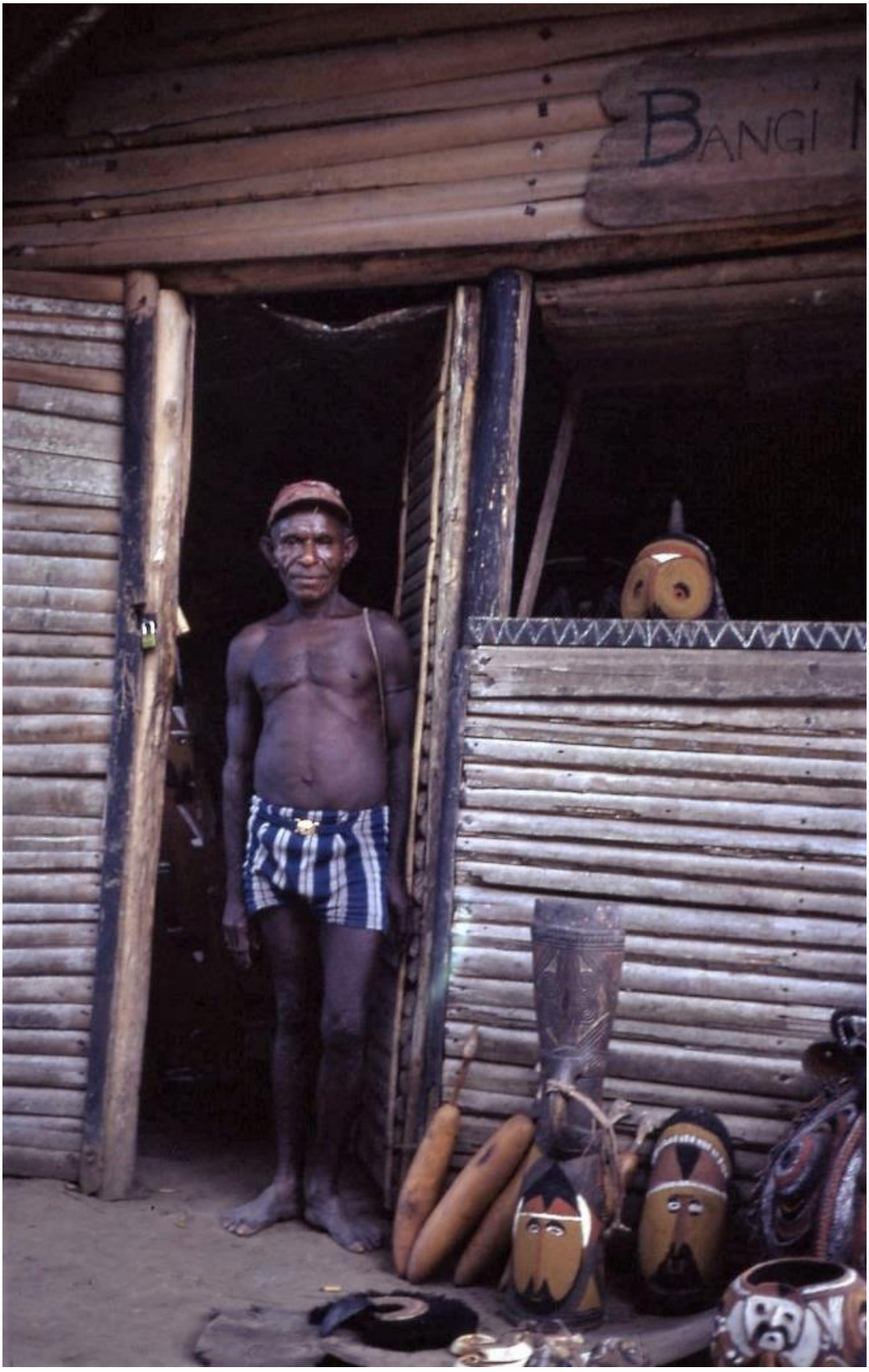


Fig. 66 – *Bangi Mali in front of his store, Sarikim, 1980.*
© Trustees of the British Museum, slide I8, photograph by David John Lee.

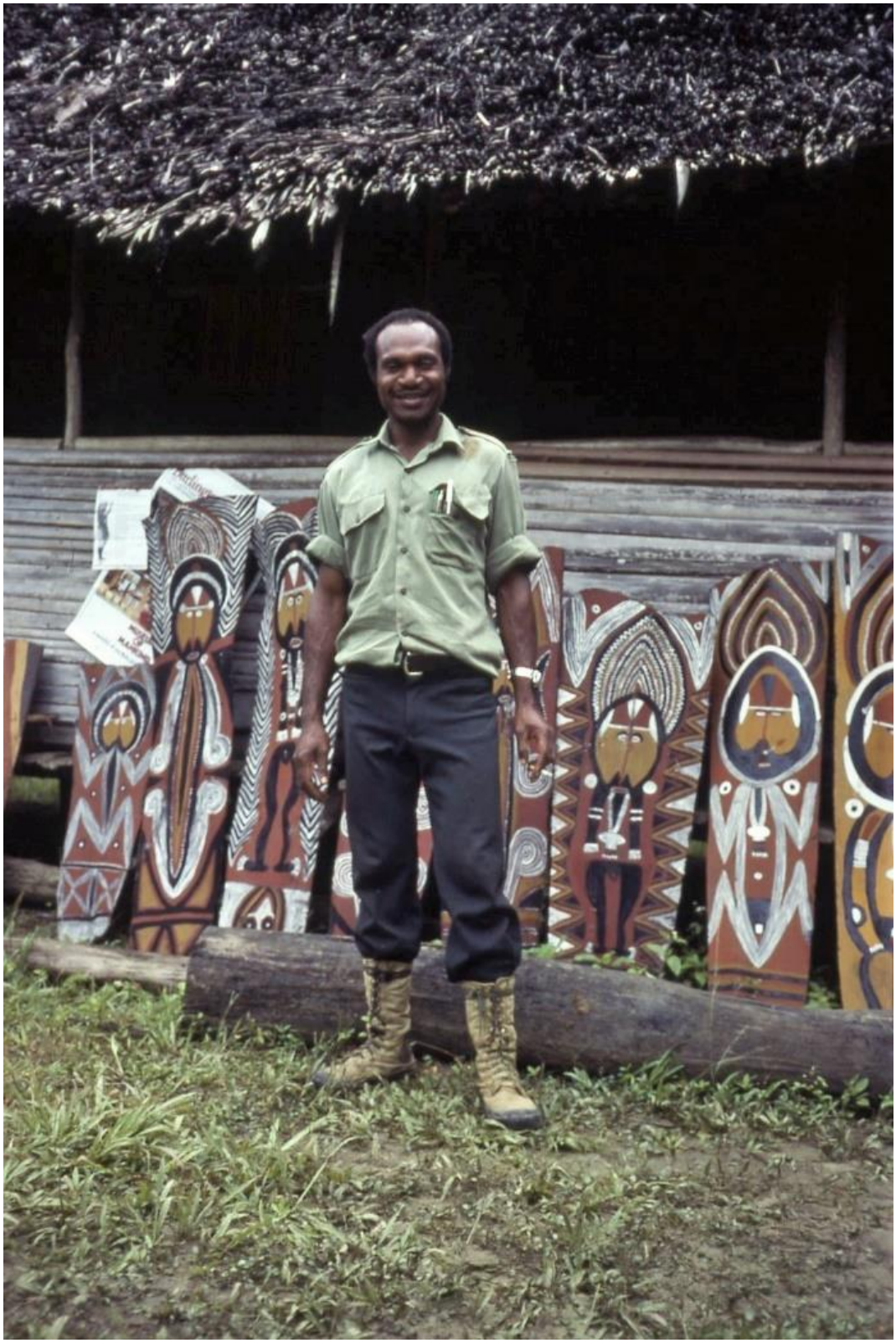


Fig. 67 – *William Wote, Sarikim, 1980.*
© Trustees of the British Museum, slide H36, photograph by David John Lee.



Fig. 68 – *Creation of the* haus tambaran *façade commissioned by the Museum für Völkerkunde Basel, under the supervision of Waulemoi (standing), Kalabu.*
Photograph by Jörg Hauser, 1980.
© (F)Vb 25669, Museum der Kulturen Basel.



Fig. 69 – *Abelam men carrying Bühler and Gardi's equipment.*
Cine film by René Gardi, 1955-56 (screenshot at 8'46).
© AV-00058, Museum der Kulturen Basel.



Fig. 70 – *The* luluai *paying carriers on behalf of Alfred Bühler.*
Cine film by René Gardi, 1955-56 (screenshot at 11'35).
© AV-00058, Museum der Kulturen Basel.



Fig. 71 – *Father August Knorr, Ulupu.*
Photograph by René Gardi, 1955-56.
© (F)Vb 13916, 231/101, Museum der Kulturen Basel.



Fig. 72 – *Helen (middle) and Paul Dennett (right) in the Wosera.*
Photograph by Jane Mc Guigan, 1976?
© Courtesy Noel Mc Guigan.

20.10.79

REPORT ON THE HAUS TAMBARAN AT SARIKIM VILLAGE - EAST SEPIK PROVINCE

EXTERIOR

The lower section of the bark painting on the facade has been affected to some extent by weathering. The exterior lintel appears to be in good condition although it was not possible to examine it closely. (See photos No.1 & No.2).

INTERIOR

The haus tambaran contains about* 108 carved figures and numerous bark paintings produced by men from four villages - Sarikim (Saragum) No. 1 Sarikim No.2, Stapikum No.1, Stapikum No.2. The leading men involved in the erection of the haus tambaran and the production of its carvings and paintings were Nyaraga, Niagara, Gumbuli, Kiie, Dunasa Ma'nilak, Anabangive, (Sarikim villages) and Simbiwain, Nautige, Sipalagomi, Sarumbuli and Urawaru (Stapikum villages).

One large figure - how badly affected by white ants (picture No 3) was made by a Sunuhu artist. Picture No. 4 shows men carrying a log which is only carved on one side. The back section, which is not carved, is not on view when the figure is placed upright, against the chamber walls. The majority of the carvings are made in this way.

The figures are of various sizes. Listed below are the approximate heights and numbers of carvings.

No. of figures	approx. height
3	2 feet
7	3 feet
6	4 feet
9	4½ - 5 feet
6	5½ feet
21	6 feet
45	7½ feet
11	8½ feet

Inside the building at the front are two carved lintels, both in good condition. The interior lintel in photo. no. 5 depicts NYANDO, the sun (left hand end of lintel) and Bapmutagwa (literally moon woman or moon mother) on right hand end (only partly shown in photograph.) Between the sun and the moon are six small figures representing the moon's children. The second interior lintel (no photo) is similar in form to the exterior lintel. There are three separate chambers inside the building. The small central chamber runs along approximately two thirds of the building and is covered in bark paintings. The walls (a frame of saplings) of both side chambers are covered by carved figures placed side by side - (see photos no. 6-14). There are some small figures leaning against the front of the small central chamber (see photo. no. 6) and at the rear of the haus tambaran there are three 8-9 feet high figures lying on the ground.

At least five of the larger figures have been badly affected by white ants. The villagers conceded that the badly affected carvings are made in a soft wood. The unaffected carvings were made from hard wood and the villagers thought that white ants would not be able to infest these.

*I use the word 'about' because some of the figures may prove to be too infested with white ants to remain as figures which could be sold or

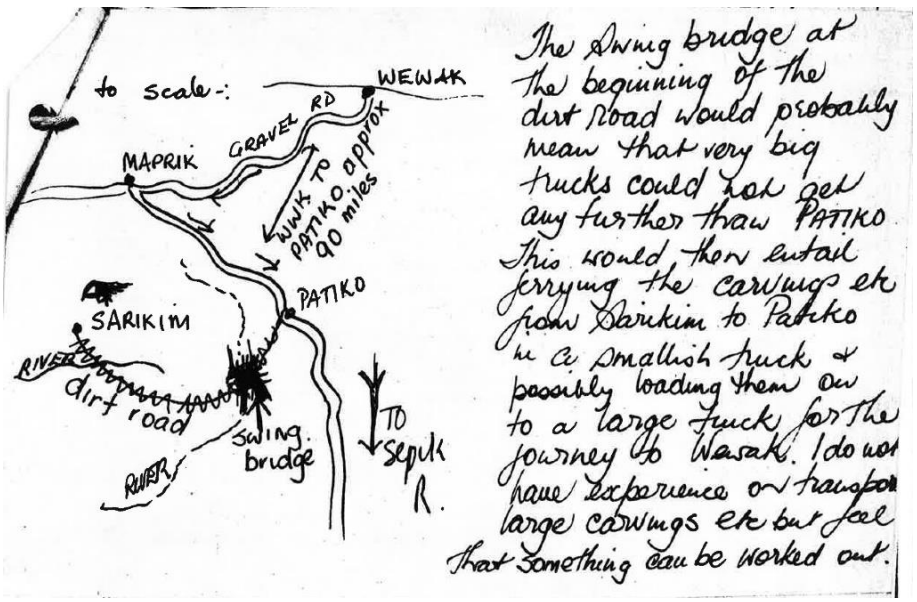


Fig. 73 – *Report on the haus tambaran at Sarikim village, East Sepik Province, 20 October 1979, by Helen Dennett.*
© Trustees of the British Museum, Archives of the collection Oc1980, 11.



Fig. 74 – *Road around Maprik.*
Photographs by René Gardi, 1955-56.
© (F)Vb 13939, 133/8-9, Museum der Kulturen Basel.



Fig. 75 – *Crossing a river near Numbungai.*
Photograph by René Gardi, 1955-56.
© (F)Vb 19015, Museum der Kulturen Basel.



Fig. 76 – *Lunch at Numbungai rest house.*
Photograph by René Gardi, 1955-56.
© (F)Vb 13541, Museum der Kulturen Basel.



Fig. 77 – *Alfred Bühler supervising the packing of artefacts using local materials.*
Cine film by René Gardi, 1955-56 (screenshots at 23'48, 24'39 and 25'30).
© AV-00058, Museum der Kulturen Basel.



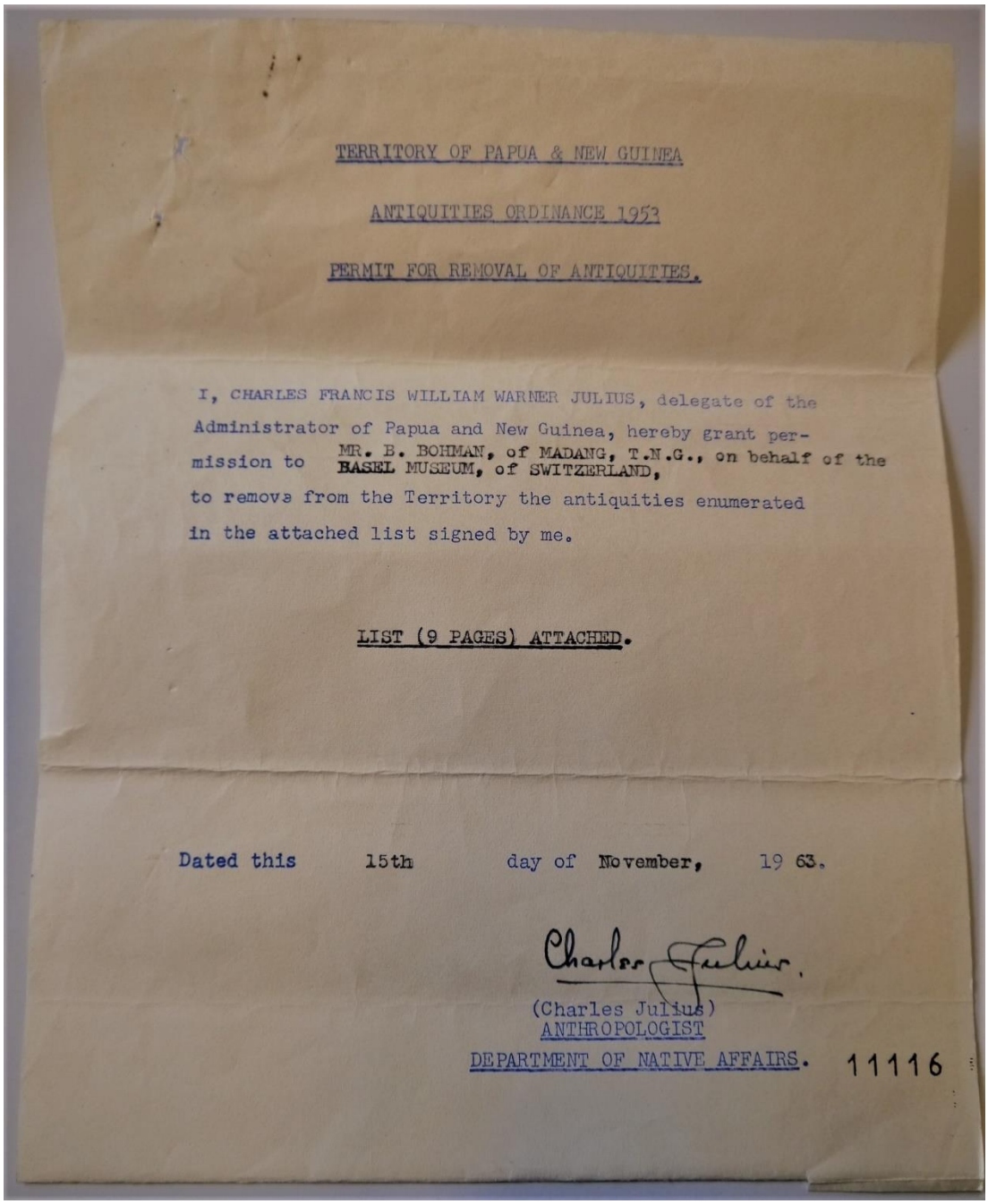
Fig. 78 – *Brigitta Hauser-Schäublin in front of a crate containing* haus tambaran *building materials (roof thatching, bamboos and vines for lashing and binding) to be sent to the Museum für Völkerkunde, Basel.*
Photograph by Jörg Hauser, 1980
© Negative 151/6, courtesy Brigitta Hauser-Schäublin.



Fig. 79 – *Transport from Sarikim, preparation and packing of the collection in crates, 1980.*
© Trustees of the British Museum, slides F27, I45 and I47, photographs by David John Lee.



Fig. 80 – *Truck transporting the collection crates to be stored at the Sepik Coffee Mill, 1980.*
© Trustees of the British Museum, slide I34, photograph by David John Lee.



TERRITORY OF PAPUA & NEW GUINEA

ANTIQUITIES ORDINANCE 1952

PERMIT FOR REMOVAL OF ANTIQUITIES.

I, CHARLES FRANCIS WILLIAM WARNER JULIUS, delegate of the Administrator of Papua and New Guinea, hereby grant permission to MR. B. BOHMAN, of MADANG, T.N.G., on behalf of the BASEL MUSEUM, of SWITZERLAND, to remove from the Territory the antiquities enumerated in the attached list signed by me.

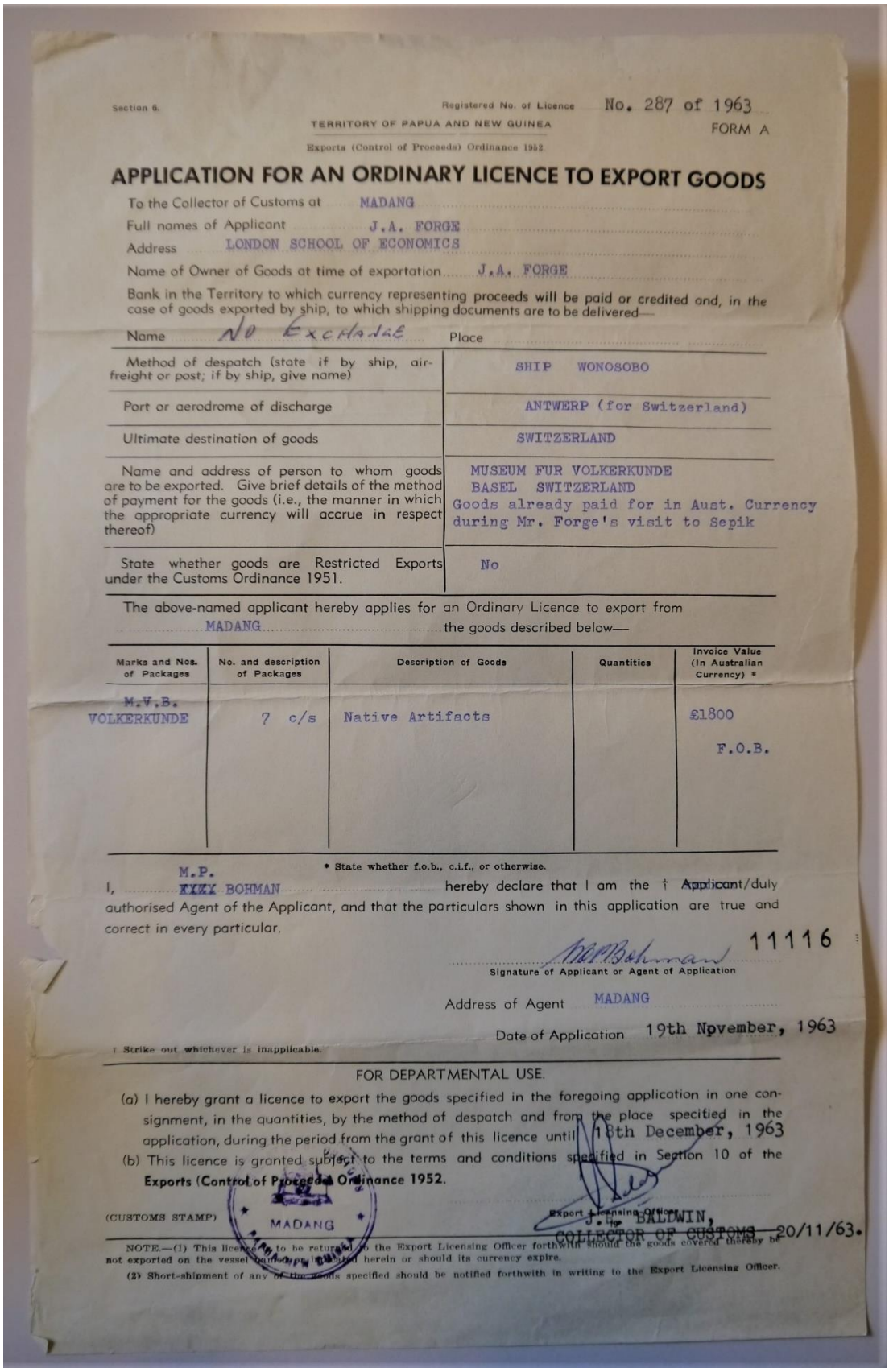
LIST (9 PAGES) ATTACHED.

Dated this 15th day of November, 19 63.

Charles Julius.

(Charles Julius)
ANTHROPOLOGIST
DEPARTMENT OF NATIVE AFFAIRS. 11116

Fig. 81 – *Permit for removal of antiquities delegated by Charles Julius (Anthropologist, Dept. of Native Affairs) to Mr Bohman (Customs and Forwarding Agent), 15 November 1963.*
© Einlauf V_0392 (Document Archive), Museum der Kulturen Basel.



Section 6. Registered No. of Licence No. 287 of 1963

TERRITORY OF PAPUA AND NEW GUINEA FORM A

Exports (Control of Proceeds) Ordinance 1952.

APPLICATION FOR AN ORDINARY LICENCE TO EXPORT GOODS

To the Collector of Customs at MADANG

Full names of Applicant J.A. FORGE

Address LONDON SCHOOL OF ECONOMICS

Name of Owner of Goods at time of exportation J.A. FORGE

Bank in the Territory to which currency representing proceeds will be paid or credited and, in the case of goods exported by ship, to which shipping documents are to be delivered—

Name No Exchange Place

Method of despatch (state if by ship, air-freight or post; if by ship, give name)	SHIP WONOSOBO
Port or aerodrome of discharge	ANTWERP (for Switzerland)
Ultimate destination of goods	SWITZERLAND
Name and address of person to whom goods are to be exported. Give brief details of the method of payment for the goods (i.e., the manner in which the appropriate currency will accrue in respect thereof)	MUSEUM FUR VOLKERKUNDE BASEL SWITZERLAND Goods already paid for in Aust. Currency during Mr. Forge's visit to Sepik
State whether goods are Restricted Exports under the Customs Ordinance 1951.	No

The above-named applicant hereby applies for an Ordinary Licence to export from MADANG the goods described below—

Marks and Nos. of Packages	No. and description of Packages	Description of Goods	Quantities	Invoice Value (In Australian Currency) *
M.V.B. VOLKERKUNDE	7 c/s	Native Artifacts		£1800 F.O.B.

* State whether f.o.b., c.i.f., or otherwise.

I, M.P. XXX BOHMAN hereby declare that I am the † Applicant/duly authorised Agent of the Applicant, and that the particulars shown in this application are true and correct in every particular.

11116

M.P. Bohman

Signature of Applicant or Agent of Application

Address of Agent MADANG

Date of Application 19th Npvember, 1963

† Strike out whichever is inapplicable.

FOR DEPARTMENTAL USE.

(a) I hereby grant a licence to export the goods specified in the foregoing application in one consignment, in the quantities, by the method of despatch and from the place specified in the application, during the period from the grant of this licence until 18th December, 1963

(b) This licence is granted subject to the terms and conditions specified in Section 10 of the **Exports (Control of Proceeds) Ordinance 1952.**

(CUSTOMS STAMP) MADANG

Export Licensing Officer J.H. BALDWIN, COLLECTOR OF CUSTOMS 20/11/63.

NOTE.—(1) This licence is to be returned to the Export Licensing Officer forthwith should the goods covered thereby be not exported on the vessel mentioned herein or should its currency expire.

(2) Short-shipment of any of the goods specified should be notified forthwith in writing to the Export Licensing Officer.

Fig. 82 – *Application for an ordinary licence to export goods, M.P. Bohman on behalf of Anthony Forge, 19-20 November 1963.*
© Einlauf V_0392 (Document Archive), Museum der Kulturen Basel.



Fig. 83 – *The newly built Papua New Guinea National Museum and Art Gallery, Waigani, Port Moresby, 1980.*
© Trustees of the British Museum, slide L1, photograph by David John Lee.



Fig. 84 – *Maprik Cultural Centre. View of the* haus tambarans *built in the Wosera, Maprik and Yangoru styles (left to right).*
Photograph by Jörg Hauser, 1978-79.
© (F)Vb 23598, Film 101/11, Museum der Kulturen Basel.

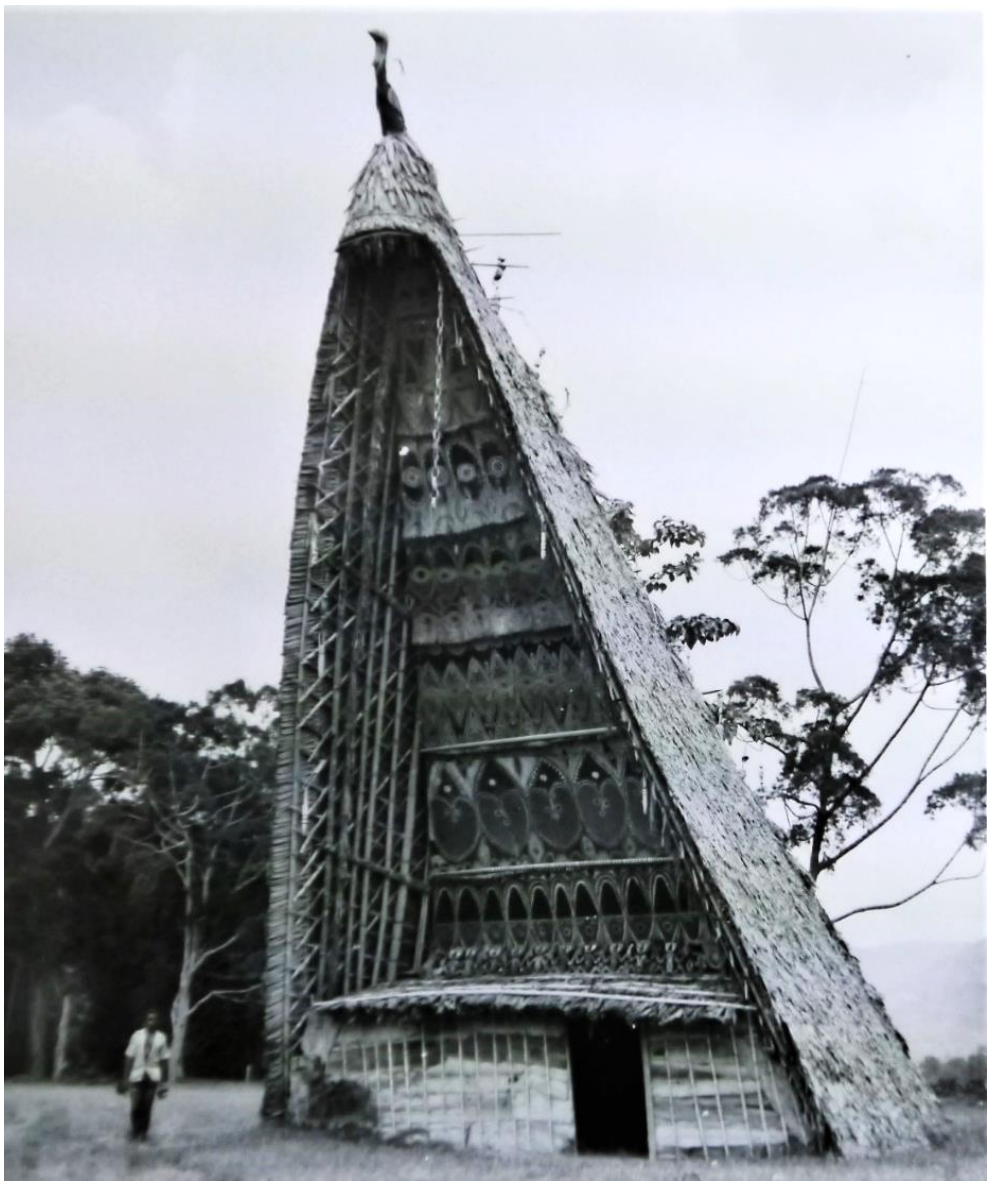


Fig. 85 – *Maprik Cultural Centre. Yangoru style* haus tambaran.
Photograph by Jörg Hauser, 1978-79.
© (F)Vb 23594, Film 101/6, Museum der Kulturen Basel.



Fig. 86 – *Maprik Cultural Centre. Maprik style* haus tambaran.
Photograph by Jörg Hauser, 1978-79.
© (F)Vb 23595, Film 101/7, Museum der Kulturen Basel.



Fig. 87 – *Maprik Cultural Centre. Wosera style* haus tambaran.
Photograph by Jörg Hauser, 1978-79.
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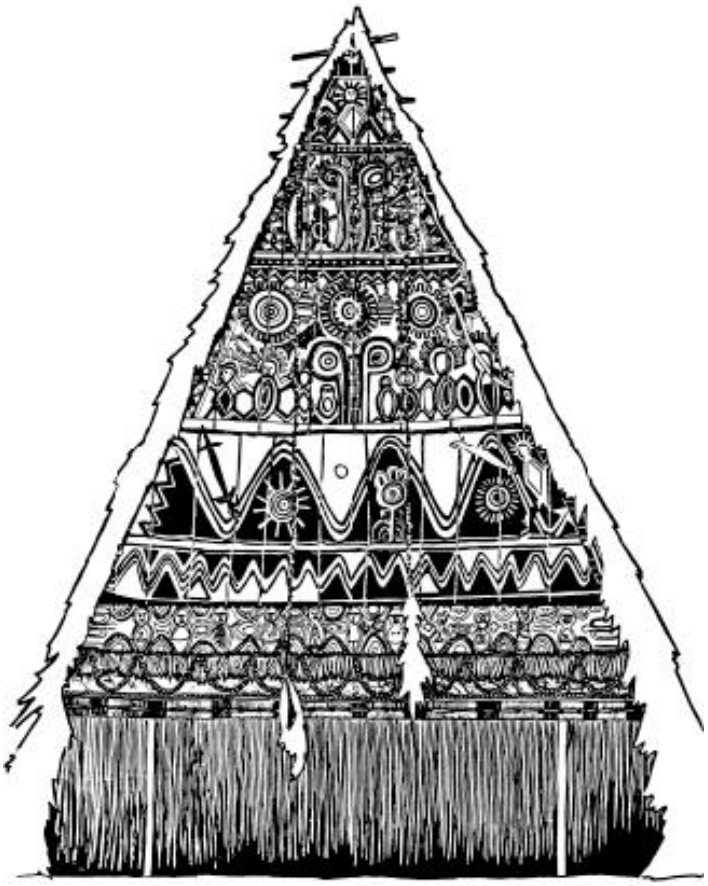


Fig. 88 – *Maprik Cultural Centre. Façade of the Dreikikir style* haus tambaran.
Drawing by Wallace Mack Ruff, 1981.
© Papua New Guinea University of Technology. Architectural Heritage Centre: http://macruffsketchbooks.org/maprik.php.



Fig. 89 – *Papua New Guinea National Parliament House, Waigani, Port Moresby.*
© Tok Pisin English Dictionary 2015: https://www.tokpisin.info/national-parliament-papua-new-guinea/.



Fig. 90 – *Installation of the reconstitution of the Lungwallndu room from Bongiora, June 1985.*
© Linden-Museum Stuttgart.



Fig. 91 – *Display of the Lungwallndu room from Bongiora, Linden-Museum, Stuttgart.*
© Heermann 1989: 129.

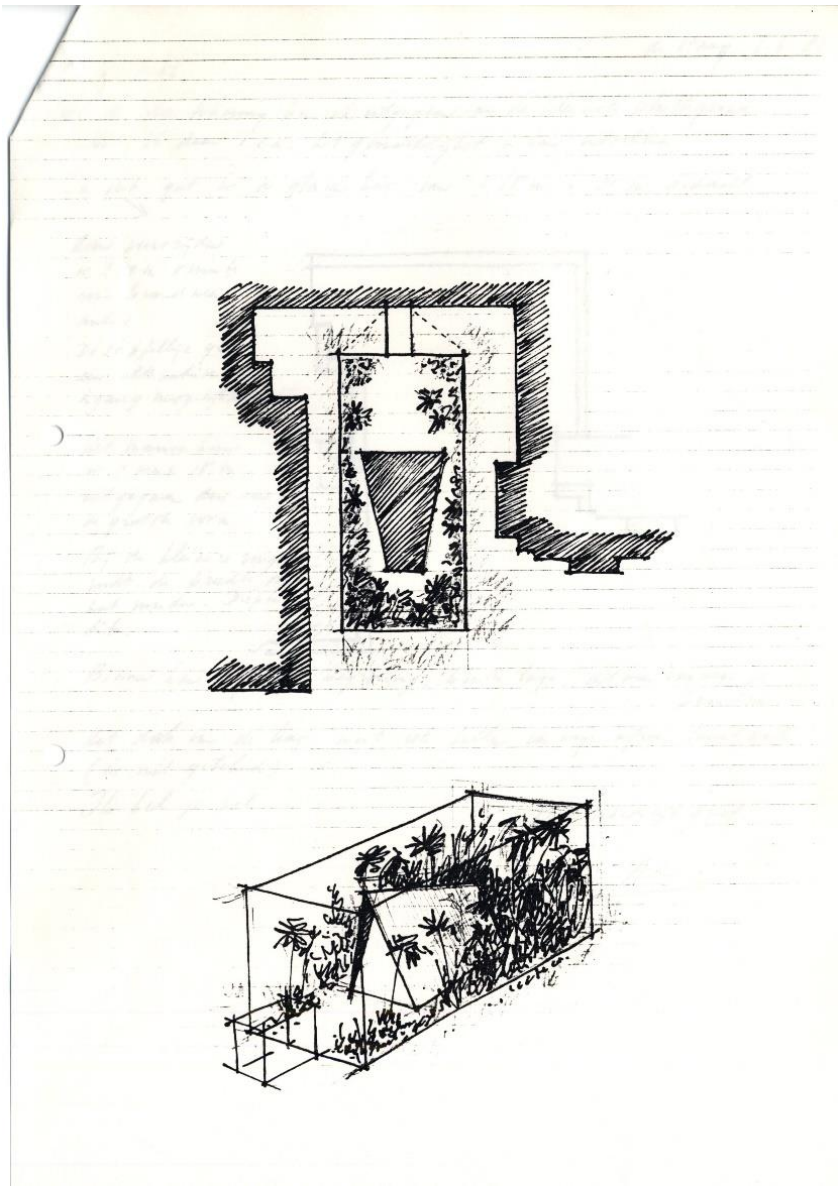


Fig. 92 – *Sketch for a display project of the Abelam* haus tambaran*, reconstruction in a covered courtyard, 1988.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526.



Fig. 93 – *Display of parts of the Gambawut room from the* haus tambaran *of Nyambikwa, Museum Volkenkunde, Leiden (2001-2011).*
© Nationaal Museum van Wereldculturen.



Fig. 94 – *Display of parts of the Gambawut room, Museum Volkenkunde, Leiden. View from the balcony.*
Photograph by Klaas Schoof, 2010.
© Schoof 2010: www.melanesian-encounters.com/RMV.html.



Fig. 95 – *Display of parts of the Gambawut room, Museum Volkenkunde, Leiden. View of the Tappoka figure and* ngwalnduwut *from the side.*
Photograph by Klaas Schoof, 2010.
© Schoof 2010: www.melanesian-encounters.com/RMV.html.



Fig. 96 – *Numba Wambungai posing next to the structure of a* waken *headdress, Sarikim, 1980.*
© Trustees of the British Museum, slide G44, photograph by David John Lee.



Fig. 97 – *Inside Bangi Mali's store, Sarikim, 1980.*
© Trustees of the British Museum, slide I3, photograph by David John Lee.



Fig. 98 – *Display of Bangi Mali's pottery artefacts for sale, Sarikim, 1980.*
© Trustees of the British Museum, slide I18, photograph by David John Lee.



Fig. 99 – *Display of artefacts for sale, William Wote (left), Dorota Starzecka (middle) and Bangi Mali (right), Sarikim, 1980.*
© Trustees of the British Museum, slide I52, photograph by David John Lee.



Fig. 100 – *Carvings of Yagwadmo, Imowati and Kiagliagin.*
Collection numbers 69.230.71, 69.230.72 and 69.230.73, Waiwu Urula.
Respectively 149 x 40 x 16 / 127 x 44 x 10 / 72 x 27 x 23 cm.
© Courtesy the National Gallery of Australia.



Fig. 101 – Karawut *mouth pendants.*
Collection numbers 69.230.69 and 69.230.70, Waiwu Urula.
Respectively 45 x 13 x 4 and 36 x 12 x 4 cm.
© Courtesy the National Gallery of Australia, photographs by Amélie Roussillon.

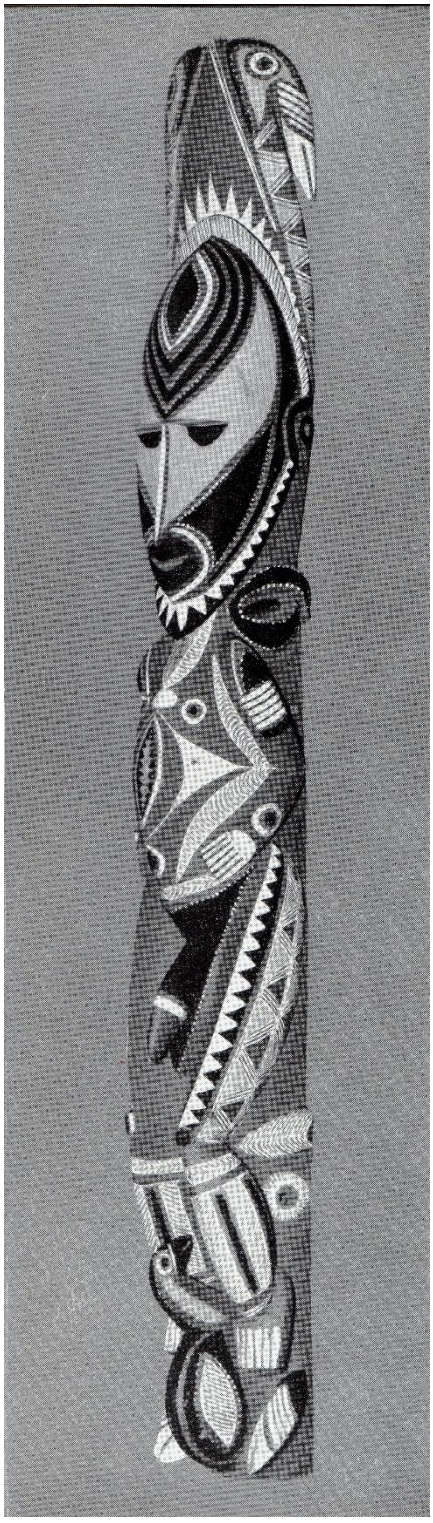


Fig. 102 – *Carving of the* gwalndu *Bira by Waulemoi.*
293 x 35 x 30.5 cm.
© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, VI 48564. Koch 1968: 49.



Fig. 103 – *Pot created by Bangi Mali.*
20 x 24 x 34 cm.
© Nationaal Museum van Wereldculturen, RV-5002-51.



Fig. 104 – *Clay whistle created by Bangi Mali.*
Diameter ca. 15 cm.
© Nationaal Museum van Wereldculturen, RV-5002-59, photograph by Amélie Roussillon.



Fig. 105 – Yéna ('bone dagger') *carved by Bangi Mali.*
Ca. 30 cm.
© Nationaal Museum van Wereldculturen, RV-5002-71.

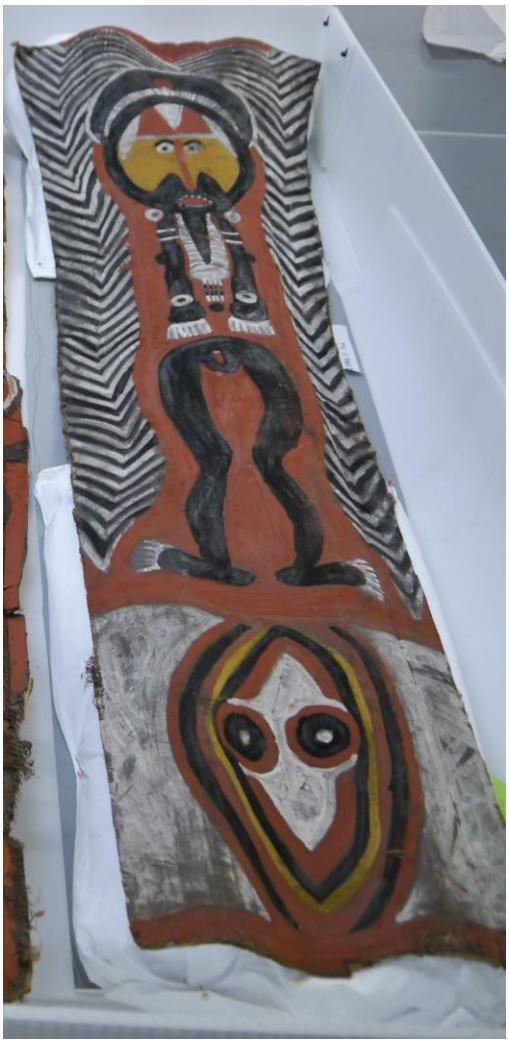


Fig. 106 – *Panel painted by Bangi Mali.*
148 x 50 x 16 cm.
© Trustees of the British Museum, Oc1980,11.146, photograph by Amélie Roussillon.

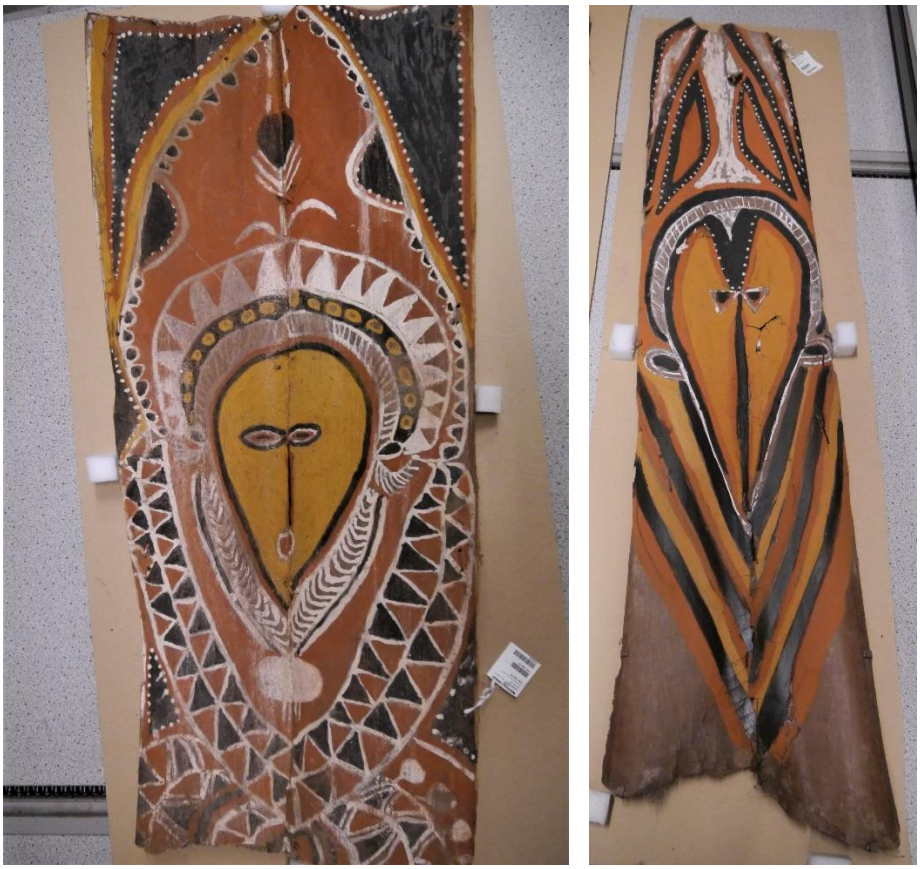


Fig. 107 – *Panels painted by Nera.*
Respectively 126 x 59 x 13 and 160 x 34 x 8 cm.
© Nationaal Museum van Wereldculturen, RV-5526-384-05 and RV-5526-385-29, photographs by Amélie Roussillon.



Fig. 108 – Haus tambaran *façade created under the supervision of Nera Jambruku for the 'Magiciens de la Terre' exhibition, Apangai 1988.*
Photograph by André Magnin.
© Martin 1989: 156.



Fig. 109 – Haus tambaran *façade created under the supervision of Nera Jambruku for the* 'Magiciens de la Terre' *exhibition, displayed in the Grande Halle de la Villette, 1989.*
© Centre Pompidou, Musée national d'art moderne.

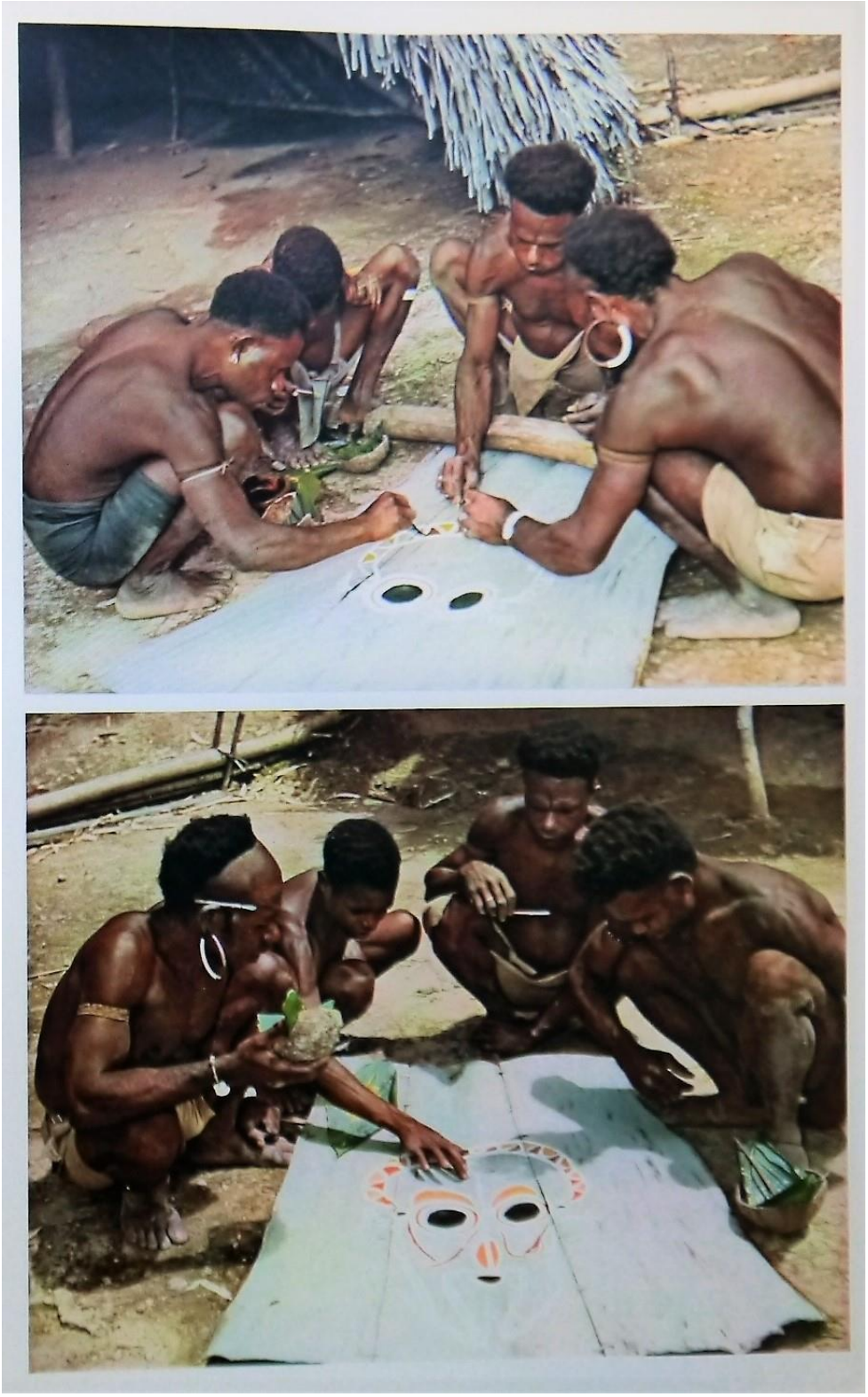


Fig. 110 – *Painting of a sago spathe panel, Ulupu. Namgu (with the ear ornaments) is the master painter leading the work upon the request of Gardi and Bühler.*
Photographs by René Gardi, 1955-56.
© Gardi and Bühler 1958: 113.



Fig. 111 – *Kipa Wian (with the red cap) creating a new feather* waken *headdress for the central figure in the Puti room, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.15.04, photograph by Dirk Smidt.



Fig. 112 – *Cassowary bone 'daggers' (yéna).*

Clockwise from top left:
© Trustees of the British Museum, Oc1980,11.239, photograph by Amélie Roussillon, 2018. 36 x 8 cm.
© Nationaal Museum van Wereldculturen, RV-5526-161. Ca. 28 cm.
© Nationaal Museum van Wereldculturen, Wereldmuseum, WM-49741. 31.5 x 5 x 4.5 cm.
© NGA, collection number 69.230.61. Courtesy the National Gallery of Australia, photograph by Amélie Roussillon, 2019. 37.1 x 5.6 x 5 cm.
© Photograph by Amélie Roussillon, 2018. Vb 16491, Museum der Kulturen Basel. 35 x 5 cm.



Fig. 113 – *Ancestral figure.*
75 x 24.5 x 10 cm.
© Nationaal Museum van Wereldculturen, Wereldmuseum, WM-54128, photograph by Amélie Roussillon.



Fig. 114 – *Carving of Windu (second to the left),* gwalndu *of Stapikum 2, in the British Museum storage.*
265 x 35 x 22 cm.
© Trustees of the British Museum, Oc1980,11.22, photograph by Amélie Roussillon, 2018.



Fig. 115 – *Carving of Windu (painted in yellow ochre),* gwalndu *of Stapikum 2, stored before being packed, 1980.*
© Trustees of the British Museum, slide I46, photograph by David John Lee.

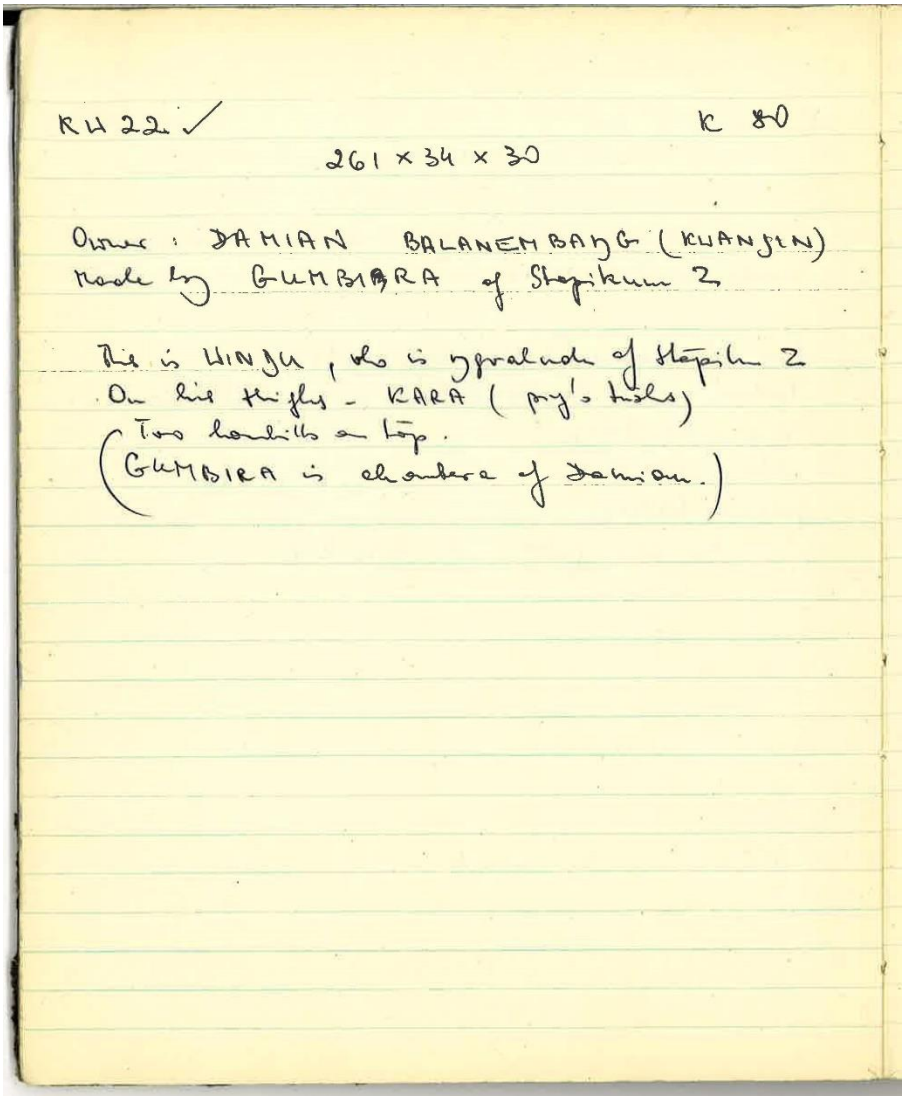


Fig. 116 – *Field notebook, Dorota C. Starzecka. Entry for Oc1980,11.22.*
© Trustees of the British Museum, Archives of the collection Oc1980,11.

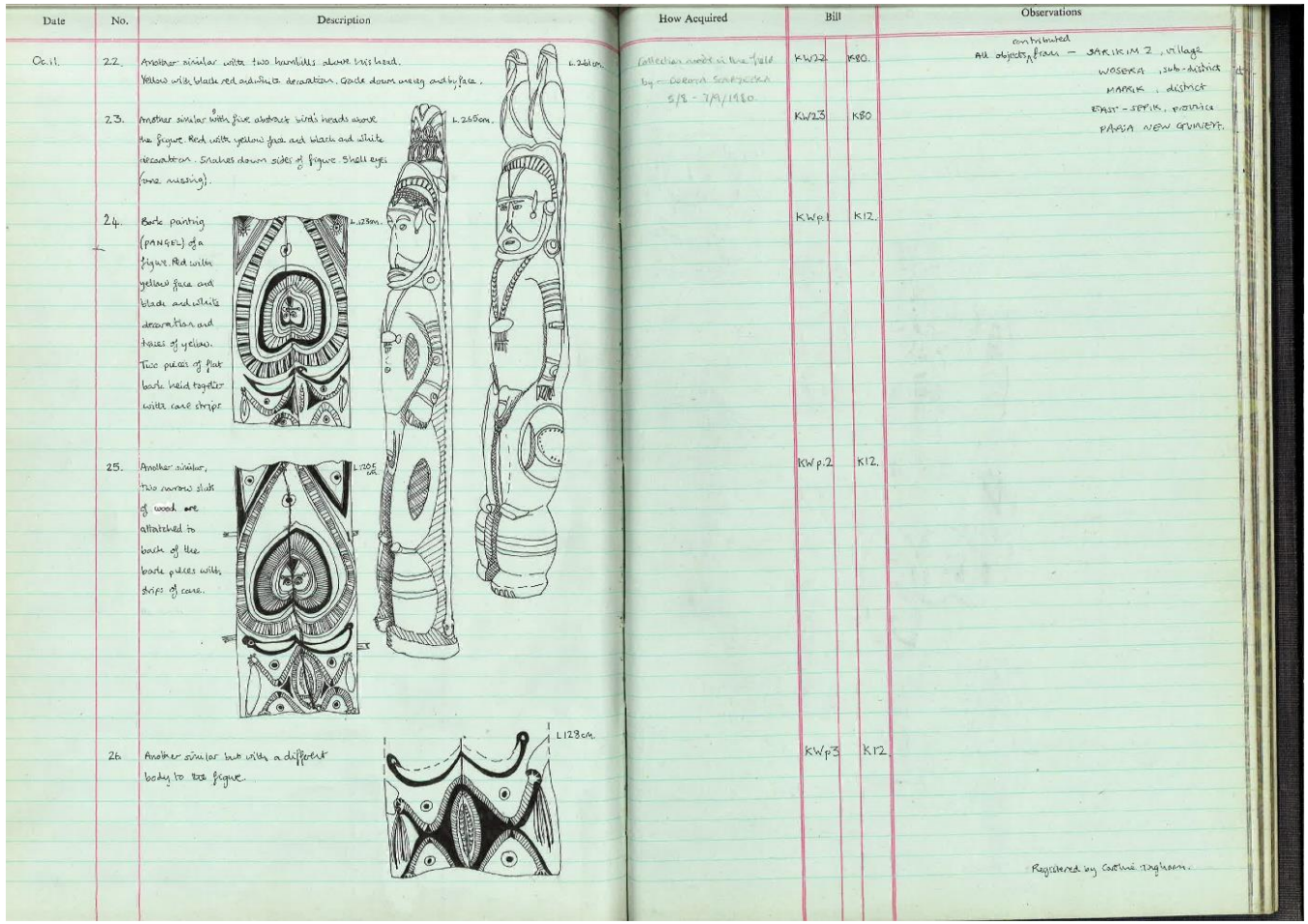


Fig. 117 – *Collection register Oceania, collection Oc1980,11.*
© Trustees of the British Museum, Department of Africa, Oceania and the Americas. Register of Antiquities, Ethnographical. Register Oceania Volume 13a 1970-1980.



Fig. 118 – *Damian Balanembang, Sarikim, 1980.*
© Trustees of the British Museum, slide G7, photograph by David John Lee.

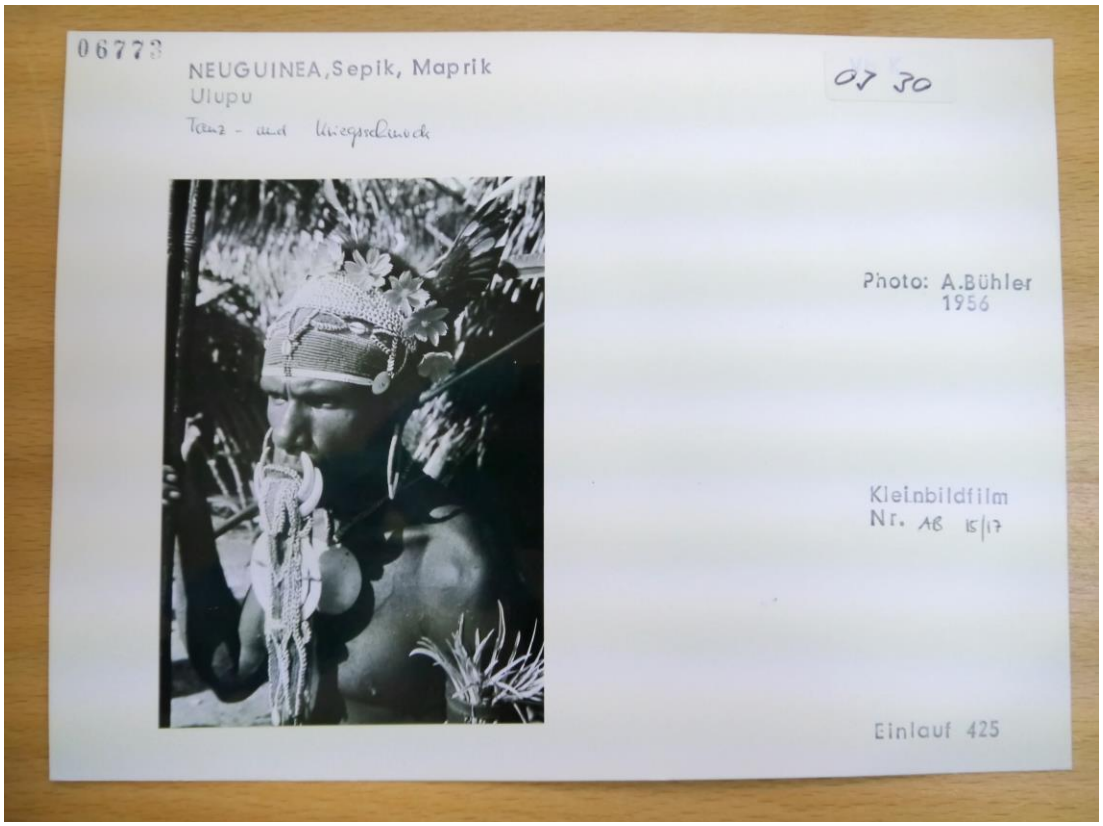


Fig. 119 – Tanz- und Kriegsschmuck *[Dance and war ornaments], Ulupu.*
Photograph by Alfred Bühler, 1956.
© (F)Vb 06773, Museum der Kulturen Basel.

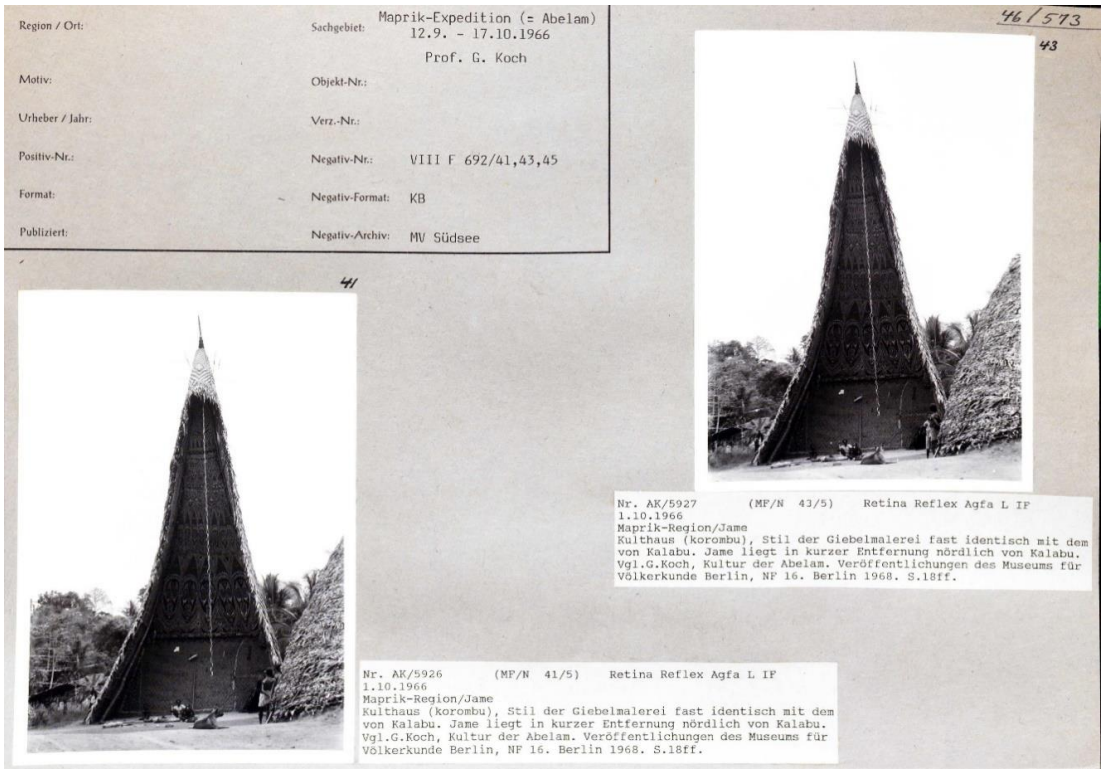


Fig. 120 – Haus tambaran*, Kalabu, 1966.*
© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, AK/5926-27, photographs by Gerd Koch.



Fig. 121 – Photo-slides (Box H “People”) taken by D.J. Lee, Sarikim, 1980, as seen on a light table.
© Trustees of the British Museum, photograph by Amélie Roussillon.



Fig. 122 – *Interior of the* haus tambaran *in Sunuhu.*
Photographs by Fred Gerrits, June 1973.
© Slides no. 7016, 7019 and 7032, courtesy Fred Gerrits.

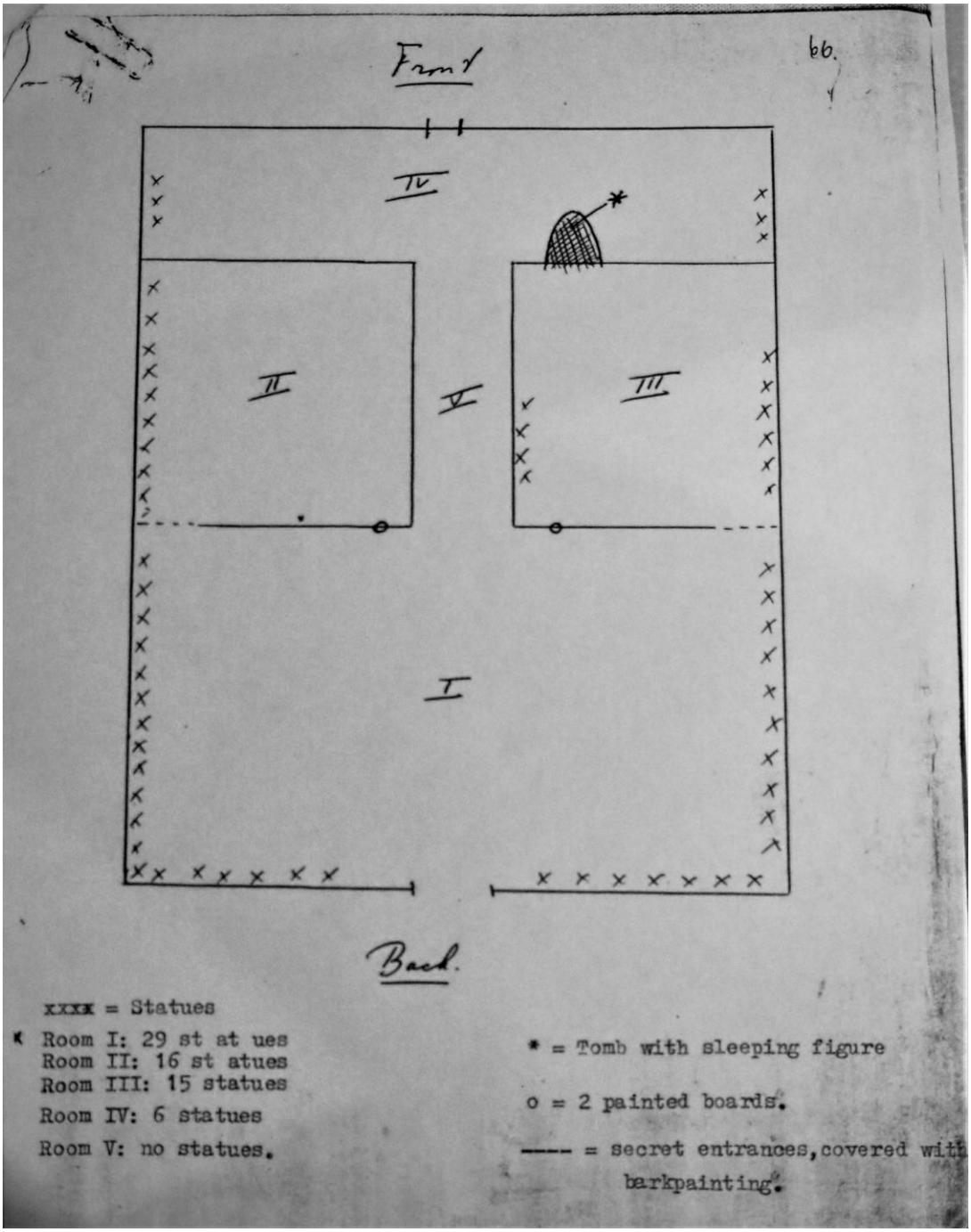
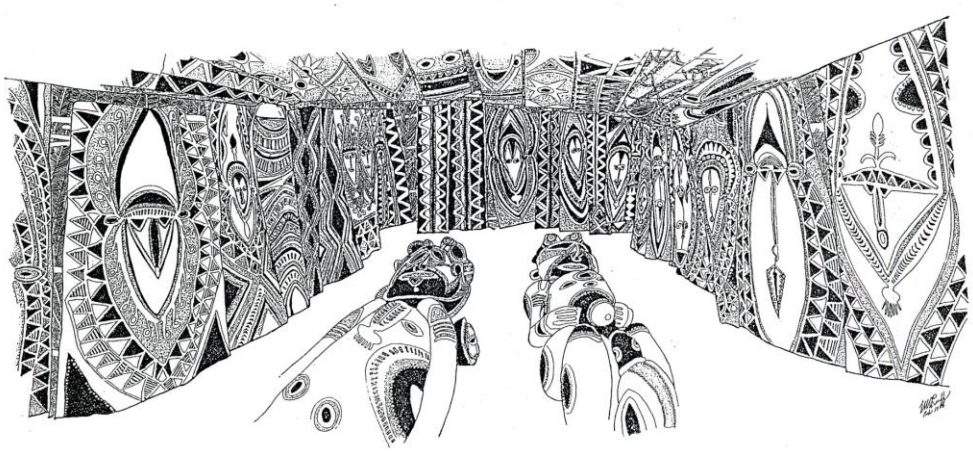


Fig. 123 – *Sketch of the layout of the* haus tambaran *in Sunuhu, 1973.*
© Courtesy Fred Gerrits.





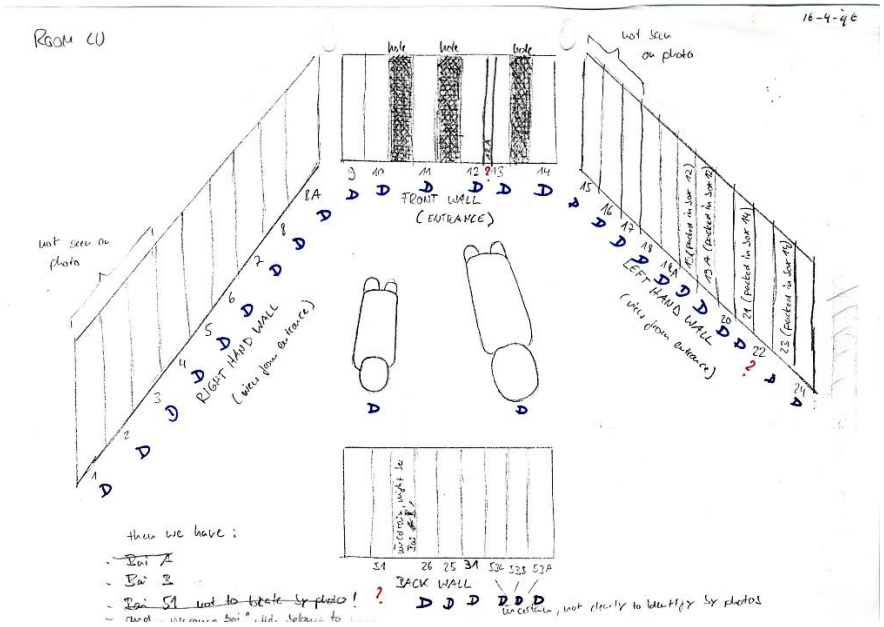


Fig. 124 – *View of the Lu chamber,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.19.15, photograph by Dirk Smidt; drawing by Wallace M. Ruff; sketch identifying the different objects *in situ* (by inventory numbers).

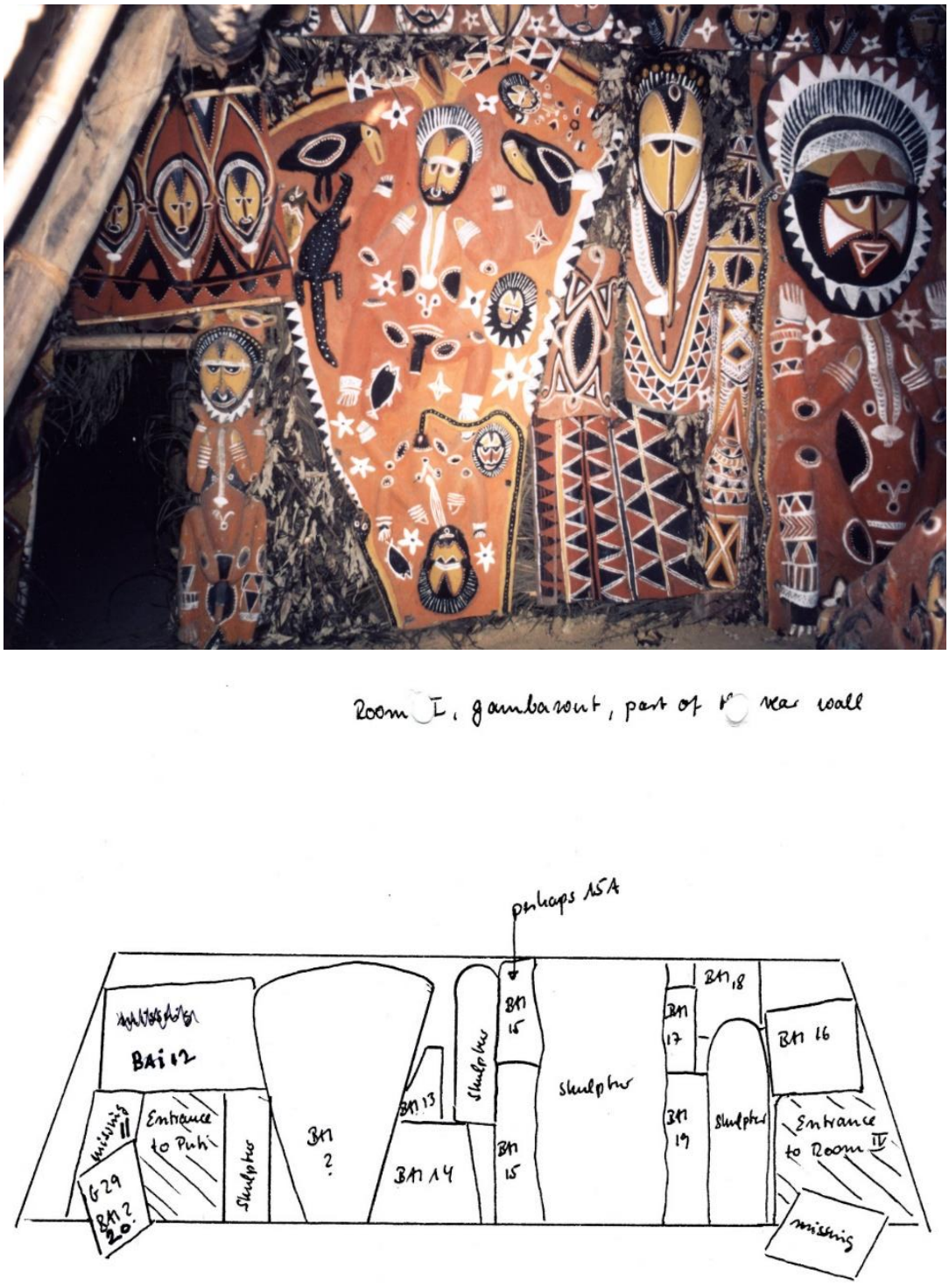


Fig. 125 – *Gambawut room wall,* haus tambaran *in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.04.13, photograph by Dirk Smidt; sketch identifying the different objects *in situ* (by inventory numbers).



Fig. 126 – *Niagara Kwarkwai wearing a* tupu *(cassowary-feather head ornament),* lamakun *(beads) and* yawal *(yellow leaf used as ornament, here replaced by a piece of plastic), Sarikim, 1980.*
© Trustees of the British Museum, slides G16, G17 and G18, photographs by David John Lee.



Fig. 127 – *Cassowary-feather* tupu *head ornament.*
Diameter 28 cm.
© Trustees of the British Museum, Oc1980,11.242, photograph by Amélie Roussillon, 2018.

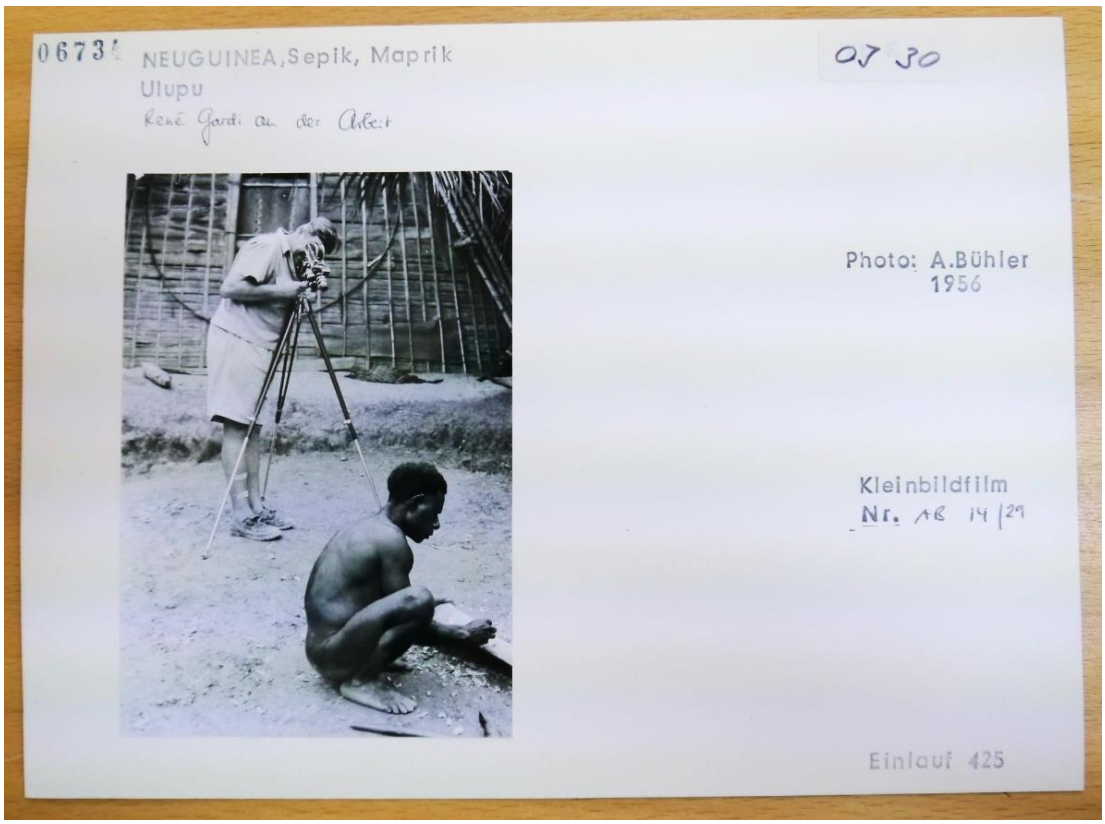


Fig. 128 – René Gardi an der Arbeit *[René Gardi at work], Ulupu.*
Photograph by Alfred Bühler, 1956.
© (F)Vb 06734, Museum der Kulturen Basel.



Fig. 129 – *Alfred Bühler at work during the 1955-56 collecting trip.*
Cine film by René Gardi, 1955-56 (screenshots at 10'02, 10'14, 15'04, 16'24, 17'45, 18'32, 23'30 and 26'06).
© AV-00058, Museum der Kulturen Basel.



Fig. 130 – *Alfred Bühler and Abelam carriers crossing a river.*
Cine film by René Gardi, 1955-56 (screenshot at 22'13).
© AV-00058, Museum der Kulturen Basel.

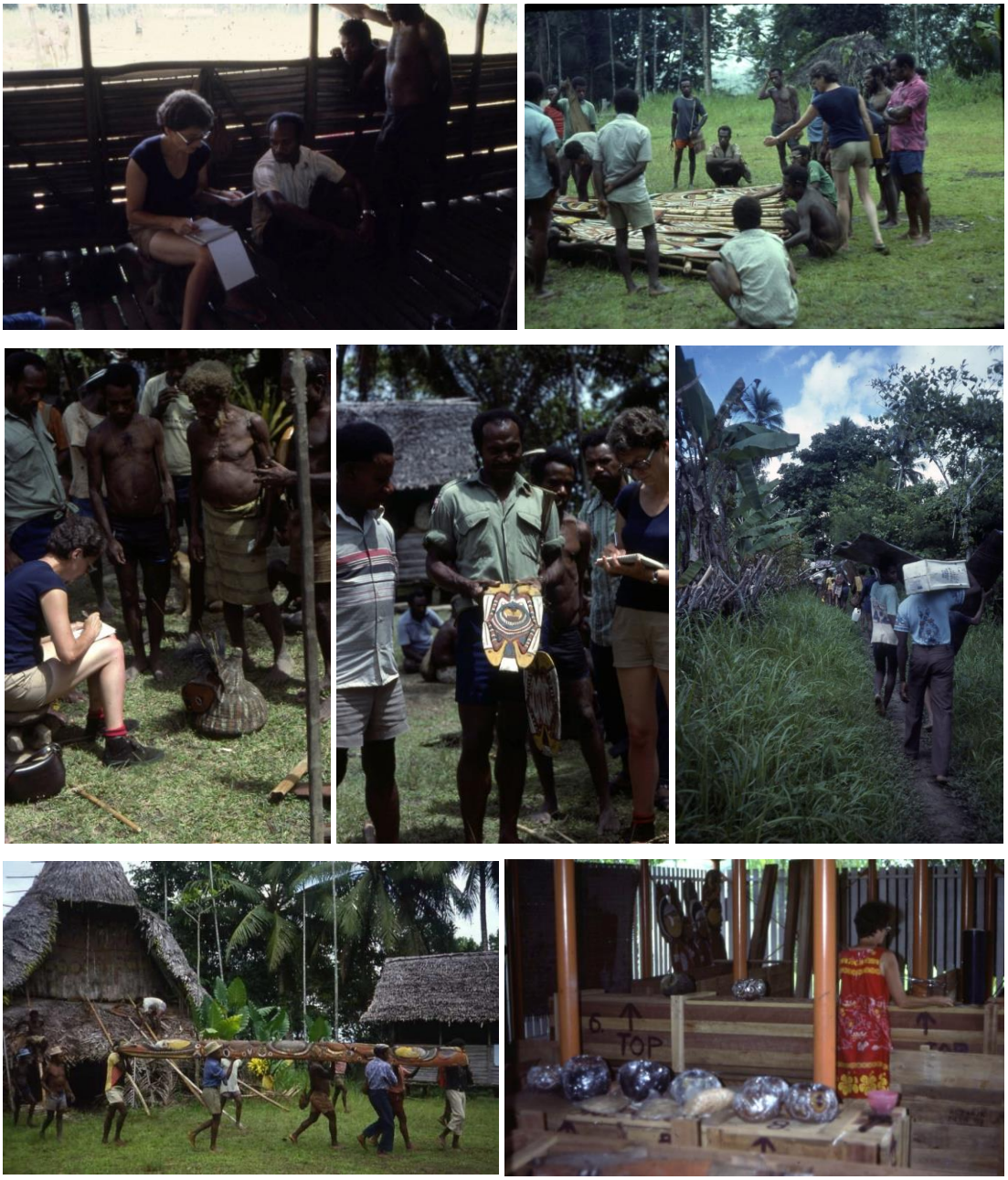
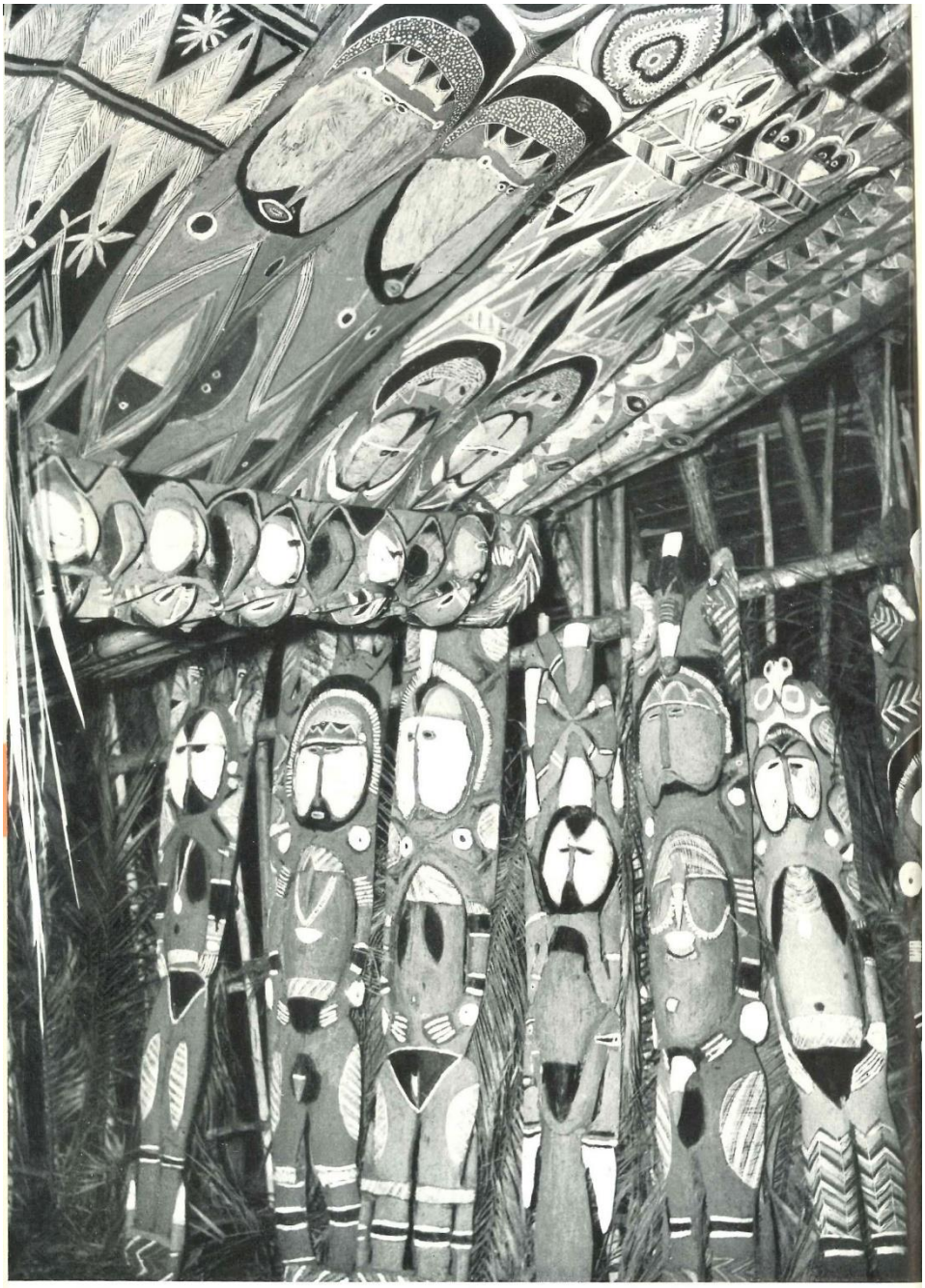


Fig. 131 – *Collecting work, Sarikim, 1980.*
© Trustees of the British Museum, slides B42, E32b, F15, F22, F39, H43, I25, photographs by David John Lee.



40 The interior of a spirit house near Numbungai. On both sides stand about a dozen ancestor figures, carved and painted and about the height of a man. The ceiling is covered with bright paintings.

Fig. 132 – *"The interior of a spirit house near Numbungai."*
© Gardi 1960 [1956]: plate 40.

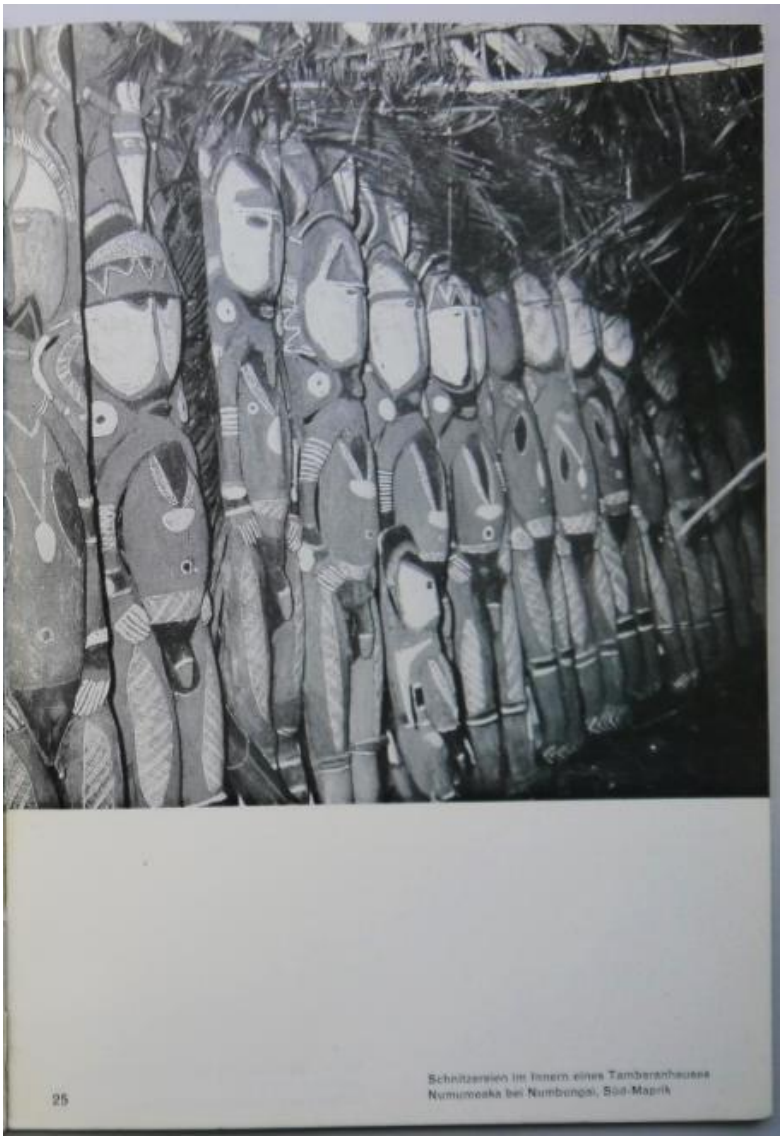
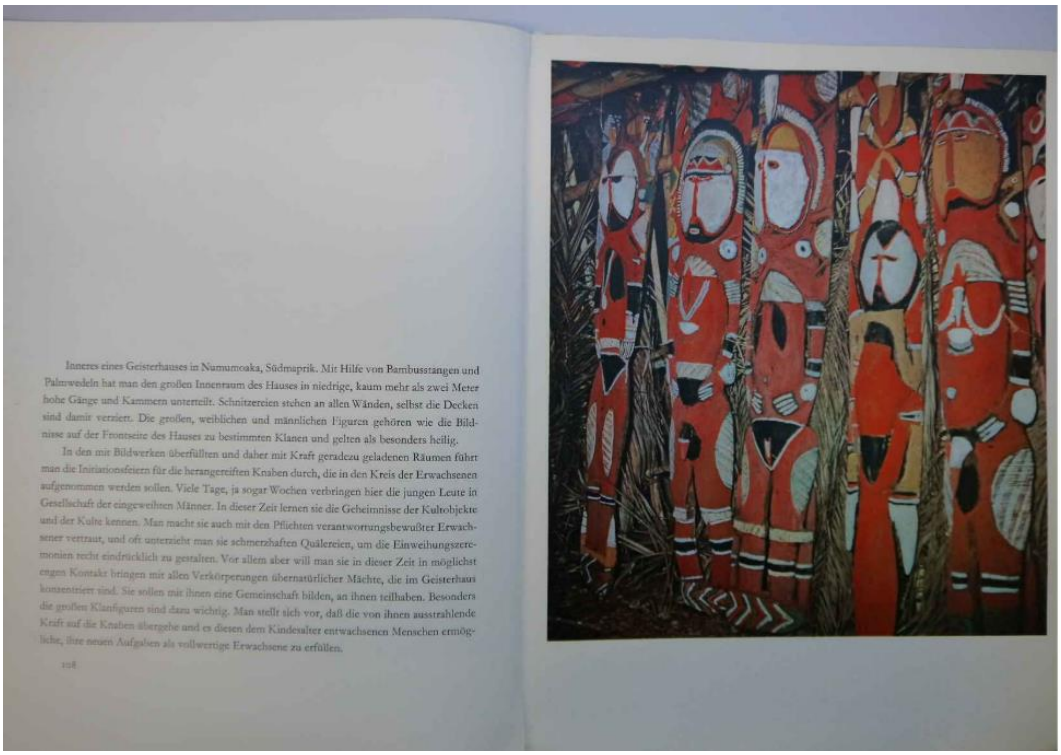


Fig. 133 – "Schnitzereien im Innern eines Tambaranhauses. Numumoaka bei Numbungai, Süd-Maprik" *[Carvings inside a* Tambaran *house. Numumoaka near Numbungai, South Maprik].* © Bühler 1958: 25.



Inneres eines Geisterhauses in Numumoaka, Südmaprik. Mit Hilfe von Bambusstangen und Palmwedeln hat man den großen Innenraum des Hauses in niedrige, kaum mehr als zwei Meter hohe Gänge und Kammern unterteilt. Schnitzereien stehen an allen Wänden, selbst die Decken sind damit verziert. Die großen, weiblichen und männlichen Figuren gehören wie die Bildnisse auf der Frontseite des Hauses zu bestimmten Klanen und gelten als besonders heilig.

In den mit Bildwerken überfüllten und daher mit Kraft geradezu geladenen Räumen führt man die Initiationsfeiern für die herangereiften Knaben durch, die in den Kreis der Erwachsenen aufgenommen werden sollen. Viele Tage, ja sogar Wochen verbringen hier die jungen Leute in Gesellschaft der eingeweihten Männer. In dieser Zeit lernen sie die Geheimnisse der Kultobjekte und der Kulte kennen. Man macht sie auch mit den Pflichten verantwortungsbewußter Erwachsener vertraut, und oft unterzieht man sie schmerzhaften Quälereien, um die Einweihungszeremonien recht eindrücklich zu gestalten. Vor allem aber will man sie in dieser Zeit in möglichst engen Kontakt bringen mit allen Verkörperungen übernatürlicher Mächte, die im Geisterhaus konzentriert sind. Sie sollen mit ihnen eine Gemeinschaft bilden, an ihnen teilhaben. Besonders die großen Klanfiguren sind dazu wichtig. Man stellt sich vor, daß die von ihnen ausstrahlende Kraft auf die Knaben übergehe und es diesen dem Kindesalter entwachsenen Menschen ermögliche, ihre neuen Aufgaben als vollwertige Erwachsene zu erfüllen.

108

Fig. 134 – "Inneres eines Geisterhauses in Numumoaka, Südmaprik" *[Interior of a spirit house in Numumoaka, South Maprik].*
© Gardi and Bühler 1958: 108-109.

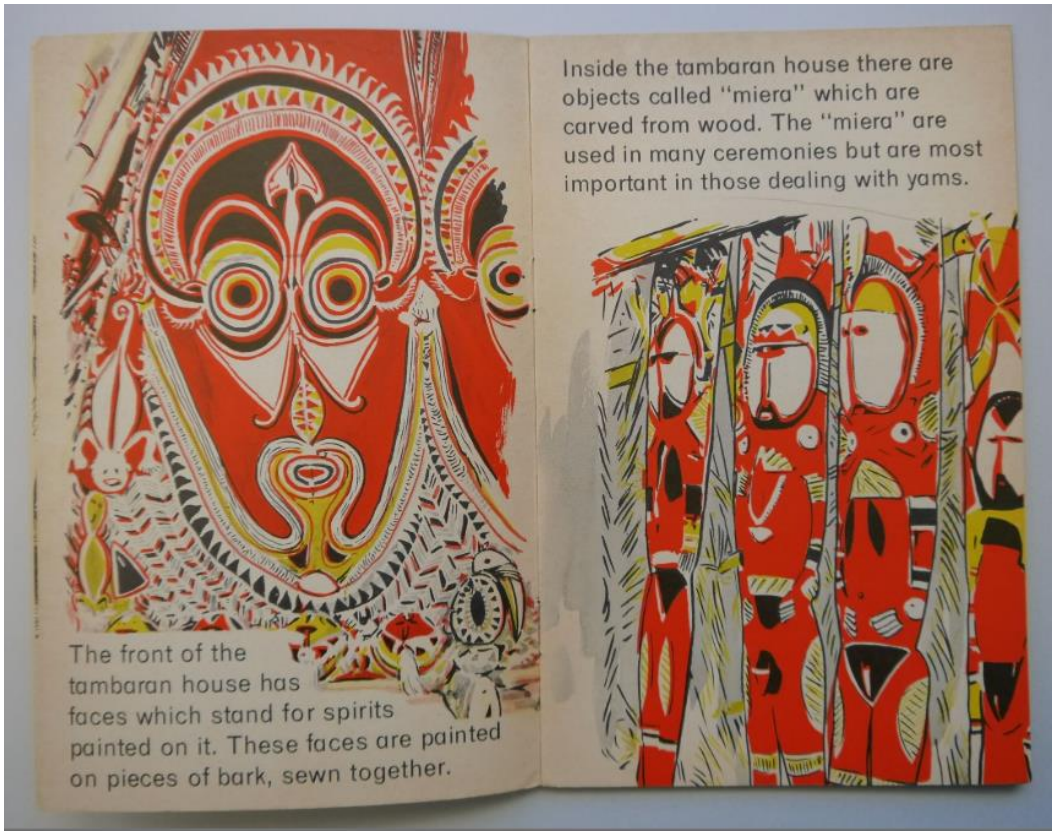
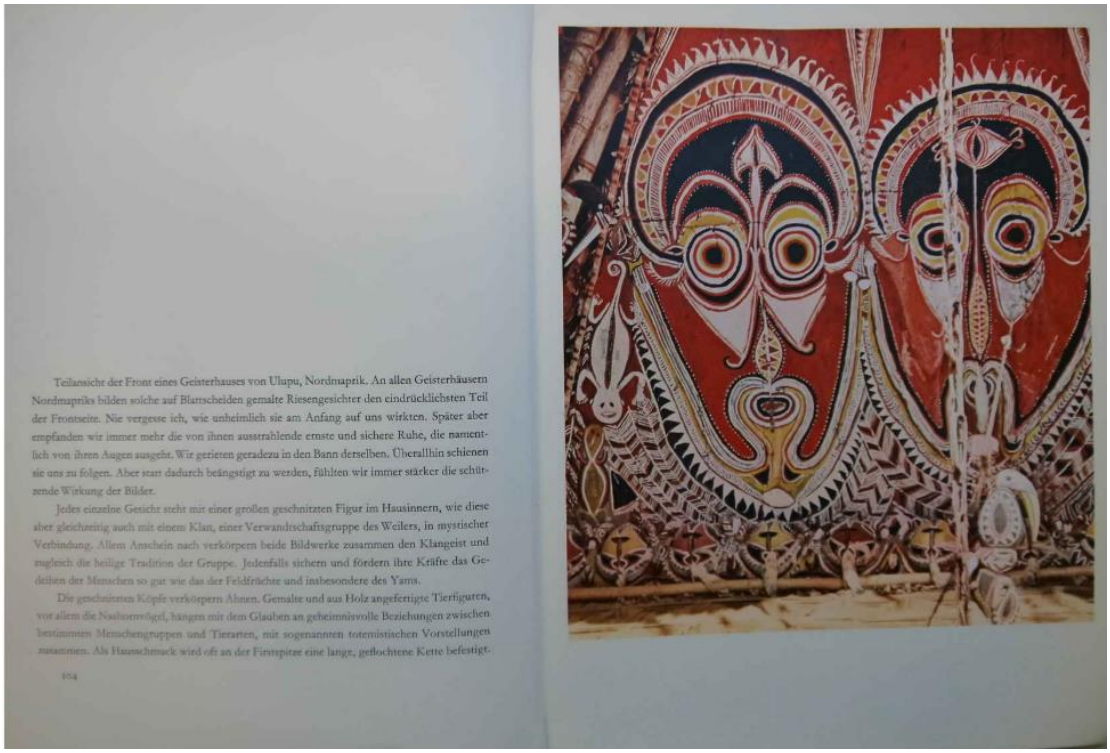


Fig. 135 – "*Peoples of the Pacific. The Abelam People*".
© Schubert and Fowler 1966: 4-5.



Teilansicht der Front eines Geisterhauses von Ulupu, Nordmaprik. An allen Geisterhäusern Nordmapriks bilden solche auf Blattscheiden gemalte Riesengesichter den eindrücklichsten Teil der Frontseite. Nie vergesse ich, wie unheimlich sie am Anfang auf uns wirkten. Später aber empfanden wir immer mehr die von ihnen ausstrahlende ernste und sichere Ruhe, die namentlich von ihren Augen ausgeht. Wir gerieten geradezu in den Bann derselben. Überallhin schienen sie uns zu folgen. Aber statt dadurch beängstigt zu werden, fühlten wir immer stärker die schützende Wirkung der Bilder.

Jedes einzelne Gesicht steht mit einer großen geschnitzten Figur im Hausinnern, wie diese aber gleichzeitig auch mit einem Klan, einer Verwandtschaftsgruppe des Weilers, in mystischer Verbindung. Allem Anschein nach verkörpern beide Bildwerke zusammen den Klangeist und zugleich die heilige Tradition der Gruppe. Jedenfalls sichern und fördern ihre Kräfte das Gedeihen der Menschen so gut wie das der Feldfrüchte und insbesondere des Yams.

Die geschnitzten Köpfe verkörpern Ahnen. Gemalte und aus Holz angefertigte Tierfiguren, vor allem die Nashornvögel, hängen mit dem Glauben an geheimnisvolle Beziehungen zwischen bestimmten Menschengruppen und Tierarten, mit sogenannten totemistischen Vorstellungen zusammen. Als Hausschmuck wird oft an der Firstspitze eine lange, geflochtene Kette befestigt.

104

Fig. 136 – "Teilansicht der Front eines Geisterhauses von Ulupu, Nordmaprik" *[Partial view of the front of a spirit house of Ulupu, North Maprik].*
© Gardi and Bühler 1958: 104-105.

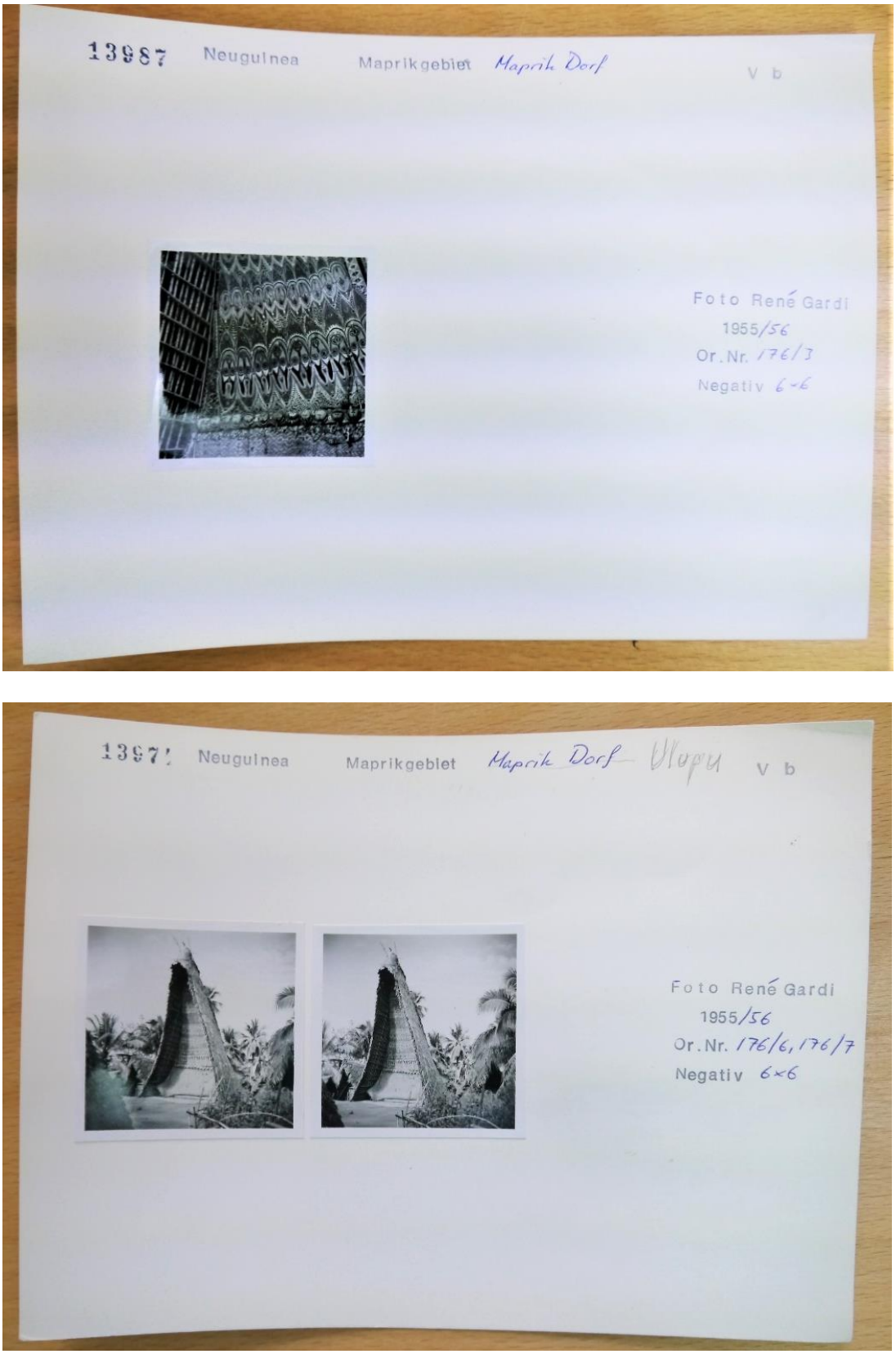


Fig. 137 – "Neuguinea, Maprikgebiet, Maprik Dorf" *[New Guinea, Maprik area, Maprik village].*
Photographs by René Gardi, 1955-56
© (F)Vb 13987 and (F)Vb 13974, Museum der Kulturen Basel.

Appendices

Chronological overview

Appendix A

Abelam museum collections & exhibitions

Historical & anthropological context

1884

Annexation of the north-eastern part of the island of New Guinea by the German Empire (Kaiser-Wilhelmsland)

1885

Otto Finsch travels up the Sepik River (Kaiserin-Augusta-Fluss)

1912-1913

Kaiserin-Augusta-Fluss Expedition: exploration of the territory between the northern coast and the Sepik

1913

- The Papuan Antiquities Ordinance of the British Territory of Papua is drafted by J.H.P. Murray, Lieutenant Governor and Administrator of British Papua
- Richard Thurnwald is the first European ethnographer to travel across the Abelam/Wosera region

Possible Abelam collection by Thurnwald? (lost)

1914

- July: Outbreak of WWI
- September: Administration of the north-eastern part of New Guinea by the Australian Naval and Military Expeditionary Force (ANMEF)

1921

Establishment of Australian Civil Administration of north-eastern New Guinea, under a League of Nations mandate

1922

Promulgation of the New Guinea Antiquities Ordinance

1934

- Discovery of gold in the Abelam region
- Margaret Mead uses the term 'Abelam' for the first time in a publication

1936

The first airstrip in the Abelam region is built

1937

Foundation of Maprik Station

1938

Establishment of the Roman Catholic mission at Kunjingini

1939-40

The anthropologist Phyllis Kaberry conducts 9 months of fieldwork in Kalabu

1942

- February: The Australian Civil Administration is replaced by the military administration of the Australian New Guinea Administrative Unit (ANGAU)
- December: The Japanese land in Wewak and progressively retreat in the hinterland

1944

Allied bombings which affect the Abelam area

1949

- Unification of the Territory of Papua and New Guinea. The former mandated territory becomes a United Nations Trusteeship under Australian civil administration, uniting the territories of New Guinea and of Papua (the south-eastern part of the island)
- Creation of Native Local Government Councils

1953

Enactment of the Antiquities Ordinance by the Administrator Sir Donald Cleland

1954

Exhibition 'Kunstwerke vom Sepik', curated by Paul Wirz and Alfred Bühler, Museum für Völkerkunde, Basel

1954

Establishment of the Papua New Guinea Public Museum and Art Gallery , Port Moresby

1955

30 January 1955: Paul Wirz dies in Ulupu

1955-56

Collecting trip along the Middle Sepik river and the Abelam and Washkuk foothills from November 1955 to April 1956 by Alfred Bühler and René Gardi for the Museum für Völkerkunde, Basel

1957

Establishment of the first Native Local Government Council in the East Sepik Province

1957-58

Exhibition 'Heilige Bildwerke aus Neuguinea', curated by Alfred Bühler, Museum für Völkerkunde, Basel

1957-59

The anthropologist Anthony Forge conducts his first fieldwork trip to the Abelam region between February 1957 and May 1959, based in Bengragum and Wingei

1959

Collecting trip in the Abelam region by Anthony Forge from March to May 1959 for the Museum für Völkerkunde, Basel, before joining Alfred Bühler on his second collecting trip along the Sepik River (May-October 1959)

1959-62

Second collecting trip in New Guinea by Carel M.A. Groenevelt, during which he collects in the Abelam region for the Museum voor Land- en Volkenkunde, Rotterdam

1959-60

Exhibition 'Tambaran: een verzamelreis in Nieuw-Guinea', curated by J. Victor Jansen, Museum voor Land- en Volkenkunde, Rotterdam, displaying objects collected by Carel M.A. Groenevelt in New Guinea since 1953 (with a number of recently acquired Abelam objects)

1960

- Exhibition 'Kunststile am Sepik', curated by Alfred Bühler, Museum für
- Völkerkunde, Basel
- Exhibition 'Three regions of Melanesian art: New Guinea and the New Hebrides', curated by Douglas Newton, Museum of Primitive Arts, New York, including Abelam paintings on paper lent by Anthony Forge

1961

- Acquisition of a haus tambaran façade by Meinhard Schuster for the Völkerkundemuseum, Frankfurt am Main
- Acquisition of a haus tambaran façade by the Rietberg Museum, Zürich, from Emil Storrer

1962-63

Second collecting trip in the Abelam/Wosera region by Anthony Forge for the Museum für Völkerkunde, Basel

1962-63

Anthony Forge conducts his second fieldwork trip to the Abelam region, based in Kwanabandu (Wosera)

1963-64

Acquisition of a haus tambaran façade by the Museum für Völkerkunde, Berlin, from Franz Panzenböck

1964

Collecting trip (Sepik expedition) in the Abelam region by D. Miles and M. Cameron for the Australian Museum, Sydney

1964

Election of the first House of Assembly of Papua and New Guinea

1965

Acquisition of a haus tambaran façade by the Museum für Völkerkunde, Basel, from Franz Panzenböck

1965

Promulgation of the National Cultural Property (Preservation) Ordinance by the House of Assembly. It will become the National Cultural Property (Preservation) Act after Independence

1966

Collecting trip in the Abelam region by Gerd Koch from September to October 1966 for the Museum für Völkerkunde, Berlin

1967

- Collecting trip by Adrian A. Gerbrands in the Abelam region for the Rijksmuseum voor Volkenkunde, Leiden
- Exhibition 'Art of New Guinea: Sepik, Maprik and Highlands', Museum and Laboratories of Ethnic Arts and Technology, UCLA, Los Angeles

1967

Creation of the Pangu Party

1969

Collecting trip by Sir William Dargie in the Abelam region on behalf of the Commonwealth Arts Advisory Board, for the future National Gallery of Australia, Canberra

1970-2018

Display of the yam storage house façade collected by Koch and the haus tambaran façade collected by Panzenböck at the Museum für Völkerkunde/ Ethnologisches Museum Berlin

1972

- Appointment of Michael Somare as Chief Minister
- Completion of the Sepik Highway

1972-77

Fred Gerrits collects the Lu and Puti initiation chambers from the haus tambaran in Bongiora for the Museum für Völkerkunde, Basel and the Linden-Museum, Stuttgart

1973

- Self-governance of Papua New Guinea
- Cultural Development Programme

1973-76

The teacher and anthropologist Noel McGuigan teaches at Maprik High School. In 1975, he documents the Sakindu initiation ceremony in Sarikim.

1974

Acquisition by Dirk Smidt for the PNG National Museum and Art Gallery of the painted and carved contents of the Sunuhu haus tambaran, partly documented by Gerrits

1974

Opening of the Maprik Cultural Centre

1975

Acquisition by the Staatliches Museum für Völkerkunde, Munich, of a haus tambaran façade from the missionary Schuster

1975

- Independence of Papua New Guinea on 16 September 1975
- Geoffrey Mosuwadoga becomes the first Papua New Guinean Director of the PNG National Museum and Art Gallery

1975-77

Construction of a new dedicated building for the PNG National Museum and Art Gallery in Waigani (Port Moresby)

1976-77

The anthropologist Diane Losche conducts 12 months of fieldwork in Apangai

1977-78

The anthropologist Barbara Huber-Greub conducts her fieldwork in Kimbangwa

1978

Acquisition by the Rijksmuseum voor Volkenkunde, Leiden, of Abelam objects collected by Fred Gerrits in the 1970s

1978-85

The anthropologist Brigitta Hauser-Schäublin (accompanied by her husband Jörg Hauser) conducts several fieldwork trips, mostly in Kalabu

1979-80

Diane Losche conducts two collecting trips to the Abelam region (Apangai) in preparation for the Abelam Gallery, Australian Museum, Sydney

1980

- Collecting trip (commission of a haus tambaran façade) by Brigitta Hauser-Schäublin and Jörg Hauser in Kalabu for the Museum für Völkerkunde, Basel
- Collecting trip by Dorota C. Starzecka and David John Lee in Sarikim (Wosera) from 5 August to 7 September 1980 to acquire the painted and carved contents of a haus tambaran for the British Museum, London and the Pitt Rivers Museum, Oxford

1981

Arrival of Nera Jambruku and Narikowi Konbapa from Apangai to finalise the installation of the Abelam Gallery, Australian Museum, Sydney

1982- 1993

Display of the Abelam Gallery, Australian Museum, Sydney

1982-today

Display of the haus tambaran façade commissioned by Brigitta Hauser-Schäublin and of the Putilago initiation chamber collected by Fred Gerrits, Museum für Völkerkunde/Museum der Kulturen, Basel

1984

Noel McGuigan documents the initiation ceremonies in Nyambikwa hamlet, Apangai, and informs Dirk Smidt of the possibility to acquire the contents of the initiation displays for the Rijksmuseum voor Volkenkunde, Leiden

1985-2000

Display of the Lungwallndu initiation chamber from Bongiora collected by Fred Gerrits and the haus tambaran façade collected by Markert, Linden-Museum, Stuttgart

1987

Collecting trip by Dirk Smidt and Noel McGuigan in Nyambikwa hamlet, Apangai, and in the Wosera area to acquire the painted and carved contents of a haus tambaran and other Abelam objects for the Rijksmuseum voor Volkenkunde, Leiden

1989

Exhibition 'Les Magiciens de la Terre', curated by Jean-Hubert Martin, Centre Pompidou, Paris.
A haus tambaran façade created by Nera Jambruku is displayed in the Grande Halle de la Villette

2001-2003

The anthropologist Ludovic Coupaye conducts his fieldwork in Nyamikum

2001-2011

Display of the Gambawut room from Nyambikwa hamlet, Apangai, collected by Dirk Smidt and Noel McGuigan, Museum Volkenkunde, Leiden

2012

Display of a haus tambaran façade created by the Brikiti Cultural Group, Apangai, commissioned for the Asia Pacific Triennial 7, QAGOMA Brisbane

2012-2014

Acquisition of the contents of two initiation chambers (Lu and Puti) of a haus tambaran in Bilgwin hamlet, Apangai, arranged by Noel McGuigan for the Ethnologisches Museum, Berlin

2016

Refurbishment of the 'Built on Culture' gallery, including the display of some of the Sunuhu collection, at the PNG National Museum and Art Gallery, Port Moresby

2021

Upcoming display of the Bilgwin initiation chambers alongside the haus tambaran façade collected by Panzenböck and the façade of the yam storage house collected by Koch, Humboldt Forum, Berlin

Appendix B – Museum name changes

Location	Previous name	Current name
Basel	Museum für Völkerkunde und Schweizerisches Museum für Volkskunde (1944 to 1996)	Museum der Kulturen (since 1996)
Berlin	(Königliches) Museum für Völkerkunde (1873 to 2000)	Ethnologisches Museum (since 2000), part of the Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz
Leiden	Rijksmuseum voor Volkenkunde / Museum Volkenkunde (1837 to 2014)	Museum Volkenkunde, part of the Nationaal Museum van Wereldculturen (since 2014)
London	Museum of Mankind (1970 to 1997)	British Museum (Department of Africa, Oceania and the Americas, since 2004)
Rotterdam	Museum voor Land- en Volkenkunde (from 1885)	Wereldmuseum, collaborative partner of the Nationaal Museum van Wereldculturen (since 2017)