

CH. 36

122

DATE DUE: \_\_\_\_\_

## THEME: MAN and the NATURAL WORLD

FOCUS: Ambum Stone, Torres Strait Buk, New Ireland Malagan display and mask, Asmat bisj poles, Emily Kame Kngwarreye's *Earth's Creation*

ONLINE ASSIGNMENT: <http://nga.gov.au/AmbumStone/>

ONLINE ASSIGNMENT: <http://www.metmuseum.org/toah/works-of-art/1978.412.1510>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/art-africa-oceania-americas/oceania/melanesia/a/malangan>

ONLINE ASSIGNMENT:

[http://www.nma.gov.au/exhibitions/utopia\\_the\\_genius\\_of\\_emily\\_kame\\_kngwarreye/colourism](http://www.nma.gov.au/exhibitions/utopia_the_genius_of_emily_kame_kngwarreye/colourism)

READING ASSIGNMENT: KLEINER, pp. 1044-1050 and *SEE BELOW*  
POWERPOINT: MAN and the NATURAL WORLD: ART of OCEANIA (Australia, Torres Strait, and New Guinea)

### READ the FOLLOWING

**Buk (mask) of the Torres Strait. Mid- to late 19<sup>th</sup> century CE; turtle shell, wood, fiber, feathers, and shell**

1. "The Torres Strait Islanders are a sturdy, dark-skinned, cheerful people of Melanesian origin. It is not yet known how long they have inhabited their islands, but it seems likely that the eastern islanders arrived later than the remainder, because their language is a variation on the western Papuan dialects, whereas the remainder of the islanders- the northern, western, and central people -speak a language undoubtedly derived from Australian-Aboriginal dialects, though with an overlay of Papuan phonology and phraseology. The islanders had a universal kingship system and a series of totemic myths. These differed from group to group, but did tie together throughout the Strait. The well-known turtle-shell and wood masks and headdresses were mainly used in ceremonies celebrating these culture heroes and their creative acts" (Newton 232). "The main myth in the central islands was that of the Four Brothers, named Sigai, Kulka, Malu, and Sau. They came from the west and carried out various creative acts for the islanders. But during a quarrel Malu speared Sau and the brothers divided up. Malu went to Mer (Murray Island), Sau to Massid (York Island), Kulka to Aurid, and Sigai to Yam (Turtle-backed Island)" (233). "The cult of Malu (who had a secret name, Bomai) was studied in some detail by Haddon on the island of Mer, so that we know a great deal more about it than the other hero cults. It was carried out in a series of complex secret rituals, culminating in the showing of large turtle-shell masks in a dance accompanied by the sacred drum, Wasikor (which still exists). These basic myths have been outlined because the well-known turtle-shell masks and headdresses from Torres Strait were mostly used in secret ceremonies celebrating the creative acts of culture heroes, and in particular initiation and funeral rites. The masks are made from turtle-shell plates, carefully shaped and curved, then lashed together and usually decorated with incised patterns infilled with white ocher. Often they incorporate both animals and human figures. Sometimes they are adorned with cassowary feathers and nut rattles. Large masks in wood were made in some of the islands. They are powerful, semi-naturalistic elongated images, dressed with human hair. They paraded at night during celebrations of the harvest of certain fruit. Although these masks may seem grotesque to some people, it must be remembered that they were used in highly secret ceremonies, usually performed at night by the light of camp fires. The dances were accompanied by the steady beat of the drums and the chanting of events from the myths. They were designed to impress and even terrify the participants, and they doubtless performed this function very efficiently" (233-234).

2. "The peoples of the Torres Strait Islands had links with both New Guinea and Cape York, but were predominantly Melanesian, and there are many affinities between their art styles and those of neighboring groups along the south coast of new Guinea" (Brunt 104). "The islands are renowned especially for a genre not produced on the mainland, elaborate masks stitched together from pieces of turtle-shell, which typically also incorporated diverse other materials. They were mentioned by the Portuguese explorer Luis Baes de Torres in 1606- among the first documented European observations of any genre of Melanesian art- and sketched by various nineteenth-century voyage artists as well as by Tom Roberts, the Australian impressionist, during his 1892 visit to the Strait" (104). Its hybrid form- a crocodile head surmounted by a human face- was ingeniously designed to surprise and captivate audiences. When the dancer was fully upright, the mask was on top of the head and only the crocodile was visible, but it is likely that significances changed from place to place: these art forms were traded and used by communities other than those that produced them, in ceremonies including harvest and funerary feasts, and initiation and war rites. Plates from the carapace of the hawksbill turtle were steamed to

render them supple, then molded, incised, stained and stitched together. The assemblage was a kind of anthology in artefact form of the bewildering range of Islanders' trading links; *krar* incorporated cowries and goa nuts, cassowary feathers (and, in other examples, bark belts) from New Guinea, and ochre traded from Cape York. European materials obtained through trade- the iron used for the outstretched hands and strands of calico- are also conspicuous" (104).

#### **Malagan display and Mask. New Ireland Province from Papua New Guinea, c. 20<sup>th</sup> century CE, wood, pigment, fiber, and shell**

1. "Malangan ceremonies operated differently in different parts of northern New Ireland, and have been much studied by many different researchers. They were and are secondary funerary ceremonies occurring over a period of years after a death. Hundreds of people attended the final days of feasting; the height of the ceremony was the dramatic exhibition of malangan objects, an occasion that 'finished' the dead, sending the soul into the spirit world. Malangan carvings were not representations of the dead individual, rather they incorporated an accumulation of images or motifs. Each clan owned the right to remember and to make certain malangan types, incorporating specific combinations of animal and human figures that referred to the clan's founding myths, and each person, by virtue of his unique kingship history within the clan, owned one or more specific malangan. Each malangan was an expression of a remembered source image, but was not an exact representation of it; rather it was a specific instantiation, inflected by the specific identity of the dead" (Brunt 199). "Seeing the different motifs makes it hard to see the whole figure, not least because the motifs themselves are often images of transformation- of a bird that is also a snake, or a bird that is swallowing a snake. This theme of transformation is also embodied, for example, in images of the rock cod, a fish that is known to change its sex, becoming female with increasing age, and being female at death. Flying fish are commonly depicted; most malangan human-figure sculptures have a flying fish depicted in front of the body, biting the chin of the main figure. Several knowledgeable men in New Ireland told Michael Gunn that the flying fish represents the speech of a leader, travelling far" (199-200).

2. "For both the malangan carvings and the Sulka masks, the objects people made did not survive the occasion itself. Malangan were allowed to rot away in the forest. Sulka masks were formally burned in ceremonies involving the sacrifice of pigs, whenever the organizers found they possessed the resources necessary for their formal destruction. The objects so crucial to the theater of the ceremony did not need to survive it, for they were not the goal of the occasion, but were instead the means by which the goal was achieved. Rather, by being destroyed they both remained in the memory of an overwhelming experience and disappeared in reality so that the next such performance could freshly overwhelm those present. The volume of malangan now in museum collections may also reflect the fact that sale to an outsider was as effective a form of destruction as rotting in the forest. More formal rituals of destruction may not have facilitated the sale of objects to the same extent" (200). "Matrilineal clans sponsor these feasts to honor the dead, and they bring relatives and visitors to the village for performances, orations, feasting, and the exchange of pigs and shell ornaments. The climax of the ritual is the display of works of art specially commissioned for the occasion. These are mounted on the façade of a ceremonial house built for the purpose and covered with fresh green foliage, providing a striking backdrop for the painted sculptures. The ceremonial payment of obligations is an important part of the proceedings. The bones of the deceased wrapped in bundles of leaves are temporarily placed in front of the carvings (D'Alleva 72).

3. "Malangan may also be made and presented for the initiation of boys as well as mortuary rituals. There is a kind of balance here, for the ceremonies usher new adults into the community even as the dead depart. At the end of the display, the clan burns the malangan sculptures or allows them to rot away to prevent others from using their spiritual powers for sorcery. The sculptures themselves are complex, full of esoteric meanings and references to clan history and ancestors and spirits. Each connects to a specific story, one that can be told in all authenticity only by the owner of the rights to the malangan. This richness of meaning is paralleled by a visual complexity, for the sculptures are often composed of multiple openwork figures and covered with a variety of painted patterns. Anthropomorphic figures usually represent other ancestral or mythic beings and are often named after them. During the presentation, the deceased person or the mythic or ancestral spirit represented by the sculpture is believed to dwell in it, so they are treated with care" (75). "Great feasts and performances accompany the display of the malangan sculpture. The sponsoring matrilineal clan asks others related through marriage and male descent to support the occasion by contributing dances or sculptural displays. Often, someone will bring 'a line of *tatnua*,' masked dancers who perform on one of the last days of the feast and represent an idealized image of manhood. The striking crested hairstyle of the mask imitates a traditional hairstyle worn by young men to signify bereavement, when the sides of the head are shaved and the head covered with a plaster of lime dust. The mask's red, black, and white coloration recalls warfare, powerful forms of magic, sorcery, and the spirits of those who have died from violence. The men who wear the masks often live together for several weeks in the sponsor's men's house to practice and guard their spiritual strength. On the day of the dance, they don the masks while reciting protective rituals and spells. As the lead dancer ushers the *tatnua* into the compound one by one, they present a vision of the host village as a wellspring of vitality and male strength in spite of death, sorcery, and other misfortunes" (75, 77).

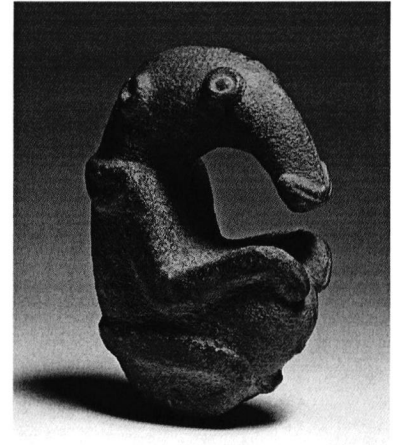
#### **Works Cited:**

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1. When the process involved in producing the *Ambum Stone* is taken into consideration it is all the more magnificent- working with the tough \_\_\_\_\_ stone would have involved many weeks of laborious chipping and hammering at the surface with stone tools. The significance and function of the *Ambum Stone* remains obscure; such objects are often considered sacred and credited with supernatural powers by present-day people in the region.

2. Despite the various animalistic features such as the nose tip, which resembles that of a fruit bat, the *Ambum Stone* may depict a juvenile long-beaked echidna (spiny

\_\_\_\_\_), an animal thought to have been revered for its useful \_\_\_\_\_ prior to the introduction of pigs.



3. The shell masks and headdresses from the Torres Strait Islands were mostly used in secret ceremonies celebrating the creative

acts of \_\_\_\_\_, and in particular initiation and funeral rites. The masks are made from

\_\_\_\_\_ -shell plates, carefully shaped and curved, then lashed together and usually decorated with incised patterns filled in with white ocher. These masks were used at

\_\_\_\_\_ by the light of camp fires in dances accompanied by drums and chanting of events from the myths.



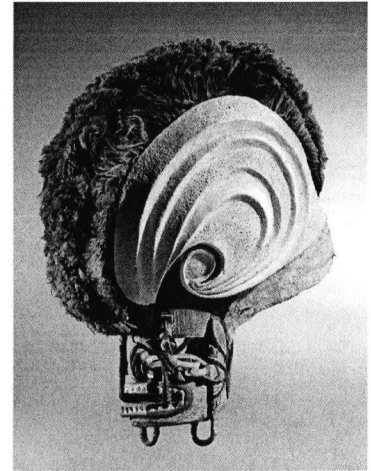
4. Its hybrid form- a \_\_\_\_\_ head surmounted by a human face- was ingeniously designed to surprise and captivate audiences. When the dancer was fully upright, the mask was on top

of the head and only the \_\_\_\_\_ was visible, but it is likely that significances changed from place to place: these art forms were traded and used by communities other than those that produced them, in ceremonies including harvest and funerary feasts, and initiation and war rites.

5. When matrilineal clans of Papua New Guinea sponsor feasts to honor the \_\_\_\_\_, and they bring relatives and visitors to the village for performances, orations, feasting, and the exchange of pigs and shell ornaments. The climax of the ritual is the display of works of art specially commissioned for the occasion. These are mounted on the façade of a \_\_\_\_\_ built for the purpose and covered with fresh green foliage, providing a striking backdrop for the painted sculptures.

6. The striking crested hairstyle of the mask imitates a traditional hairstyle worn by young men to signify \_\_\_\_\_, when the sides of the head are shaved and the head covered with a plaster of lime dust. The mask's red, black, and white coloration recalls \_\_\_\_\_, powerful forms of magic, sorcery, and the spirits of those who have died from violence. The men who wear the masks often \_\_\_\_\_ together for several weeks in the sponsor's men's house to practice and guard their spiritual strength. On the day of the dance, they don the masks while \_\_\_\_\_ protective rituals and spells.

7. Malangan carvings were not representations of the dead individual, rather they incorporated an accumulation of \_\_\_\_\_. Each clan owned the right to remember and to make certain malangan types, incorporating specific combinations of \_\_\_\_\_ and \_\_\_\_\_ figures that referred to the clan's founding myths, and each person, by virtue of his unique kingship history within the clan, owned one or more specific malangan.



8. Malangan may also be made and presented for the \_\_\_\_\_ of boys as well as mortuary rituals. There is a kind of balance here, for the ceremonies usher new adults into the community even as the dead depart. At the end of the display, the clan \_\_\_\_\_ the malangan sculptures or allows them to \_\_\_\_\_ to prevent others from using their spiritual powers for sorcery.

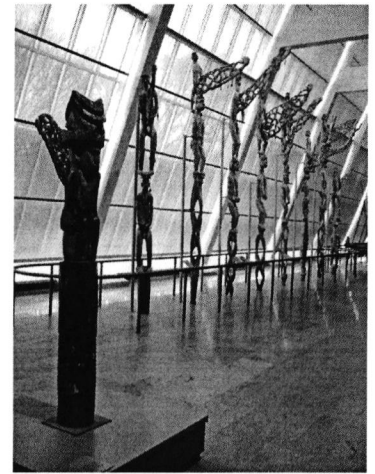
9. When they still practiced headhunting, the Asmat from the southwestern coast of New Guinea erected bisj poles that served as a pledge to \_\_\_\_\_ a relative's death. A man would set up a bisj pole when he could command the support of enough men to undertake a \_\_\_\_\_ raid.

10. The bisj pole is carved from the trunk of a single \_\_\_\_\_. At the top, extending winglike from the abdomen of the uppermost figure on the bisj pole, is the \_\_\_\_\_, one of the tree's buttress roots carved into an openwork pattern. All of the decorative elements on the pole related to \_\_\_\_\_ and foretold a successful raid.



11. Since the Asmat see the human body as a \_\_\_\_\_, with the head as its fruit, any fruit-eating animal was symbolic of the \_\_\_\_\_ and appeared frequently on bisj poles. The Asmat also depict the preying mantis due to the female preying mantis's practice of \_\_\_\_\_ her mate after copulation and then eating him.

12. After the success of the expedition, the men discarded the bisj poles from a rack near the community's men house and allowed them to \_\_\_\_\_ because they had served their purpose.



13. As the works of Australian Aboriginal artist Emily Kame Kngwarreye were painted flat on the ground, and not at an easel, there is no prescribed top or bottom except in a few cases. The artist indicated that her works could be hung or reproduced horizontally or vertically, or in various combinations. Her palette was largely determined by the changing \_\_\_\_\_. *Earth's Creation* refers to the "green time", the time of the year after the \_\_\_\_\_.

14. The dots in her painting originate in ritual \_\_\_\_\_ painting and ground designs in aboriginal art. Her use of dots reaches its crescendo in works like *Earth's Creation*, with dots merging, separating and dominating in various \_\_\_\_\_. They are choreographed to form lines that suggest \_\_\_\_\_ movements.

15. The content and aim of Kngwarreye's work was to express her Aboriginal Dreaming – the stories of her ancestors, their spiritual beliefs and their relationship to the land. In 2007, *Earth's Creation* became the first work by a female Australian artist and the first Aboriginal artwork to break the \_\_\_\_\_- dollar mark at auction.



DATE DUE: \_\_\_\_\_

**THEME: MAN and the NATURAL WORLD****FOCUS: Nan Madol, Nukuoro Female Deity, Marshall Islands  
Navigation Chart****ONLINE ASSIGNMENT:** <http://www.smithsonianmag.com/history/nan-madol-the-city-built-on-coral-reefs-147288758/?all>**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/oceania/micronesia/a/navigation-charts>**READING ASSIGNMENT: SEE BELOW****POWERPOINT: MAN and the NATURAL WORLD: ART of OCEANIA  
(New Zealand and the Micronesian islands of Pohnpei, Nukuoro,  
and the Marshall Islands)****Nan Madol. Pohnpei, Federated States of Micronesia, Saudeleur Dynasty, c. 700-1600 CE, basalt boulders and prismatic columns**

1. "The basalt cliffs of the island of Pohnpei provided the building material for one of the largest and most remarkable stone architectural complexes in Oceania. Nan Madol, on its southeast coast, consists of 92 artificial islands set within a network of canals covering about 170 acres. Seawalls and breakwaters 15 feet high and 35 feet thick protect the area from the ocean. When it was populated, openings in the breakwaters gave canoes access to the ocean and allowed seawater to flow in and out with the tides, flushing clean the canals. While other similar complexes have been identified in Micronesia, Nan Madol is the largest and most impressive, reflecting the importance of the kings who ruled from the site. The artificial islands and the buildings atop them were constructed between the early thirteenth century and the dynasty's political decline in the seventeenth. The site had already been abandoned by the time Europeans discovered it in the nineteenth century. Nan Madol was an administrative and ceremonial center for powerful kings, who commanded a labor force to construct this monumental city of as many as 1,000 people. Both the buildings and the underlying islands are built of massive masonry set in alternating layers of log-shaped stones and boulders of prismatic basalt. The largest of the artificial islets is more than 100 yards long, and one basalt cornerstone alone is estimated to weight about 50 tons. The stone logs were split from the cliffs by alternately heating the stone and dousing it with water. Most of the islands are oriented northeast-southwest, receiving the benefit of the cooling prevailing winds" (Stokstad and Cothren 86g).
2. "The walls of the Royal Mortuary Compound, which once dominated the northeast side of Nan Madol, rise in subtle upward and outward curves to a height of 25 feet. To achieve the sweeping, rising lines, the builders increased the number of stones in the header courses (those with the ends of the stones laid facing out along the wall) relative to the stretcher courses (those with the lengths of the stones laid parallel to the wall) as they came to the corners and entryways. The plan of the structure consists of progressively higher rectangles within rectangles – the outer walls leading by steps up to interior walls that lead up to a central courtyard with a small, cubical tomb" (870). "A central canal divides the administrative side of the complex, with palaces and tombs, from the ritual side, with priests' quarters and tombs" (O'Riley 220).
3. "Around this time, a ruler called the *saudeleur* unified Pohnpei and Nan Madol is associated with his ascendancy. This political system came to an end in the early 1600s, when the island was divided into three autonomous political units. One of these units, founded in legend by the son of the thunder god, was centered at Nan Madol, which therefore continued to be actively used, though not expanded, at least until the early eighteenth century. By the 1820s, Nan Madol was no longer a residential center but was still used occasionally for religious observances. Nan Madol's location offshore from the main island of Pohnpei may have both reflected and reinforced the unique character of the people who live there and their ritual activities. The complex consists of ninety-two artificial islets built in a shallow lagoon and surrounded by retaining walls to protect them from the ocean waves. Some of the islets have sides more than a hundred yards long and many have orthogonal plans. They are covered with loose coral pavement. The buildings included residences, meeting houses, and tombs, divided roughly into two sectors by a central canal. One part is administrative, containing the rulers' residences and large public spaces, the other is ritual, encompassing the priests' residences and the mortuary centers. Many of the original structures were pole and thatch constructions, although ceremonial structures were built of stone. Enclosures provided privacy for the dwellings of high-ranking people or established sacred zones for the tombs or religious activities. The walls throughout the complex are built of alternate courses of basalt boulders and naturally formed prismatic basalts" (D'Alleva 141-142)
4. "The royal mortuary compound on the islet of Nandauwas is perhaps the most magnificent part of the structure. The main entry

landing on the central canal has a monumental quality, its steps leading to interior courtyards and tombs. It is situated near the edge of the lagoon, and faces east" (142). "Our destination is Nan Madol, near the southern side of the island, the only ancient city ever built atop of a coral reef. Its imposing yet graceful ruins are made of stones and columns so heavy that no one has figured out how it was built. Besides the elegance of the walls and platforms, there is no carving, no art – nothing except legend to remember the people, called the Saudeleur, who ruled the island for more than a millennium. They were deeply religious and sometimes cruel, and modern Pohnpeians view the ruins as a sacred and scary place where spirits own the night" (Pala). "The wall of the outer courtyard incorporates ledges that may have been used to display corpses before burial. The inner courtyard contains a square central tomb that must have been reserved for a *saudeleur*. The tomb contained adzes, beads, needles, necklaces, pearl shell fishhooks, and other valuable objects, including fragments of iron" (142). Nan Madol is composed of 92 artificial islands spread over 200 acres abutting Pohnpei's mangrove-covered shore. Most of it was built from the 13th to the 17th centuries by the Saudeleurs, descendants of two brothers of unknown provenance who founded a religious community in the sixth century focused on the adoration of the sea. On their third attempt to build their political, religious and residential center, they settled on this patch of coral flats. They and their successors brought from the other side of the island columns of black lava rock up to 20 feet long that are naturally pentagonal or hexagonal and straight. They used them in a log cabin formation to build outer walls as well as foundations filled in with lumps of coral to create elevated platforms where traditional thatched structures were used as lodgings" (Pala). "Many of the outer walls, usually just a few feet high, are intact. Mauricio points out the little island of Idehd, where priests fed turtle innards to an eel, the sea deity, kept in a well, before sharing among themselves the rest of the turtle as a sacrament. To this day eels are considered holy and never eaten. Then we pass Peikapw, where Isohkelekel resided after he overthrew the last Saudeleur. He eventually committed suicide there after discovering how old he looked when he saw his reflection in a pool, according to the oral history. After he died, Nan Madol was largely abandoned, though religious ceremonies were occasionally held there until the late 19th century" (Pala).

### **Nukuoro Female Deity. Micronesia, c. 18<sup>th</sup> -19<sup>th</sup> centuries CE, wood**

1. "The small atoll of Nukuoro, located in the Caroline Islands of Micronesia, is inhabited by Polynesian-speaking peoples whose ancestors moved westwards several hundred years ago from Polynesia, probably from the Tuvalu region. It is one of the so-called 'Polynesian Outliers'- remote islands in Melanesia and Micronesia which were colonized by Polynesians during the last millennium. The people of Nukuoro carved fine and distinctive images, known now as *dinonga eidu*, in the context of their pre-Christian religious practices. Reliable information about the role, significance and identity of these images is limited. Most appear to be of breadfruit wood and to be female, as in this example, and they were most likely associated with rituals involving the veneration of ancestors, either in a community spirit house or in clan shrines" (Hooper 116). "After the conversion of the islanders to Christianity, a number of images, some large (over 150 cm or 59.05 inches high) and some small, were collected from Nukuoro or from neighboring islands. John Kubary acquired several in the 1870s which are now in museums in Hamburg, Berlin, Auckland and elsewhere. The present image is likely to have been collected during this period" (116). "As with all surviving Nukuoro images, this example has the elegant proportions and clean lines, which proved so alluring to European Modernist taste; it is no surprise that its former owner Paul Guillaume would have been attracted to it. Whereas in some images the hands are carved free and out-turned, here they are linked to the body. There are short precise horizontal cuts at the mouth, navel and knees. Despite the sculptural qualities which we can admire in its 'naked' state, it is likely that when in ritual use on Nukuoro this image would have been wrapped in a costume of matting or cloth" (116).

2. "As elsewhere in the Pacific, images of humans, animals, and birds are often believed to serve a protective function, to help establish and maintain positive relations between the human and the divine, and to ensure the prosperity and continuity of the community. The goddess Ko Kawe, from Nukuoro Island, is represented by a monumental wood figure that projects both serenity and strength. Ko Kawe is the protective goddess of the Sekawe clan and the wife of Ariki Tu Te Nato Aki, the god of the underworld. Though located in Micronesia, Nukuoro is inhabited by peoples of Polynesian origin. The figure of Ko Kawe may represent a link to the Polynesian tradition of monumental sculpture – the Easter Island stone figures and the Hawaiian temple figures are perhaps the most famous examples – that is otherwise unknown in Micronesia. This massive figure of Ko Kawe, created on a coral atoll with few large trees, testifies to the persistence and adaptability of important artistic practices even under unfavorable conditions. On Nukuoro, each of the five original lineages has its own special god whose image resided in the *amalau*, a community spirit house used by the entire island. Both men and women could enter this building, a long rectangular structure with three open sides hung round with mats. On the short side of the house the god images, ornamented with flowers and crownlike headdresses, stood against the wall. The priests sat in front of them and the people ranged along the open sides. The main ceremony took place at the time of the breadfruit harvest, when people followed ritual restrictions, renewed the god images, and tattooed the young women" (D'Alleva 133-134). "Breadfruit (*Artocarpus altilis*) is a rapidly growing tree that is widely planted in the tropics for its edible fruit and value as an ornamental and shade tree. It is of particular economic importance in the Pacific islands, where it is a staple or subsistence crop on many islands" (<http://eol.org/pages/594952/details>). "Other sculptures from Nukuoro depict ancestral figures called *tino*. Some are life-size and, like the monumental figure of Ko Kawe, would have been kept in the spirit house. Others are portable; their use is not entirely clear although the early sources indicate that they, too, were associated in some way with the *amalau*. These small figures generally stand on circular bases, some of which are grooved and retain their fiber bindings. Many of them are distinctly female, with

carved breasts and genitals, although others are not clearly gendered. This, too, is characteristic of many Polynesian ancestral figures, such as the Society Islands canoe ornament" (134-135).

### Navigation Chart from the Marshall Islands, Micronesia, 19<sup>th</sup> to early 20<sup>th</sup> century CE, wood and fiber

1. "Despite modern shipping and air travel, for the people of the Marshall Islands in Micronesia, navigation is a specialist task undertaken by a few dedicated individuals. Seafarers have long used a type of 'stick chart' to help them voyage safely and navigate accurately between islands and archipelagoes. Unlike Western navigational maps, stick charts don't indicate precise distances between locations. They are tools that show swell patterns and their disruptions around islands they are used by navigators as memory aids, and as devices to pass on knowledge to students" (Brunt 56). "There are three types of stick chart. The *mattang* is like an abstract instructional model that shows oceans swell patterns and highlights a simple set of conditions. This stick chart is often symmetrical in appearance. The *meddo* is different in form and shows swell patterns in relation to a few islands represented by small cowrie shells, which are usually a section of one of the two island chains that make up the Marshalls. The *rebbilib* is different again and shows the positions of many more islands within the Marshallese group" (56). "The example of a *mattang* from the British Museum of London gives us insight, a tangible representation of how Marshall Islands navigators conceptualize their world and the oceanic terrain and pathways between its atolls. It is like a map, but *mattang* are not taken on voyages and consulted at sea. Memory is an important attribute of navigators" (56). "Although stick charts are a crucial mnemonic device for indigenous seafarers, they have also been a curiosity for Western collectors of artefacts. They are the bearers of symbolic and artistic dimensions that mark them today as attractive souvenirs for modern tourist markets" (57).

2. "Navigational techniques still in use in Micronesia may provide insights into the ancient traditions of Lapita and Polynesian seafaring. In traditional navigational schools on Puluwat in the Caroline Islands, students learn how to sail outrigger canoes. As Puluwat sailors conceptualize a voyage between two islands, it is the islands that move rather than the canoe: the starting point recedes as the destination approaches. Puluwat map the skies by the constellations and the ocean by its distinguishing features: islands, reefs, swells, areas of rough water. Similarly, a Marshall Islands stick chart uses shells to indicate specific islands and patterns of sticks lashed together to illustrate currents and common wave formations in a form that is both supremely functional and aesthetically appealing" (D'Alleva 14). "By acute observation of the sea, the Marshallese accumulated a rich fund of accurate knowledge about the action of ocean swells, what happens to them as they approach and pass by land, and the characteristics of two or more swell patterns' interaction with each other in the presence of an island. Also studied were reflection, refraction, shadow phenomena, and other ancillary wave actions. From this information, the Marshallese developed a system of piloting and navigation, which was encoded in stick charts as science models and as piloting instructions. Knowledge that stick charts encode is indicated by the arrangement of the sticks relative to one another and by the forms given to them by bending and crossing. Curved strips indicate the altered direction taken by ocean swells when deflected by the presence of an island; their intersections are nodes where these meet and tend to produce a confused sea, which is regarded as a most valuable indication of the voyager's whereabouts. Currents in the neighborhood of islands are sometimes shown by short straight strips, whereas long strips may indicate the direction in which certain islands are to be found" (Kaepler 139-140).

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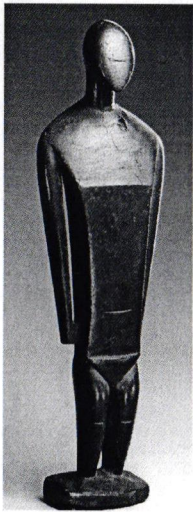
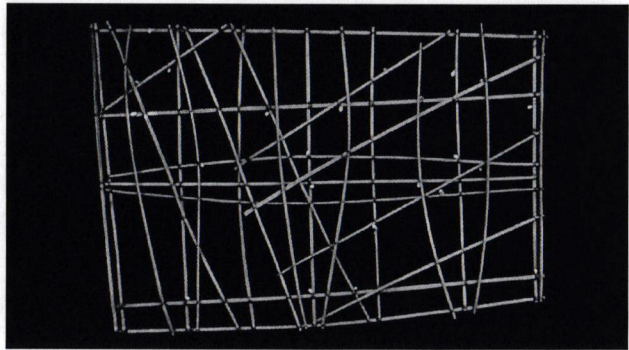


Analyze ways in which these works from Micronesia reflect each culture's knowledge or beliefs of and relationship to the natural world.

**Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty, c. 700-1600 CE Basalt boulders and prismatic columns**

Reflection of a culture's knowledge or beliefs of the natural world:

Reflection of a culture's relationship to the natural world:



**Female deity. Nukuoro, Micronesia. c. 18<sup>th</sup> to 19<sup>th</sup> century CE wood**

Reflection of a culture's knowledge or beliefs of the natural world:

Reflection of a culture's relationship to the natural world:

**Navigation chart. Marshall Islands, Micronesia, 19<sup>th</sup> to early 20<sup>th</sup> century CE wood and fiber**

Reflection of a culture's knowledge or beliefs of the natural world:

Reflection of a culture's relationship to the natural world:

DATE DUE: \_\_\_\_\_

**THEME: IMAGES of POWER****FOCUS:** Maoi at Rapa Nui of Easter Island, Hawaiian Feather cape, Rarotonga Staff God**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/oceania/polynesia/a/easter-island-moai>**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/oceania/polynesia/a/staff-god>**ONLINE ASSIGNMENT:** <https://www.khanacademy.org/humanities/art-africa-oceania-americas/oceania/polynesia/a/feather-cape>**READING ASSIGNMENT:** Kleiner, pp. 1052-1053; 1056-1058 and *SEE BELOW***POWERPOINT:** IMAGES OF POWER: ART of OCEANIA (Art of the Polynesian Islands: Easter Island, Cook Islands, and Hawaii)

READ the FOLLOWING

**'Ahu 'ula (feather cape). Hawaiian. Late 18<sup>th</sup> century CE feathers and fiber**

1. "This cape was apparently retained by Captain Cook's widow and inherited by the descendants of her cousin, Rear Admiral Isaac Smith.... It is a unique piece in that almost the entire cape of 'I'iwi feathers is overlaid with tail feathers of red and white tropic birds and cock feathers" (Newton 109). "The relationship between gods, priests, chiefs, and people, and an aesthetic tradition concerned with ongoing process and use, in which works of art became chronicles of history objectified in visual form are exemplified by Hawaiian featherwork. Certainly one of the high points of Polynesian art from any point of view, feather working was the most prestigious artistic medium for Hawaiians. The making of a feather cloak or cape required the attainment of technical perfection in several difficult techniques- bird snaring and the selection, sorting, and preparation of the feathers; the gathering and preparation of olona fiber and its fabrication into the nae backing; the attachment of feathers to backing with prepared fine fibers; the incorporation of designs fabricated two-dimensionally but meant to be seen draped on a human form; and the technical problems of finishing the edges" (82). "Though made for an individual, a feather cloak or cape would be handed down as an heirloom along with its acquired history and mana" (82). "Captain James Cook's arrival in Kealahakua Bay, Hawai'i, on 26 January 1779, coincided with the Makahiki seasonal festival. Receiving him as the deity Lono, the chief, Kalaniopu'u, greeted Cook in a ceremonial convoy laden with sacred feathered objects, removing his own cloak, shown here, to drape over Cook's shoulders, placing a feathered helmet on his head and laying more cloaks at his feet" (Brunt 259). "Feathered cloaks, known as 'ahu'ula, were the mantle of the most influential chiefs. They could be up to 1.6 meters (5 ft. 2 in.) long" (260). "These cloaks were highly prestigious garments that were as jealously fought over as the maro 'ura of Tahiti. For example, at around the same time as Cook's visit, an 'ahu'ula was at the center of the overthrow of Kahahana, the paramount chief of the islands of O'ahu and Moloka'i, by Kahekili, the chief of Maui and Kahahana's former guardian. On the advice of his high priest Kaopulupulu, Kahahana had refused to surrender land to Kahekili since this would have effectively extended his political authority to their islands. Among other measures Kahekili took to make Kahahana doubt his priest's competence and loyalty, he is claimed to have had Kahahana's 'ahu'ula, which was securely kept under the guardianship of Kaopulupulu, secretly copied by weavers from Maui. The fake 'ahu'ula was produced as the real version when Kahahana made a visit to Maui. Enraged by the thought of Kaopulupulu allowing his 'ahu'ula to be removed, Kahahana alienated his former priest and later engineered his murder. Kahekili then used the period of unstable rule on O'ahu that followed as an opportunity to conquer it and consolidate his rule over seven Hawaiian islands" (260).

2. "Although 'ahu'ula were similarly constructed, each had an individual identity provided by its unique patterning and accumulated history. They all comprised a fiber foundation layer woven from a double-ply cord made from the olona plant. Since weaving could produce only rectilinear forms, the figure-contoured curved form of the 'ahu'ula was produced by joining cut segments of weaving together or, more rarely, cutting a single piece of weaving to shape. Bundles of feathers were then attached to this foundation garment. Prayers most likely accompanied this work, not only in recognition of the sacred nature of making divine clothing but also to imbue the garment with special spiritual qualities. The entire process would have been both time-consuming and painstaking, and the required commitment of human, animal and plant resources was a formidable demonstration of group wealth. Peter Buck has claimed that although women sorted the feathers and arranged them in bundles, only men could manufacture the completed garment, a gendered division of labor that in other parts of Polynesia was often an indication of tapu. In many examples of 'ahu'ula, red feathers formed the base color, accented with crescent, triangular, square and diamond-shaped patterns made from yellow and sometimes black feathers. The name 'ahu'ula, literally 'red garment', remained nevertheless since 'ula, like 'ura in Tahiti, was

Produced by Douglas Darracott of PLANO WEST SENIOR HIGH – Not to be used for copying or reproducing for other schools or school districts.

associated more with tapu than with pigment in this context. No information remains as to whether these patterns had specific meanings, but it has been observed that circles were a shape associated with Kahekili of Maui and Ka'eo of Kaua'i, and triangles were associated with Kalani'opu'u and Kamehameha from Hawaii. Since yellow feathers grew only as a highlight on the 'o'o and mamo birds, they were more difficult to source and therefore more valuable as a commodity. It is perhaps not surprising then that Kamehameha was distinguished by possessing a cloak made from approximately half a million yellow mamo feathers, harvested from around 80,000 birds" (260-261).

3. "Oral histories that accompanied each 'ahu'ula recounted their role as mantles acquired by inheritance, conquest, gift or seizure. When Kiwala'o, the chief of Hawaii, was killed by Keeaumoku at Moku'ohai in 1782 as part of Kamehameha's expansionist campaigns, Kamehameha received the vanquished chief's 'ahu'ula in order to indicate the transferal of divine rule over the island. It has been suggested that Kiwala'o's 'ahu'ula incorporates parts of other garments. Such a practice might have recognized the reign of earlier chiefs within Kiwala'o's descent line, in addition to that provided by supporting regional chiefs through the supply of feathers as tribute" (261, 264). "Even though garments could pass between hands under many different circumstances, they may not have been worn by their receivers, since the personal tapu of the original chiefly wearer would have been embedded in these objects and made them dangerous items" (264). "In Hawaii the divine was transmitted genealogically from the gods to chiefs, whose bodies were vessels of divine sacredness (mana). The most sacred parts of a chief's body were the head (especially the top of the head) and the back (especially the backbone). It was necessary to protect these body parts during dangerous or sacred situations, and feathered helmets, cloaks, and capes protected and drew attention to them" (120). "The process of making feathered pieces was related to making an even more sacred object that embodied the divine, an 'aha cord. The Hawaiian concept of 'aha refers not only to cordage made of plant fibers (especially coconut fiber), human hair, or animal intestines, but also to a prayer or service whose efficacy depended on recitation under kapu (tapu) without interruption" (Kaeppler 120-121). "In making an 'aha cord, one or more priests chanted a prayer while braiding the cord. All of the chief's priests concentrated their prayers on it as it was being made under kapu. The priests forbade all those outside to enter, nor could those on the inside go out while the 'aha was being put in place, for the penalty was death. The braiding captured the prayer and objectified it and became a 'tool of the kahuna. It would be especially useful for chiefs to carry or wear such a prayer during sacred or dangerous situations" (121). "The base of the a feathered cloak was nae, a net structure of olona fiber. This backing was often in small pieces, made by several people of varying skill. If the nae was fabricated while chanting prayers, it could entangle or capture them to serve as perpetual prayers to protect its wearer. The addition of red feathers gave the nae even more sanctity. Red was the sacred color in Hawaii, as elsewhere in Polynesia, and red feathers were considered among the most sacred natural products" (121).

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1. Easter Island (or Rapa Nui) is famous for its stone statues of human figures known as

(meaning "statues"). Their backs face the

as they keep watch over the island.



2. A number of the statues have \_\_\_\_\_ - small red scoria (a local volcanic stone) cylinders that serve as a sort of topknot or hat- atop their heads. They may refer to the headdresses of red feathers worn by chiefs throughout Polynesia.

3. Their eye sockets were originally inlaid with

and the sculptures were painted with red and white designs. Most are blocky figures with fairly planar facial features.

4. The giant stones were displayed on a stone platform called an \_\_\_\_\_, marking burial or a sacred site. They are not individual portraits but generic images the Easter Islanders believed had the ability to accommodate \_\_\_\_\_ or \_\_\_\_\_.



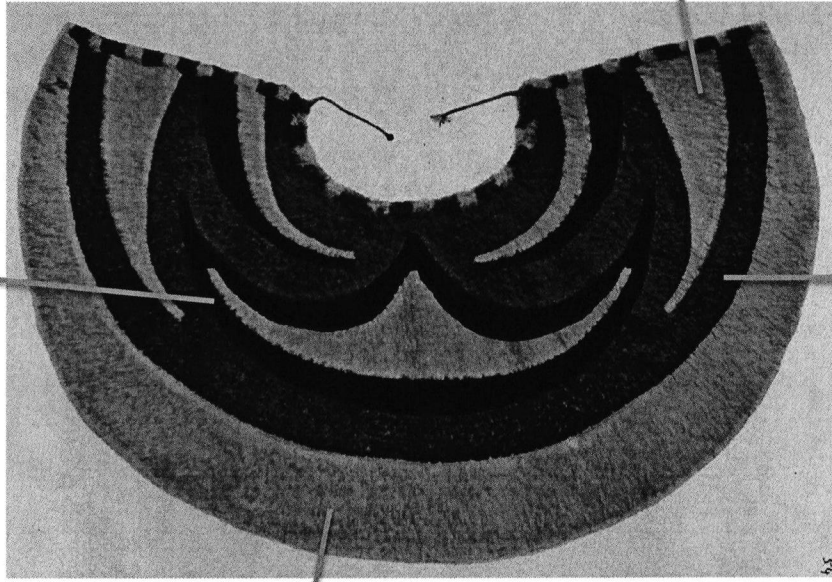
1. In Polynesia, artworks such as this cape are made primarily for the hereditary elite, themselves imbued with \_\_\_\_\_, a spiritual power derived from the ancestors.

2. The feathers were gathered as part of the tribute paid by the common people. While women gathered the feathers, only \_\_\_\_\_ created these capes while they chanted the genealogy of the cloak's owner.

3. Although 'ahu'ula were similarly constructed, each had an individual identity provided by its unique

\_\_\_\_\_ and accumulated history. They all comprised a fiber foundation woven from a double-ply cord made from

the \_\_\_\_\_ plant.



4. Of the colors seen in this

cape, \_\_\_\_\_ is the most sacred. The feathers were attached to a backing called a

\_\_\_\_\_, fabricated while saying prayers. The cape is especially important for use during the

\_\_\_\_\_ season, which is the Hawaiian New Year festival, in honor of

\_\_\_\_\_, the god of agriculture, fertility, and peace.

5. The Polynesian concept of "tapu" is that which denotes something holy or sacred, with "implied rules and prohibitions." What were the most sacred parts of the body that a cloak and a feathered helmet were supposed to protect?

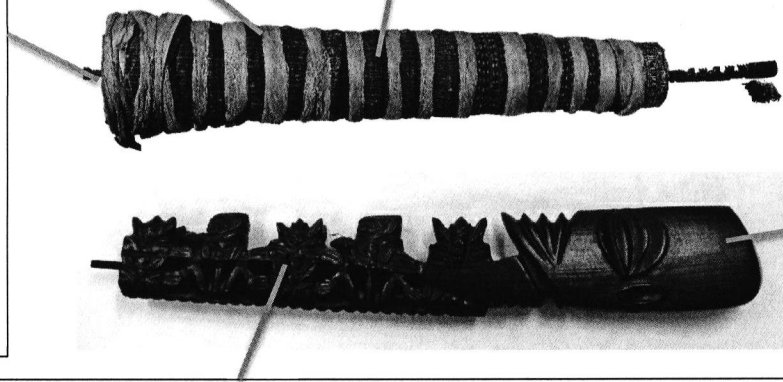
6. This so-called "god stick" is wrapped with \_\_\_\_\_ which protects the "mana" or ancestral power of the deity. This material was made by \_\_\_\_\_.

7. This wrapping allowed the staff to become a kind of container of the "manava" or spirit of the god in the form of red

\_\_\_\_\_ and pieces of \_\_\_\_\_

9. The lower end was a carved

\_\_\_\_\_. Some missionaries removed and destroyed these from carvings (as is the case here), considering them obscene.



8. The upper part of the staff consists of a carved

\_\_\_\_\_ above smaller carved figures. It may represent the creator god

\_\_\_\_\_ while the small figures that compose the body would be the generations of human ancestors he has created.

10. Curator Jean Tekura Mason has suggested that the figures facing outward in the wooden core, made by \_\_\_\_\_ carvers, may depict women in \_\_\_\_\_.



DATE DUE: \_\_\_\_\_

**THEME: INVESTIGATING IDENTITY**

**FOCUS:** Lapita Pottery fragments, Hiapo tapa from Niue, Gottfried Lindauer's *Tamati Waka Nene*, Processional welcoming Elizabeth II to Tonga

**ONLINE ASSIGNMENT:** <http://www.lindaueronline.co.nz/artist/the-artist-gottfried-lindauer>

**ONLINE ASSIGNMENT:** <http://www.lindaueronline.co.nz/maori-portraits/tamati-waka-nene>

**ONLINE ASSIGNMENT:** <http://collections.tepapa.govt.nz/object/95519>

**READING ASSIGNMENT:** Kleiner, pp. 1053-1055

**POWERPOINT:** INVESTIGATING IDENTITY: ART of OCEANIA (Art of the Polynesian Islands of Niue and Tonga and New Zealand)

**Terracotta fragment. Lapita Solomon Islands, Reef Islands 1000 BCE Terracotta**

1. "If Lapita people had sailing canoes, they must also have had textiles. Most ethnographically documented sails in the Pacific are made of plaited pandanus fibre, and it is very likely the Lapita people also made such sails, and almost certainly other kinds of plaited textiles, such as floor mats and garments. Tattooing equipment has been found in Lapita sites. Given the decoration of Lapita pottery, and the existence of tattooing, it seems probable that any textiles might also have been decorated" (Brunt 39). "Until 2003, very few human remains had been found of Lapita people themselves. In that year quarrying operations on Efate island, at a place called Teouma, exposed a piece of Lapita dentate-stamped pottery. As Stuart Bedford *et al.* report, by 2006 excavations at Teouma had revealed a largely intact Lapita cemetery with almost fifty burials. There is considerable variation in the burial positions of these individuals, but decorated Lapita pots were intimately connected to burial practice at the site. One consistent characteristic of these burials is that some time after burial the grave was opened and the skull removed. One burial contained an individual with three skulls laid across his chest, while in another a carinated (ridge) pot contained a complete skull sitting on top of a broken shell ring; a flat-bottomed dish was turned upside down and placed over this burial, as a lid. This dish is decorated with a double-face motif. A repeating pattern of 'long nose' or 'elongated face' motifs (known from many other Lapita pots) is alternated with a triangular face, also known from other pots, which, uniquely in this instance, has been flipped or inverted so that it sits against the 'long nose' faces" (39). "Another distinctive pot found at Teouma is a carinated pot with a dentate-stamped face motif on the rim. Inside the rim are perched modeled clay birds. Although the pot is not complete, it would appear that there were four birds on the rim with their heads oriented towards the center of the vessel. The lower part of the pot, which was still more or less together in the archaeological deposit, contained a collection of assorted human bone. The upper part of the pot had been broken and scattered in antiquity as a result of later burials in the same area of the site. One bird's head from the pot has dentate stamping on it suggesting the features of the bird- appearing, for example, to define a wing. This kind of modeled figure occurs only very rarely in Lapita deposits, although one other bird figure with dentate stamping on it was found in the Reef-Santa Cruz group. Human figures and human faces have also been found occasionally" (40).

2. "Initially, Lapita people seem to have sailed into the Pacific as energetic traders without extensive territorial ambitions, perched on the margins of islands (like the birds on the rim of the Teouma pot) and sailed further and further in search of new resources and new materials. Over time they settled the islands, moving back from the beaches, and developed more independent identities, marked by their increasingly divergent and distinctive material remains. The term 'Lapita' is not used for sites or assemblages that continue beyond about 2,000 years ago, but this is not a matter of an abrupt change so much as a gradual transformation. Their descendants continued to be traders, but the networks of their trade changed, rarely reaching as far afield as their forebears did. Ceramic production ceased altogether in many parts of the region from about 2,000 years ago" (43). "The ceramics exhibit a high degree of aesthetic sophistication, and are covered with intricate geometric patterns applied with toothed stamps. These designs may relate to Lapita barkcloth patterns and tattoos that have not been preserved archaeologically, for, in historic times, these art forms have often drawn on a common body of motifs. The geometric designs appear on pottery throughout the vast areas settled by the Lapita, suggesting that they maintained a high degree of cultural uniformity despite the extent of their settlements. Lapita designs share several motifs with the art of the contemporary Dong Son peoples of Southeast Asia, which in turn is evidence of the complexity of cultural and trading relationships in this region of the world. Although figurative art is relatively rare in the Lapita tradition, some of the excavated ceramics and potsherds include human faces and figures. One of the most famous examples, excavated in the Solomon Islands and dating to about 1000-900 BCE, presents a stylized human figure. An oval face is set on an inverted triangle flanked at each side by a circle containing a quatrefoil floral motif. These geometric elements may represent an abstract human body; the facial features themselves are simple and stylized, but certainly not abstract. Each part of the composition is articulated by bands of

stamped motifs. Scholars often interpret such Lapita designs, both geometric and figural, both geometric and figural, as the source of much later Melanesian and Polynesian imagery" (D'Alleva 13-14).

### **Hiapo (tapa). Niue. C. 1850-1900 CE, tapa or bark cloth, freehand painting**

1. "Barkcloth in West Polynesia is made by a pasting technique, and designs are added by rubbing over a stencil or rubbing board. Each piece of inner bark is beaten separately, and then several pieces are pasted together with a paste made from a plant such as arrowroot. In Samoa, barkcloth (siapo) was made only of the inner bark of the paper mulberry plant and was produced in relatively small pieces (this is, compared to Tongan and 'Uvean barkcloth). Siapo is decorated in two ways: by rubbing dye over the cloth that is placed on a design board ('upeti), and highlighting parts of the rubbed design by overpainting (siapo tasina), or by freehand painting (siapo mamanu)" (Kaeppeler 98). "In examples from the nineteenth and early twentieth centuries, the designed area is usually divided into squares, filled with geometric motifs and often based on floral patterns. This designed area was sometimes bordered on two sides by a plain brown strip about the width of the squares. Besides floral designs, motifs include geometric squares and triangles, divided and decorated in various ways with circles or dots, and crescents. Some of these motifs are given names, such as pinwheel (pe'ape'a), flying fox (pe'a), jellyfish ('alu'alu), and star (fetu). Although motifs have been given names, we do not know whether originally these names were invariable, if they varied from barkcloth maker to barkcloth maker, or if they derived from the beholder" (99). "Little is known about early Niuean barkcloth, hiapo; the earliest extant pieces are from the second half of the nineteenth century and were collected by missionaries. Most researchers attribute the introduction of barkcloth as known to Niue in historical time to Samoan missionaries, who taught Niueans the Samoan method of making barkcloth and introduced the poncho (tiputa), which had previously been introduced to Samoa from Tahiti. However, it is equally likely that the Niueans traditionally used barkcloth; designs from the earliest known pieces are similar to those on Tongan barkcloth" (100).

2. "Characteristic of Niuean hiapo design is a spiral motif that radiates in four or eight crescentic lines from the center of a square – essentially curving the four or eight straight lines characteristic of Samoan and Tongan motifs formed from crossing a square diagonally, and /or vertically, and horizontally. Other motifs are concentric circles, concentric squares, and square divided into eight triangles, some or all of which are filled with crescents that diminish in size. Niueans introduced writing along the edges and into the designs, and, most importantly, Niueans introduced naturalistic motifs and were the first Polynesians to introduce depictions of human figures into their barkcloth" (100). "Missionaries were against idleness and encouraged the production of craft for both local use and sale. In Niue they appear to have stimulated a new school of barkcloth paintings. The earliest extant pieces of hiapo, Niuean cloth, date from the 1860s and bear dynamic but basically linear designs. However, the bulk of extant examples have quite a different look, evidently influenced by a Samoan freehand style, possibly introduced through formal classes given by the wives of Samoan mission teachers to local women in Niue. Niueans took the freehand approach in a highly inventive direction of their own, however. A range of remarkable paintings dating from the late 1880s feature a wonderful mix of dynamic pattern, botanical motifs and figurative elements, ranging from portraits of Europeans to dancing groups and beetles. Ships and compasses- the vehicles and instruments of global commerce and colonization- are conspicuous. It may popularly be assumed that tourist art is a phenomenon of the last fifty years or so. In the Pacific, as well as native North America, it dates back much earlier; Fanny Stevenson was among the visitors who bought Niuean hiapo in the last decade or so of the nineteenth century; the many model canoes attributed to the Niue and elsewhere in museum collections were probably made for sale over the same period" (Brunt 289).

#### **Works Cited:**

Brunt, Peter, and Nicholas Thomas, eds. *Art in Oceania: A New History*. New Haven: Yale University Press, 2012.

D'Alleva, Anne. *Arts of the Pacific Islands*. New York: Harry N. Abrams, 1998.

Kaeppeler, Adrienne L. *The Pacific Arts of Polynesia and Micronesia*. Oxford: Oxford University Press, 2008.

1. Given the decoration of Lapita pottery found in \_\_\_\_\_, and the existence of tattooing, it seems probable that any textiles might also have been decorated. Lapita people seem to have sailed into the Pacific as energetic \_\_\_\_\_ without extensive territorial ambitions, perched on the margins of islands and sailing further and further in search of new resources and new materials. Over time they settled the islands, moving back from the beaches, and developed more independent identities, marked by their increasingly divergent and distinctive material remains.

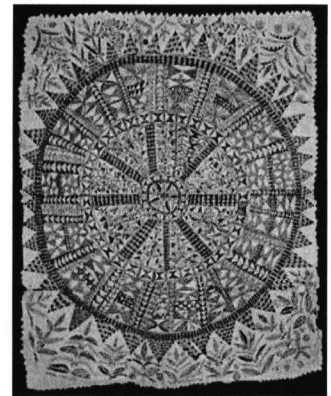
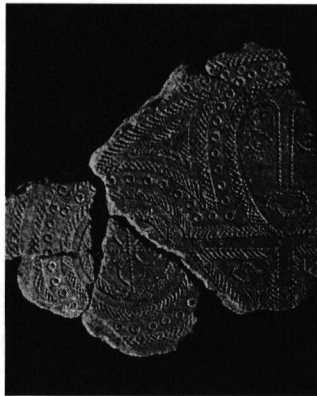
2. The ceramics exhibit a high degree of aesthetic sophistication, and are covered with intricate geometric patterns applied with \_\_\_\_\_. These designs may relate to Lapita barkcloth patterns and tattoos that have not been preserved archaeologically, for, in historic times, these art forms have often drawn on a common body of motifs.

3. Barkcloth in West Polynesia is made by a pasting technique, and designs are added by \_\_\_\_\_ over a stencil or board. Each piece of inner bark is beaten separately, and then several pieces are pasted together with a paste made from a plant such as \_\_\_\_\_.

4. Little is known about early Niuean barkcloth, hiapo; the earliest extant pieces are from the second half of the nineteenth century and were collected by

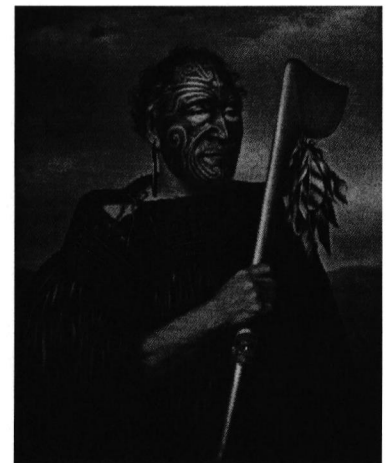
\_\_\_\_\_, who taught Niueans the Samoan method of making barkcloth. These

\_\_\_\_\_ were against idleness and encouraged the production of craft for both local use and sale.



5. Characteristic of Niuean hiapo design is a spiral motif that radiates in four or eight crescentic lines from the center of a square painted with a \_\_\_\_\_ approach. Ships and compasses- the vehicles and instruments of global \_\_\_\_\_ and \_\_\_\_\_ are conspicuous.

6. Professionally trained at the Academy of Fine Arts in Vienna, Gottfried Lindauer (1839-1926) migrated to \_\_\_\_\_ in 1874 where he painted portraits of the \_\_\_\_\_ peoples. The aim was to create a pictorial history of a people who at the time, where mistakenly thought to be dying out as a distinct cultural group.



7. Lindauer and his family lived in Europe, mainly Germany, in 1900-02 and 1911-14, with short returns to Bohemia, as a result of which several of his portraits were placed in public and private collections there. The portraits were made for a European audience. Shown in traditional and ceremonial costumes, his

portraits were markers of \_\_\_\_\_ to European viewers, many of whom would have had little familiarity with such appearances.

8. By the mid-1830s Nene had converted to the \_\_\_\_\_ and was baptized in 1839, taking the name \_\_\_\_\_, after Thomas Walker, an English merchant patron of the Church Missionary Society. This subject of Lindauer's portrait lived in the Hokianga when it was a thriving and prosperous \_\_\_\_\_ society. Nene was said to have been an astute \_\_\_\_\_ and kindly by nature. He saw the advantages of having shipping traders in the area and helped many settlers and missionaries establish themselves there in 1827.
9. For many colonial Europeans, Lindauer's portraits functioned as ethnographic documents, providing an inventory of physiognomy, dress, and ornamentation. For some settler colonists, however, the portraits may well have been experienced as \_\_\_\_\_, emblems of colonial power over the indigenous peoples.
10. "Ngatu" is Tongan \_\_\_\_\_, and the term "launima" indicates the \_\_\_\_\_ of the piece. In Tonga, girls from an early age learn to make ngatu from the bark of the paper \_\_\_\_\_ tree. Other natural resources are used as dyes and glue, and the cloth is \_\_\_\_\_ with mallets made from the dense wood of the casuarina tree.
11. Tapa making in Tonga is characterized by freehand \_\_\_\_\_ and by \_\_\_\_\_ on pattern blocks called "kupesi". Ngatu can sometimes tell a story, using symbols drawn from the natural world, although today they may depict the king's palace, Tonga's coat of arms and even power lines. In the ngatu launima presented to Queen Elizabeth in 1853, the imagery includes royal \_\_\_\_\_, geometric patterns, and a floral motif called "\_\_\_\_\_."
12. The ngatu launima presented to Queen Elizabeth was later placed under Queen \_\_\_\_\_'s coffin when her body was flown back from New Zealand in 1965. The tapa was given to Flight Lieutenant McAllister, the \_\_\_\_\_ that took the queen's body back to Tonga. He in turn presented it to the Dominion Museum in 1968.

