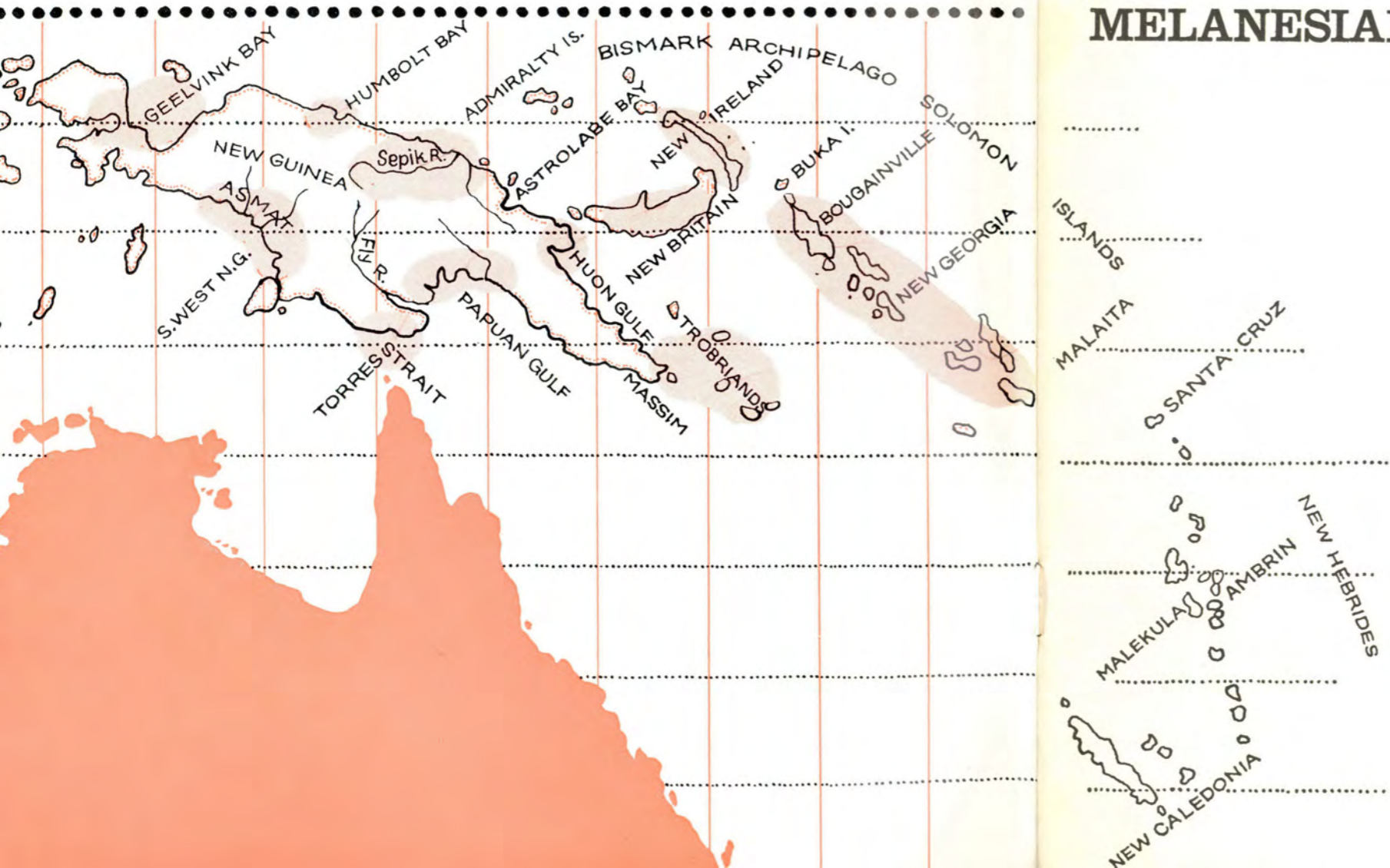


**MELANESIAN
ART**





MELANESIAN ART

ART GALLERY OF NEW SOUTH WALES

APRIL 20 - MAY 22 1966

Introduction

Acknowledgements

The Board of Trustees of the Art Gallery of New South Wales are most grateful for the co-operation of the following private collectors and institutions in lending, so making the exhibition possible:

Sir Alan Mann, Mr. S. G. Moriarty, Mr. and Mrs. Sidney Nolan, Mr. John Olsen, Mr. Douglas Watson.

Queensland Museum, Brisbane; University of Queensland Anthropological Museum, Brisbane; Australian Institute of Anatomy, Canberra; Queen Victoria Museum and Art Gallery, Launceston; National Museum of Victoria, Melbourne; National Gallery of Victoria, Melbourne; Papua and New Guinea Public Museum and Art Gallery, Port Moresby; Australian Museum, Sydney.

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Selections from Mr. S. G. Moriarty's collection have twice been exhibited in the Sydney area in recent years. The Trustees appreciate Mr. Moriarty's willingness to lend a large number of works for the present exhibition.

Photographic credits

Kerry Dundas: 1

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Melanesia, which means black islands, was so named because of its dark-skinned inhabitants. The islands are situated to the north-east of Australia between the equator and the Tropic of Capricorn. New Guinea, the Bismarck Archipelago (New Britain, New Ireland and the Admiralty Islands), the Solomon Islands, the New Hebrides and New Caledonia, and numerous other smaller islands form the group. Fiji is normally included on cultural grounds, but works from this island are not shown in the exhibition.

To the north of Melanesia lies Micronesia. Polynesia fans out from the east of Melanesia into the Pacific Ocean.

The inhabitants may in the first place be divided into two groups the Papuans with different languages who inhabit most of the island of New Guinea with the exception of areas in the eastern peninsula, and the Melanesians who inhabit the other islands, with the exception of some interior locations, and whose language is related to those of the mainland of Asia. A third group, a pigmy people, is found in isolated parts of New Guinea. There are variations on this basic outline.

Ethnologists have formulated hypotheses on the migration of peoples to Melanesia and other parts of the Pacific from south-eastern Asia. Based on archaeological research, racial and language differences, it has been proposed that early migration and settlement may have taken place at the time the Australian Aborigines arrived in Australia. Later, there were migrations of negroid and lighter skinned people, the latter having a more advanced form of culture. The mixing of some of these people and their development in individual environments in Melanesia has produced changes on the original cultures. There are some authorities who believe the major differences in initial forms and use of materials are still discernible in the art at the present time.

When Europeans first contacted these islands the culture was of a neolithic stone age type and the use of metal was unknown. Simple agriculture, fishing, some hunting and pig-herding were the main means of subsistence. Where communities lacked the proper environment for agriculture or fishing a bartering trade between groups took place. The use of artifacts such as pottery and food bowls for this purpose no doubt led to the specialization of their manufacture in particular localities.

Much of the art was associated with Melanesian religious beliefs. The creation beings, legendary culture figures, supernatural spirits, ghosts of ancestors, and magic, were used

in a variety of ways in different areas through ritual to perpetuate the social structure and the material well-being of the group.

In the Sepik River area and the Papuan Gulf, large ceremonial houses were built in which figure carvings or boards representing spirits were kept. In initiation and other ceremonies the sound of the legendary spirits was represented by the noise of bull-roarers, or the playing of sacred flutes and drums. Masks of bark cloth, wood, or basketry, were used in many areas. In New Ireland elaborate carvings celebrated the ancestors and served to promote a clan solidarity.

Rituals were performed to insure the fertility of crops. In the ceremonial harvest display in the Maprik region yams were decorated with small basketry masks and other ornaments. A trade exchange partnership was sometimes associated with these ceremonies.

The Kula trade expeditions of exchange of special shell objects between the islands in the Massim area off the south-east peninsula of New Guinea and its resultant trading of bowls, objects and food also necessitated magical ceremonies. For the outrigger canoes, canoe prow board ornaments were made by specialist carvers.

In the Solomon Islands the small figure heads attached to the canoe prow were supposed to embody a spirit which insured the success of a voyage. Head hunting, often of a ritual nature, was not uncommon. On the other hand skulls which were over-modelled, painted and venerated were generally those of ancestors. Villages or groups of villages carried on feuding wars. Some of the most spectacular designs are found on shields. Clubs, daggers of bone, and spears, were carved and engraved.

The motifs and forms used in the religious art are also found in objects of everyday use. A figure on a bowl or neckrest in the Huon Gulf would be similar to those used in the ceremonial house. Designs on objects from this area have a symbolic meaning.

The implements (spatula, mortar, pestle and container) used in the wide-spread habit of taking lime with crushed betel-nut are decorated in the typical fashion of the locality in which they were made. Particularly noteworthy are the designs of these objects from the Massim area.

In the Sepik and elsewhere a useful but decorative item of household equipment was the hook used to suspend bags of food and other articles. The hooks in the exhibition show the imaginative way figures, heads, and animals were used to enhance the look of this essentially simple object. Combs, pendants, armbands and belts, made of wood, shell and bark, carved, engraved and painted, were worn for personal adornment.

Woodcarving reached its highest level on the northern coast of New Guinea, New Ireland and the Solomon Islands. Sculpture, in wood, from the Papuan Gulf, and the Highlands of New Guinea, when made, was mostly of a rudimentary kind. However, the vivid imagery achieved by the peoples of the Papuan Gulf in their carved and painted boards and masks was of a quality equal to the art forms elsewhere in Melanesia. The masks of the Sulka and Baining tribes of the Gazelle Peninsula, of pith or bark cloth, were of a similar nature. The openwork sculpture of south-west New Guinea, sometimes of a monumental size, together with large simple tree fern figure carvings of the New Hebrides, might be contrasted with the intimate scale of the engraved or inlaid works from the Admiralty Islands, Huon Gulf, Massim district and Solomon Islands. Although there are certain strong resemblances both in form and decorative motifs between a number of the principal art regions, the main feature of Melanesian art is its variety of local and regional styles.

J. A. TUCKSON

Catalogue

Notes on the Catalogue:

The Macgregor Collection in the Queensland Museum was received at various times up to 1898. E. J. Wauchope was commissioned by the Trustees of the Australian Museum, Sydney, to make a full collection of Sepik River material from the mouth to the upper reaches. Negotiations started in 1935. It would seem that this project was uncompleted. Mr. Moriarty started his collection in the 1930's. "S" numbers and Highland objects and some of higher "M" numbers were collected by him. Works shown as "collected 1965" were collected by the Art Gallery of New South Wales, but may not be retained.

Suggested attributions of locality or name variations are placed in brackets.

Descriptions are intended as a guide and should not be regarded as detailed. Sizes are given in inches, h = height, w = width, l = length. Items marked with an asterisk (*) are illustrated.

SEPIK RIVER REGION

NEW GUINEA may be divided into the following stylistic areas. On the Northern Coast: Geelwink Bay, Humboldt Bay and Lake Sentani (not represented here); Sepik River Region: Astrolabe Bay, Huon Gulf, Massim Area; on the Southern Coast: South West (Mimika, Asmat), Torres Straits and the adjacent Mainland, Papuan Gulf; various highland areas of the interior.

STONE OBJECTS. Certain stone objects found in New Guinea were not made by the present people who know nothing of their manufacture and when found by them are sometimes used as ritual objects. Bowls, mortars, pestles and bird sculptures are some of the types.

- 1* BOWL or MORTAR. Eight carved spokes. Stone with traces of red and yellow $3\frac{1}{2}$ h, $7\frac{1}{2}$ diameter, *Waghi Valley, Western Highlands*. Presented by P. Maxtone-Graham 1961. Papua and New Guinea Public Museum and Art Gallery. E885.1. Plate 7
- 2 FIGURE. Female, engraved on back. Stone (igneous rock), flat in form, 18h x 9w, *Lau, Annaberg, Ramu Valley*. Collected by Peter England 1942. Australian Museum. E62594.
- 3 FIGURE. Flat red stone, linear curved decoration on back, $4\frac{3}{4}$ h x $2\frac{1}{4}$ w, *New Guinea*. Coll: S. G. Moriarty. M371.
- 4 FIGURE. Green stone, linear geometrical decoration on back, 6 $\frac{1}{2}$ h, *Sepik River Area (?)*. Coll: S. G. Moriarty. M379.

Sepik River Region. Includes coast about 200 miles north-west x 100 miles south-west, tributaries and adjacent areas. It has a number of styles, some co-existing in the same area. The generalisations given below should be treated with reserve.

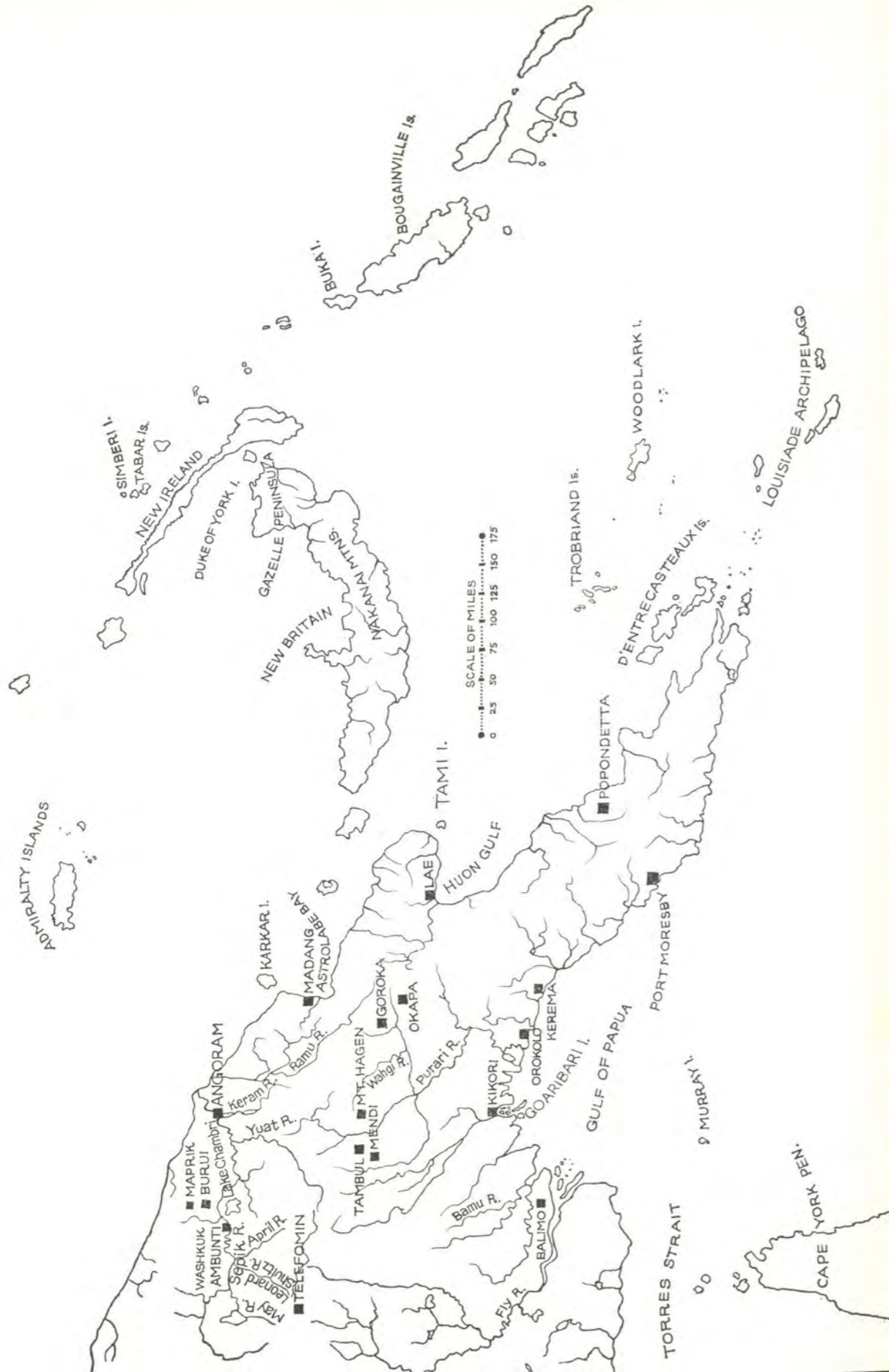
The main forms are found for about 250 miles up river. The "beak" nose with variations is found in many places. Coastal and lower Sepik: the head is set down on the body, sometimes with a carved head-dress. Middle Sepik: heads on figures rounder, sometimes separated from the body by the neck. Yuat River: a local style with bulbous nose, protruding mouth seen on sacred flute stops, masks and other carvings. Washkuk: (250 miles) greater angularities in the decoration which is a feature of the more limited art of the May River in the Upper Sepik.

The men's clubhouse or "house tambaran", sometimes over 100 feet long, is used for discussions, ceremonies and their preparation, and as a repository for the spirit figures and ritual objects.

The eagle, symbolic of men, and the crocodile, are common motifs together with figures. Scroll "S" and curvilinear forms are characteristic.

- 5 FIGURE. Standing male, with tall head-dress and fibre string tassel, carving on chest, upper back, and buttocks. Wood, dark brown, 37h, *Sepik River* (probably coast). Purchased from Mrs. E. Clarke 1947. Australian Museum. E52228.
- 6 FIGURE. Standing male, with head-dress. Beak nose to abdomen. Wood, red over dark ground, 24h, *Sepik River* (probably coast). Purchased from Col. J. Stacey 1917. Australian Museum. E24555.
- 7* FIGURE. Standing male with head-dress, engraved on shoulder and chest. Wood, traces of red and white pigment, 42h, *Sepik River* (lower). Coll: E. D. Robinson. Coll: S. G. Moriarty. M10. Plate 29

- 8 BETEL-NUT MORTAR. Stem, beak nose figure. Wood coloured red, 5½h, *Sepik River* (lower). Coll: S. G. Moriarty. M239.
- 9 BETEL-NUT MORTAR. Stem, two beak nose figures. Wood, grey with some red, 6½h, *Sepik River* (lower). Coll: S. G. Moriarty. M418.
- 10 MASK. Long nose attached near mouth. Wood, traces of yellow, red, white and black, 33½h, *Sepik River*. Coll: S. G. Moriarty. M244.
- 10a BETEL-NUT MORTAR. Two beak figures on stem. Wood, coloured light red, 10h, *Sepik River*. University of Queensland Anthropological Museum. No. 1138.
- 11 POST. Figures with beak noses. Female above male on one side, on the other figure and head. Carved zig zag decoration. Wood, painted red, black and white with natural wood areas, 54½h, *Sepik River* (probably coast). Presented by Territory of New Guinea Administration 1941. Australian Museum. E49750.
- 12 MASK with long projecting pointed nose. Wood, traces of white and orange over black, 16½h, *Sepik River* (coast?). Purchased from Tost and Rohu 1923. Australian Museum. E28172.
- 13 SHIELD. Curved, face, at top; spiral designs. Wood carved and incised, coloured red and black, incisions filled with white, on one side a fringe of hibiscus fibre, 66½h x 9w, *Sepik River* (coast). Purchased 1902. Australian Museum. E10426.
- 14 SHIELD. Curved, face, at top, curvilinear design. Wood, carved and incised, coloured red and black with incisions filled with white, 57½h x 8w, *Sepik River* (coast). Purchased from H. Salmon 1910. Australian Museum. E19009.
- 15 FIGURE. Male, decorated with dogs' teeth, shells, fibre bands and tassels. White line decoration around eyes and nose, 8h, *Bosmun* (*Bosso-gum*) *Lower Ramu River*. Acquired through the Administration 1954. Papua and New Guinea Public Museum and Art Gallery.
- 16 FIGURE, female, 6½h, *Iku* (inland from *Hansa Bay*), south-east of *Ramu River Mouth*. Acquired through the Administration 1954. Papua and New Guinea Public Museum and Art Gallery. E106.
- 17 MASK. Wood, red with some black and white spots, 13h, *Awar, Hansa Bay*, south-east of *Ramu River Mouth*. Acquired through the Administration 1954. Papua and New Guinea Public Museum and Art Gallery, E105.
- 18 SPEAR THROWER. Wood, carved and incised rest, crocodile and curvilinear decoration. Woven bands of rattan. Coloured red, 33½h, *Awar, Hansa Bay*, south-east *Ramu River Mouth*. Acquired through the Administration 1954. Papua and New Guinea Public Museum and Art Gallery. E82.
- 19 CANOE PROW. Two heads, engraved decoration. Wood, 32½h, 14w at back, *Pungal, Lower Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E355.
- 20 MASK, beak nose, not attached at end. Wood, painted black, orange, red and white, 23h, *Sepik River* (lower or coast?). Purchased from S. G. Macdonell (1928). Australian Museum. E31772.
- 21 MASK. Vertical projecting nose with circular form at end. Eyes represented on nose. Wood, painted red, white, and yellow on black, 13h, *Sepik River* (lower or coast?). Purchased from Tost and Rohu 1923. Australian Museum. E28173.
- 22 MASK. Beak nose attached, curvilinear carved decoration at top and bottom. Wood, coloured red, 34h, *Sepik River* (probably coast). Coll: Carlyle Greenwell. Presented by Dr. J. Greenwell 1955. Australian Museum. E58144.
- 23 MASK. Short nose. Wood, painted red, with some black and white, 15½h, *Sepik River* (probably coast). Purchased from S. G. Macdonell 1928. Australian Museum. E31773.
- 24 HEAD-REST. Carved human head with animal head, at both ends. Wood (rest), cane (legs). Rest coloured red with some white, 6½h x 18½w, *Dallman Harbour* (near *Wewak*), *Sepik River* (coast). Presented P. Bertram 1888. Queensland Museum. E4554.
- 25 FIGURE. Incised on chest, shoulders and outside of legs. Bark cloth waist band. Wood, 9½h, *Lower Sepik "Rain Charm"*. Presented C. F. Fricher 1925. Queensland Museum. E1759.
- 26 MINIATURE MASK. Wood, coloured red, 5½h, *Sepik River* (coast). Acquired before 1900. Queensland Museum. E4456.
- 27 HEAD-REST. Human head at one end and dog's head at the other, with fibre tassels through ear. Wood, 4½h x 14l, *Sepik River*. Coll: Sir Alan Mann.
- 28 BIRD on stand. Wood, carved and engraved, 3h x 8l, *Lower Sepik River*. Coll: Sir Alan Mann.
- 29 DRUM. Slit type. Carved heads at one end, curvilinear engraved decoration on side. Wood, 28½h x 96½l, *near Marienberg, Sepik River*. Coll: S. G. Moriarty. M1031.
- 30*HEARTH SUPPORT. Head surmounted by an animal, modelled and engraved. Clay fired black, 10½h, *Biwat (?) Yuat River*. Art Gallery of New South Wales. P2.1965. Plate 10
- 31 FIGURE, with head-dress. Clay, fired brown to black colour, incised decoration, 12½h, *Biwat Area, Yuat River, Sepik River* (collected Angoram). Collected 1965.
- 32 POT. Four handles. Carved linear pattern. Clay unglazed, open fired, 10½h, 6 diameter. *Pora Pora area, Lower Sepik River* (collected Marienberg), said to be used for sorcery. Collected 1965.
- 33 BOWL. Clay, unglazed, open fired. Carved linear pattern painted black and grey, 5h, 12½ diameter, *Kamangowi, Sepik River* (collected Tambanum). Used for cooking sago. Collected 1965.
- 34 MASK. Coconut shell, cane frame, feathers, bone through nose. Painted black and white, 11 diameter, *Bumbra, Keram River, Sepik River*. Coll: S. G. Moriarty. 1027A.
- 35 FIGURE, hermaphrodite. Wood, dark stain, 12h, *Lower Keram River, Sepik River*. Coll: S. G. Moriarty. S213.
- 36 MASK. Concave, points from forehead and chin towards centre. Wood, painted black, orange and white, 14½h, *Sepik River* (possibly *Ramu River*). Coll: E. D. Robinson. Coll: S. G. Moriarty. M5.
- 37 MASK. Straight sided, pointed at both ends, concave with two sticks pointing inwards. Wood, black and white and some yellow on natural wood, 23h, *Ramu River, Sepik River Area*. Purchased from E. J. Wauchope 1938. Australian Museum. E46353.
- 38 MASK, with two pointed noses, one projecting. Dog's teeth attached to inner one. Small shells in eyes and mouth. Wood stained black, 19½h, *Sepik River*. Coll: S. G. Moriarty. M18.
- 39 MASK. Wood painted dark grey, traces of red and pink, white in incised lines, 19½h, *Angoram, Sepik River*. Coll: S. G. Moriarty. S237.
- 40 MASK. Concave, eyes in high relief cowrie shells set vertically. Long vertical mouth with overlapping nose. Wood coloured black, 16½h, *Sepik River*. Coll: S. G. Moriarty. M39.
- 41 MASK. Long crocodile nose, cowrie shell eyes. Wood painted red, yellow and black with white outlines, 23h, *Sepik River*. Coll: E. D. Robinson. Coll: S. G. Moriarty. M17.
- 42 FIGURE, standing male. Wood, painted white, light red and black. Possum fur on head, tusks through nose, feather decoration from neck and pubic tassel, 74h, *Chimundu* (various spellings), *Keram River, Sepik River*. Purchased E. J. Wauchope 1938. Australian Museum. E46358.
- 43 MASK. Wood base, carved, ornamented with shells at eyes, nose, around sides on rattan base. Tusks in nose, cassowary feathers at top of head, hair at side. Dull orange and black, 10h, *Korogopa, Bluet River, Keram River, Sepik River*. "Used in initiation ceremonies." Purchased E. J. Wauchope 1938. Australian Museum. E46399.
- 44 MASK. Wood base, cane at rim, ornamented with shells at eyes, nose, around sides. Three blue beads at chin. Tusks in nose. Cassowary feathers around side. Coloured black and orange red, 14½h, *Korogopa, Bluet River, Keram River, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46401.
- 45 MASK. Pointed head-dress, carved on cheeks. Wood, rattan around sides; traces of white, 17½h, *Avatip, Sepik River*. In style similar to the two above from *Korogopa*, but not decorated. Purchased from E. J. Wauchope. Australian Museum. E46338.
- 46 BARK PAINTING. Bird and animals. Sago palm bark, painted white, red and yellow on black, 55h x 28w, *Ratin*, west of *Keram River, Sepik River*. Australian Museum. E62596.
- 47 BARK PAINTING. Two figures. Sago palm bark painted white, red and yellow on black, 44½h x 39w, *Ratin*, west of *Keram River, Sepik River*. Australian Museum. E62597.
- 48 BARK PAINTING. Male with bird's head. Sago palm bark, white with some carmine on black, 51½h x 14w, *Ratin*, west of *Keram River, Sepik River*. Australian Museum. E62598.
- 49 FIGURE. Standing female on a pedestal of four tiers. Wood, cloth, hair attached to head. Fibre tassels at head, pubic area and ankles, 52½h, *Andua, Yuat River, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46360.
- 50*FIGURE. Standing male. Wood, coloured light red, 62h, *Dauneng (Dowaneng), Yuat River* (previous course?), *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E1347. Plate 17
- 51 FIGURE. Standing male, carved head-dress, remains of carved animals on head-dress and abdomen. Other engravings on body. On a pedestal with carved head and arms. Wood, figure 53h, overall 69h, *Arani, Yuat River, Sepik River*. Acquired through Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E361.2.



- 52 FIGURE. Standing female. Wood, coloured red, engraved on shoulder and neck, filled with some white. Fibre skirt. *Sepik River* (probably *Yuat River*). Queensland Museum. E4425.
- 53 MASK. Wood, round in form, painted white, red and black. *Sepik River* (probably *Yuat River*). Purchased from Rev. R. Wirters 1949. Australian Museum. E53570.
- 54 MASK. Wood, painted white, black and orange, fibre decoration top of head, tassels from ears, 15h, *Separu (Sapalu)*, *Yuat River*, *Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46313.
- 55 MASK. Spiral design on forehead. Wood, white on black with some red and blue, 10½h, *Sepik River* (possibly *Yuat River*). Australian Museum. E62595.
- 56 FLUTE STOPPER. Standing male figure. Wood painted white, yellow and some pink on dark ground. Pearl shell eyes, 18½h overall, *Sepik River* (probably *Yuat River*). Purchased from E. J. Wauchope 1938. Australian Museum. E46230.
- 57 FLUTE STOPPER. Seated male figure, hands on chin. Wood, fibre at side of head, rattan at back. Pearl shell eyes. Fibre string around waist, 24h, *Sepik River* (probably *Yuat River*). Purchased from E. J. Wauchope 1938. Australian Museum. E46231.
- 58 FLUTE STOPPER. Standing male figure. Wood, face black with some red. Fibre string and hair attachments around face. Pearl shell eyes, 30½h, *Sepik River* (probably *Yuat River*). Presented by Capt. H. J. Cocks 1946. Australian Museum. E52009.
- 59 FLUTE STOPPER. Seated male figure with bird's (?) head, surmounted by a bird. A reptile on the back of the figure. Wood, painted yellow, red, black and white stripes. Human hair on head. Figure 15½h, overall 20½h, *Biwar (Biwat)*, *Yuat River*, *Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46234.
- 60 FLUTE STOPPER. Standing male figure. Wood ornamented with feathers, hair, string and shells, 17½h, *Sepik River* (probably *Yuat River*). Purchased from E. J. Wauchope 1938. Australian Museum. E46285.
- 61 CROCODILE. Carved faces, one on snout, two on tail, and on right-hand side of body. Scale pattern. Wood, hollowed underside painted red, red also in the mouth, 59l, *Dimide (Dimiri)*, *Yuat River*, *Sepik River* "Large Fish Charm". Purchased from E. J. Wauchope 1938. Australian Museum. E46366.
- 62 HEAD REST. At one end human head on head of a bird, at the other a pair of animal's feet. Wood, 38½ x 6½h, *Kundima*, *Yuat River*, *Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46112.
- 63 SHIELD. Three faces, curvilinear design, fibre tassels. Wood, carved, painted white, yellow, red. Black on relief sections, 64h x 14½w, *Saparu (Sapalu)*, *Yuat River*, *Sepik River*. Purchased E. J. Wauchope 1938. Australian Museum. E46384.
- 64 MASK. Wood, painted red, yellow, orange and white on dark ground, 23h, *Sepik River*. Presented by Capt. H. J. Cocks 1946. Australian Museum. E52008.
- 65 FIGURE. Standing male. Wood, face black and white, curvilinear decoration, body buff with white decoration. Pubic tassel, 60h, *Yuerima*, *Yuat-Sepik Rivers*. Purchased from E. J. Wauchope 1938. Australian Museum. E46359.
- 66 FIGURE. Standing male, head and upper section black and white curvilinear decoration, below buff colour, 75½h, *Sepik River*. Purchased from Tost and Rohu 1923. Australian Museum. E28261.
- 67 LIME CONTAINER WITH STOPPER. Stopper oval in form cut out and carved with chevrons, a bird at one end and a face at the other. Wood, painted red, black and grey. Fibre tassels top and bottom. Container, bamboo with rattan, 29½ overall, *Sepik River*, "used by newly initiated youths on emerging from the house tambaran after ceremony". Purchased from E. J. Wauchope 1938. Australian Museum. E46155.
- 68 LIME CONTAINER WITH STOPPER. Stopper, round heads facing each other on a stem. Wood, red with traces of white, short fibre tassels. Container, bamboo, with rattan, 30 overall *Moim and Yeurima*, *Yuat-Sepik Rivers*. Purchased from E. J. Wauchope 1938. Australian Museum. E46151.
- 69 FLUTE STOPPER. Bird with reptiles, one at front, two at back facing each other and one at each side. Wood, tassels attached to various points, 20h, *Sepik River*. Presented, Administration of New Guinea 1950. Australian Museum. E53831.
- 70 FLUTE STOPPER. Standing male figure surmounted by bird, two animals at each side. Wood, the figure with feathers on head, and shell eyes. Tassels interwoven with feathers, from bird's head, 15h, *Sepik River*. Presented, Administration of New Guinea 1950. Australian Museum. E53830.
- 71* MASK. Bird's quill through nose. Wood, painted white and pink, 13½h, *Sepik River*. Coll: E. D. Robinson. Coll: S. G. Moriarty. M1. Plate 9

- 72 HEAD ON STAND. Shell eyes. Carved piece from forehead to mouth, ornamented with fibre tassels, and bird at each end. Wood, carved decoration, painted black, beige and white, 64½h x 14½w, *Sepik River*. Coll: S. G. Moriarty.
- 73 BOARD. House decoration, round at ends. Seven cut out holes. Engraved faces top and bottom, and curvilinear design. Wood, black, incised and filled with white, 14h, 48½w, *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E364.1.
- 74*FIGURE. Standing male. Faces carved in relief on hands and feet, other carvings (initiation marks) on body. Pubic fibre tassel. Wood, traces of red, yellow and white curvilinear design on face, traces of red on body. Wood, 92½h, *Antefuga, Yuat River* (previous course?), *Sepik River* (typical of Middle Sepik style and not Yuat local style). Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E361.1.
Plate 16
- 75 HOOK. Three pairs of hooks (two upper ones with points up and down) surmounted by a head. Small head carved on top and bottom hook. Circle scroll design. Wood, painted red, white and black, 50½h, *Sepik River*. Acquired through the Administration 1958. Papua and New Guinea Public Museum and Art Gallery. E510.
- 76*HOOK. Crocodile surmounted by a head. A series of pointed forms at each side (4 or 5 hooks?). Lower end animal head. Curvilinear engravings. Wood, 30½h, *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E364.2.
Plate 12
- 77 HOOK. Two faces, one upside down, shell eyes, stylized face on hook, linear decoration. Wood, white, yellow, light red and black, 30h, *Angoram, Sepik River*. Coll: S. G. Moriarty. S210.
- 78 FIGURE with knees bent, holding a bird (?). Upper arms, chest, abdomen and knees engraved. Hole at back of neck, for hanging (?), 21h *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E371.1.
- 79 FIGURE. Standing female, holding object. Wood, some red pigment, 17h, *Sepik River*. Purchased from E. Schmidt 1909. Australian Museum. E18181.
- 80 FIGURE. Standing female holding bird/reptile (?). Wood, 19h, *Kraimbit, Blackwater River, Karawari River area, Sepik River* "used in house tambaran". Purchased from E. J. Wauchope 1938. Australian Museum. E46302.
- 81 FIGURE. Standing female figure holding a bird/reptile (?). Wood, 21½h, *Kraimbit, Blackwater River, Karawari River Area, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46303.
- 82 FIGURE. Standing, abdomen to chin held by one hand, the other arm at side. Wood, red pigment, 19½h, *Kraimbit, Blackwater River, Karawari River Area, Sepik River*. Purchased E. J. Wauchope 1938. Australian Museum. E46306.
- 83 DANCE OBJECT. Open work carving of a beak nose figure (hands under beak) over a fish. Wood, painted red, orange, yellow, black and grey. Shell eyes, 31½h, *Kraimbit, Blackwater River, Karawari River Area, Sepik River*. Purchased from E. J. Wauchope, 1938. Australian Museum. E46309.
- 84 DANCE OBJECT. Open work carving, figure holding beak nose. Wood, painted red, white and black, shell and fibre ornaments, 29h, *Kraimbit, Blackwater River, Karawari River Area, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46308.
- 85*DANCE OBJECT. Open work carving, beak figure (hands under beak) over fish. Wood, painted black and white, 27h, *Kraimbit, Blackwater River, Karawari River Area, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46312.
Plate 13
- 86 DANCE OBJECT. Open work carving, beak figure, hands holding beak. Hook form lower end. Wood, painted red, orange and grey. Profusion of fibre tassels and ropes. Cassowary feathers on head, 26h, *Kraimbit, Blackwater River, Karawari River Area, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46368.
- 87 FIGURE, seated, wood, 4½h, *Sepik River*. Coll: S. G. Moriarty. M380.
- 88 MASK. Basketry, Long nose. Painted white and dark grey, traces of bright green, blue and red. Ornamented with hair and cassowary feathers, 39h, *Sepik River*. Coll: S. G. Moriarty. M1286.
- 89 MASK. Nose in high relief, protruding tongue. Wood, painted red, yellow, white and black, 36½h, *Sepik River*. Coll: S. G. Moriarty. M38.
- 90 MASK. Carved zig zag and curved pattern. Wood, red, yellow, black and white, 24½h, *Sepik River*. Coll: S. G. Moriarty. M340.
- 91 MASK. Flat with rounded forehead. Cowrie shell eyes. Wood, coloured black with white cheek area, 26h x 4½w, *Sepik River*. Coll: S. G. Moriarty. M241.
- 92 MASK. Wood, white, black decoration on tongue, nose, mouth, eyes and brow, 37½h, *Sepik River*. Coll: S. G. M9.
- 93 MASK. Gable type, with protruding tongue. Wood, painted red, black on grey, 32½h, *Parembae (Palimbai), Sepik River* (middle). "House ornament". Purchased from E. J. Wauchope 1938. Australian Museum. E46332.
- 94 MASK. Gable type. Wood, charred (?), 39h, *Japanaut, Sepik River* (middle). "House ornament". Purchased from E. J. Wauchope 1938. Australian Museum. E46328.
- 95 MASK with protruding tongue. Wood, painted white with buff linear decoration and some black. Shell eyes, 20½h, *Sepik River*. Purchased from E. Schmidt 1909. Australian Museum. E18179.
- 96 MASK, long nose extension with animal at end. Wood, traces of pigment, shell eyes, hair ornament side and top, 25½h, *Yessan, Sepik River*. Purchased from E. J. Wauchope 1938. Australian Museum. E46342.
- 97 MASK. Elongated nose section to chin, with bird at end. Hair at either side upper part of mask. Painted red, white and black curvilinear decoration. Wood, 23h, *Sepik River*. Acquired through the Administration 1958. Papua and New Guinea Public Museum and Art Gallery. E516.1.
- 97a MASK. Wood, traces of white, 24h, *Sepik River*. University of Queensland Anthropological Museum. No. 7044.
- 98 MASK BOARD. Carved zig zag pattern, face on chin. Wood, painted light red, yellow, white and some black, 59½h x 30½w, *Sepik River*. Coll: S. G. Moriarty. M338.
- 99 MASK BOARD. Carved in relief, curvilinear design. Cassowary feathers and fibre tassels. Wood, painted white, black and red, 56h x 37w, *Jiginimba* (north of Korogo), *Sepik River*. Coll: S. G. Moriarty. M974.
- 100 MASK. Bark with basketry ears; hair decoration. Painted, white with black line decoration, 39 overall, *Sepik River*. Coll: S. G. Moriarty. M1301.
- 101 BOARD, in the form of a face with wooden mask attached. Bark on framework, basketry tongue. Painted white on dark grey, 36h x 25w, *Yanget*, north of the river between Pagwi and Korogo, *Sepik River*. Coll: S. G. Moriarty. M970.
- 102 MASK. Wood, coloured white with black line decoration, with some red areas, 30h, *Wareman*, east of Pagwi, *Sepik River*. Coll: S. G. Moriarty. S203.
- 103 BOARD in the form of a face. Bark on frame painted light red and white on dark grey ground. Basketry hanging eyes, nose, mouth and tongue, and ears. Cassowary feather "beard", 46h x 30w, *Sepik River*. Coll: S. G. Moriarty. M969.
- 104 MASK. Clay mask on basketry support. Face inlaid in parts with shells, feathers, and hair ornament. Painted white and red. Fibre cloak attached to bottom. Head 32h, basketry 57½h, *Tambunum, Sepik River*. Coll: S. G. Moriarty. M1021.
- 105 FIGURE. Pig. Basketry, painted with longitudinal stripes of red, yellow and white on dark grey ground. Shell eyes, boar's tusks, cassowary feathers, nut testicles. Small basketry human (?) face at top of head, 25½h x 86l, *Tambunum, Sepik River*. Coll: S. G. Moriarty. M1022.
- 106 FIGURE. Standing male. Long projection from head to body. Shell eyes, fibre ornaments. Wood, painted brown with white and black on face, 21h, *Sepik River*. Coll: S. G. Moriarty. S32b.
- 106a FIGURE, standing male, shell eyes, with a bird at back. Fibre decoration. Wood, traces of red, 20h, *Sepik River*. University of Queensland Anthropological Museum. No. 4666.
- 107*BOARD. Open work curvilinear carving, face with raised nose at top, bird (?) motif centre. Wood, 67h x 22w, *Sepik River* (*Tambunum*, attributed by Rev. Kirshbaum for museum). Purchased from Tost and Rohu 1923. Australian Museum. E28300.
Plate 28
- 108 HORN. Head at top, circle-crescent decoration, figures in squatting position. Wood, engraved, black with white, 39h, *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E514.1.
- 109 WAR CANOE PROW. Detachable, with two crocodiles, one with boar's head, fish, grubs, frog, animals, and bird's head. Wood, 8h x 53½l, *Sepik River*. Coll: S. G. Moriarty. M1232.
- 110 CANOE PROW. Eagle (?) and crocodile, carved decoration. Wood, 19l, *Sepik River*. Presented by Mrs. H. Y. Nankivell 1937. Australian Museum. E43740.
- 111 CANOE PROW. Crocodile head surmounted by a small reptile, curvilinear carving, recumbent female figure. Wood, 38l, *Tambunum, Sepik River* (middle). Purchased from E. J. Wauchope 1938. Australian Museum. E46369.

- 112 HEAD REST in the form of a crocodile, a face at each side, carved circular pattern. Wood, painted white, orange, brown, on dark surface, 5h, 32½l, *Sepik River*. Purchased from Col. J. Stacey 1917. Australian Museum. E24549.
- 113 MALLET. Face or faces worn on beating surface, handle carved in zig zag lines, bird's head end. Wood, 11h, *Tambunum, Sepik River* (middle). Purchased from E. J. Wauchope 1938. Australian Museum. E46239.
- 114 HOUSE ORNAMENT. Figure with arms and knees bent, partly enclosed in semi-circular frame. Wood, open work carving, with some red and white, 15h, *Sepik River*. National Museum of Victoria, 1925 (collected 1920). X32268.
- 115 HOUSE ORNAMENT. Female, knees and arms bent, enclosed in oval frame. Wood, open work carving, some white, 34h, *Sepik River*. National Museum of Victoria 1925 (collected 1920). X32265.
- 116 ORATOR'S STOOL. Male figure, engraving on chest and abdomen. Wood, some red, black and white, 40h, *Sepik River*. National Museum of Victoria 1917. X23149.
- 117 ORATOR'S STOOL. Carved figure of male with stool. Conus shell eyes, head mostly white, red on body. Wood, 54h, *Sepik River*. Used as a "lectern" in debates. Art Gallery of New South Wales. P161.1962.
- 118 MASK. Gable type. Basketry, rattan painted red, white and black. Nose ornament white wood, cassowary feathers around eyes, 70½h x 41w, *Sepik River*. Art Gallery of New South Wales. P13.1964.
- 119 WATER DRUM. Two handles, one with crocodile head, the other human heads. On main surface snake surmounted by face at top. Curvilinear design at waist. Wood, 61h, *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E349.
- 120 BOWL with two heads. Wood, 4h x 25½l, *Sepik River*. Coll: S. G. Moriarty. M695.
- 121 SKULL, modelled with clay inlaid with shells, painted buff and black, 8½h, *Sepik River*. Coll: S. G. Moriarty. M21.
- 122 SKULL, modelled with clay, painted red, yellow, black and white. Red fibre hair, 9½h, *Sepik River*. Coll: S. G. Moriarty. M140.
- 122a HOOK. Two heads with extended noses on handle. Four hooks. Fibre tassels at noses. Wood, traces of white, 21h, *Sepik River*. University of Queensland Anthropological Museum. No. 7027.
- 123 HOOK. Head with openwork carved decoration on stem. Wood, painted white and red on natural wood ground, 29h, *Sepik River*. Coll: S. G. Moriarty. M326.
- 124 HOOK. Head on stem with open diamond shape. Wood, white with some black and red, 26h, *Sepik River*. Coll: Leonhard Adam. Coll: S. G. Moriarty. M293.
- 125 HOOK. Standing female figure, cowrie shell eyes, protruding tongue. Wood, black, traces of red and white decoration on face, 32h, *Sepik River*. Coll: E. D. Robinson. Coll: S. G. Moriarty. M12.
- 126 HOOK. Double-sided round face, protruding tongue. Wood, coloured red — black, 15½h, *Parambai (Palimbai), Sepik River*. Coll: S. G. Moriarty. M1275.
- 127 HOOK. Round face surmounting another on stem, two carved snakes on hook. Wood, black, 31½h, *Sepik River*. Acquired through the Administration 1958. Papua and New Guinea Public Museum and Art Gallery. E524.1.
- 128 HOOK. Female standing figure with head-dress, with tail piece. Head painted black and white, body yellow with white and black. Formalized face on hook. Wood, 34½h, *Sepik River*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E364.1.
- 129 HOOK. Standing female figure. Wood, white face with brown linear decoration, carved representation of shell ornament, body buff with white bands on arms, legs and hook and other decorations, 48h, *Yentzan (Yentcham), Sepik River* (middle). Purchased from E. J. Wauchope 1938. Australian Museum. E46258.
- 130 HOOK. Standing male figure with "diamond" shaped head. Wood, painted white around shell eyes, red tongue, white spots on ground of face. Some red on one arm and chest, white on other side, and traces on body, 46h, *Parembae (Palimbai), Sepik River* (middle). Purchased from E. J. Wauchope 1938. Australian Museum. E46259.
- 131 HOOK. Diamond-shaped head, stem flat, three sets of symmetrical points joined by inward curves. Decoration of incised ovals and curved lines. Wood, 52h, *Jama* (north of Pagwi), *Sepik River*. Coll: S. G. Moriarty. S207.
- 132 HOOK. Double headed, beak type. Wood carved and engraved, filled with white on black, 23h, *Sepik River*. Coll: S. G. Moriarty. M348.





2 Ancestor Board, Papuan Gulf, No. 228

3 Ceremonial Paddle, Buka, Solomon Islands, No. 340

4 Detail No. 3

5 Detail No. 6

6 Mask, Papuan Gulf, No. 235



7 Bowl or Mortar, New Guinea Highlands,
No. 1

above

8 Mask, Sulka, New Britain, No. 321

9 Mask, Sepik River, No. 71

below

10 Hearth Support, Sepik River, No. 30

11 Mud Mask, New Guinea Highlands,
No. 240





12 Hook, Sepik River, No. 76



13 Dance Object, Sepik River, No. 85



14 Ancestor Figure, Maprik, No. 173



15 Post or Beam, Upper Sepik Area, No. 150



16 Ancestor Figure, Sepik River, No. 74



17 Ancestor Figure, Sepik River, No. 50



18 Pig, Massim Area, No. 284

19 Crocodile, Papuan Gulf, No. 225

below

20 Mask, Baining, New Britain, No. 326





21 Mask, North-West New Ireland, No. 335

22 Figure and Crocodile, Admiralty Islands, No. 304

23 Object, Huon Gulf, No. 256

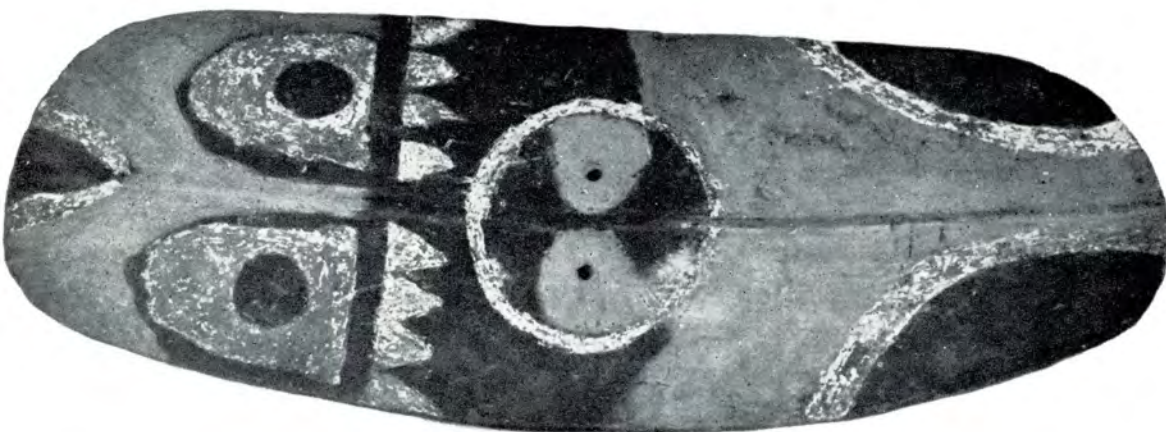
24 Hook (?), Huon Gulf, No. 255

25 Spirit Figure, Huon Gulf, No. 254





left to right



26 Figure, South-West New Guinea, No. 196

27 Shield, New Guinea Highlands, No. 251

28 Board, Sepik River, No. 107

29 Figure, Sepik River Coast, No. 7

- 133 HOOK. Face at top. Wood, dark stained, incised on stem with curvilinear and zig zag design, 31h, *Sepik River* (possibly Lake Chambri area). Presented by Mrs. Ross 1954. Australian Museum. E61103.
- 134 HOOK. Male standing figure with beak. Wood, painted red with traces of white. Fibre skirt, 24h, *Sepik River*. Presented Dr. A. A. Abbie 1940. Australian Museum. E48591.
- 135 HOOK. Double-ended face on hook. Wood, stained black, incised circular and zig zag pattern in horizontal rows, 30h, *Aibom, Sepik River*. Coll: S. G. Moriarty. M702.
- 136 ROOF ORNAMENT. Seated figure with head-dress, rolled leaf through nose, on hollow pot, circular ornament. Clay low fired and painted white and red on black, 18½h, *Aibom, Sepik River*. Coll: S. G. Moriarty. M441.
- 137 LIME CONTAINER. Bamboo, incised pattern of circles and curves, filled with black, green dye top and bottom, 8½h, *Lake Chambri, Sepik River*. Coll: S. G. Moriarty.
- 138 LIME CONTAINER. Bamboo, incised decoration of fish and curves filled with black, 9½h, *Lake Chambri, Sepik River*. Coll: S. G. Moriarty. M675.
- 139 CANOE PROW SHIELD. Mask mounted on bark on rattan frame, cassowary feather fringe around shield. Painted white with red and black, 28½h, *Sepik River*. "Masks represent mythical ancestors. Placed on canoe when going into battle." National Museum of Victoria 1925 (found 1919). X31969.
- 140 BOARD. Wood, mask at top surmounted by a small mask. Painted red, black and white. National Museum of Victoria 1917. X23094.
- 141 TWO FIGURES, male, surmounted by a horn-bill, facing opposite female giving birth. Wood, open work carving, 132h, *Nimbagwa, Torembi, Sepik River*. Coll: S. G. Moriarty. M963.
- 142 FIGURE. Standing male, open work carving in the head. Wood, 41h, *Burui*, north of Pagwi, *Sepik River*. Coll: S. G. Moriarty. M964.
- 143 TWO FIGURES, female over male, snake at each side. Flat board open work carving. Wood, 59½h, *Burui*, north of Pagwi, *Sepik River*. Coll: S. G. Moriarty. M998.
- 144 POST, female figure, 50h, *Sepik River*. Coll: S. C. Moriarty. M972.
- 145 DAGGER. Cassowary bone, incised face and other markings, 13½h, *Sepik River*. Coll: S. G. Moriarty. M23.
- 146 MASK. Nose, eyes and mouth carved in relief. Wood painted black and red with white dividing lines, 18½h, *Sepik River*. Coll: S. G. Moriarty. M19.
- 147 POST (?). Head with snake form. Wood, painted black, yellow and grey, 40h, *Mai, Sepik River*. Coll: S. G. Moriarty. S56.
- 148 HEAD on stake. Nose, eyes and mouth in relief. Wood, some red pigment. Head 18h, overall 36½h, *Washkuk, Sepik River*. Coll: S. G. Moriarty. S73.
- 149 MASK. Bark tapered to top, painted white and red on dark ground, 38½h, *Upper Sepik River*. Coll: S. G. Moriarty. S59.
- 150*POST OR BEAM. Four faces surmounted by a bird. Wood, traces of red, yellow and white, 89h, *Wilimuk, Lumi Sub-District, Sepik Area*. Compare plate p. 79 R. Gardi *Sepik* of a beam from Washkuk cult house. The museum below has similar posts up to 36 feet in length. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E1346. Plate 15
- 151 SHIELD (?). Representation of a face. Nose in high relief, eyes and mouth cut out. Wood, carved in relief, triangular design painted black, some red and traces of white, 42½h x 16½w, *Upper Sepik area*. Art Gallery of New South Wales, P1.1965.
- 152 FIGURE. Standing male, arms folded to neck. Wood, traces of red, white and grey pigment, 35h, *Sepik River (Washkuk?)*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E371.2.
- 153 FIGURE. Standing female, shell eyes, engraved abdomen, fibre skirt. Wood painted white on dark grey, 32h, *near Ambunti, Sepik River*. Coll: S. G. Moriarty. S92.
- 154 CANOE PROW. Crocodile head. Wood, traces of red and white, 41½h, *Upper Sepik River*. Coll: S. G. Moriarty. S64.
- 155 SHIELD. Faces and circles vertically centre, circles around edges. Wood, carved, 66h, *Gahom (Ghom) Left April River (Sitipak R.), Upper Sepik River*. Presented by Dr. Theodor Schwartz 1964. Papua and New Guinea Public Museum and Art Gallery. E1159.
- 156 SHIELD. Six engraved spirals. Wood, 30h x 23w, largest dimensions, *Karaitem* north of *Lumi, Sepik River Area*. Presented by Sir Alan Mann 1961. Papua and New Guinea Public Museum and Art Gallery. E814.
- 157 SHIELD. Wood carved in low relief and incised, 43h x 18w, *Lumi (?)*, *Sepik River Area*. Coll: S. G. Moriarty. M291.
- 158 SHIELD. Curved shapes. Wood, carved, painted grey, white and red, 66h x 15w, *Leonard Schultz River, Upper Sepik*. Presented by J. Pasquarelli, M.H.A., 1964. Papua and New Guinea Public Museum and Art Gallery. E1339.

- 159 SHIELD. Curvilinear design. Wood, carved, painted yellow, red, black and grey, 66h x 19½w, *Leonard Schultz River, Upper Sepik River*. Presented by J. Pasquarelli, M.H.A., 1964. Papua and New Guinea Public Museum and Art Gallery. E1340.
- 160 SHIELD. Curved shapes and circles. Wood, carved, 66h x 11½w, *Nain, Leonard Schultz River, Upper Sepik River*. Presented by Dr. Theodor Schwartz 1964. Papua and New Guinea Public Museum & Art Gallery. E1158.
- 161 MASK. Double sided. Mounted on top of frame. Balsa wood painted black, orange, red and white. Head 8½h x 10½w, overall 15½h, *May River, Upper Sepik River*. Coll: S. G. Moriarty. S39.
- 162 SHIELD. Wood carved in low relief, coloured red, yellow, white and black, 70h x 13½w, *May River, Upper Sepik River*. Coll: S. G. Moriarty. M933.
- 163 LIME CONTAINER. Gourd, incised star pattern filled in with white, 8½h, *May River, Upper Sepik River*. Coll: S. G. Moriarty.
- 164 CANOE PROW. Wood, 30l, *May River, Upper Sepik River*. Coll: S. G. Moriarty. M916.
- 165 CANOE PROW. Bird's head, geometrical carving. Wood, 63½l, *May River, Upper Sepik River*. Coll: S. G. Moriarty. M917.
- 166 SHIELD. Linear "diagonal cross" motif centre. Wood, carved, painted brown, black and white, 64½h x 22½w, *Telefomin Area, Upper Sepik River*. Presented by B. A. L. Cranstone, British Museum 1964. Papua and New Guinea Public Museum and Art Gallery. E1060.
- 167 SHIELD. Diamond centre, zig zag at sides. Wood, carved, painted red black and white, 60h x 25½w, *Urap, Telefomin Area, Upper Sepik River*. Presented by B. A. L. Cranstone, British Museum 1964. Papua and New Guinea Public Museum and Art Gallery. E1345.
- 168 SHIELD (unfinished). Rectangular design, zig zag at sides. Wood, carved, painted red brown, black and white, 64h x 20w, *Olsobip (Western District), Telefomin Area*. Presented by W. Dutton, Patrol Officer, 1965. Papua and New Guinea Public Museum and Art Gallery. E1244.
- 169 DANCING SWORD. Basketry face, filled with clay (?) with feather and tassel decorations, attached to saw fish snout blade, basket work hilt, 32½l, *Wanimo, west of Sepik River*. Acquired through the Administration 1965. Papua and New Guinea Public Museum and Art Gallery. E1181.1.

MAPRIK

Maprik is the name of a village (about 30 miles north of the Sepik River) used here as reference to the area. A feature is the triangular shape façades of the "house tambaran", sometimes 50 or more feet high with paintings on palm bark of ancestral spirits. A carved frieze of faces is placed across the front. Carved ancestor figures are kept within. Small basketry masks are used to decorate yams. Larger masks are worn in rituals. Figures are painted in broad areas and decorated. The triangular motif is evident. Bird motifs are of totemic significance.

- 170 FRIEZE (?). Two heads, three figures, two males and a female. Wood, 21h x 81½l, *Pagwi, Sepik River (Maprik Area style)*. Coll: S. G. Moriarty. S98.
- 171 FRIEZE, from façade House Tambaran. Ten heads, animals and birds, painted red, yellow, black and white. Wood, 13h x 105l, *Numakun, Maprik Area*. Coll: S. G. Moriarty.
- 172 FIGURES. Standing males, No. f with long nose. Each figure has two birds (hornbills) on top; one, two or three at bottom. Wood, red, yellow, white and black, (a) 76h (2 birds); (b) 67½h (1 bird); (c) 70h (3 birds); (d) 72h (1 bird); (e) 68h (3 birds); and (f) 71h (1 bird); *Kumbungua and Neligun, Maprik Area*. Coll: S. G. Moriarty. S123, 122, 125, 169, 168, 165.
- 173*FIGURE. Male, cockatoo above head with four hornbills and other hornbill heads at base of figure. Two small birds behind left arm, another slightly above right hip. Incised pattern on abdomen. Wood, painted red, yellow, white and traces of black (colour worn), 104½h, *Maprik*. Spirit of the ancestors, displayed in a semi-horizontal position and sometimes known as a "sleeping figure". Presented by Mr. R. Sheldermine 1965. National Gallery of Victoria. 1332/5. Plate 14
- 174 FIGURE. Male, three pairs of hornbills at one end and one hornbill at the other, 143l, *Maprik Area*. Spirit of the ancestors, displayed in a semi-horizontal position and sometimes known as a "sleeping figure". Acquired through the Administration about 1958. Papua and New Guinea Public Museum and Art Gallery. E1360.
- 175 FIGURE. Male figure, a pig and two hornbills at the head, three hornbills at the other end. Wood, 148l, *Neligun, Maprik Area*. Coll: S. G. Moriarty. S140.
- 176 FIGURE. Standing male surmounted by hornbill, two birds at the rear of neck. Wood, painted light red, yellow, white and black, 70½h, *Maprik*. Art Gallery of New South Wales. P9.1965.

- 177 FIGURE. Seated, wood, 19h, *Apangi, Maprik Area*. Coll: S. G. Moriarty. M635.
- 178 FIGURE. Male surmounted by two birds. Wood, traces of red and yellow, 16½h, *Apangi, Maprik Area*. Coll: S. G. Moriarty. M634.
- 179 FIGURE. Male half length. Wood, traces of red, 19½h, *Bobmagum (Wosera) Maprik Area*. Coll: S. G. Moriarty. M587.
- 180 BOARD. Open work carving. Female child and flying fox at top, hornbills and pigeons. Wood, painted red, yellow, white, black and blue, 68h x 15½w, *Seragakum, Maprik Area*. Coll: S. G. Moriarty. S155.
- 181 HOOK. Head surmounted by hornbill with outstretched wings. Wood, yellow, red, black and white, 41½h, *Maprik Area*. Coll: S. G. Moriarty.
- 182 HOOK. Squatting female figure, red with some black and white. Wood, 21h x 10w, *Maungi, near Burui, Maprik Area*. Coll: S. G. Moriarty. S201.
- 183 MASK. "Helmet" type. Basketry, eye openings on diagonal pattern, head-dress. Coloured red at front, 16½h x 16½w front to back, *Maprik Area*. Coll: S. G. Moriarty. M377.
- 184 MASK. "Helmet" type, cone top. Coloured red, yellow, white and grey, 18½h, *Wosera Region, Maprik Area*. Coll: S. G. Moriarty. S181.
- 185 MASK. Yam type. Basketry, coloured light red, grey, 14½h, *Maprik Area*. Coll: S. G. Moriarty. S117.
- 186 MASK. Yam type. Basketry, coloured red, white and black, 10½h, *Maprik Area*. Coll: S. G. Moriarty. S117A.
- 187 MASK. Yam type, with face. Basketry, coloured brown, black and white, 17½h, *Maprik Area*. Coll: S. G. Moriarty. S117B.
- 188 MASK. Yam type. Basketry, traces of brown and red, 8½h, *Maprik Area*. Coll: S. G. Moriarty. S117C.
- 189 MASK. Yam type. Basketry, coloured red, black and grey, 15h x 14½w, *Maprik Area*. Coll: S. G. Moriarty. S117D.
- 190 MASK. Yam type. Basketry, red, black and warm white, 11½h x 12w, *Maprik Area*. Coll: S. G. Moriarty. S117E.
- 191 MASK. Wood, painted black, yellow, red and white, 8½h, *Maprik Area*. Coll: S. G. Moriarty. M578.
- 192 MASK. Cut-out eyes (and below), mouth and septum. Wood, painted red, and white, on dark wood, 9½h, *Maprik Area*. Coll: S. G. Moriarty. M575.
- 193 DAGGER. Cassowary bone, two birds' heads at top; engraved, 14½h, *Gwanip, Maprik Area*. Coll: S. G. Moriarty. M466.

- 194 ORNAMENT. In the form of a figure. Body of woven string coloured red, black and yellow with outline of shells, other shells and boar tusks and feathers for arms, head-dress and feet, 14h, overall 26½h, *Maprik Area*. Coll: S. G. Moriarty. M592.

ASTROLABE BAY

- 194a SHIELD. Circular, central motif represents hands, arrows and plants (?). Angular pattern around circumference. Wood, carved, painted pale red and black, 33 approximate diameter, *Karkar Island, North of Madang, Astrolabe Bay*. University of Queensland Anthropological Museum. No. 3892.
- 194b MASK, with prolonged nose. Feathers at top. Wood, painted white, red, and black, 19h, *Madang, Astrolabe Bay*. University of Queensland Anthropological Museum. No. 2545.

SOUTH WEST NEW GUINEA

- Figures are associated with open scroll "S" in various types of sculpture such as the canoe prow. These curvilinear forms are repeated on the shield. The tubular bodies of the figures stress the linear character of the style.
- 195 TWO FIGURES. Male and female, seated, hands touching. Wood, 51½h, *North of Moenoe, North West River, Asmat, South West New Guinea*. Coll: S. G. Moriarty. M489.
- 196*FIGURE. Sitting, elbows on knees. Wood, black with traces of white, 16½h, *South West New Guinea*. Coll: S. G. Moriarty. M368. Plate 26
- 197 TWO FIGURES. Male above female. Wood, black, 21½h, *South West New Guinea*. Coll: S. G. Moriarty. M372.
- 198 FIGURE. Standing female. Wood, stained, 47h, *Pirimapoon, Cook Bay, Casuarina Coast, South West New Guinea*. Coll: S. G. Moriarty. M484.
- 199 CANOE ORNAMENT. Open work carving, human figure, bird forms and "S" design. Wood, painted white with red and black, 33½l, *South West New Guinea*. Coll: S. G. Moriarty. M487.
- 200 HORN. Wood, linear pattern central section in low relief, 25½h, *South West New Guinea*. Coll: S. G. Moriarty.
- 201 SHIELD. Curved motif (arms and shoulders and head?). Wood, carved in relief, painted orange, red, white and black, 73h, *Basien Area (approximately 150 miles west of Merauke), South West New Guinea*. Presented by C. Groenvelde on behalf of the Rotterdam Museum 1961. Papua and New Guinea Public Museum and Art Gallery. E755.1.

TORRES STRAITS

Masks were made of both tortoise shell and wood. In the northern Torres Straits they were used in harvest festivals and represented supernatural beings.

- 202 MASK. Pearl shell eyes over open-cut eyes and cut mouth. Wood, 16h, *Torres Straits*. Coll: S. G. Moriarty. M46.
- 203 HEAD, unformed lower section. Stone, 13h, *Mer (or Murray) Island, Torres Straits*. Queensland Museum. QE2803.
- 204 HEAD. Pumice, 5½h, *Mer (or Murray) Island, Torres Straits*. Queensland Museum. QE2816.
- 205 FIGURE. Standing male. Wood, body engraved, coloured red upper side, fibre around ankles, 54½h, probably *Torres Straits*. "These figures are sometimes used in sorcery but at times represent ancestors." Sir William Macgregor Collection 1898. Queensland Museum. M3934.
- 206 MASK. Hair at top, pearl shell eyes, cassowary feathers attached, fibre tassels at ears. Wood, painted red, black and yellowish white, 26h, *Torres Straits*. Purchased from Capt. Liljeblad 1885. Australian Museum. B6185.
- 206a WATER DRUM. Carved and painted red, black and white. Wood, 44h, *Torres Straits*. University of Queensland Anthropological Museum. No. 916.
- 207 MASK. Eyes and mouth cut out. Linear carving, wood, 25½h x 14½w. No locality. *Southern New Guinea*. Sir William Macgregor Collection 1898. Queensland Museum. M4649.

PAPUAN GULF

The ceremonial boards are stored in the large men's houses, in various "family" divisions. The importance of the boards apparently varies, but they would normally be believed to be inhabited by spirits. Masks from the Oroko area are used in two long ceremonies — Kovave bush spirits, who are summoned to initiate boys into the cult. Conical masks are used in these ceremonies. Conical masks with figures representing totems or spirits are worn during the Hevehe cycle of the sea spirits. Masks were normally destroyed after the ceremony. Figure sculpture is rudimentary or flat.

- 208 HEAD, with conical head-dress. Wood, painted red with white, 13½h, *Fly River, Papuan Gulf*. Coll: S. G. Moriarty. M247.
- 209 FIGURE. Standing, head in the round, decorated body, legs flat, arms in low relief. Wood painted orange, white and black, 18½h, *Balimo (north of the Fly River mouth), Papuan Gulf*. "Ancestor figures kept in upper part of long house. Put around walls when dancing takes

place. Thought to have some efficacy against sickness." (See figure below.)

- Presented by C. E. De'Ath 1962. Papua and New Guinea Public Museum and Art Gallery. E910.1.
- 210 FIGURE. Standing male. Wood, some red and black on head, 22h, *Balimo (north of Fly River mouth), Papuan Gulf* (see figure above). Presented by C. E. De'Ath 1962. Papua and New Guinea Public Museum and Art Gallery. E910.2.
- 211 BOARD. Rounded at top, shaped to a point at bottom, face at top, below ovoid shapes. Wood, painted black and yellow ochre, traces of white, 20h, *Balimo (north of Fly River mouth), Papuan Gulf*. Presented by C. E. De'Ath 1962. Papua and New Guinea Public Museum and Art Gallery. E910.3.
- 212 SKULL HOOK. Face carved in deep relief. Wood, 35h, *Goro (north of Goaribari), Papuan Gulf*. Large ones were used to hold the skulls from head hunting raids, smaller ones to suspend animal skulls. Unknown donor 1960(?). Papua and New Guinea Public Museum and Art Gallery. E1344.
- 213 BOARD. Face motif. Wood, carved in relief, ground white, raised motifs red and black. Cut out areas, 53h x 12w, *Dopima, Fly River, Papuan Gulf* (Register). (Stylistically *Dopima, Goaribari Island*.) Presented Dr. C. F. Marks 1920. Queensland Museum. E979.
- 214 SHIELD. Rectangular cut-out at top. Three pairs of eyes (?) decoration. Wood, carved in relief, coloured light red and black, traces of white on ground, 44½h x 20w, *Papuan Gulf*. Sir William Macgregor Collection 1898. Queensland Museum. M4573.
- 215 CANOE SHIELD. Face motif. Wood, carved, some red, black and traces of white. Rattan structure and object at top, 30h x 11½w, *Upper Fly River* (Register), *Papuan Gulf*. Sir William Macgregor Collection 1898. Queensland Museum. M4487.
- 216 CANOE SHIELD. Mouth motif and curved forms in relief. Wood, 39½h x 12w. No locality given (possibly *Fly River, Papuan Gulf*). Sir William Macgregor Collection 1898. Queensland Museum. M4571.
- 217 FIGURE. Standing male. Wood, 122h, *Bamu River, Papuan Gulf*. Collected by J. Cowling c.1927. Queen Victoria Museum and Art Gallery. 1966/49/1 (old series 314).
- 218 FIGURE. "Flower" motif on body. Wood, black with traces of red, 54½h, *Keme, Goaribari Island, Papuan Gulf* (Keme is on the Mainland near the Island). Purchased from S. G. Macdonell 1920. Australian Museum. E26256.

- 219 FIGURE. Standing male with decorative motifs carved in relief on body. Wood, charred, painted red and white on face, 73½h, *Papuan Gulf*. Purchased from Col. J. Stacey 1917. Australian Museum. E24476.
- 220 BOARD. Face motif placed centrally on white ground, Chevron sides "handle" end. Wood, carved in relief, coloured red, black and white. Nose in high relief, 39½h x 8½w, *Delta Area, Papuan Gulf*. Sir William Macgregor Collection 1898. Queensland Museum. M4582.
- 221 BOARD. Figure motif, head at top. Wood, carved in relief. Some black on raised motifs, brown and white ground, 37h x 5½w, *Papuan Gulf*. Sir William Macgregor Collection 1898. Queensland Museum. M4685.
- 222 BOARD. Face motif, "handle" at bottom. Wood, carved in relief, ground white, raised motif red and black. Nose in high relief, fibre tassels at each side, 43½h x 12w, *Papuan Gulf* (probably eastern *Purari Delta*). Sir William Macgregor Collection 1898. Queensland Museum. M4651.
- 223 SHIELD. Rectangular cut-out at top. Face motif. Carved in relief. Wood, white ground, coloured light red and black, 41½h x 13½w, *Papuan Gulf* (probably eastern *Purari Delta*). Sir William Macgregor Collection 1898. Queensland Museum. M4636.
- 224 BOARD. Face motif. Wood, carved, coloured black and red, traces of white, 34½h x 12½w, *Maipu* (Maipua ?), *Papuan Gulf*. (Stylistically would seem to come from Western Papuan Gulf.) Sir William Macgregor Collection 1898. Queensland Museum. M4572.
- 225* CROCODILE. Head at each end, four legs. Bark cloth on rattan frame, painted black, red, white spots, rattan teeth. 80½, *Oroko, Papuan Gulf*. Purchased 1912. Queensland Museum. E214. Plate 19
- 226 BOARD. Face motif centre. Wood, carved in relief, coloured black, white and light red, 54½h x 11½w, *Apeawa Village, Kikori River Delta, Papuan Gulf*. Acquired through the Administration 1956. Papua and New Guinea Public Museum and Art Gallery. E343.
- 227 BOARD. Face motif, centre, nose in high relief. Wood, carved in relief, coloured red, black and white, 58h x 17½w, *Kerema, Papuan Gulf*. Presented by His Honour, the Administrator, and Lady Cleland 1956. Papua and New Guinea Public Museum and Art Gallery. E281.4.
- 228* BOARD. Figure with a reptile on either side. Wood, carved in low relief, coloured red, white and black, 71h x 14½w, *Oroko, Papuan Gulf*. Acquired through the Administration 1954.

Papua and New Guinea Public Museum and Art Gallery. E164.

- Plate 2
- 229 FIGURE with no arms. Wood, painted pink and white on head and body. Human teeth, string of beans from each ear, pearl shell eyes, 28h, *Epiri, inland from Muru, Oroko area, Papuan Gulf*. Purchased from S. G. Macdonell, 1916. Australian Museum. E23581.
- 230 FIGURE. Standing female. Wood, painted red, white and black, concentric circles on body, horizontal stripes on arms and legs. Fibre pubic tassel, 30½h, *Urika, Coastal Namau, Papuan Gulf*. "Derived from Gogodaru tribe on western area of Papuan Gulf." Purchased from S. G. Macdonell, 1914. Australian Museum. E22631.
- 231 MASK. Face mask, bark cloth on frame. Brown cloth, painted orange around eyes and on nose. White painted areas and spots. No mouth. 12h, *Muru near Oroko, Papuan Gulf*. Coll: S. G. Macdonell. Purchased from McMurdo Bros. 1915. Australian Museum. E23140.
- 232 MASK. Face mask, light red features on white, 17h, *Muru near Oroko, Papuan Gulf*. Purchased from S. G. Macdonell 1913. Australian Museum. E22250.
- 233 MASK. Bark cloth on frame, projecting mouth, decorated red and black with white ground, 25h, *Papuan Gulf*. Purchased from Mason Bros. 1883. Australian Museum. A15826.
- 234 MASK. Conical with side pieces, long projecting mouth. Bark cloth on frame decorated with red and black on white ground, fibre cloak, 34h, *Papuan Gulf*. Presented by Rev. N. W. Gill, 1884. Australian Museum. B2189.
- 235* MASK. Conical, with projecting mouth and side pieces, at the top a head, with fibre (?) hair and raised arms with tassels. Bark cloth on frame decorated with red and black with white ground, 65h, *Papuan Gulf*. Purchased from McMurdo Bros. 1915. Australian Museum. E23151. Plate 6
- 236 DRUM. Open jaws at one end with linear carving representation of faces. Wood, black, red and white, 34½h, *Aramia River, Papuan Gulf*. Collected by Capt. Frank Hurley and A. R. McCulloch 1923. Australian Museum. E27651.
- 237 HEAD REST. Three legs, top branch carved with a face. Wood, coloured red, black and white, 22½h x 26½l, *Oroko, Papuan Gulf*. Purchased from S. G. Macdonell 1914. Australian Museum. E22636.
- 238 BARK BELT. Two faces, linear pattern. Wood, incised and filled with white, the sides painted light red, 5w, *Papuan Gulf*. Purchased from Mason Bros. 1883. Australian Museum. A15859.

THE HIGHLANDS

Sculpture is of a rudimentary nature and the masks are simple in form. Patterns on shields, especially from the Southern Highlands, are particularly decorative. Painted bark cloth mounted on frames is used in some areas for ritual objects. The wooden figure sculptures in the exhibition were placed as a sentry decoy in the centre passage of a round house or used around a ceremonial ground then put to stand watch over the gardens.

- 239 BARK CLOTH. Angular linear design. Coloured orange and dark brown on biscuit coloured cloth, 50h x 39w, *Gewoto, Popondetta*. Coll: S. G. Moriarty. M1103.
- 240*MASK. Grey clay "mud" on net on rattan frame. Seed necklace through nose, teeth in mouth, 13h x 14 diameter at base, *Goroka, Eastern Highlands*. Coll: Mr. and Mrs. Sidney Nolan. Plate 11
- 241 SENTRY OR DECOY FIGURE. Male, decorated with fibre, fur, bone and shells. Wood, 62h, *Kagu, Eastern Highlands*. Coll: S. G. Moriarty.
- 242 SENTRY OR DECOY FIGURE. Male, decorated, with fibre, fur, bone and shells. Wood, 64h, *Indona, Eastern Highlands*. Coll: S. G. Moriarty. M1214.
- 243 SENTRY OR DECOY FIGURE. Female, decorated, with fibre, fur and shells, teeth. Wood, 60h, *Okapa, Eastern Highlands*. Coll: S. G. Moriarty. M1215.
- 244 FIGURE. Half length. Tree fern, cassowary feather head-dress, teeth, white paint, bound at bottom, 37h, *Okapa, Eastern Highlands*. Coll: S. G. Moriarty. M1151.
- 245 HEAD. Tree fern, teeth, tusks, shell head band with parrot feathers. Some pink and grey pigment, 14h, *Okapa, Eastern Highlands*. Coll: S. G. Moriarty. M1153.
- 246 MASK. Gourd, four eyes, rectangular mouth. Attached nose over cane base. Black, 8½h, *Chuave, Eastern Highlands*. Coll: S. G. Moriarty. M1187.
- 247 MASK. Gourd, round, teeth, nose attached on cane base. Painted orange, red, purple and grey, 10½h, *Chuave, Eastern Highlands*. Coll: S. G. Moriarty. M1183.
- 248 MASK. Gourd elongated and curved forward at chin, teeth. Painted red, purple and grey, 15h, *Chuave, Eastern Highlands*. Coll: S. G. Moriarty. M1185.
- 249 SHIELD. Wood, engraved and pecked. Painted "figure" form, red and white, 24½h x 10½, *Tambul, Western Highlands*. Coll: S. G. Moriarty. M845.

- 250 BELT. Bamboo, 36 pieces, "poker" work, geometrical patterns, 4½h x 29l, *Kunei Minj sub. District* (east of Mt. Hagen), *Western Highlands*. Coll: S. G. Moriarty. M748.
- 251*SHIELD. Wood, coloured red, black and white, 45½h x 17½w, *Mendi Area, Southern Highlands*. Collected by R. M. Glasse 1956. Australian Institute of Anatomy. N.G.WSH-3. Plate 27
- 252 MASK. Figure, bark covered with cloth and skin, bunched seed pods for head over helmet formed of wound cane. Figure 20½h, basket 50½h, *Mendi, Southern Highlands*. Coll: S. G. Moriarty. M879.

HUON GULF

The style is particularly homogeneous. The figures and the decorations used are a mixture of curved and angular motifs. The head is set low on the body, sometimes so that the top is level with the shoulders. The legs are often bent back. Wooden bowls were made at Tami Island and used for barter. Most designs have meaning. With the exception of the post figure for cult houses, the scale is small.

- 253 FIGURE, with high head-dress, fish at top and reptile at the back of figure. Wood, coloured black, red and white, 40h, *Madang* (Register). (Huon Gulf style. Madang is further to the north in Astrolabe Bay.) Presented by G. H. Green 1915. Australian Museum. E23368.
- 254*FIGURE, kneeling. Wood, coloured red, black and white, 10h, *Huon Gulf*. Purchased from Mr. Beringer 1888. Australian Museum. E1905. Plate 25
- 255*OBJECT, possibly a hook. Double-headed male figure, a ring at other end. Wood, coloured red, black and white, 15½h, *Huon Gulf*. Purchased from Edward Marney 1888. Australian Museum. E1923. Plate 24
- 256*OBJECT. Use unknown. Figure over an animal. Wood, coloured red, black and white, 13½h, *Huon Gulf*. Purchased from Edward Marney 1888. Australian Museum. E1922. Plate 23
- 257 MASK. Wood, painted white, dark red and black, 13½h, *Huon Gulf*. Purchased from Mr. Beringer 1888. Australian Museum. E1904.
- 258 HEAD REST. Supports of kneeling figure, snake (?) and bird. Wood coloured red, black and white, 6h, *Huon Gulf*. Purchased from Mr. Beringer 1888. Australian Museum. E1906.
- 259 HEAD REST. Two supporting figures. Wood with white inlay, 8½h, *Huon Gulf*. Presented, Territory of New Guinea Administration 1941. Australian Museum. E49710.

- 260 DOUBLE BOWL. Figure handles, snake decoration at sides and underneath. Wood coloured red, white and black, 3½h x 20½l, *Huon Gulf* (probably *Tami Island*). Presented, Territory of New Guinea Administration 1941. Australian Museum. E49714.
- 261 BOWL. Figure at one end, bird at the other, snake each side. Wood, stained black with white inlay, 18½l, 4h, *Tami Island, Huon Gulf*. Purchased from A. J. McKillop 1945. Australian Museum. E51538.
- 262 SAGO SCOOP. Female figure end of handle, decorative motif between handle and scoop. Wood, coloured red, black and white, 43l, *Huon Gulf*. Presented by J. D. Black 1963. Australian Museum. E70367.
- 263 BRACELET. Turtle shell incised with various motifs filled with white, 3½h, *Guap Island, Dallmanhafen* (Register). Huon Gulf style. Purchased from C. Honeman 1888. Australian Museum. E1710.
- 264 HOOK. Figure. Wood incised and filled with white, 13½h, *Tami Island, Huon Gulf*. Coll: Capt. Thompson (1930). Coll: S. G. Moriarty. M1229.
- 265 HOOK. Figure, carved and incised, coloured black, white and red, 14h, *Tami Island, Huon Gulf*. Australian Institute of Anatomy. NGAF3-55.
- 266 BOWL. Wood, black, carved and incised and filled with white, 3½h, 20½l, 9½w, *Tami Island, Huon Gulf*. Australian Institute of Anatomy. DCB-142.
- 267 MASK. Carved birds on side of chin. "Tami Island" engraved. Wood, coloured red, white and black, 25h, *Tami Island, Huon Gulf*. "Used in the past in initiation ceremonies, worn by the adult men." Acquired through the Administration 1954. Papua and New Guinea Public Museum and Art Gallery. E161.1.
- 268 BOWL. Wood, carved and incised, filled with white, 4½h x 25½l, *Tami Island, Huon Gulf*. From centre: possibly fish, wild boar tusk, and snake motifs. Presented by T. W. White 1957. Papua and New Guinea Public Museum and Art Gallery. E455.1.

MASSIM AREA

S.W. New Guinea and adjacent islands. There is an absence of men's club-houses, initiation rites and masks. The majority of the decorative forms are curvilinear or scrolls, incised and filled with white, and the limited use of red and black. Fighting shields

were painted. The dance shields used in harvest dances were constantly turned as the dancers went round in a circular dance. Figures, bird and animal motifs are the most common.

- 269 CLUB. Wood, the lower section with incised linear decoration filled with white, 22½h x 4w, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M3449.
- 270 SHIELD. Wood, with painted red and black design on white ground, 31½h x 15w, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M4768.
- 271 SHIELD. Wood, with painted red and black design on white ground, 31½h x 15w, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M4769.
- 272 CANOE PROW BOARD. Transverse board, wood, incised curvilinear pattern, 20½h x 25½w, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M4642.
- 273 CANOE PROW BOARD. Longitudinal board. Wood, incised curvilinear pattern, coloured red, black and white, 11h x 21l, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M4643.
- 274 CANOE PROW BOARD. Transverse board, at top a head surmounted by an animal. Wood, carved in relief, 21½h x 13½w, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M4644.
- 275 CANOE PROW BOARD. Transverse section. At top three seated figures and two birds. Curvilinear incised decoration. Wood stained black, incisions filled with white, 30½h x 31w, *Trobriand Islands, Massim Area*. Coll: S. G. Moriarty. M1034.
- 276 CANOE PROW BOARD. Forward section. Wood, stained black, incised curvilinear decoration filled with white, 10½h x 26½l, *Trobriand Islands, Massim Area*. Coll: S. G. Moriarty. M1035.
- 277 DANCE SHIELD. Wood, engraved curvilinear design painted white and red, 10½h x 26½w, *Trobriand Islands, Massim Area*. Mond Collection per Dr. Malinowski 1919. National Museum of Victoria. X26670.
- 278 DANCE SHIELD. Wood, incised, coloured white, red and black, 10½h x 26w, *Trobriand Islands, Massim Area*. Australian Institute of Anatomy. MD4-61.
- 279 DANCE SHIELD. Handle between two wing sections. Wood, incised with curvilinear patterns, 27½ x 12w, *Trobriand Islands, Massim Area*. Purchased from Mrs. Money 1934. Australian Museum. E37519.

- 280 LIME CONTAINER. Gourd, painted with black curvilinear design, woven rattan around neck, 8h, *Massim Area*. Purchased from Mrs. Farrell 1892. Australian Museum. E3405.
- 281 FIGURE. Standing female. Wood, incised eyes and mouth, filled with white. Cheeks and forehead stained red, 22½h, *Trobriand Islands, Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M3919.
- 282 FIGURE. Standing male. Wood, engraved eyes and teeth, filled with white, 9½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M3929.
- 283 FIGURE. Wood, incised and filled with white, 8½h, *Trobriand Islands, Massim Area*. Australian Institute of Anatomy. P490.
- 284*PIG. Wood, incised zig zag design and filled with white, 7½h, 17½l, *Kiriwina, Trobriand Islands, Massim Area*. Australian Institute of Anatomy. P474. Plate 18
- 285 BOWL supported by two seated figures. Wood with incised zig zag and triangular pattern, inlaid with white, 12½h, *Trobriand Islands, Massim Area*. Coll: Rev. K. Gilmore. Presented by Miss L. Gibb 1960 (said to have been made in 1914). Australian Museum. E60086.
- 286 BOWL. Boat shape, wood, carved "S" decoration filled with white, 4½h, 19l, *Massim Area*. Purchased from Capt. Farrell 1887. Australian Museum. E1250.
- 287 BETEL-NUT MORTAR. Head at end. Wood, incised, 5½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M3174.
- 288 BETEL-NUT MORTAR. Decorated handle. Wood, incised, filled with white, 4½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M1189.
- 289 BETEL-NUT PESTLE. Figure handle. Wood, 10½h, *Woodlark Island, Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M1104.
- 290 BETEL-NUT MORTAR. Head at the end. Wood, incised, 5½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M1221.
- 291 BETEL-NUT PESTLE. Head handle. Wood, incised, filled with white, 8½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M1114.
- 292 BETEL-NUT PESTLE. Half figure handle. Wood, incised, filled with white, 8½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M1115.
- 293 LIME SPATULA. Figure handle. Wood, incised, 13½h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M877.
- 294 LIME SPATULA. Figure handle. Wood, incised, 12h, *Massim Area*. Sir William Macgregor Collection 1898. Queensland Museum. M879.
- 295 LIME SPATULA. Handle, circular end. Wood, incised and filled with white, 10½h, *Massim Area*. Coll: S. G. Moriarty. M214.
- 296 LIME SPATULA. Head top. Wood, incised and filled with white, 11½h, *Massim Area*. Coll: S. G. Moriarty. M222.
- 297 LIME SPATULA. Handle of two figures in curvilinear style. Wood, incised and filled with white, 13h, *Massim Area*. Coll: S. G. Moriarty. M210.
- 298 BETEL-NUT MORTAR. Stem, animal and bird forms. Wood, stained black, 6½h, *Woodlark Island, Massim Area*. Coll: Ronald Woodward (1913). Coll: S. G. Moriarty. M237.
- 299 BETEL-NUT PESTLE. Head top. Wood, stained black, 7h, *Woodlark Island, Massim Area*. Coll: Ronald Woodward (1913). Coll: S. G. Moriarty. M237.
- 300 LIME SPATULA. Animal handle. Wood, black, incised decoration filled with white, 22½h, *Massim Area*. Coll: Capt. W. H. Steele. Presented by Mr. S. A. Steele 1923. Australian Museum. E27510.
- 301 LIME SPATULA. Thin rectangular handle. Wood, black, incised decoration filled with white, 22½l, *Massim Area*. Presented by William Dixon 1912. Australian Museum. E20868.
- 302 LIME SPATULA. Round-ended handle. Wood, black, incised decoration filled with white, 10½h, *Massim Area*. Re-registered 1915. Australian Museum. E22928.
- 303 LIME SPATULA. "Split" handle. Wood, black, incised decoration filled with white, 10½h, *Massim Area*. Purchased H. Richards 1899. Australian Museum. E8457.
- 303a HEAD-REST. Bird motif at each end. Wood, engraved, coloured white, 6h x 20l, *Massim Area*. University of Queensland Anthropological Museum.

ADMIRALTY ISLANDS

Specialization occurred in various districts and objects were traded. Large figures were memorials to the dead, others had no specific function. Bowls were often several feet in diameter. The shapes in most forms are simple, painted or stained one colour with the addition of small decorative elements.

- 304*POST (?). Figure devoured by crocodile. Wood, painted red with some black, incised parts filled with white, 28h, *Admiralty Islands*. Presented by Dr. V. M. Copleson 1922. Australian Museum. E26927. Plate 22
- 305 BOWL. Approximately round, figure handles, four legs. Wood, 5½h, 9 approx. diameter, *Admiralty Islands*. Purchased from Capt. Francis Lowry 1883. Australian Museum. A14310.
- 306 BOWL. Bird's head at one end, tail at the other, carved diamond pattern. Wood, 11h, 12w, *Admiralty Islands*. Presented by Dr. Reuter E. Roth 1907. Australian Museum. E16888.
- 307 COMB. Geometrical diagonal design and carved crocodile head on handle. Wood, coloured red, white and black, 17l, *Admiralty Islands*. Exchanged with Chicago Natural History Museum through Dr. A. B. Lewis 1912. Australian Museum. E19718.
- 308 SPEAR HEAD. Obsidian blade (tip broken), set in resin on which is a modelled face, painted red, 5½h, *Admiralty Islands*. Queensland Museum. E4457.

NEW BRITAIN

The Baining and Sulka live in the Gazelle Peninsula. The Baining held ceremonies around a fire through which they danced. Snakes were held and used in dances. The masks sometimes represented spirits or totem creatures. Secret societies of this area originally were formed to protect their members, but deteriorated into terrorising bodies performing sorcery. Designs of Sulka shields are similar to those found on some masks. The bark cloths and masks from Nakanai were worn by mourners at important funerals.

- 309 SHIELD. Three pieces, bound with rattan, concentric circles and triangular design. Wood, painted black, white and red, 55h x 12½w, *South New Britain*. Presented Territory of New Guinea Administration 1941. Australian Museum. E49665.
- 310 FIGURE. Standing female. Wood, coloured black, decorated with shells. Ornamented with three shell "Kap-Kaps", pearl shell neck piece, other shell and teeth ornaments, 56½h, *Nakanai, New Britain*. Coll: S. G. Moriarty. M1050.

- 311 FIGURE of standing Tree Kangaroo. Wood covered with shells, feathers at top of head, 43½h, *Nakanai, New Britain*. Coll: S. G. Moriarty. M1049.
- 312 MASK. Wood, painted white, with some red and black decoration, fibre beard, 8½h, *Nakanai, New Britain*. Coll: S. G. Moriarty. M1056.
- 313 MASK. Wood painted white, eyes red and blue, mouth red. Fibre hair and beard on cane structure, 14h, *Nakanai, New Britain*. Coll: S. G. Moriarty. M1058.
- 314 MASK. Bark cloth on frame painted black, white, yellow and red. Fibre "beard" and "hair", 13½h *Nakanai, New Britain*. Used in a funeral ceremony. Coll: S. G. Moriarty.
- 315 BARK CLOTH. Representing boars' tusks, circles are female, "V" shape at side, male. Coloured white, cream, pink, light blue and black on buff cloth, 64h x 18w, *Nakanai, New Britain*. Used in funeral ceremony. Coll: S. G. Moriarty. M1064.
- 316 BARK CLOTH. Coloured cream, light-blue and brown on buff cloth, 57h x 40w, *Nakanai, New Britain*. Coll: S. G. Moriarty. M1087.
- 317 BARK CLOTH. Coloured white, cream, red and black, 60h x 34w. *Nakanai, New Britain*. Coll: S. G. Moriarty. M1089.
- 318 FUNERARY BANNER. Sewn pith, wooden pole. Painted red, yellow, green and black, 79h, *Nakanai, New Britain*. Coll: S. G. Moriarty.
- 319 FIGURE. Wood, carved beard, 61h, *New Britain*. "Representing a noted sorcerer. This spirit was supposed to have dwelt in the figure which was kept with others in an enclosure when certain ceremonies were performed." National Museum of Victoria 1891. X6097.
- 320 SHIELD. Wood, red, white and black, cane, 59½h x 10½w, *Nakanai* (bush people), *North Coast, New Britain*. National Museum of Victoria 1926. X32818.
- 321*MASK. Conical, pith, some remains of pink colouring with black and green decoration. Fibre cloak and hair, 29½h, *Sulka tribe—Cape Orford District, Gazelle Peninsula, New Britain*. Presented by J. M. C. Forsayth 1911. Australian Museum. E19200. Plate 8
- 322 SHIELD, rounded ends, with rattan cross binding at centre. Wood, painted red, green, black and white, 47h x 16w, *Sulka tribe—Gazelle Peninsula, New Britain*. Presented by W. Norkett 1962. Australian Museum. E60384.

- 323 DANCE SHIELD. Pointed at both ends. Bark cloth on frame with design in black, some of undecorated area red, 183h cloth, 25w, *Baining tribe, Gazelle Peninsula, New Britain*. Art Gallery of New South Wales. P4.1965.
- 324 MASK. Bark cloth, painted design in bright pink and black, 40l, *Baining tribe, Gazelle Peninsula, New Britain*. Coll: Douglas Watson.
- 325 MASK. Bark cloth, painted design in faded pink and black, 41l, *Baining tribe, Gazelle Peninsula, New Britain*. Coll: Douglas Watson.
- 326*MASK. Zoomorphic motif. Bark cloth painted red and black, cassowary feathers and short fibre cloak, 108 longest dimension, 36w, *Baining tribe, Gazelle Peninsula, New Britain*. Coll: John Olsen
Plate 20
- 326a SHIELD. Wood, coloured black and white, red rattan at top, centre and bottom, 62h x 14w, *New Britain*. University of Queensland Anthropological Museum. No. 1311.
- 327 FIGURE. Standing male. Limestone with some yellow-green and red painted decoration, 28h, *East New Britain (?)*. Purchased from Parkinson and Farrell 1885. Australian Museum. B8832.
- 328 FIGURE. Standing female. Limestone, some yellow-green and red painted decoration, 14½h, *East New Britain (?)*. Purchased from Parkinson and Farrell 1885. Australian Museum. B8835.
- 329 BIRD (Parrot). Coral, 5h x 9½l, *Gazelle Peninsula, New Britain*. Ingiyet Secret Society object. It was believed the spirit of the object waylaid the victim on whom the society wanted vengeance. Presented by C. Liddle, Administrative College, Port Moresby, 1965. Papua and New Guinea Public Museum and Art Gallery. E1166.4.
- 330 MASK. Convex. Wood, painted white on black, 14½h, *Duke of York Island*. Coll: S. G. Moriarty. M43.

NEW IRELAND

Mortuary carvings called Malanggan come from the north-west, Uli figures from the centre, and chalk figures from the south-east of the central area. Malanggan ceremonies were held to commemorate the ancestors and recently dead. The designs belonged to a clan who had the right to sell them. Specialist carvers carried out the work for payment, in a special enclosure which was pulled down to reveal the carvings to the community. Figure, fish, bird and snake

motifs were used. The helmet mask crest represents a form of mourning hair shaving. Uli were used in sacred rites also concerned with ancestors.

- 331 MORTUARY CARVING. From top, bird with upraised wings, winged fish, mask, and bird. Wood, painted red, black and white, 70h, *North-West New Ireland*. Purchased from Mrs. Farrell 1892. Australian Museum. E3331.
- 332 MORTUARY CARVING. Post figure, with breasts, holding a snake (?). Wood, painted red, black and white. Figure 47h, overall 65½h, *North-West New Ireland*. Purchased from Capt. Farrell 1887. Australian Museum. E524.
- 333 MORTUARY CARVING. Open work carving, figure with three winged fish in front. Wood, painted red, black and white; hair, fibre tassels at side of face (side pieces missing), 43h, *Fischer or Simberi Island, Tabar Group, North-West New Ireland*. Purchased from Capt. Farrell 1887. Australian Museum. E521.
- 334 MASK. "Helmet" type. Wood, face with some red pigment left. Bark cloth painted with red and black stripes. Crest, fibre head-dress, 16½h, *North-West New Ireland*. Purchased from Capt. Farrell 1887. Australian Museum. E544.
- 335*MASK. Open work carving, head, front piece with snake motif. Two detachable side wings, fibre side "beard". Painted red, black and white, 35h, *North-West New Ireland*. Purchased from Capt. Farrell 1887. Australian Museum. E569.
Plate 21
- 336 MASK. Two projecting wooden top pieces with similar type on nose. Fibrous hair and "beard". Painted red, black and white, 26h, *North-West New Ireland*. Purchased from Capt. Farrell 1887. Australian Museum. E563.
- 337 MORTUARY CARVING. Board, openwork carving, bird, snake motif, and figure at one end. Painted red, black and white, 13h x 44½l, *North-West New Ireland* (old register shows Admiralty Islands). Purchased from Capt. Leeman 1883. Australian Museum. A14220.
- 338 ULI FIGURE. Hermaphrodite figure, supporting two small figures, all with fibre "beards". Painted black, white and red, 54h, *Central New Ireland*. Exchanged with Chicago Natural History Museum through Dr. A. B. Lewis 1912. Australian Museum. E20016.

SOLOMON ISLANDS

There were cultural differences between the islands. Figure sculpture varied from the formal to a naturalistic representation. Shell inlay in figures, bowls and other objects was characteristic. Buka ceremonial paddles were used during dancing for canoe "launching", wedding, and funeral ceremonies. The figures probably represent ancestors; patterns and animals are associated with totem symbols of the owner.

- 339 FIGURE. Standing male. Wood, coloured black with some red and white, 44h, *Buka, Solomon Islands*. Purchased from Capt. Farrell 1887. Australian Museum. E602.
- 340*CEREMONIAL PADDLE. Double ended, squatting figure, head and torso. Reverse side profile figure. Wood, carved in relief and painted black, red, with white ground, 76h, *Buka, Solomon Islands*. Acquired from Capt. Farrell 1898. Australian Museum. E8037.
Plate 3
- 341 CEREMONIAL PADDLE. Double ended. Star pattern. Wood, carved in relief, painted red and black with white ground, 64h, *Buka, Solomon Islands*. Acquired from Capt. Farrell 1898. Australian Museum. E7971.
- 342 PADDLE. Four animals. Reverse a head. Wood, carved in relief, painted red and black with white ground, 50½l, *Buka, Solomon Islands*. Purchased from Capt. Farrell 1884. Australian Museum. B738.
- 343 PADDLE. Figure and two heads, reverse a figure. Wood, carved in relief, painted red and black with white ground, 73h, *Buka, Solomon Islands*. Acquired from Capt. Farrell 1898. Australian Museum. E7955.
- 344 CEREMONIAL PADDLE. Two heads and lizard, carved figure. Reverse figure, lizard and carved figure. Wood, carved and painted red and black with white ground, 52½h, *Buka, Solomon Islands*. Purchased from Parkinson and Farrell 1885. Australian Museum. B8740.
- 345 CEREMONIAL PADDLE. Double ended, two figures and head, reverse two figures. Wood, carved in relief, 63½h, *Buka, Solomon Islands*. Acquired from Capt. Farrell 1898. Australian Museum. E8049.
- 346 COMB. Wood, painted black and yellow, with woven rattan-covered handle, 8l, *Bougainville, Solomon Islands*. Presented by Mrs. E. S. Douglas 1963. Australian Museum. E70373.

- 347*CANOE PROW ORNAMENT. Carved head, with ear-rings, arms and hands, holding a small head. Wood, stained black, inlaid pearl shell, 12½h, *New Georgia (?)*, *Solomon Islands*. Art Gallery of New South Wales. P160.1962.
Plate 1
- 348 FOREHEAD ORNAMENT. Openwork carved tortoise shell on white tridacna shell, 4½ diameter, *Malaita, Solomon Islands*. Purchased from Mrs. F. Gillan 1921. Australian Museum. E26505.
- 349 FOREHEAD ORNAMENT. Openwork carved tortoise shell on white shell, 4½ diameter, *Roviana Lagoon, New Georgia, Solomon Islands*. Presented by Harry Wicklam 1922. Australian Museum. E26956.
- 350 COMB. Wood, handle engraved and painted red, white and black, 8h, *Solomon Islands*. Presented anonymously 1955. Australian Museum. E57251.
- 351 BOWL. Bird form, bird's head with fish, tail opposite end, pearl shell inlay. Wood, stained black, 11h, 35½l, 9½w, *Solomon Islands*. Purchased from John Stephens 1884. Australian Museum. B456.
- 352 HEAD. Coral, 12½h, *Solomon Islands*. Coll: S. G. Moriarty. M334.
- 352a PADDLE. Small carved figure at end of handle. Wood, black, carved and engraved, filled with white, 74h, *Rennel Island* (stylistically would seem nearer to *Massim Area*). University of Queensland Anthropological Museum. No. 743.
- 353 SHIELD. Rattan, pattern in black, 30h x 6½w, *Ontong Java*. Presented by Mrs. G. H. Hewitt 1956. Australian Museum. E58590.
- 354 DANCE CLUB. Wood, rectangular section at centre, pointed at one end, painted red and black on white ground, fibre tassels at one end, 29½ x 2w, *Santa Cruz*. Queensland Museum. E2463.
- 355 DANCE CLUB. Wood, rectangular section at centre, pointed at one end, painted red and black on white ground, tassels attached to side, 34½h x 2w, *Santa Cruz*. Queensland Museum. E2750.

NEW HEBRIDES

A system of grades, which needed wealth to pass from one grade to another of higher importance. Changes necessitated the making of objects, sometimes tree-fern sculptures and payment in pigs. Rituals were held for the inauguration of drums, which are set up in groups and used for sending messages. Small figures on sticks are used in a mythological "play" associated with rituals.

- 356 SLIT DRUM with carved head at top. Wood, 89h, *New Hebrides*. Australian Museum. E8592.

- 357 FIGURE. Wooden head, body (?), fibre arms and legs, painted black, white, orange, green and ultramarine blue, 23h, *Malekula, New Hebrides*. Presented by Mrs. E. M. Higgins 1946. Australian Museum. E51587.
- 358 TWO FIGURES, one with no legs. Core, tree fern (?), fibre, filled and painted white, black and blue on brown ground, on sticks, figures approx. 36h, *South Malekula, New Hebrides*. "Painted phallic effigy." Presented by R. J. Ethridge 1912. Australian Museum. E20046.
- 359 FIGURE. Wooden head, body (?), fibre arms and legs, painted black, red and white, 18h, *Malekula, New Hebrides*. "Connected with Kalawan (Nawalan?) Secret Ceremony." Presented by Mrs. E. M. Higgins 1946. Australian Museum. E51586.
- 360 MALLET, for ritual pig killing, adze shape, two carved faces and curvilinear decoration. Wood, 23h, *Ambrim, New Hebrides*. Presented by Mr. and Mrs. A. Prior 1957. Australian Museum. E58897.
- 361 MASK. Wood, 25½h, *New Hebrides*. Coll: S. G. Moriarty. M54.
- 362 MASK. Wood, 18½h, *New Hebrides*. Coll: S. G. Moriarty. M53.
- 363 MASK. Diamond shape. Bark surface on frame. Painted green, black and white. Fibre fringe and "beard". Mask 23h x 8w, *New Hebrides*. Queensland Museum. E4348.
- 364 FIGURE. Grade symbol of a male half figure. Tree fern, 31½h, *Ambrim, New Hebrides*. Art Gallery of New South Wales. P4.1964.

NEW CALEDONIA

The houses are circular with a conical roof, important ones having a carved architectural complex at the door, inside, and a spire which was a family insignia. The flattened face on the door jamb is set over a geometrical relief pattern. On the death of a chief these carvings were often mutilated. Masks with strong three-dimensional qualities and a bulbous nose were worn with feather cloaks.

- 365 DOOR JAMB, one of a pair. A face at top, carved, star and linear pattern. Wood, 69h x 23w, *Oubatche, New Caledonia*. One of a series of related architectural carvings used on a chief's house. Presented by A. O. & J. Heney 1897. Australian Museum. E7382.
- 366 FIGURE. Standing male. Wood, 15h, *New Caledonia*. Transferred from Mitchell Library 1936. Australian Museum. E42761.
- 367 MASK. Wood, 21½h, *New Caledonia*. Coll: S. G. Moriarty. M373.

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