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Return to Content You are here: Do kula canoes of the Massim region of Papua New Guinea have a bow, a stern, and prowboards? This terminology obscures the structure of the canoes, which is quite different from most Western boats and ships. The issue may be of interest to writers on Massim art and to the curators of the many museums that have kula canoe boards. The issue also arises regarding Oceanic canoes from beyond the Massim region with a single outrigger and designed to have either end pointing ahead. The larger of the two types of kula canoes is called nagega or anageg in the languages of the northern part of the Massim region and made primarily in Gawa and Kwaiwata islands, from where they are traded to Woodlark and in turn to the southern Massim region Fig. Gawa-built nagega canoe sitting on a beach, which shows its highly curved dug-out keel and three planks. Photograph taken by Clare Harding in Reproduced courtesy of Clare Harding. The smaller of the two types of kula canoes is called masawa in the Trobriands and Iwa Island, epoi in Dobu Island, and tadobu in some places because the type is believed to have originated in Dobu Fig. This type is made mainly in the places just mentioned. The structure of the main components of the two types of kula canoes is the same. They have a single outrigger float, which must always be windwards, as the wind in the sail cannot easily lift the float out of the water but can easily submerge it and capsize the boat Malinowski The canoe is, therefore, symmetrical, being designed to sail equally well whichever end points forward. It has a huge steering paddle, which is carried to, and used at, whichever end is at the back. Nevertheless, the Massim distinguish between the branch-end and root-end of the dug-out keel, cut from a single tree, to which two or three planks are added to make a canoe capable of carrying ten and more men on open-ocean voyages. Trobrianders call the branch-end dogina and the root end uuna or uula Campbell Woodlark Islanders call the former dabwen, the latter wowun Fred Damon, pers. Kitava Islanders have separate names for the two wavesplitters tabuya of the canoe, calling that for the branch-end tabudogina and that for the root-end tabuvaura Scoditti According to Shirley Campbell These differences are shown in Figs 3a and 3b. Two tabuya carved in Kitava and illustrated in Scoditti The branch-end and root-end wavesplitters of nagega also differ slightly in the motifs carved on them pers. The central part of the upper section of the former is usually plain Fig. The carvings attached to the top of the wavesplitters called sakusaku in Kilivila, the language of the Trobriands, Gawa, and Kwaiawata, and maan in Muyuw, the language of Woodlark also differ; that for the branch-end wavesplitter is symmetrical Fig. Wavesplitter tabuya for the branch-end of a nagega. Carved by Urisaku of Gawa and collected in Gawa, Distinguished from wavesplitters for the root-end by having a comparatively plain upper section, below the peg to which the sakusaku is attached. Sakusaku of symmetrical design for the branchend wavesplitter of a nagega. Collected in Egum Atoll but carved in Gawa. Wavesplitter tabuya for the root-end of a nagega. Collected in Boagis Village, Woodlark but probably carved in Kwaiawata. Distinguished from the wavesplitter for the branch-end of the canoe by having an upper section below the peg for the sakusaku fully covered in motifs, always including a large vertical hook-shaped scroll. Asymmetrical sakusaku for the root-end of a nagega. The sakusaku is placed on the tabuya with the section trailing down from its main part toward the washboard; that is, rotated horizontally degrees from the way it has been photographed; cf. The washboards of nagega also tend to have the wing on the float side larger than the other, but on many boards the difference is small, on others even absent. Western writers render dogina and dabwen top of the tree as front or bow of the canoe and uuna and wowun base of the tree as back or stern Scoditti and Damon However, in contradiction to this terminology, some writers use the term prowboard for the bow and stern wavesplitter, and sometimes also for both washboards Malinowski Haddon and Hornell However, they avoid the terms prow and prowboard, except once *ibid.*: Such ships can reverse but are not designed to move forward with the blunt end and rudder in front. Further research is required to establish whether the Massim conceptualise the branch-end of the kula canoe as its front and the root-end as its back. There are three hints

that this may be so. However, he spoke little English and these terms almost certainly came from his translator, perhaps his nephew John Kasaipwalova, in consultation with Ulli Beier, the editor of the journal in which the essay appeared. Thirdly, photographs indicate that kula canoes are normally beached and placed in sheds with the branch-end towards the sea. However, this terminology would still be misleading as it would divert attention from the fact that these canoes are designed to sail equally efficiently with either end at the front. In my future writings on kula canoes I will, therefore, avoid the terms bow, stern, and prowboard and speak instead of the branch-end and root-end of canoes and of branch-end and rootend wavesplitters and washboards 7. Bibliography – Campbell, Shirley F. The Art of Kula. In Beyond the Horizon: Ethnic and Historical Notes. Typescript to accompany this canoe bought by the South Australian Museum. Dictionary Kiriwina to English. New Perspectives on Massim Exchange. Argonauts of the Western Pacific. Coral Gardens and Their Magic, 2 vols. Myth and Magic in the Trobriand Islands. The Fame of Gawa: Art of the Massim Area, New Guinea. The Museum of Primitive Art. The contrast between the Kilivila and Muyuw terminology is not as great as it appears. The openwork carving takes many forms: There are a few photographs of canoes where the wavesplitters do not conform to the usual different designs for the two canoeends. A masawa example, built by Narubutau a few decades ago and called Toilamlaguyau, was photographed a number of times by Jutta Malnic. Her photograph of the whole canoe is shown in Malnic with Kasaipwalova This is not stated explicitly in the published literature on kula canoes. It is also presupposed by Campbell

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## Chapter 2 : Oceanic Collection

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Wood and natural pigments, 0. Papuan Gulf Date of Object: The carved and painted boards depicted spirits of the bush which were also considered clan ancestors. Hohao such as this one which depicts a whole human figure is rare. They did however, almost always prominently display the navel as it was seen as the place of origin of the clan. Coe especially liked how this example showed another figure within the navel of the main figure, speculating that it possibly could represent the birth of the clan. Exhibited , The Ralph T. From the collection of Richard Jones M. OC Lime Spatula Artist: Attributed to Mutuaga Birth: Late 19th century Region: What sets this piece apart is that it is attributed to the famed Massim master carver, Mutuaga who lived from to He was especially known for carving lime spatulas. His unique carving style is recognizable by its distinctive rendition of the human figure and the elegance and precision of its surface ornamentation. Lime spatulas were an important part of the betel chewing tradition of the peoples of the Trobriand Islands. Betel is a mild stimulant which reduces hunger pangs, produces feelings of well-being, and increases energy for work. The alkaloids in the areca seed are released when combined with lime. The function of the lime spatula in this ritual of betel chewing is to carry the lime from its container to the mouth where it releases the nicotine-like properties of the areca seed and betel leaf. Purchased from Taylor Dale Gallery in May Collected by Australian missionaries based on Thursday Island in the Torres Straits in the late 19th century. Unknown Wood, shell, and pigment, 4. East Coast -Bay of Plenty region? North Island Date of Object: The Maori are the indigenous people of Aotearoa, the traditional name for New Zealand. Carved boxes such as this one were traditionally used to hold personal ornaments and other prized possessions. The name waka hui, actually translates to feather box and this is where extinct huia tail feathers were stored. These feathers are worn as hair ornaments for both men and women of royal status. Earlier boxes are usually more elaborately decorated on the underside because that was the most visible part when suspended from the rafters of homes. Maori Art, an illustrated guide to, University of Hawaii Press, , p.

Chapter 3 : Different Ways of Seeing | Oceanic Art Society

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A political division into two countries, Papua New Guinea to the east and Indonesia to the west is an artificial construction caused by its colonial past as many geographical features, languages, social systems and art styles run across their borders. New Guinea is geographically speaking dominated by two characteristics: Exchange of both utilitarian objects such as weapons, ornament and pottery as well as cultural traits such as ceremony, song, dance, oral tradition caused the diffusion of a large variety artistic styles to and from the estuary of the Sepik and Ramu rivers. The art producing cultures of the Sepik river lie almost as a separate unexplored continent on the eastern edge of the navigated world until about 1870, unlike the tribal art from Africa with its major civilizations criss-crossed by ancient caravan routes for thousands of years. The cultures living along the Sepik river had neither the use of metal nor a written language and their first contact with the West occurred than one hundred and twenty years ago, in with the exploration of the mouth of the Sepik by Otto Finsch. The discovery of the region of Sepik River is quite late. According to the research by German ethnologist Otto Reche, the first sighting of the coastal area of the Sepik river was the Spaniard Ynigo Ortiz de Retes on the warship San Juan in 1545. The first definite news that a large river must empty in the coastal region near the volcanic island of Manan was given by the Dutch world circumnavigators Jacob Le Maire et Willem Schouten in July 1616. The same year the Deutsche Neuguinea Kompagnie was formed to identify potential natural resources worthy of development. This major study of the Sepik has been translated luckily for us. The change of name from Kaiserin-Augusta-Fluss to the Sepik river occurred officially when the geographer Walter Berhmann, irritated by the custom of using names of members of the Imperial family to designate geographical landmarks decided to change it to the Sepik River in 1877. The history of the collection and subsequent appreciation of Sepik art is roughly contemporary to that of the arts styles of Sub-Saharan Africa. Between 1870 and 1910, very short expeditions organized by the New Guinea Company on the ship Samoa travelled miles up the river. The Sepik river region slipped into oblivion for the next twenty years until 1890, apart from the setting up of a trading station by the New Guinea Company in the village of Watam in 1885, managed by a Chinese man who sold ethnological specimens to the captains of visiting ships. Lewis scoured the lower portion of the Sepik to form a great collection of the Field Museum, Chicago, collected along the Sepik River as far as Jambum, about 15 km upstream from Ambunti. Lewis and the Joseph N. Reimer, for the Berlin collection. Geoffrey Bateson concentrated on the middle Sepik between while Margaret Mead was in the Yuat region in 1938. Since the second world war, research on specific art styles of the Sepik River have multiplied. Buhler describes six large stylistic groups within the Sepik art styles. Ideally, to define with precision this regional style, one should go back to all the statues with early accession dates from the various German museums plus the collections from the Field Museum in Chicago and the objects in the Missiemuseum in Steyl to plot on a map the precise locations of collection or manufacture of these statues. One should also keep in mind that works of arts, probably more frequently masks than statues could have be used in regional trade networks as exchange goods connected to specific cults such as dances, songs and magic. Fondation Mona Bismarck, Paris, 1998, p. The art of carving was then passed down from village to village only in certain families as a novice sculptor is apprenticed to his father or uncle, although he may also learn from other master carvers. A carving may be praised as aretogo beautiful "the same word that could be applied to a woman or a flower or moago ugly. An inventive carver may be praised for his nonon imagination. Thompson, on the style of Baule Stauary by Susan Vogel, on the Fang by Fernandez to name a few as well as important symposiums on this topic have proliferated. These important ancestral effigies are generally called kandimbong and represent personifications of clan founders, famous clan founders and also mythical cultural heroes The majority are standing male

human statues, rather elongated, with an oversized head, slightly oval in shape and terminating in a conical point on top of the head used to inset a wig of human hair alluding to the fashion of hair dressing recorded among men as early as and up The red ochre paint covering the majority of these figure is also used as body paint for ceremonial events. Color was a magically important part of these ceremonial statues. The yellow and bright orange ochres was apparently traded in compact lumps from Lake Chambri arear further upstream whereas white was created from burning and crushing shells. Metal blades became available on the Coastal Sepik region after and further upstream among the Iatmul only after See Howarth, , pp. Friede, *New Guinea Art*: For him a stool tool gives a very smooth finish as the carver does not chip too much wood at any one time: In his ground-breaking study based on his fieldwork on the Sepik river in , Reche was the first scholar to define two major types: The first type of ancestor figures can be considered as portraits as they reproduce many of the uniquely characteristics features of a deceased person. Indeed, they are fitted with a wig of human hair and decorated with a loin cloth and woven armbands and leg bands. Reche suggests that these ancestor statues could be amplifications and an evolution of the human skulls of the deceased. The prototypes for these ancestral figures are large wooden torsos with a real skull attached as its head like the one collected by Muller in in the village of Kopar. Kept normally in the haus tambaran, the figures can also be kept for up to three months in the bush with the boys when they go into seclusion. Kandimbong figures are activated through magic leaves and rituals incantations and songs called timit and once activated it has the power of speaking through various people in trance and in dreams. According to Otto Reche, the main formal characteristic that differentiate them from the kandimbong ancestor figures lies in the treatment of the eyes which are slanting and deeply hollowed out in the facial plane and the long nose. The approach used for this identification derives from the longstanding method of formal analysis used by art historians for Greek painted pottery, where, like for most traditional ritual sculptures from the Sepik region, the proper names of most of the individual artists have been lost to time, though clear indicators of particular hands or ateliers remain embedded in the art itself. My research is guided by one overriding principle, that is, the identification of great artists whose style appears to be the most developed and classical, *la ligne des hauteurs* as Henri Focillon put it for great medieval sculptors. The art historian George Kubler noted at the end of his seminal study *The Shape of Time* that our generation of art historians is discovering little by little that meaning and form are equivalent. In other words, one should place morphology on the same level as iconology. Svetlana Alpers goes even further when she notes that in the study of societies where artefacts often stand alone without any verbal record, the style i. For him, following Focillon, style refers to the formal properties of works of art. He separates meaning from style analysis and considers art history as the study of changes in shape over time. My approach in African art studies has been to give these anonymous artists conventional names based generally on the name of the village where they were first collected or the name of the first prominent collector who owned them or this institution who owns it. As a first step in this research for individual hands in Coastal Sepik styles, I would like to single out two artists: The first Master, the Guinness Master, carved at least three small female crouching figures all wearing a type of long elaborate coiffure probably representing an initiation braided hood worn by women. I have always loved this work since it graced the cover of the book *Gods and Demons in Primitive Art* by Cottie Burland in *Melanesien, Band 1*, Hamburg, L. One of the main iconographic motif is the human form with an enlarged head, elongated torso and shortened limbs. Another characteristic of Lower Sepik art is the exaggeration of the nose, which can be sometimes flattened and bulbous, and in other instances is elongated in imitation of a bird beak such as the head of the Rhinoceros hornbill. A third stylistic element is the presence of the curving line conceived both as a surface ornament and in the treatment of three-dimensional form. Let us hope more research will allow the world to admire these unique art forms as the creation of many very talented artists who will emerge from their anonymity as more scholarship will enrich our understanding of their fantastic creativity. Map of Farthest points of the early exploration journeys from Reche, , fig. Eduard Dallmann April Samoa Capt. Sechstroh Seestern E. Voogdt Georg Heine Nov. Leipzig, Grassi Ethnographic Museum inv. Collected before by P. John Friede et alii, *New Guinea Art*. I, plate

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## Chapter 4 : Permanent Collection - de Young Museum

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