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1

57/1926/30

Dance club

Acquired 1912

Santa Cruz, Solomon Islands

A club in the form of a bonito that embodies four masculine qualities; successful fishing, warfare, trade, and authority. This was used in men's stamping dances on the communal *nava* dance ground.

2

E1911

Dance baton

Donated 1880

San Cristobel, Solomon Islands

In a man's dance, this baton (*ahui*) imitated the motion of the bonito canoe. Its curve (*toutoune*) represents the canoe's prow. The club symbolises masculine achievement.

3

E2042

Dance club

19th century

Viti Levu, Fiji

This *gugu* is a dance and ceremonial club, and an indicator of status. It is wrapped in strips of pandanus with a blade that bears an abstract design of the archerfish, a predatory animal and native to Pacific waters.

4

16/1952/2

Dance club

Donated 1952

Samoa

This '*anave* is closely related to Tongan war clubs. It is used by Samoan men when performing traditional dances.

5

33/1953/5g

Ceremonial club

19th century

Fiji

A two-handed curved and spurred club (*cali*) in the style that was effective at parrying and breaking bones. The decoration implies that this was used in dances, or carried on festive occasions.

6

33/1953/5j

Ceremonial club

19th century

Fiji

This *kiakavo* is a light wooden club. This would have been used during communal club dances (*meke i wau*), which are integral to the large *sōlevu* gatherings such as funerals and weddings.

7

38/1923/1

Curved and unspurred club

Donated 1923

Fiji

Carved with an abstract pandanus fruit, the *totokia* was a battle club and heirloom, which was passed down through generations of families. These clubs were carried by chiefs in life and were buried with them in death.

8

E2025

Paddle club

Donated 1880

Fiji

The paddle club (*culacula*) was a weapon and a standard in battle. It was also insignia for chiefly men and held great potency. War was not seen solely as a destructive act but one intended to regenerate society.

9

88/1938/1

Mask

Early 20th century

Papuan Gulf, Papua New Guinea

This mask (*eharo*) depicts a spirit and was worn by the Elema for light-hearted masquerades called *maea morava eharu* or 'things of gladness'. They acted as a prelude to more sacred rituals and included myth re-enactments.

10

E1693

Mask

Donated 1877

New Ireland, Papua New Guinea

This unpainted *tatanua* mask was intended for an elaborate *malagan* ceremony, which honours the dead. The attached barkcloth is all that remains of the decorative headdress that is now made from the sustainable fibres of the tulip tree.

11

E1692

Mask

Donated 1877

New Ireland, Papua New Guinea

Carved from soft wood, the owl-headed mask (*dudul*) was used in initiation dance performances that represented the birth, life and death of the owl.

12

70/1915

Mask

Donated 1915

New Ireland

This mask is associated with *malagan* commemorative ceremony. This is a *kepong* mask which was performed at the end of ceremonies to cleanse the community and remove taboos.

13

4/1902

Wig

Donated 1902

Fiji

The cutting of hair was celebrated in times of mourning. This wig (*ulumate* or 'dead head') contains human hair that was bleached with coral lime. It resembles a rooster's cockscomb, which is a symbol of masculinity.

14

E1644

Walking stick

19th century

Aotearoa, New Zealand

Made for the export market, this unusual walking stick (*tokotoko*) emphasises the sacredness of the head. This is a part of the body associated with potency (*mana*) and prohibited from touching (*tapu*).

15

286/1914

Waist ornament

Collected 1897

Espiritu Santo, Vanuatu

This waist ornament was worn over a low leather belt by both men and women on formal community ceremonies. It is believed to act as a seat.

16

E2028

Girdle

19th century

Fiji

Made from hibiscus fibre, this skirt (*liku*) is of a type that enveloped the hips of high-status married women on formal occasions. *Liku* were worn low on the hips with the ties knotted on the right hand side. First worn at puberty, their length and style marked a woman's passage through life, and her achievements of childbirth.

17

1893/5/1

Spider silk cap

19th century

Malekula, Vanuatu

The giant golden orb weaver spider (*Nephila pilipes*) spins the largest and strongest of webs, some 6m high. This cap is made from its web silk for the purpose of smothering the widows of high ranking men so that the wives could serve their husbands in the land of the dead. Current research challenges this role. Although the cap is tied to the cycle of life and death it was likely bought and used by male candidates in grading initiation ceremonies for the *nimangki* and *nalawan* societies.

18

75/1947/1

Bark belt

19th century

Papuan Gulf, Papua New Guinea

Marking adulthood, legitimising citizenship and entry into the warrior class (*Semese*), this ceremonial bark belt (*kava*) is worn by initiated men as the final stage of Elema initiation.

19

57/1926/59

Charm pendant

Collected 1912

New Georgia, Solomon Islands

This 'spirit invocation' charm pendant (*rononga rangasake*) was worn by a man as an ornament and was also tied to a warrior charm stick (*ranonga lingomo*) where it would be taken on a raid to invoke the power of a warrior ancestor.

20

65/1959/1

Fork

Collected 1850 – 60

Fiji

A four-pronged fork originally used to feed priests and other sanctified people who should not touch cooked food. Consecrated food included human flesh and was eaten by anyone in a sacred (*tabu*) state.

21

1896/8/1

Bowl

19th century

Lau Islands, Fiji

Cut from a single block of wood, this bowl (*tanoa*) was used for making *yaqona* or *kava*; a ceremonial drink made from the roots of the *Piper methysticum*. It was served during public chiefly rituals.

22

64/1974/5

Drum

Early 20th century

Papuan Gulf, Papua New Guinea

The drum was used in ceremony. Its shape is in the form of a fish or bird's mouth. This highlights the capacity for ancestors to take the form of these animals.

23

26/1959/1

Drum

Early 20th century

South coast, Papua New Guinea

Drums were central to music, feasting and dancing as key parts of ceremony. They also ensured that the ancestor's voices were present.

24

75/1947/3

Spirit board

Late 19th/ early 20th century

Papuan Gulf, Papua New Guinea

This ceremonial board is carved from the side of an old canoe. It is decorative but it served as a home for a spirit (*imunu*) to inhabit. When not required the board is carefully stored in the men's communal longhouse out of sight.

25

75/1947/4

Spirit board

Late 19th/ early 20th century

Papuan Gulf, Papua New Guinea

This ceremonial object depicts a spirit (*imunu*) associated with the landscape and the clan (*gu*). The power of these spirits aid the prosperity and fertility of the community. Boards were repainted and presented with offerings to keep the spirits in good humour.

26

71/1924/18

Dance rattle

Collected 1912

Santa Cruz, Solomon Islands

Dance celebrates important life events marked by ceremony, such as initiation. This rattle is made from seeds (possibly *Pangium sp.*) and would have been attached to the lower leg.



27

E1317

Flute

19th century

Aotearoa

A carved *koauau* that can still be played. According to Maori belief, it is said that the universe was sung into existence and that it belongs to the realm of *Tāwhirimātea*, the deity or *atua* of winds and storms.

28

E1326

Mouth harp

Donated 1875

Fiji

A single reed instrument (*'utete*) fashioned from bamboo and is a common instrument found around the world. In Tonga, these are constructed from a coconut leaf midrib.

29

E1745

Nose flute

Donated 1872

Samoa

A nose flute (*fagufagu*) made from bamboo. Nose flutes went out of fashion in the late 1800s but were once used by lovers in the art of seduction.

30

129/1972/5b

Slit drum beater

Collected 1878 - 1904

Samoa

Small slit drums (*pate*) are usually played with a single wooden beater (*'auta*) unlike the larger *lali* drum, which requires two sticks.

31

129/1972/5a

Slit drum

Collected 1878 – 1904

Samoa

The small slit drum (*pate*) is found throughout the Pacific. The drum served as a signalling device for village meetings, for calling pigs or marking time for ceremonial singing and dancing.

32

271/1998

Clap stick,

Donated 1998

Northern Territory, Australia

Clap sticks (*bilma*) are commonly beaten together to produce a rhythm for singing. This Yolngu example was purchased from Buku-Larrngay Mulka Centre in Yirrkala. Decorative motifs normally relate to clans.

33

E1916

Tattooing adze

Donated 1880

Fiji

The word tattoo comes from the Tahitian word *te tatau*, which means 'to tap lightly'. Adzes were dipped into an ink (baked candlenuts and oil) and was rhythmically tapped into the skin with a spatula.

34

E1226

Shark tooth knife

Made before 1779

Hawaii

Strict rules governed the use of the *palau papanihomano nui*, a weapon and scarifier that contained a spiritual force (*mana*).

35

E1760

Tattooing adze

Tahiti

Tattooing was a means of wrapping the body and served to venerate the creator god Ta'aroa. This ritualised process highlighted identity, kinship, lineage and status.

36

59/1939

Over-modelled skull

Donated 1939

SW Malekula, Vanuatu

Ancestor heads were the residing place of the soul, and a repository for ritual learning and wisdom. This was once attached to a funerary effigy (*rambaramp*); the skull's decoration represents the deceased's high social rank. This is the skull of a woman.

37

129/1935

Ancestor skull

Collected 1902 - 29

Fly River, Papua New Guinea

As a result of head-hunting, this decorated woman's skull functioned as a trophy skull. Modifications and wear suggest that over time it had been used in a variety of ways. Collected by the Rev. E. Baxter Riley.

38

37/1956

Gourd

Early 20th century

Possibly Papua New Guinea

This unusual gourd is decorated with human mandibles. Remains of human ancestors were considered imbued with protective or regenerative powers. This item would have contained great power.

39

219/1996/8

Carved board

Collected 1960s – 70s

Papua New Guinea

This contemporary artwork depicts ancestral spirits. It is a modern interpretation of traditional decorated shields from the central highlands or Sepik regions. The artist has utilised cultural imagery for the export market.

40

57/1926/46

Lime gourd

Collected 1912

Papua New Guinea

Betel nut (areca) is the fourth most popular stimulant after nicotine, alcohol and caffeine. This gourd would have contained slaked lime  $\text{Ca}(\text{OH})_2$ , which would have been mixed with areca nut and placed within a betel plant leaf. This is chewed, then spat out.

41

129/1972/14 and 45/1994/2

Lime spatulas

19th and 20th centuries

Massim, Papua New Guinea

Wooden spatulas (*idemu*) were designed to facilitate betel-chewing, but were also associated with ceremony such as boys who have just been initiated. They are decorated with totemic animals and other spirit entities.

42

86/1995/2

Lime spatula

Early 20th century

Massim, Papua New Guinea

A turtle-shell and spondylus shell-bead spatula (*kena*) that reflects the wealth and status of the owner. This was made in imitation of rare whalebone spatulas (*bosu*) that were restricted to high-ranking men.