

South Seas:  
Encounters  
with Paradise Lost

17

**Exhibition texts  
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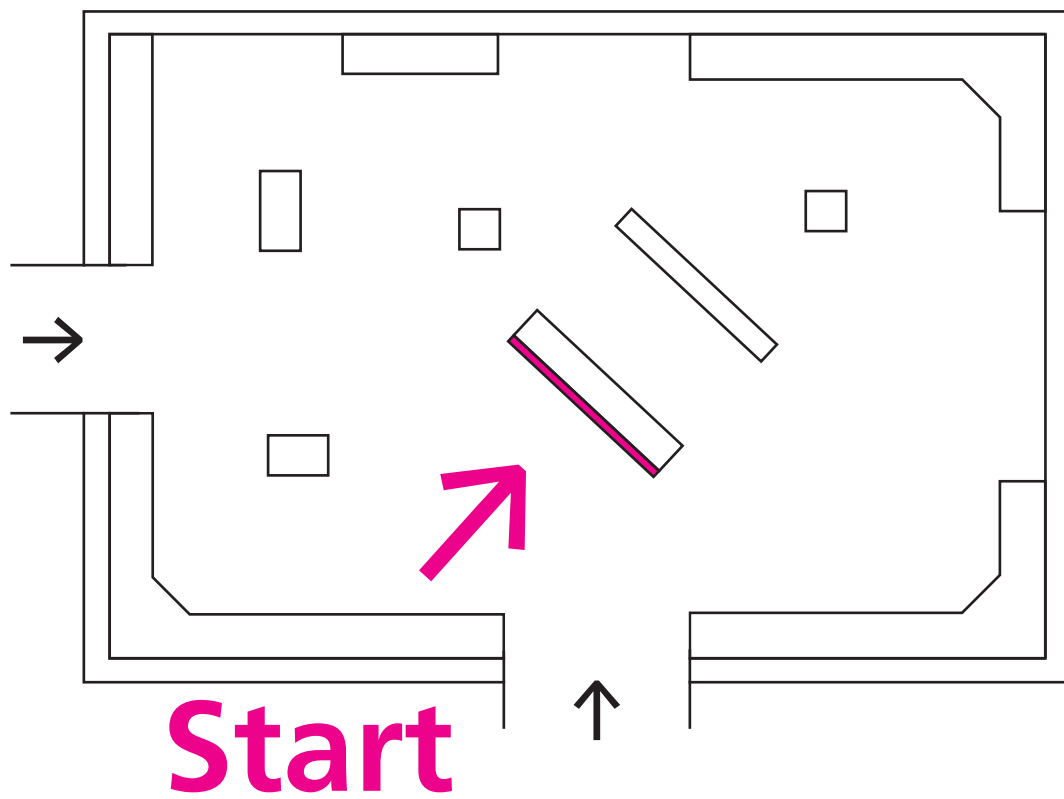


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Vienna, December 2024



# Room 17





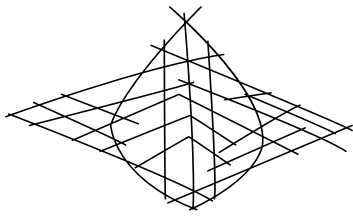
# South Seas: Encounters with Paradise Lost

Long before European ships of discovery ventured into Pacific waters, seafarers from East- and Southeast Asia explored the seemingly paradisiacal South Seas. In a number of waves of migration, they settled with their families in Australia and the island worlds of Melanesia, Micronesia and Polynesia. European marine expeditions in the modern period not only had as their goal the discovery and development of unknown regions of the world, they were also precursors of the colonial conquest of the world. Four expeditions to the South Seas, journeys with which the history of Austrian museums is closely connected, tell the story of eventful encounters with the inhabitants of the Pacific islands. These relationships were characterised by dignified receptions, esteem and respect, but also by conflicts, hostility, and death. Numerous objects of daily life, adornment and ritual recall the first contacts, active bartering, and mutual hospitality, yet also violence, resistance and centuries of foreign interference.

# The South Seas in the Weltmuseum Wien

The South Seas department in the Weltmuseum Wien comprises about 30,000 artefacts. They provide insights into the differing lifestyles of, and forms of encounters with, the peoples of the Pacific. The world-renowned Vienna collection of the British seafarer Captain James Cook was acquired at an auction in London in 1806 on the initiative of the Austrian Emperor Franz I. Due to professional contacts with the Vienna Natural History Court Museum, the collections of the South Seas expeditions of Otto Finsch, Andreas Reischek and Rudolf Pöch also found their way to the Austrian capital. Today we appreciate the collections of the Weltmuseum Wien as cultural heritage of Austria as well as of their countries of origin.





## Stick chart (medo)

This stick chart was designed as an instructive aid in the mid-19th century by seafarers of the Marshall Islands. The grid pattern of this sailing chart made out of bound-together wooden sticks does not represent the actual geographical longitudes or latitudes. It illustrates sailing routes taking into account ocean currents, wind directions, marine swells and characteristic wave formations near the coastline. The snail shells are marked with the names of the islands Jaluit, Kili and Ailinglaplap.

Marshall Islands, ca. 1880; bamboo sticks, snail shells, plant fibres

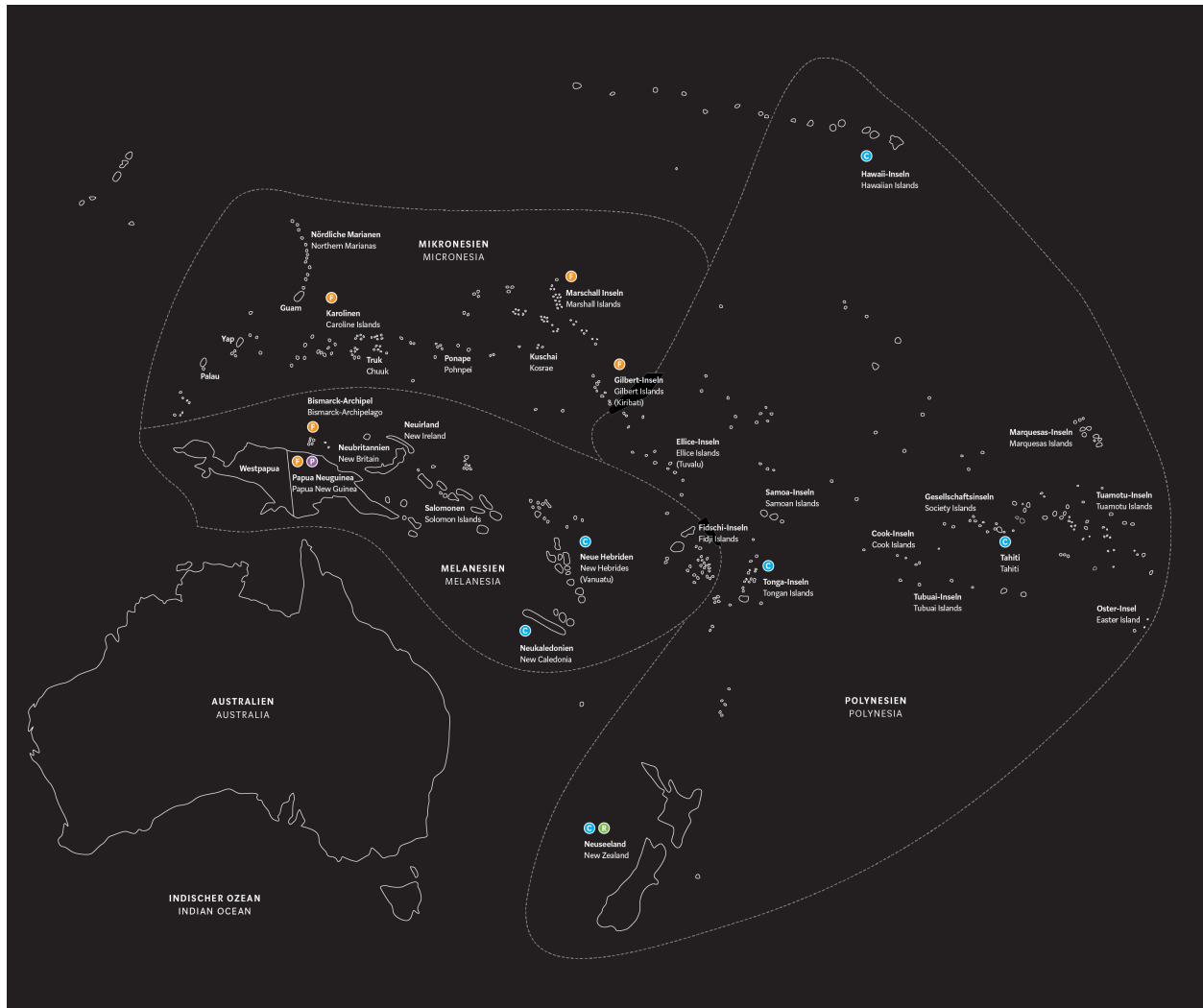
## The Pacific Ocean

With an area of 180 million km<sup>2</sup> the Pacific Ocean covers more than one third of the earth's surface. Ten million people live here on 2,000 populated islands with a surface area of only 250,000 km<sup>2</sup>. The map shows the Australian continent and three large geographical regions in the Pacific: Australia, the "southern land"; Polynesia, the "world of many islands"; Melanesia, "the world of black islands"; and Micronesia, the "world of small islands".

### Destinations of the explorers:

- C** James Cook:  
Hawaiian Islands, New Hebrides (Vanuatu),  
New Caledonia, Tongan Islands, New Zealand,  
Tahiti
- F** Otto Finsch:  
Caroline Islands, Marshall Islands, Gilbert  
Islands (Kiribati), Bismarck-Archipelago,  
Papua New Guinea
- R** Andreas Reischek: Neuseeland

# P Rudolf Pöch: Papua New Guinea



## **Boats from Oceania**

The settlement of the Pacific Ocean islands took place in a number of waves of exploration from East and Southeast Asia. The “hanging” boats from the Solomon Islands and New Ireland, one with an outrigger, recall the superb navigational achievements of the Pacific seafarers. During their expeditions, they were guided by ocean currents, hauls of fish, wind directions and cloud formations, by the flight of birds of land and sea, by the position of the sun and particularly at night by the constellations.

### **1 Te Hononga ki Wien**

The link between Aotearoa and Vienna

The bow figure celebrates Rerehau, the stern figure celebrates Toetoe – two famous Māori visitors to Vienna during the nineteenth century.

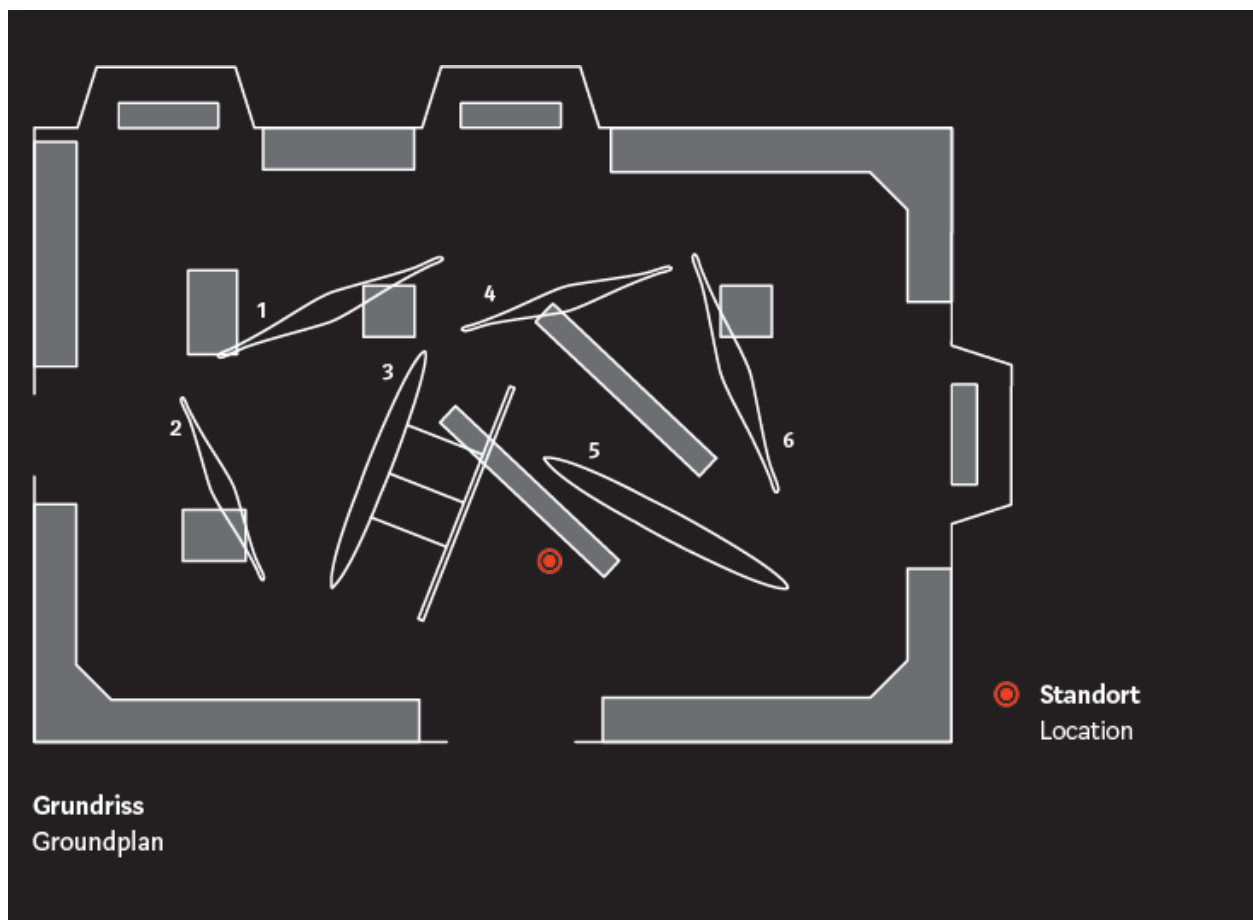
Plexiglas canoe; 2022; George Nuku

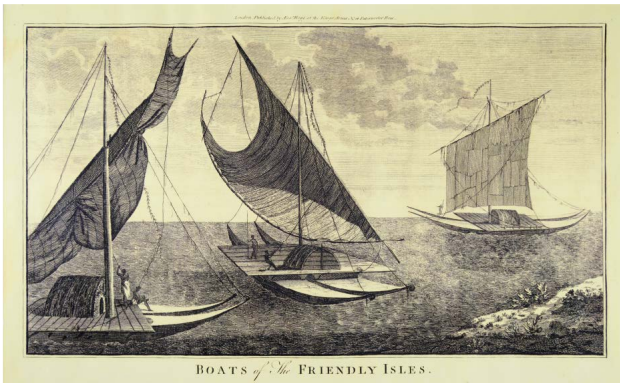
### **2, 6**

**Boats from the Solomon Islands**

about 1890; S.M.S. Fasana Coll.

- 3 an Outrigger Canoe from New Ireland  
about 1980; Hanns Peter Coll.
- 4 Boat from the Solomon Islands  
about 1890; S.M.S. Panther Coll.
- 5 Boat from the Solomon Islands  
about 1890;  
Franz Ferdinand of Austria-Este Coll





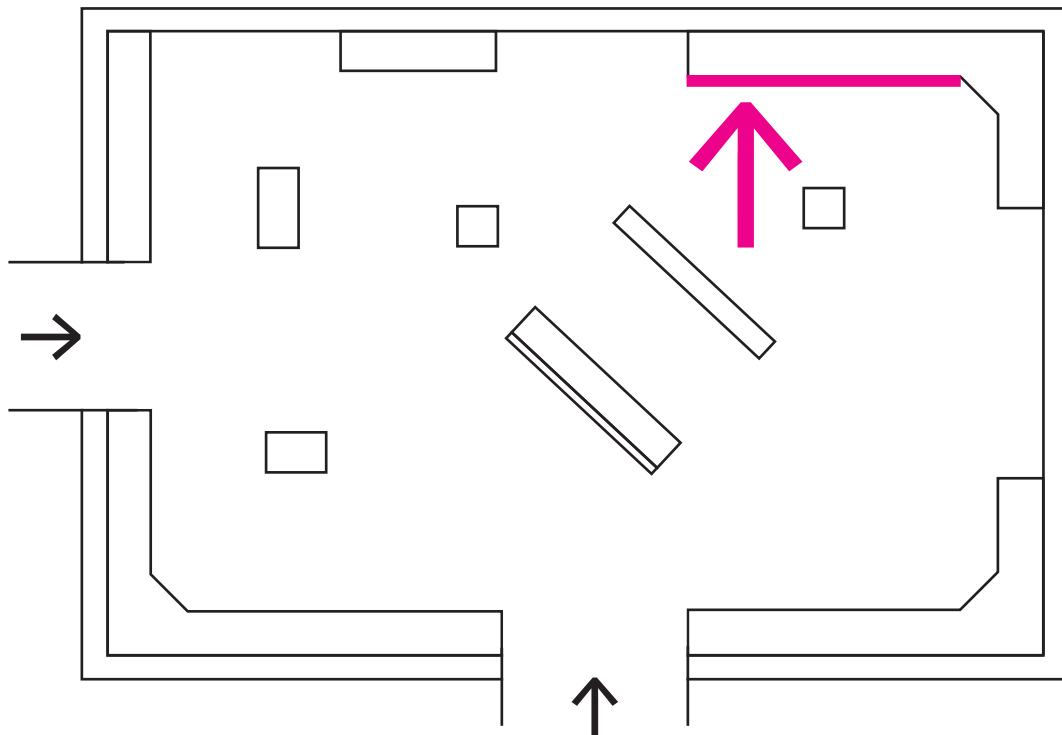
Boats of the Friendly Isles (Tonga)  
John Webber, um 1780







# Room 17



# A Question of Honour

During the third voyage of circumnavigation, Captain Cook was searching for a navigable sea route between the Atlantic and the Pacific.

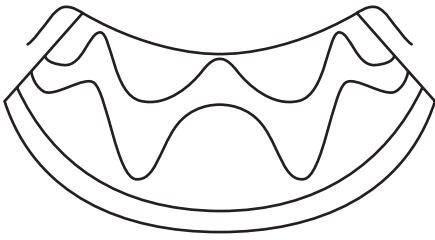
This “north-west passage” should facilitate trade between Europe and Asia. After encountering massive icebergs in the Bering Straits, Captain Cook sailed further to the south and landed in mid-January 1779 on Big Isle Hawai’i. In Kealakekua Bay a feast in honour of the god Lono was currently taking place. Cook and his companions were received with dignity and richly provided with presents. Two weeks later a fight arose over a stolen boat, and James Cook died from a dagger wound received at the hands of a Hawaiian warrior. After the collapse of the Hawaiian kingdom in 1898, Hawai’i became an American territory, and in 1959 it was declared the 50th state of the USA.



Captain James Cook  
Nathaniel Dance, 1775/76  
© National Maritime Museum,  
Greenwich, London

## **James Cook (1728–1779)**

James Cook, the British seafarer, explorer and discoverer, began his astounding career on British coal transport and navy supply ships. The son of a farm steward, James Cook expanded his nautical, astronomical and cartographic knowledge by practical experience and self-instruction. In 1768 King George III commissioned him to lead and carry out three research expeditions around the world. In the South Seas, James Cook discovered several island groups which were still unknown in Europe in the 18th century.



## 1 Feather cape

In the 18th century, valuable feather capes, produced at great cost, counted amongst the ceremonial articles of clothing of warriors, high dignitaries and kings of Hawai'i. The various sizes – from shoulder cape to knee-length robe – indicated the lower or higher status of the wearer. Yellow feathers were symbols of political power, whereas red feathers were assigned to the religious sphere.

Hawai'i, 1778/ 79; plant fibres,  
feathers (honeycreeper, Hawai'i 'o'o)



Warrior Chiefs

© Herbert K. Kane, LLC

**2-4**

**Tabooing wand to mark sacred places  
(pulo 'ulo 'u)**

Hawai'i, 1778/ 79; wood, dog hide,  
dog hair, feathers

**5 Drum (palu)**

Hawai'i, 1778/ 79; wood, sharkskin,  
plant fibres

**6 Container for water, gourd  
(ipu hue wai pawe)**

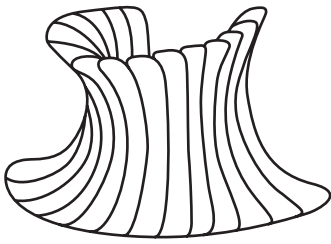
Hawai'i, 1778/ 79

**7 Ladle with human figure**

Hawai'i, 1778/ 79; wood, mother-of-pearl,  
obsidian

**8 Bracelet (kupe 'e)**

Hawai'i, 1778/ 79; tortoise shell,  
plant fibre cord, sperm whale tooth



## **9 Bracelet (kupe 'e)**

This type of bracelet, which was often worn in pairs, was restricted to high-ranking individuals of public life. The sperm whale teeth, cut into crescent shapes and highly polished, were drilled through in the middle and bound together in the form of a crown. By means of incantation formulas during the production process, the owner of the piece of jewellery was protected against evil.

Hawai'i, ca. 1778/ 79; sperm whale teeth,  
plant fibre cord

## **10 Leg ornament (kupe 'e wawae pupu)**

Hawai'i, 1778/ 79; snail shells, plant fibres

## **11 Fishing hook (makau)**

Hawai'i, 1778/ 79; mother-of-pearl,  
plant fibre cord

- 12 Engraving implement with shark teeth**  
Hawai'i, 1778/ 79; wood, shark teeth,  
plant fibres
- 13 Fishing hook (makau mano)**  
Hawai'i, 1778/ 79; wood, bone, plant fibres
- 14 Shark tooth weapon, cutter**  
Hawai'i, 1778/ 79; wood, shark teeth
- 15 Implement with shark tooth (heneeohe)**  
Hawai'i, 1778/ 79; wood, shark tooth,  
plant fibre cord
- 16 Shark tooth weapon, cutter  
(palau papaneeheomano)**  
Hawai'i, 1778/ 79; wood, shark teeth,  
plant fibre cord
- 17 Feather cape ('ahu 'ula)**  
Hawai'i, 1778/ 79; feathers of the  
honeycreeper, tropicbird and sunbird,  
and from a rooster, birdskin, barkcloth  
and plant fibres

## 18-22

### **Barkcloths of Hawai'i (kapa)**

Barkcloths of Hawai'i were mainly produced from the gently beaten inner bark layer of the paper mulberry tree, the fig tree or the breadfruit tree. Diverse, mostly geometric patterns were created by applying colour with cords, line pens and stamps. Women processed the textile into articles of clothing, blankets, wall hangings and table cloths. Expensive objects such as pictures of gods, weapons and jewellery were also covered by barkcloth to protect them against sun and rain.

Hawai'i, 1778/ 79; barkcloth, pigment

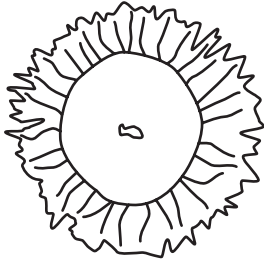
### **23 Barkcloth with six patterned images (kapa)**

Hawai'i, 1778/ 79; barkcloth, pigment



Warriors in the Battle of  
Ka'anapali, Hawai'i  
© Herbert K. Kane, LLC





## **24 Feather-decorated cover of a dance rattle (‘uli ‘uli)**

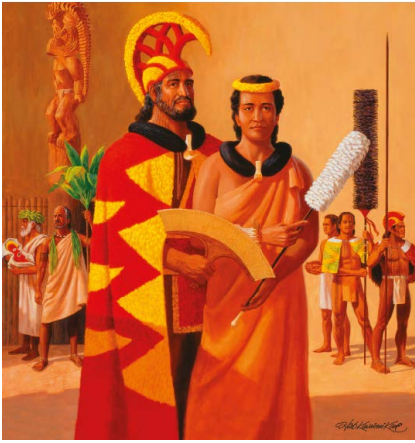
Hawaiian dancers used rattles as rhythmic instruments during their performances.

Often they were covered with a shield made out of bark, chicken feathers, and red-plumed bird skin. The actual body of the rattle, a pumpkin gourd filled with small stones and attached to a wooden shaft, is unfortunately not preserved.

Hawai‘i, ca. 1778; feathers and bird skin, barkcloth

## **25 Feather cape (‘ahu ‘ula)**

Hawai‘i, 1778/79; feathers of the honeycreeper, tropicbird and sunbird, and from a rooster, plant fibres



Ruling Chiefs of Hawai'i,  
18th and 19th century  
© Herbert K. Kane, LLC



## 26 Feathered helmet ('ahu 'ula)

The helmets of Hawai'i were originally studded with red, downy feathers of the honeycreeper. A netting of plant fibres was stretched over a framework made of the aerial roots of a vine, and numerous quills were intertwined into it. Such majestic feathered helmets were worn by the nobility of Hawai'i during religious ceremonies and battles as a visible symbol of their high rank. In their form they are reminiscent of the military helmets of Greek and Roman antiquity.

Hawai'i, 1778/ 79; vine roots, plant fibres, feathers

**27 Feathered helmet (mahiole)**

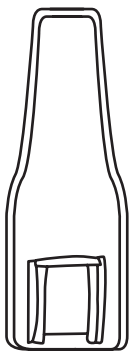
Hawai'i, 1778/ 79; vine roots, plant fibres, feathers

**28 Feathered ornament for neck and head hair (mahiole)**

Hawai'i, 1778/ 79; plant fibres, feathers

**29 Portrait of a man with his helmet and a youngwoman of the Sandwich Islands (Hawai'i)**

John Webber, 1778/ 79; print, reproduction  
Karl Arlamovsky Coll



**30 Feathered temple (hale waiea, henanoo)**

In the temples of Hawai'i, oracles were consulted regarding the outcome of political and military undertakings. This model of a Hawaiian ceremonial house, decorated with feathers, is unique in the world and was a personal gift of the

Hawaiians to James Cook. In London in 1806 a large part of the collections acquired by Captain Cook during his three journeys of circumnavigation were put up for auction, whereby 200 objects from the South Seas made their way to the imperial collections in Vienna.

Hawai'i, 1779; vine roots, plant fibres, tortoise shell, feathers of the honeycreeper and Hawai'i 'o'o

**31 Fan (peahi)**

Hawai'i, 1778/ 79; leaves, coconut fibres, wood, human hair

**32 Feather standard, symbol of dignity (kāhili)**

Hawai'i, 1778/ 79; wood, feathers, rod strips

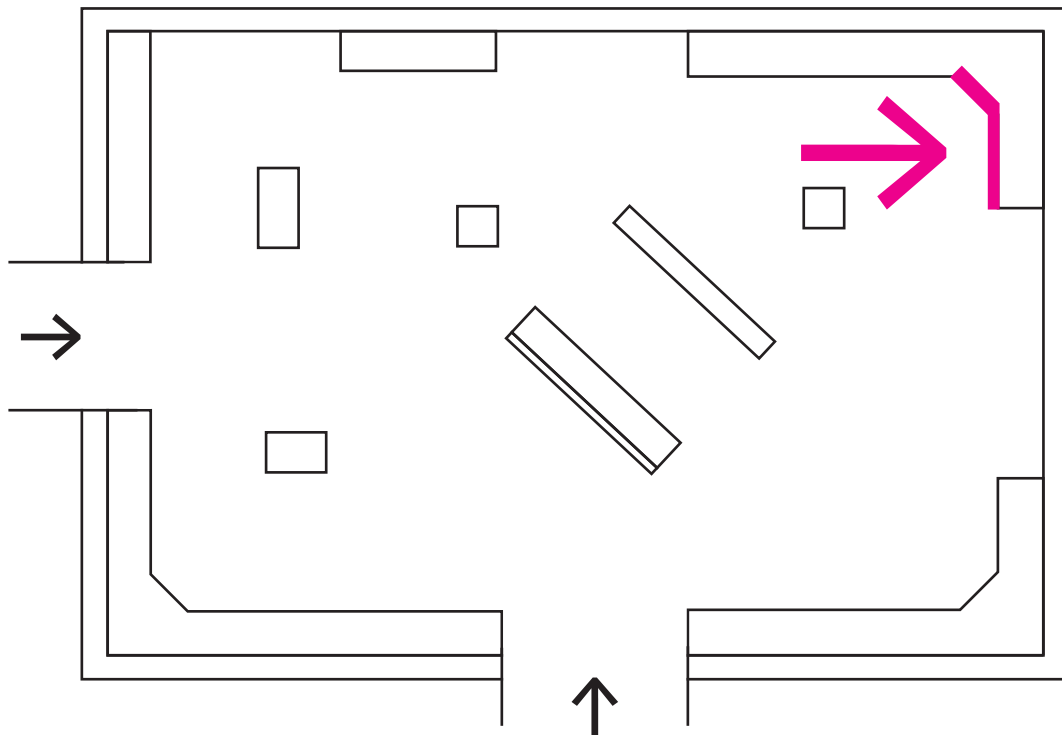
**33 Canoe paddle (hoe)**

Hawai'i, 1778/ 79; wood





# Room 17



# Nails for Water

During his three voyages of circumnavigation, between 1768 and 1779, Captain James Cook anchored four times in Tahiti. The inhabitants of the island were hospitable and interested in trading. In particular, European iron tools, nails and mirrors were traded in return for fresh provisions, water and firewood. In the Polynesian island paradise the British ship's crew experienced numerous feasts with musical performances, athletic contests and erotic adventures. Tahiti was also frequently visited by French vessels. In the 19th century, Catholic missionaries from France, and after 1842 the French colonial administration, permanently destroyed the traditional way of life. Until today, the inhabitants of Tahiti seek political independence from France.



## **11 Breastplate (taumi)**

This breastplate from Tahiti was a personal present to Captain Cook. It was worn by high-ranking war leaders in pairs together with a similarly fashioned back-shield.

Tahiti, ca. 1770; wooden sticks, coconut fibres, shark teeth, mother-of-pearl, feathers, dog hair

## **2 Woman's bag**

Tahiti, ca. 1770; leaf strips

## **3 Fly whisk (fue kafa)**

Tahiti, ca. 1770; wood, coconut fibres

## **4-6**

### **Barkcloth beater (i'e)**

A mallet for broadening strips of bark, which subsequently would be glued together into panels.

Tahiti, ca. 1770; wood

## **7 Fly whisk (itee)**

In Tahiti this fly whisk belonged to the equipment of high dignitaries. It is decorated with an artistically carved wooden handle.

Tahiti and Austral Islands, ca. 1770; wood, coconut cord, mother-of-pearl shell

## **8 Tattooing mallet**

Tahiti, ca. 1770; wood

## **9-10**

### **Tattooing comb (ta)**

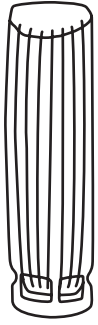
On many Polynesian islands the British observed the process of tattooing. The procedure of tattooing (te tatau, beat images) is painful, prolonged and expensive. The selection of images generally characterises the social status within a society. Tahiti, ca. 1770; wood, bone, plant fibres

## **11 Treasure box (piha)**

Tahiti, ca. 1770; wood, coconut fibres

## **12 Food bowl (umete)**

Tahiti, ca. 1770; wood



### **13 Drum (pahu)**

The beating of drums accompanies public and traditional singing and dancing by the inhabitants of the Society Islands even today. Around 1770 this type of musical accompaniment was primarily to be heard in the course of religious ceremonies. With smaller and larger drums, a variety of tone pitches could be created. This standing drum is stretched with shark skin and was beaten with the hands.

Tahiti, ca. 1770; wood, fish skin, coconut fibres

### **14 The Fleet of Otaheite assembled at Oparee**

William Hodges accompanied Captain Cook on his second voyage of circumnavigation. As visual reporter, he recorded in pencil and brush the assembly of the war ships of Tahiti in September 1777.

William Hodges, ca. 1777; print, reproduction  
Karl Arlamovsky Coll

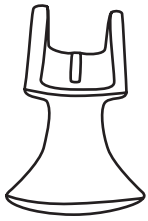
**15 A chief and other natives of O-Taheitee,  
visiting Captain Cook on his expedition ship  
Resolution**

William Hodges, ca. 1777; print, reproduction  
Karl Arlamovsky Coll

**16 Nose flute (vivo)**

Nose flutes were blown with the right nostril in Tahiti. Flute playing and the rhythm of drums were welcome at ceremonies of greeting and festivals of every kind.

Tahiti, ca. 1770; bamboo rod, coconut fibres



## **17 Pounder (penu)**

James Cook and his companions observed many details of the process of food preparation. Pounders were used by the Polynesians to smash steamed taro- and yam tubers, cassava root and breadfruit in earthen pits on heated stones; from this, a starchy porridge or a type of pudding (poi) was prepared for festive occasions. This food pounder of carved and polished basalt is provided with handles.

Tahiti, ca. 1770; basalt

## **18, 19**

### **Food pounder (penu)**

Tahiti, ca. 1770; basalt

## **20 Adze (to 'i)**

Tahiti, ca. 1770; wood, basalt, coconut fibres

## **21 Chisel (tohi)**

Frequently the British were able to watch the inhabitants of the islands as they performed their daily work. On Tahiti, rougher and finer carving was carried out on houses, boats, weapons and sculptures.

Tahiti, ca. 1770; wood, basalt, coconut cord

## **22 Axe blade (foa)**

Tahiti, ca. 1770; basalt

## **23 Rasp, file**

The British readily collected things which seemed familiar, unusual or foreign to them. This wooden file with covering of sharkskin was used to smooth wooden objects. In order to stretch the sharkskin properly, it was applied to the prepared wooden piece while it was still wet.

Tahiti, ca. 1770; wood, sharkskin

## **24, 25**

### **Rasp, file**

Tahiti, ca. 1770; wood, fish skin

## **26 Fishing net and netting needle (upea)**

In contrast to the usual fishing nets from Tahiti, which were produced from coconut- and hibiscus fibres, this net is created out of finely woven and knotted human hair. A netting needle hangs on the still incomplete workpiece.

Tahiti, ca. 1770; yarn of human hair, wood

## **27 Fishing hook (matau)**

Tahiti, ca. 1770; tortoise shell, mother-of-pearl, plant fibres, feathers

## **28-31, 33-34**

### **Fishing hook (matau)**

Fishing hooks were fashioned in the South Seas in a variety of forms and sizes out of wood, mother-of-pearl, tortoise shell and bone. The fishing line was mostly created out of twisted coconut fibres. The island inhabitants used particularly large hooks for catching sharks and tuna fish.

Tahiti, ca. 1770; mother-of-pearl, plant fibres

## **32 Fishing hook (matau)**

Tahiti, ca. 1770; wood, bone, plant fibres

### **35 Shark catching hook**

Tahiti, ca. 1770; wood, coconut cord

### **36 Barkcloth ('ahu)**

This strip of barkcloth from Tahiti, bleached by seawater and the rays of the sun, stands out due to the particularly fine quality of the material.

Tahiti, ca. 1770; tree bark

### **37, 38**

#### **Netting needle**

This tool served to produce fishing nets. The netting needle is provided with a bracket for winding the thread around.

Tahiti, ca. 1770; wood

### **39 Cable**

The cable served as a working pattern for mooring ropes. Tupaia, a priest and ship pilot from Tahiti, and Omai, an inhabitant of Rai'atea, decided to travel with Captain Cook to London. Tupaia died on Java before reaching England. Omai returned home after two years in London.

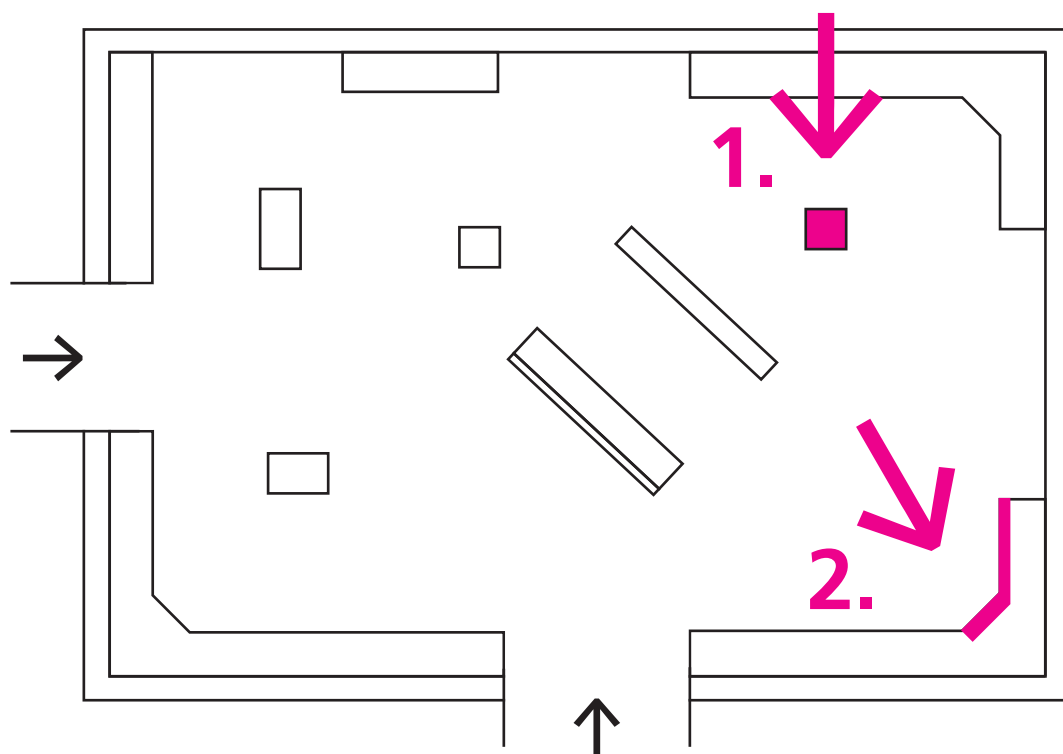
Tahiti, ca. 1770; coconut fibres, pigment





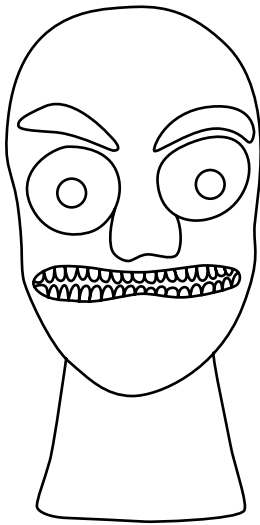


# Room 17





1.



### **Feather bust of a god (ki'i hulu manu)**

This feather bust is an image of a divinity from Hawai'i, embodying the war god Ku as well as the fertility god Lono in the 18th century.

At the outbreak of war, this head of a god was mounted on a wooden post and carried into battle to scare the enemy. The feather bust was purchased in London in 1806, when this and other objects from Cook's world voyages were put up for auction and arrived in the possession of the Austrian Emperor Franz I.

Hawai'i, 1779; aerial roots, feathers, mother-of-pearl, nuts, dog's teeth, plant fibres  
James Cook Coll.

## 2.

# James Cook

## With the Help of a Priest

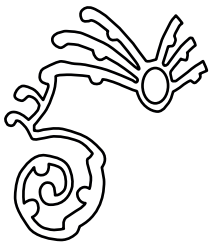
Searching for the legendary southern continent in the region of Antarctica, in 1642 the Dutchman Abel Tasman discovered the land of the Māori and named it "New Zealand". In the company of the priest Tupaia from Tahiti, in 1769 James Cook first encountered the warlike Māori and experienced many hostile conflicts. With the help of Tupaia, who was able to communicate well in his language with the Māori, friendly bartering relationships were established. Between 1768 and 1779 Captain Cook anchored many times in New Zealand with his ships Endeavour and Resolution. In the struggle against British colonial administration the Māori put up heavy resistance. Today they constitute 15% of the population of New Zealand; since 1960 they have successfully advocated for the revitalisation of their language and culture.



„Kia Ora Cook New Zealand“  
Lester Hall, 2011



“Kia Ora Cook New Zealand”,  
“Welcome Cook to New Zealand”;  
Captain James Cook in sailor’s uniform  
and with a Māori hair ornament made  
out of feathers of the huia bird.



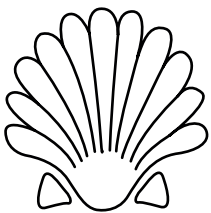
The face of James Cook is decorated  
with Māori tattoos. The sea algae  
symbolise navigation, movement and  
new lands.



The tattooed bars on the chin with the  
date 1769 recall the year of the first  
encounters between Captain Cook and  
the Māori people.



On the right lapel of the sailor's uniform can be seen the arrowhead-communicator from the American science fiction cult series "Star Trek".



The white scallop shell stands for the Christian Way of St. James, yet also for the route between the stars, the "Star Trek".



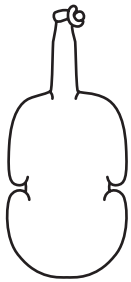
The anchor symbolises adventure and stability. The image in the form of a postage stamp pays tribute to cultural exchange and the conciliatory view into the past and the future.



## 1 Cloak (mai muku)

Cloak of flax fibres with border pattern (taniko), and decoration of dog hair and tufts of feathers

Māori, New Zealand, ca. 1769



## 2 Club (kotiate)

The handy wooden club is reminiscent of a violin in its shape. It has a carrying cord, and its handle is decorated with the form of a human head. It was not only a weapon for close combat, but also a status symbol of Māori chiefs. The appellation kotiate ("cutting liver") indicates that it also functioned as a tool for dissecting liver or other offal. Some of these clubs were also produced from whale bones.

Māori, New Zealand, ca. 1769; wood, plant fibres

### **3 Comb (heru)**

Māori, New Zealand, ca. 1769; whale bone

### **5 Wooden comb (heru)**

Māori, New Zealand, ca. 1769



### **4 Comb (heru)**

The comb with fourteen teeth, carved out of a curved, smoothed and polished whale bone, decorated the hair of successful Māori war leaders. In the hairstyle putiki, in which the man's hair is tied together into a bun on the top of the head with a flax band, in addition to the decorative comb, black feathers of the huia bird are also inserted. Māori, New Zealand, ca. 1769; whale bones

### **6 Paddle of a war canoe (hoe)**

Māori, New Zealand, ca. 1769



## **7 Staff club (taiaha)**

This kind of the long- or staff -club was a weapon and a symbol of dignity of Māori war leaders. The frontal end of the club depicts, on front and rear, a stylised face with long, protruding tongue and angry eyes of haliotis shells; with the same facial expression the Māori warriors challenged their enemies and opponents in contests to attack.

Māori, New Zealand, ca. 1769; wood, haliotis shells

## **8 Club (patu wahaika paraoa)**

Māori, New Zealand, ca. 1769; whale bone

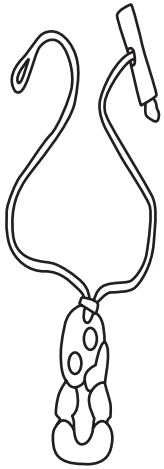
## **9 Axe blade (toki pounamu)**

Māori, New Zealand, ca. 1769;  
green stone (nephrite)

- 10 War club (patu)**  
Māori, New Zealand, ca. 1769; wood
- 11 A Māori family in Dusky Bay, New Zealand**  
William Hodges, ca. 1775; coloured  
copperplate engraving, print, reproduction  
Karl Arlamovsky Coll
- 12 A curiously arched rock on the coast of New Zealand; portrait of a tattooed Māori chief and a Māori warrior**  
William Hodges, ca. 1775; coloured  
copperplate engraving, print, reproduction  
Karl Arlamovsky Coll
- 13 Club (patu wahaika)**  
Māori, New Zealand, ca. 1769; wood,  
flax fibres
- 14 Cloak pin and ear pendant (au rei pounamu)**  
Māori, New Zealand, ca. 1769; green stone  
(nephrite), flax fibres
- 15 Ear pendant (kuru pounamu)**  
Māori, New Zealand, ca. 1769;  
green stone (nephrite)

## **16 Amulet, neck pendant (hei tiki)**

Māori, New Zealand



## **17 Amulet, neck pendant (hei tiki)**

Green stone (nephrite), valued for its rarity, was used by the Māori for pieces of jewellery, clubs and axe blades. This decorative amulet is formed in the shape of a human figure. The bowed head, large eyes, wide open mouth, and bent arms and legs indicate that this is the representation of the first human tiki, in embryonic form, created by the creator god Tane. The designation hei means “wear around the neck”.

Māori, New Zealand, ca. 1769; green stone (nephrite), haliotis shells, bird bones, flax fibres

**18 War club (patu mere onewa)**

Māori, New Zealand, ca. 1769; basalt,  
flax fibres

**19 Chisel (whao)**

Māori, New Zealand, ca. 1769; wood,  
nephrite, flax fibres

**20 Flute (koanau)**

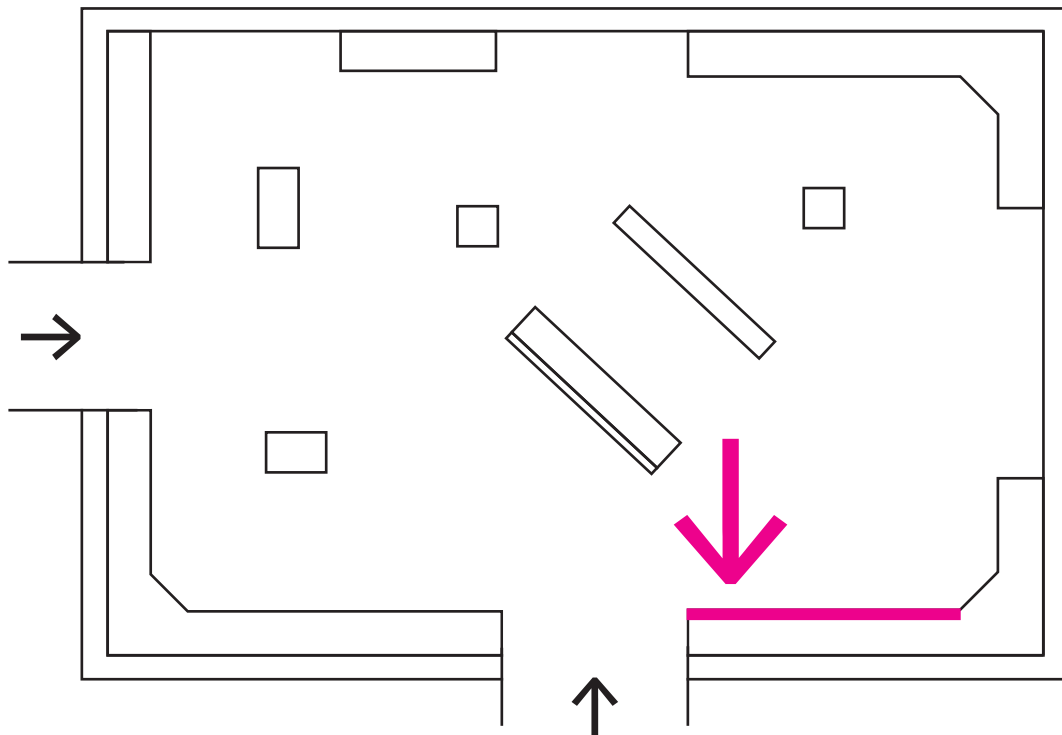
Māori, New Zealand, ca. 1769; bone







# Room 17



# Islands of Friendship

In July 1772 Captain Cook set off with his expedition ship Resolution on his second journey of circumnavigation. He was accompanied by the scientist Johann Reinhold Forster and his son Georg. In October 1773 the Britons landed on the Tonga Islands of Eua and Tongatapu. Due to their hospitable reception, Captain Cook named the Tonga Islands the "Friendly Islands". The visits of 1774 and 1777 to the Tonga Islands were also characterised by brisk trade, endless festivities and generous exchange of gifts. Suddenly cows, pigs, sheep, goats and rabbits from England animated the Tongan landscape, and valuable neck supports, fly-whisks and maces travelled to Europe. The British colony which had existed there since 1900 gained its political independence in 1970 as the "Kingdom of Tonga".

**1 Mat (sina)**

Tonga, ca. 1773; leaf strips of the screw pine (pandanus)

**2 Rope**

Tonga, ca. 1773; coconut fibres

**3 Hook for catching octopus (maka feke)**

This device for catching octopus is provided with a heavy stone weight, snail shells and a fishing line. As soon as the octopus latched on to the hook, it would be quickly pulled into the boat.

Tonga, ca. 1773; limestone, snail shells, coconut fibres, split reeds



#### **4 Panpipe (tarheinau)**

During his second voyage of circumnavigation, Captain Cook visited the chain of islands of the New Hebrides in July 1774. The scenery reminded him of the Scottish Hebrides. The colony, administered jointly by the British and the French from 1906 to 1979, attained its political sovereignty in 1980 as the Republic of Vanuatu. The German naturalist Georg Forster obtained this panpipe on the island of Tanna. In the inventory volume for the year 1806 of the Weltmuseum Wien it is assigned the inventory number 1.

New Hebrides/ Vanuatu, 1774; bamboo, palm leaf strips

**5 Flute (fangufangu)**

The bamboo flute, which is decorated with a variety of incised and burnt in patterns, could be blown with the mouth or with the nose. Soft notes of the flute belonged in Tonga to the gentle waking up ritual for high-ranking men and women.

Tonga, ca. 1773; bamboo pipe

**6 Fishing hook (ipa)**

Tonga, ca. 1773; mother-of-pearl, tortoise shell, plant fibres

**7 Fishing hook (ipa)**

Tonga, ca. 1773; cone shells, tortoise shell, plant fibres, feathers

**8 Fishing hook**

Tonga, ca. 1773; mother-of-pearl, wood, plant fibres, hog bristles

**9 Fishing hook (ipa)**

Tonga, ca. 1773; whale bone, mother-of-pearl, tortoise shell, plant fibres

## **10 Boats of the Friendly Isles (Tonga)**

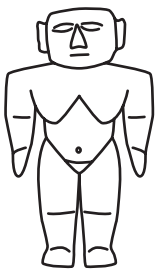
John Webber, ca. 1777; coloured copperplate print, print, reproduction

Karl Arlamovsky Coll

## **11 The Landing at Middleburgh [Eua], one of the Friendly Isles**

William Hodges, ca. 1774; coloured copperplate print, print, reproduction

Karl Arlamovsky Coll



## **12 Female figure (ta maka fakamanatu lei)**

The small female figure carved out of whale tooth was worn on a cord around the neck by high-ranking women of Tonga. This piece of jewellery was presumably a guest gift which was given to Captain Cook by King Paulaho on the island of Tongatapu. Tonga, ca. 1777; whale tooth

### **13 Basket (kato alu)**

The basketweave bag with rectangular bottom displays a chequerboard pattern and stylised trees. In the bag, pieces of jewellery, fragrant leaves and flowers as well as perfume oils were stored in small, dried gourds.

Tonga, ca. 1774; coconut fibres, central leaf vein of coconut fans, vine, leaf strips, pigment

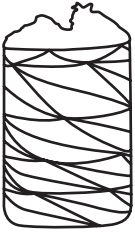
### **14 Basket with grips (kato kafa)**

Tonga, ca. 1774; coconut fibres

### **16 Bag (kato mosi kaka)**

The braided bag is decorated with delicate beads made out of mussel shells and coconut shells.

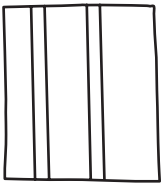
Tonga, ca. 1774; coconut fibres, leaf strips, mussel shells, coconut shells



### **15 Basketry-covered wood container**

The cylindrical wood container displays the Tongan manulua motif. Two (= lua) flying birds (= manu) are represented here in the form of extended triangles which touch each other at their points.

Tonga, ca. 1774; wood, coconut fibres, beads of mussel and coconut shells, pigment



### **17 Barkcloth (ngatu)**

The geometric patterns, stylised humans, and shapes of leaves and flowers on the barkcloth of Tonga were created with brushes, line pens, or by beating incised patterns on wooden boards. After the application of colour, the barkcloths were laid in earth pits that were equipped with heated stones. In this manner the fabric attained its characteristic dark brown colour.

Tonga, ca. 1774; bark of the paper mulberry tree





Blurred Line; Dagmar Dyck, 2013



## 18 Fly whisk (fue kafa)

The masterfully carved hardwood staff is adorned with inlays of whale tooth (five flying birds and a human figure), and tufts made of braided coconut fibres. The fly whisk was not only used to ward off insects.

Particularly valuably decorated pieces were carried by Tongan chiefs as symbols of authority. This fly whisk probably belonged to King Paulaho, who ruled on the island of Tongatabu during Cook's third voyage around the world.

Tonga, 1777; coconut fibres, wood, whale tooth

## **19 Necklace (kahoa)**

Tonga, ca. 1774; mother-of-pearl shell, bird bones, snail shells, coconut shells, plant fibres

**20, 21**

## **Comb (helu)**

Decorative combs such as these were favoured hair ornaments of the women of Tonga.

Tonga, ca. 1774; wooden sticks, coconut fibres, pigment



## **22 Neck rest, five-legged (kali)**

Neck rests belonged to the household inventory of the inhabitants of the Tonga Islands in central Polynesia. They were designed with great care and artistic sensitivity. These contoured benches supported the head and hairstyle while sleeping. In the course of festive ceremonies, headrests were also very popular as gifts.

Tonga, ca. 1777; wood

**23 Neck rest, three-legged (kali)**

Tonga, ca. 1777; wood

**24 Neck rest, four-legged (kali)**

Tonga, ca. 1777; wood

**25 Neck rest**

The contacts between the British and the inhabitants of the New Hebrides were characterised by mutual mistrust and force of arms. Fresh provisions and drinking water had become scarce, and the members of the British expedition therefore attempted to convince the population of their peaceful intentions. On the island of Tanna amicable bartering took place, and the neckrest, which follows the natural form of a rootstalk, became part of the collection of James Cook. Island of Tanna, New Hebrides, 1774; wood



## **26 Club**

On the 4th of September 1774 James Cook sighted the large island of New Caledonia ("New Scotland"). No European seafaring nation had ever landed here before.

The three-week encounter between the inhabitants of the island and the British was characterised by bartering. From 1853–1955 France governed the colony of Nouvelle-Calédonie, which led to long-standing, bitter resistance on the part of the island's population. The long path to the independent republic "Kanak" ("Peoples' Land") will still continue until 2018.

Kanak, New Caledonia, 1774; wood

## **27 Club, without decoration**

Tonga, ca. 1774; wood (Casuarina)

## **28, 29**

**Club, decorated ('akau tau)**

Tonga, ca. 1777; wood (Casuarina)



### **30 Club ('akau tau)**

In the 18th century clubs were the most important weapons on the Tonga Islands. This cob-shaped club is adorned with elaborate geometric incised patterning. On closer inspection, stylised images of turtles, birds, and men with clubs and feather hats can be identified. Bloody conflicts often flared up between the constantly competing war chiefs of Tonga. Tonga, ca. 1777; wood (Casuarina)

### **31 Bowl, four-legged**

This double-shelled bowl was used for containing spices, cooking oils and fragrant oils.

Tonga, ca. 1774; wood

### **32 Bowl, three-legged**

Tonga, ca. 1774; wood

### **33 Pounder (tuki)**

This object for pounding food was used on the Tonga Islands for crushing steamed tubers before processing them into pulp.

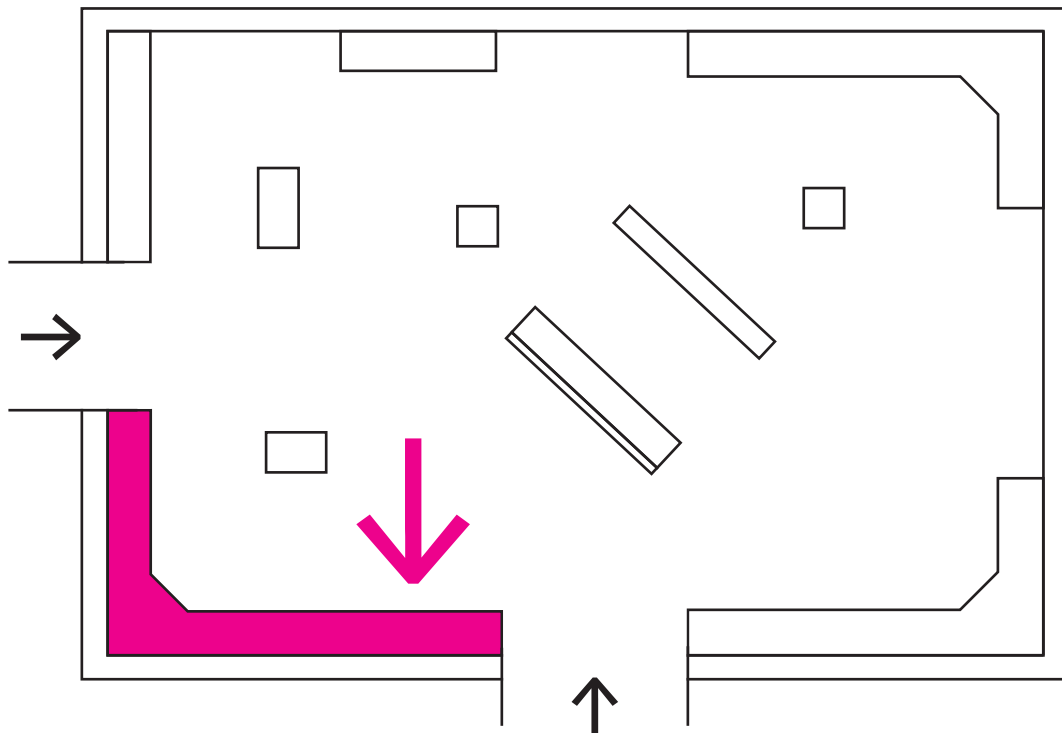
Tonga, ca. 1774; wood







# Room 17



# Otto Finsch

## Between Prejudice and Admiration

Against the background of German colonial aspirations, the German naturalist Otto Finsch undertook two research journeys to the South Seas between 1879 and 1885. Objects which were collected early on by ethnological museums always have to be understood in connection with colonial claims to domination and supremacy. The observation, description, surveying and depiction of foreign peoples and cultures belong to the scientific picture of the 19th and 20th centuries. The explorer's stories, drawings, photographs and scientific interpretations regarding his encounters with the inhabitants of the Pacific fluctuate between prejudice, open admiration and uncomprehending condemnation. A large part of the extensive, scientifically important legacy of Otto Finsch is today found in the Weltmuseum Wien.

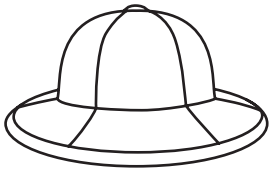


Otto Finsch with bird of prey,  
ca. 1910 © Koloniales Bildarchiv,  
Universitätsbibliothek  
Frankfurt/Main

## **Friedrich Hermann Otto Finsch (1839–1917)**

### **Love of Detail**

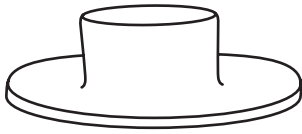
The German naturalist Otto Finsch travelled through eastern and northern Europe, North America, Siberia, and the Pacific. His particular penchant was for birdlife. In Leiden he worked as a museum curator, while in Bremen and Braunschweig he held the post of museum director. With a great love of detail, he documented his observations and research results. He created drawings and photographs of landscapes, people, animals, houses, boots, items of daily life, and ritual objects for exhibitions in Europe and the USA.



## 1 Pith helmet

Tropical helmets out of cork bark belonged to the standard equipment of European colonial officials and explorers in the overseas colonies of the 19th century. From 1884 until 1914 the north-east half of New Guinea and the Bismarck Archipelago was declared a German colony with the help of the New Guinea Company. The south-eastern part of New Guinea in 1885 became a British protectorate and in 1920 an Australian one. The western half of New Guinea came under Dutch colonial administration in 1828; since 1963, it belongs to Indonesia.

New Guinea, ca. 1885; cork bark, cotton  
Anonymous Coll



## 2 Sun hat in colonial style

This sun hat, which Otto Finsch acquired on the island of Jaluit, corresponds to the mode of dress of German colonial rulers in Micronesia. On the Marshall Islands in north-east Micronesia, the German colonial administration between 1884 and 1914 was primarily interested in the plantation economy, the trading of South Sea fruits, and the production of copra from dried coconut meat. For reasons of prestige, local chiefs imitated the elite behaviour of the German plantation owners and their style of clothing.

Jaluit, Marshall Islands, 1879;  
pandanus leaves, banana fibres



King Kabua of Jaluit, with hat  
and German sailor's uniform  
Marshall-Inseln, ca. 1885



### **3 Wooden mask with goatee**

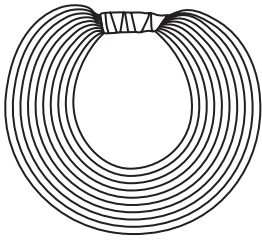
The painted wooden mask with pointed nose like a bird's beak is provided with a goatee of human hair. Otto Finsch acquired this mask and numerous other ethnographic objects from the Monumbo in April 1885. The four-week encounter with the Papua in the immediate vicinity of the town of Dallmannhafen was defined by mutual regard and great interest in bartering. Monumbo-Papua, north coast of German New Guinea, 1885; wood, pigment, human beard hair

### **4 Stuffed specimen, Honeycreeper (i ' iwi)** Hawai'i, 1879

### **5 Shield**

Sulka-Papua, Neupommern, German New Guinea, 1884; wood, feathers, rotang palm, feathers, plant fibres

- 6 "Mask, feathers, belt and boat attachment"**  
Otto Finsch, 1886; reproduction
- 7 Head band with parrot feathers**  
Motu-Papua, Port Moresby,  
British New Guinea, 1884; parrot feathers,  
plant fibre cord
- 8 Belt**  
Papua, Finschhafen,  
German New Guinea, 1884; plant fibres,  
pigment
- 9 Spondylus shell**  
Micronesia, 1880
- 10 Neck adornment (a midi)**  
Tolai, Matupi Island, Neupommern,  
Bismarck Archipelago, 1880; rotang palm  
sticks, red cotton fabric, shells, plant fibres

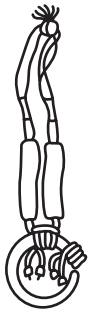


## **11 Neck adornment (a midi)**

Neck adornment in the shape of a plate was a status symbol and sign of dignity amongst the Tolai on the island of Matupi. Such jewellery was worn by honourable Tolai men and their wives, and is illustrated in a number of photographs and drawings made by Otto Finsch. The meshwork of rotang palm branches is studded with many rows of drilled nassa shells. Nassa shells threaded on to wooden sticks were also used as currency by the Tolai.

Tolai-Papua, Matupi Island, Neupommern, Bismarck Archipelago, German New Guinea, 1884; shells, rotang palm branches, plant fibres





## **12 Breast adornment**

The centrepiece of this valuable breast adornment is composed of a boar's tusk, which is suspended on a cord with rows of red and white slices of shells strung together like grapes. This piece of jewellery, perfect in its artistic execution, inspired Otto Finsch to make a hand-coloured pencil sketch. Both the breast adornment and the drawing have been in the collections of the Weltmuseum Wien for over one hundred years.

Duau-Papua, Normanby Island, Milne Bay, British New Guinea, 1885; boar's tusk, shells, fruit seeds, plant fibres

## **13 Fishing hook**

Jaluit, Marshall Islands, 1880; mother-of-pearl, bone, coconut and bark fibres

#### **14 Fishing hook with fishing line**

Mortlock Islands, Caroline Islands, 1880;  
mother-of-pearl, tortoise shell, coconut fibres,  
feathers

#### **15 Fishing hook**

Yap, Caroline Islands, 1880; mother-of-pearl,  
tortoise shell, glass beads, plant fibre cord

#### **16 Knee adornment**

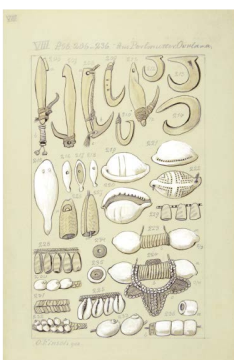
Guap-Papua, Guap Island, German New  
Guinea, 1885; shells, fruit seeds, plant fibres

#### **17 Breast adornment**

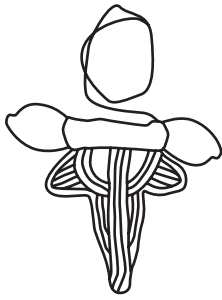
Papua, Long Island, Madang,  
German New Guinea, 1985; shell, plant fibre  
cord, rotang palm

#### **18 Belt with shells**

Yap, Caroline Islands, 1880; shells, plant fibres



Pencil drawing, "From  
mother-of-pearl and ovula i.a."  
Otto Finsch, 1886



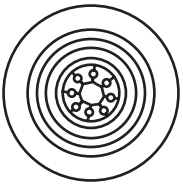
## **19 War adornment**

Two egg-shaped ovula shells are attached to a horizontal wooden stick. A triple-lobed mesh fabric forms the lower part of the ornament, which is decorated with small nassa shells. This type of war adornment for the breast was awarded as a symbol of recognition for successful battles, amongst the Papua people on Cape Raoul on the island of Neupommern around 1884.

Papua, Cape Raoul, Neupommern, Bismarck Archipelago, German New Guinea, 1884;  
shells, plant fibres

## **20 Spoon made from tortoise shell**

Palau, Caroline Islands, 1880; tortoise shell



## 21 Breast adornment (kap kap)

This precious object of ornament, which probably represents a sun symbol, was worn on the island of Tabar by high-ranking men at ceremonial events. A very thin, pierced, carved tortoise shell plaque is mounted on a circular polished shell. In his scientific publications Otto Finsch continually expressed his admiration for the sensitive selection of materials and the craftsmanship of the inhabitants of the South Seas.

Tabar-Papua, Neumecklenburg,  
Bismarck Archipelago, German New Guinea,  
1884; shell, tortoise shell



Pencil drawing, "Ornaments made  
out of boar tusks and bones"  
Otto Finsch, 1886

**22 Net sag with shells (teunibun)**

Tarawa, Gilbert Islands, 1880; arca mussel shells, plant fibres

**23 Forehead adornment**

Motu-Papua, Port Moresby,  
British New Guinea, 1884; shells, rotang palm,  
plant fibres

**24 Ear pendant**

Ruk Islands, Caroline Islands, 1880; slivers of  
coconut shell, shells, plant fibres

**25 Ear pendant**

Ruk Island, Caroline Islands, 1880; coconut  
shell, mother-of-pearl shell, plant fibres

**26 War adornment (mila)**

Papua, Hansa Bay,  
German New Guinea, 1885; boar's tusk,  
nassa shells, plant fibres

**27 Lime spatula (bossim)**

Wari-Papua, Teste Island, Milne Bay,  
British New Guinea, 1885; whalebone

**28 Dagger**

Papua, Tami River, West New Guinea,  
Dutch New Guinea, 1882; cassowary bone

**29 Forehead adornment**

Solomon Islands, 1880; shell

**30 Bracelet**

Kuschai, Caroline Islands, 1880; trochus shells

**31 Shell bracelet**

Motu-Papua, Port Moresby,  
British New Guinea, 1884; cone shell

**32 Breast adornment**

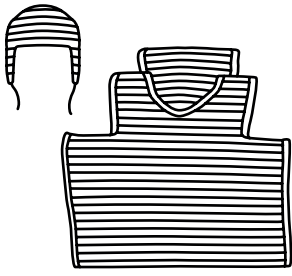
Motu-Papua, Port Moresby,  
British New Guinea, 1884; bottom of  
cone shell

**33 Neck adornment (to ula)**

Banaba, Ocean Island, 1880; cone shell slivers

**34 Bracelet**

Tarawa, Gilbert Islands, 1880; shells,  
glass beads, plant fibres



**35, 36**

### **Armour and helmet**

The inhabitants of the Gilbert Islands were often involved in battles with their neighbours. The men fought with wooden swords which were studded with shark's teeth. Chest protectors, trousers, and hemispherical protective helmets made out of closely meshed, knotted coconut fibre cords served as battle gear against the ripping weapons. A photograph is preserved of Otto Finsch during his stay on the Gilbert Islands in 1880, showing one of his first encounters with the inhabitants of the islands.

Tarawa, Gilbert Islands, 1880; coconut fibres

### **37 Sword with shark teeth**

Tarawa, Gilbert Islands, 1880; palm wood, shark's teeth, plant fibres

**38 Pendant with four dog teeth**

Guap, German New Guinea, 1884;  
dog teeth, shells, plant fibres

**39 Forehead band**

Motu-Papua, Port Moresby,  
British New Guinea, 1881;  
kangaroo teeth, plant fibres

**40 Necklace**

Tarawa, Gilbert Islands, 1880; dolphin teeth,  
coconut fibres

**41 Necklace with whale teeth (tebuangi)**

Arorae, Gilbert Islands, 1880; whale teeth,  
plant fibres

**42 Set of shark teeth with string**

Tarawa, Gilbert Islands, 1880



**43 Necklace with five whale teeth**

Tarawa, Gilbert Islands, 1880;  
sperm whale teeth, coconut fibres

**Shell money on pasteboard (diwarra, tambu)**

Samples of sliced shells and parts of money strings from German New Guinea are mounted on the pasteboard. In lectures and exhibitions, Otto Finsch used his carefully labelled shell boards and shellmoney boards as teaching aids and illustrative material.

The value of the means of currency was based on the rarity and amount of the raw materials used. In addition to necklaces, pendants and belts, worked shells, teeth, bones, feathers and tortoiseshell were also valuable means of bartering.

**44 Shell money on pasteboard (a pirr)**

Papua, Neulauenburg  
(Duke of York Island), Bismarck Archipelago,  
German New Guinea, 1884; mussels and shells

**45 Shell money on pasteboard (diwarra tambu)**

Bismarck Archipelago, German New Guinea,  
1884; mussels and shells, plant fibres

**46 Shell money on pasteboard**

Bismarck Archipelago, German New Guinea, 1884; mussel shells, rotang palm sticks

**47 Forehead adornment**

Ruk Island, Caroline Islands, 1880; slices of spondylus shell and coconut shell, plant fibres

**48 Belt**

Tarawa, Gilbert Islands, 1880; slices of coconut shell and shells, plant fibres

**49 Belt**

Banaba, Ocean Island, 1880; coconut shell, shells, plant fibres

**50 Adze**

Papua, Tami River, West New Guinea, Dutch New Guinea, 1882; wood, stone, rotang palm

**51 Club**

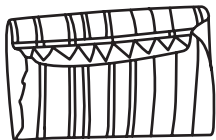
Papua, Astrolabe Range, German New Guinea, 1885; wood, stone, feathers, plant fibres

## **52 Club (gari)**

Motu-Papua, Port Moresby, British New Guinea, 1881

## **53 Club (palau)**

Tolai-Papua, Blanche Bay, Neupommern, German New Guinea, 1884; wood, stone, putty, shells



## **54 Cuff bracelet made from tortoise shell**

Perfectly formed cuff bracelets of this type were favourite wrist jewellery for the men on the coasts of the Huon Peninsula in eastern New Guinea in about 1880. Small plaques were separated from the protective shell on the backs of tortoises, and heated over a fire. In this manner, tortoise shell could be made pliable and bent into the desired shape. The cuff bracelet is provided with openwork decorative patterns and ornamentation painted with whitewash.

Papua, Huon Peninsula, eastern New Guinea, German New Guinea, 1884



Pencil drawing,  
"Tortoise shell ornament"  
Otto Finsch, 1886

**55 Pendant shaped like a fishing hook**

Yap, Caroline Islands, 1880; tortoise shell

**56 Ear adornment**

Ruk Island, Caroline Islands, 1880;  
tridacna shell, coconut shell, tortoise shell

**57 Ear adornment**

Palau, Caroline Islands, 1880; spondylus shell,  
glass beads, tortoise shell, plant fibre cord

**58 Comb**

Papua, Woodlark Islands, Milne Bay,  
British New Guinea, 1881; tortoise shell,  
spondylus shell, plant fibres



### **59 Shield with the image of a human face**

The wooden shield is decorated with relief carving and displays a painted human face. The piercing eyes and the open mouth are probably intended to unnerve enemy archers. Since the founding of ethnological museums in approximately 1870, the market for ethnographic works of art experienced a veritable heyday. The actual circumstances of acquisition and the identity of the traders are only rarely documented.

Papua, Freshwater Bay, Golf Province, British New Guinea, 1884; wood, pigment, bark fibres

### **60 "Belt and neck ornament"**

Otto Finsch, 1886; reproduction

**61 Belt, men's adornment (päk)**

Ruk Island, Caroline Islands, 1880; slices of coconut shell, spondylus shell and cone shell, wood, coconut fibre

**62 Necklace (mare mar)**

Jaluit, Marshall Islands, 1880; spondylus shell, plant fibres

**63 Necklace**

Jaluit, Marshall Islands, 1880; spondylus shell, bone, glass beads, plant fibres

**64 Necklace**

Jaluit, Marshall Islands, 1880; spondylus shell, tortoise shell, plant fibres

**65 Necklace**

Wari-Papua, Teste Island,  
Milne Bay, British New Guinea, 1884;  
spondylus shells, shells, plant fibre cord

**66 Boar tooth imitation**

Aitape, Berlinhafen, north coast of  
New Guinea, German New Guinea, 1885;  
tridacna shell

**67 "War pendant"**

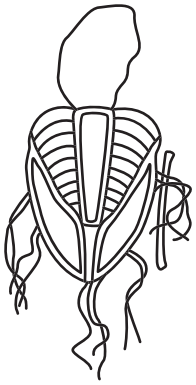
Otto Finsch, 1886; Reproduction

**68 Forehead adornment**

Papua, Milne Bay,  
British New Guinea, 1884; ovula shell,  
hair cord, bark fabric

**69 Breast adornment**

Papua, Vanimö, north coast of New Guinea,  
German New Guinea, 1884; bark, rotang  
palm, shells, fruit seeds, feathers, teeth



## 70 War pectoral

Amongst the inhabitants of New Guinea, the distinction for merit in the frequent battles was associated with great prestige in the late 19th century. This valuable, shield-shaped pectoral is decorated with selected materials such as curved boar's tusks, red and black fruit seeds, feathers, and bird's bones.

The bestowal of weapons and costly pieces of ornament obligated the giver and the receiver equally to mutual aid and support in times of war.

Papua, Sechsstrohfluss, German

New Guinea, 1884; rotang palm wicker, boar's tusks, fruit seeds, shells, parrot's feathers, bird's bones



- 71 Malagan dancing mask (tatanua)**  
Papua, Neumecklenburg,  
German New Guinea, 1884; wood,  
pigment, hibiscus fibres, turbo snail shell
- 72 Malagan dancing mask (tatanua)**  
Papua, Kapsu Village, Neumecklenburg,  
German New Guinea, 1884; wood, pigment,  
plant fibres, turbo snail shell, cotton cloth
- 73 Malagan sculpture**  
Papua, Kapsu Village, Neumecklenburg,  
German New Guinea, 1884; wood, pigment,  
turbo snail shell, plant fibres
- 74 Figure made from limestone (kurap)**  
Papua, Neumecklenburg, German  
New Guinea, 1884; limestone, pigment



## **75 Dancing board shaped like a feather (mapinakulau)**

The dancing rod, subtly worked and painted in soft pastel hues, displays the delicate structure of a bird's feather. The scholar Otto Finsch, who had many interests, was very enthusiastic about the artistic sensibilities of the peoples of the South Seas. He learned drawing from his father Moritz Finsch, who directed a glass-grinding shop and a school of drawing in Warmbrunn, Silesia. This training sharpened his skills in observation, which was of great use also during his research expeditions.

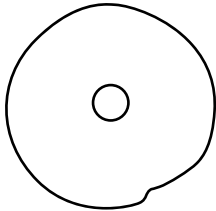
Papua, Blanche Bay, Neupommern,  
German New Guinea, 1884; wood, pigment

## **76 „Malanggane I“**

Otto Finsch, 1886; reproduction

## 77 Malagan gable strip

Papua, Kabatharon Island, Neumecklenburg, German New Guinea, 1884; wood, pigment, turbo snail shell



## 78 Stone money (fä, rai)

The people of Yap are apparently “loaded”. Here, money lies in the streets. Small and large stone discs up to three metres in diameter line the paths between houses and assembly halls. Even today approximately 12,000 money stones are in circulation. A wooden stick can be inserted through the central hole, so that if necessary the stone disc can be rolled. The frequent use of stone coins contributed substantially to their appreciation in value.

Yap, Caroline Islands, 1880; aragonite, 8 kg



Stone money discs in the village of Qokaaw, Yap Island

**79 Betelnut tamper**

Yap, Caroline Islands, 1880; tridacna shell

**80 Rooster, Malagan sculpture**

Papua, Nusa Island, Neumecklenburg, German New Guinea, 1884; wood, pigment, turbo snail lid

**81 Malagan dancing mask (tatanua)**

Papua, Kapsu Village, Neumecklenburg, German New Guinea, 1884; wood, pigment, turbo snail lid, lime, banana fibres, bark

**82 Malagan dancing board shaped like a fish**

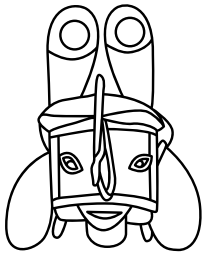
Papua, Nusa Island, Neumecklenburg, German New Guinea, 1884; wood, pigment

**83 „Malanggane II“**

Otto Finsch, 1886; reproduction



Pencil drawing, "Miscellaneous"  
Otto Finsch, 1886



## **84 Malagan dancing mask (tatanua)**

The dance mask is part of the Malagan mourning ritual of the island of New Ireland, which was called "Neumecklenburg" during the German colonial period. The painted face of the mask displays plant and animal motifs. The eyes which appear to be alive are inlaid with green shimmering shells of the turbo snail. The wooden wings on the head exhibit sun symbols. At Malagan celebrations, masked dances and the production of magnificent carved works are important elements of the extravagant burial and mourning ceremonies.

Papua, Akol Village, Nusa Island,  
Neumecklenburg,

German New Guinea, 1884; wood, pigment,  
turbo snail shell, rotang palm, plant fibres

**85 Malagan dancing mask (tatanua)**

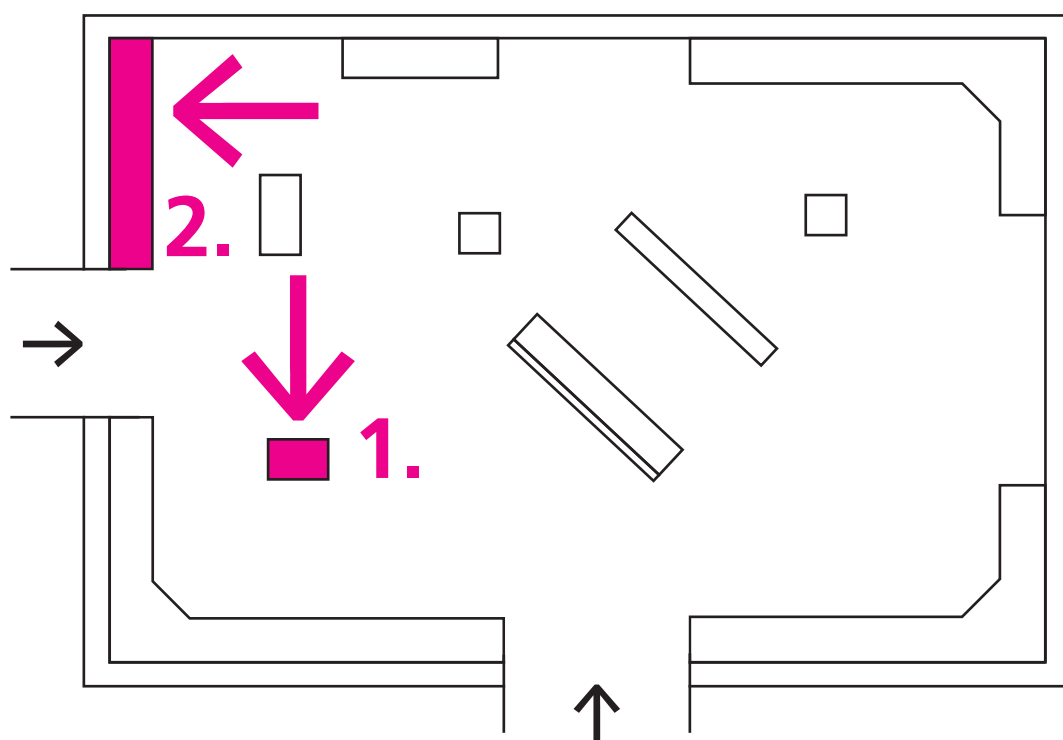
Papua, Nusa Island, Neumecklenburg,  
German New Guinea, 1884; wood, pigment,  
turbo snail lid, lime, banana fibres, bark





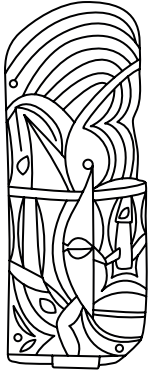


# Room 17





1.



## **Gable decoration with bird sculpture**

This artistically sophisticated gable decoration belonged to an assembly hall in the village of Kapaterong in New Ireland. It shows a bird with spread wings, holding a fish in its beak. Images of animals recall the close relationship between man and nature, a relationship which extends beyond death. The sculpture was created for an annual festival commemorating the deceased.

Kapaterong, New Ireland (Papua New Guinea),  
ca. 1880 wood, pigment  
Otto Finsch Coll.

## 2.

# Andreas Reischek

## Cultural Treasures from New Zealand

In the course of his visits to New Zealand the naturalist Andreas Reischek collected unique artefacts of Māori culture. In these cultural treasures, also in those which are today found in museums, the knowledge, wisdom and creativity of the Māori lives on. The richly decorated prow and stern carvings on the large boats are evocative of the first settlement of New Zealand from central Polynesia about 1000 years ago. Hostile conflicts with clubs of wood, whalebone and stone were not infrequent. Capes as protection against the cool climate of New Zealand were produced out of flax fibres with trimming of feathers and dog fur. Elaborate facial and body tattoos, which are also found on post figures, visibly express the bond between the past and the present.



Andreas Reischek with his expedition equipment

## **Andreas Reischek (1845–1902)**

### **A Passionate Collector**

Andreas Reischek, a naturalist from Upper Austria, travelled to New Zealand in 1877. As a taxidermist and museum curator he worked in Christchurch, Wellington, Auckland and Wanganui. In his mostly solitary journeys, he studied the nature and culture of the North and South Islands of New Zealand for twelve years. Until today the Māori deplore his passion for collecting, in which sacred sites and graves were also not spared. Reischek spent the final years of his life as a museum curator in Linz.

**1 Hand bag (upaki)**

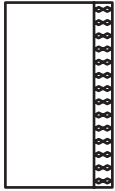
Māori, Te Kopua, King Country, North Island of New Zealand, 1882; strips of leaves

**2 Hand bag (hokairo)**

Māori, Hikurangi, North Island of New Zealand, 1882; flax, pigment

**3 Mallet (patu muka)**

Stone mallet for processing flax threads  
Māori, North Island of New Zealand,  
1888; stone



#### 4 Cloak (parawai, kaitaka)

The Māori made warm cloaks or thick rain capes out of the long and tough fibres of New Zealand flax. The articles of clothing were often decorated with geometrically patterned ornamental borders (taniko) and could also be used as blankets for sleeping and sitting. Cloakpins of bones or green stone held the cloaks together over the shoulder. Particularly valuable capes were decorated with woolen threads, feathers of the kiwi bird, or strips of dog hair.

Māori, Urewera, Taupo District, North Island of New Zealand, 1888; flax fibres, woolen threads



King Tawhiao (1825–1894)

Gottfried Lindauer, 1889

Das Originalgemälde befindet sich in der Auckland Art Gallery Toi o Tāmaki.

**5 Cape for women (korowhai)**

Woven articles of clothing, sails of matting, baskets and bags were produced exclusively by women in the 19th century.

Māori, Mokau, North Island of New Zealand, 1882; flax, woolen threads, pigment

**6 War club (patu iwi)**

Māori, Rotorua,

North Island of New Zealand, 1888;  
whalebone

**7 War club (patu pounamu)**

Māori, from the property of Chief Atama Karaka, Atamatea Region, North Island of New Zealand, 1886; green stone

**8 War club (patu onewa)**

Māori, from the property of Chief Whitiora, Hikurangi, North Island of New Zealand, 1882; basalt



**9, 10**

**Head of a post figure (tiki tuatangata)**

Protective figure against fire and enemy attacks.

Māori, from the property of Chief Whitiora, Hauturu, King Country, North Island of New Zealand, 1882; wood

**11 Blanket (hautaki)**

Māori, King Country, North Island of New Zealand, 1888; flax, feathers

**12 Haliotis shell (paua)**

The blue and green iridescent shell of the abalone decorates many Māori carvings.

Māori, New Zealand, 2011

Gabriele Weiss Coll.

**14 Ear adornment or pendant shaped like a fishing hook (hei matau)**

Māori, King Country, North Island of New Zealand, 1882; nephrite

**15 Amulet, pendant (hei tiki)**

Māori, Lake Brunner, South Island of New Zealand, 1882; nephrite

**16 Amulet, pendant (hei tiki)**

Māori, Wanganui, North Island of New Zealand, 1888; green stone

**13, 17-19**

**Treasure box with huia-bird feathers  
(waka huia)**

In the spring of 1882 Andreas Reischek visited the Māori kingdom in the centre of the North Island of New Zealand. He received a number of sets of huia feathers from King Tawhaio, and a wooden chest in the form of a boat furnished with a lid in which to keep them. The white-tipped black tail-feathers of the huia bird were worn in bunches in the hair of high-ranking Māori. Since 1907 the huia bird has no longer been seen in the wild and is presumed to be extinct.

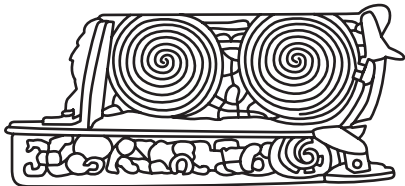
Māori, New Zealand, 1882; wood, feathers, plant fibres

**20 War club (tewhatewha)**

Māori, New Zealand

## 21 Staff club (taiaha)

Māori, from the property of Chief Maniapoto, Mokau, North Island of New Zealand, 1882; wood, dog hide, feathers, haliotis shells



## 22 War canoe prow (tauihu)

The bow carving, decorated with two spiral motifs, belonged to a war canoe (waka taua) of the Ngaiwatua-Māori on the North Island of New Zealand. The war god Tumatauenga, with his protruding tongue, and the protective figures (manaia) and ocean spirits (taniwha) of wood watch over the successful outcome of military conflicts. Oral tradition also tells of large flotillas of canoes, by which the ancestors of today's Māori came to Aotearoa from central Polynesia.

Māori, Kaipara, Auckland, North Island of New Zealand, ca. 1880; totara-wood, haliotis shells, pigment

**23 Fishing hook (matau pa kahiwai)**

Māori, Kawhia, North Island of New Zealand, 1882; wood, mother-of-pearl, bone, plant fibres

**24, 25**

**Fishing hook (matau pa kahiwai)**

Māori, Kawhia, King Country, North Island of New Zealand, 1882; wood, haliotis shells, bone, plant fibres

**26 Fishing hook (matau pa kahiwai)**

Māori, from the property of Chief Wiwini, Te Piha, North Island of New Zealand, 1882; wood, haliotis shells, bone, plant fibres

**27 Fishing hook with line (matau papa)**

Māori, find spot: Hauturu Island, New Zealand, 1883; wood, plant fibre cord

**28 Fishing hook with bone spike and line (matau papa moka)**

Māori, Mokau, North Island of New Zealand, 1882; wood, human bone, plant fibre

**29 Staff club (taiaha kura)**

Māori, from the property of King Potatau,  
Hikurangi, North Island of New Zealand,  
1882; wood, dog hair, feathers, haliotis shells

**30 Post figure (poutokomanawa)**

Māori, ancestral figure of Chief Tirorau,  
village of Marikura, Ngahapuhi, Wairoa River,  
North Island of New Zealand, 1879; wood



### **31 Ancestor figure (tekoteko)**

This gable figure from an assembly hall (wharenui) represents a chief of the Urewera-Māori. The incision carving on the face of the sculpture depicts the actual tattooed lines of the honoured ancestor. The hacking traces of the axe blade, by which the wooden figure was removed from the roof, can be clearly recognised. In the world view of the Māori, not only oral traditions but also objects of daily life, personal ornament and ritual represent an important component of the cultural heritage of the Māori. Māori, North Island of New Zealand, 1882; wood, pigment

### **32 Gable figure (tekoteko manaia)**

Māori, Maketu, Bay of Plenty, Ngaiwhakaone, North Island of New Zealand, 1878; wood, pigment

**33 Carved head (rahui)**

Māori, carving from the house of Chief Patara Te Tui, Te Kuiti, Ngatimahuta, Waikato, Kawhia, North Island of New Zealand, 1882; wood, haliotis shells, one human tooth

**34 Monga Rewi, war chief of the Ngatimaniapoto-Māori**

Studio photograph, ca. 1880; reproduction

**35 Māori-woman with typical lip and chin tattoos**

Studio photograph, ca. 1880; reproduction

**36 Sag stone for fishing nets (mahe)**

Māori, find from the soil near Wairoa, South Island of New Zealand, 1879; stone (tuffte), whitewash

**37 Sag stone for fishing nets (mahe)**

Māori, Te Kopura, South Island of New Zealand, 1879; stone

**38, 39**

**Axe blade (toki)**

Māori, find from the soil in Otamotea, South Island of New Zealand, 1879; stone

**40, 41**

**Axe blade (toki)**

Māori, find from the soil from Parua Bay, South Island of New Zealand, 1878; green stone

**42 Club (patu mere mere)**

Māori, gift of King Tawhiao, King Country, North Island of New Zealand, 1882; wood

**43 Club (patu)**

Māori, find from the soil from the shore of the Paringa river, North Island of New Zealand, 1887; lydite (flinty slate)

**44 Club (patu)**

Māori, find from the soil at the Wairoa river, North Island of New Zealand, 1889; stone



**45 Club (patu parāoa)**

Māori, King Country, North Island of New Zealand, 1882; whalebone

**46 Paddle (hoe)**

Māori, Te Kupua District, North Island of New Zealand, 1882; wood

**47 Paddle (hoe)**

Māori, Kaipara, South Island of New Zealand, 1879; wood

**48 Paddle (hoe)**

Māori, from the property of Chief Ngaringa (Ngapo Nginga), King Country, North Island of New Zealand, 1882; wood



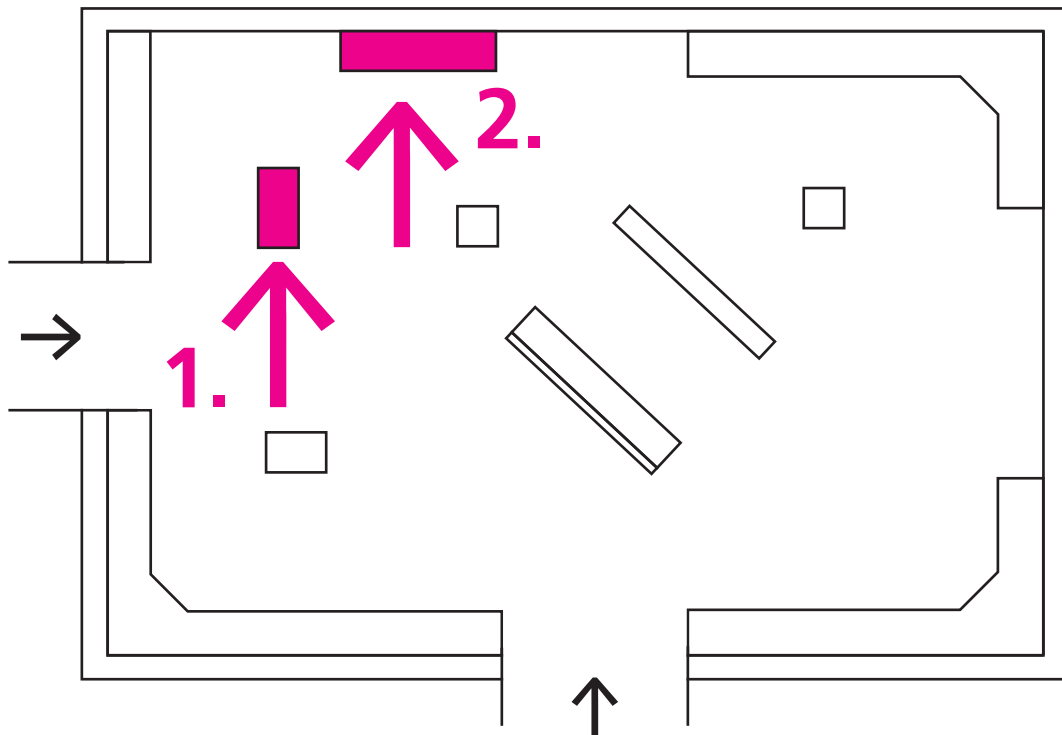
#### **49 Canoe bailer (tiheru)**

Sea and rain water penetrating into boats was bailed out using a wooden bailer; the handle oriented inwards facilitated usage. The canoe bailer is a souvenir of the voyage to New Zealand of the Austrian frigate Novara in December 1858. The visit of two Māori to Vienna from 1859 to 1860 established the good relationships overseas. New Zealand, which became a British colony in 1840, has been a parliamentary monarchy in the British Commonwealth since 1907. Māori, Auckland, North Island of New Zealand, 1858; wood, haliotis shells Novara Coll.

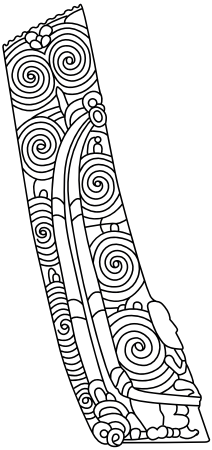




# Room 17



1.



## **Decorated sternpost of a war canoe (taurapa)**

This magnificent decorated sternpost belonged to a war canoe (waka taua) of the Māori community of Ngatiwatua near Kaipara. At the lower end of the stern a guardian figure (kaitiaki) can be seen; its role was to ensure that the boat's voyage would be successful. Between the spiral ornamentation of the stern, faces of water spirits (manaia) with iridescent eyes of mother-of-pearl are visible. They should mediate between this world (te ira tangata) and the world of the gods (te ira atua).

Māori, New Zealand, 1879; wood, pigment, haliotis shells

Andreas Reischek Coll.

## 2.

# Rudolf Pöch

## Explorers' Daily Life in New Guinea

The fascinating New Guinea collection of Rudolf Pöch was accrued at the beginning of the 20th century. In the course of his expedition to the South Seas in 1904–1906, he carried out research primarily in northern and eastern New Guinea. He shared his daily routine with the “objects of his study”, the Monumbo-, the Manam- and the Kai-Papua peoples. His goal was to study the ethnic groups, language, environment and culture of the Papua in the colony of “German-New Guinea”. Missionaries acted as interpreters and provided Pöch with valuable information on the way of life and world view of the Papua. The increase in academic knowledge via the systematic collection of objects, data from bodily measurements, sound recordings, photographs and films ultimately served the interests of European politics of power, colonialism and economics.



Rudolf Pöch, ca. 1915

## **Rudolf Pöch (1870–1921)**

### **A Doctor and Anthropologist**

After his medical studies at the University of Vienna, Rudolf Pöch received a position at the Vienna General Hospital in 1896. A project connected with the out-break of plague in India led him to Bombay in 1897. After his studies in ethnology in Berlin he undertook an expedition to Melanesia and Australia from 1904 until 1906. Due to his successful research in Africa and in the South Seas, he was named the first Chair of Anthropology and Ethnography at the University of Vienna in 1919.

Ethnographie an der Universität Wien ernannt.



# **1 Wooden stairway**

Manam-Papua, north coast of German New Guinea, 1904; wood, pigment

# **2 Drum (kundu)**

The hourglass-shaped wooden drum is stretched with the scaly skin of a monitor lizard. The hand drum was beaten with the fingers. During the rite of passage of young men from youths to grown men, drum beats introduced the entry to the world of the protective spirits and ancestors.

Manam-Papua, north coast of German New Guinea, 1904; wood, reptile skin, plant fibres

# **3 Fish trap**

Kai-Papua, Huon Peninsula, German New Guinea, 1905; rotang palm branches, plant fibres

# **4-7**

## **Net bag (ha)**

Kai-Papua, Huon Peninsula, German New Guinea, 1905; plant fibres, pigment

- 8 Club with stone disc (gbanding)**  
Kai-Papua, Huon Peninsula, German New Guinea, 1905; wood, stone, plant fibres, cassowary feathers, putty, shells
- 9 Spear thrower (tapa au)**  
Manam-Papua, north coast of German New Guinea, 1904; wood, bamboo, rotang palm branches, pigment
- 10 Sound recording with the archival phonograph among the Baifa-Papua**  
Rudolf Pöch, 1904; reproduction
- 11 Dance performance of the Monumbo-Papua**  
Rudolf Pöch, 1904; reproduction

## **12 Rudolf Pöch among the Kai-Papua**

Ca. 1904/05; reproduction

## **13 Mask**

In New Guinea, masked dances were always associated with celebrations related to the cycle of life: birth, puberty, marriage and death. The dance performances were accompanied by eloquent speeches, solo and choral singing, flute music and drumbeat rhythms. The dancers embodied heroes from the period of creation.

Manam-Papua, north coast of German New Guinea, 1904; wood, pigment, raffa fibres, plant fibre cord

## **14 Shell trumpet**

On the Pacific islands, the deep, sustaining tone of shell trumpets announced great events: the completion of an assembly house, the re-election of a chief or the outbreak of war. The triton shell, blown transversely, served as a bugle of communication during times of poor visibility on the open sea.

Manam-Papua, north coast of German New Guinea, 1904; triton shell

- 15 Breast ornament for successful warriors (gapa)**  
Kai-Papua, Huon Peninsula, German New Guinea, 1905; shells, wood, plant fibres
- 16 Guimbarde**  
Kai-Papua, Huon Peninsula,  
German New Guinea, 1905; bamboo, plant fibre cord
- 17 Bracelet made from tortoise shell (megong)**  
Kai-Papua, Huon Peninsula, German New Guinea, 1905; tortoise shell, whitewash
- 18 Comb**  
Kai-Papua, Huon Peninsula,  
German New Guinea, 1905; wood, pigment
- 19 Neck rest**  
Manam-Papua, north coast of German New Guinea, 1904; wood, bamboo, plant fibre cord, pigment
- 20 Neck rest**  
Kai-Papua, Huon Peninsula, German New Guinea, 1905; wood, pigment

## **21 Net bag (manda)**

Even today, net bags are common articles of daily life in New Guinea. This bag, decorated with a wooden figure, two shells, grains and healing roots belonged to the equipment of medical healers.

Monumbo-Papua, north coast of German New Guinea, 1904; plant fibres, wood, cowry shells, coralline limestone, grains, roots, pigment

## **22-25**

### **Net bag**

Monumbo-Papua, north coast of German New Guinea, 1904; plant fibres, pigment

## **26 Pouch bag**

Monumbo-Papua, north coast of German New Guinea, 1904; pandanus leaf strips, pigment

## **27 Net bag (ndea monda)**

Monumbo-Papua, north coast of German New Guinea, 1904; plant fibres, pigment, nassa shells, rotang palm

**28 Mask (morup)**

Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment

**29 Double figure, female**

Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment



### **30 Ancestor figure (doa)**

This ancestor figure with masked visage, beaked elongated nose, and high, funnel-shaped hairstyle embodies the ubiquitous power of the deceased over their descendants. The Monumbo owe to their ancestors not only their life, but also their sustenance and cultural assets, their worldview and their knowledge. In the mens' house, where these wooden figures are kept, the ancestors oversee the adherence to the laws which they created, and the preservation of the social order.

Monumbo-Papua, north coast of German New Guinea, 1904; wood, pigment

### **31 Adze with stone blade (mamtala)**

Monumbo-Papua, north coast of German New Guinea, 1904; wood, slate, rotang palm branch

- 32 Wooden spatula with dragonfly motif**  
Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment
- 33 Wooden spatula**  
Sword-shaped spatula for breaking up starchy  
sago flour mash  
Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment
- 34 Hair adornment with cassowary feathers**  
Monumbo-Papua, north coast of German  
New Guinea, 1904; cassowary feathers,  
plant fibres
- 35 Forehead adornment (longa ndangar)**  
Monumbo-Papua, north coast of German  
New Guinea, 1904; shells, dog teeth,  
plant fibres, pigment
- 36, 37**  
**Funnel-shaped hair adornment (longa)**  
Monumbo-Papua, north coast of German  
New Guinea, 1904; rotang palm branch,  
putty, shells, pigment



**38 Neck rest with female figure (karik)**

Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment

**39 Magic instrument (golopo)**

Monumbo-Papua, north coast of German  
New Guinea, 1904; tubular shell, rotang palm  
wickerwork, pigment

**40 Shell trumpet**

Monumbo-Papua, north coast of German  
New Guinea, 1904; triton shell

**41 Rattle adornment**

Monumbo-Papua, north coast of German  
New Guinea, 1904; shells, kernels, plant fibres

**42 Bracelet with shells**

Monumbo-Papua, north coast of German  
New Guinea, 1904; shells, plant fibres,  
pigment

**43 Bone dagger (morak)**

Monumbo-Papua, north coast of German  
New Guinea, 1904; cassowary bone

**44 Bone dagger**

Monumbo-Papua, north coast of German  
New Guinea, 1904; cassowary bone, kernels,  
shells, plant fibres

**45 Ladle with carved crocodile head motif  
(gapam)**

Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment

**46 Bowl with carved crocodile heads**

Monumbo-Papua, north coast of German  
New Guinea, 1904; wood, pigment



#### **47 Climbing post (sasam)**

The climbing post with carved ancestor faces led to the upper region of a mens' house of the Monumbo. Here, sacred objects were preserved. Christian missionaries and colonial intervention brought fundamental changes to the daily life of the Papua. After the end of the Dutch colonial governance, West New Guinea became an Indonesian province in 1963. Following German, British, and Australian foreign rule, East New Guinea gained its independence in 1975 as the new state of "Papua New Guinea".

Monumbo-Papua, north coast of German New Guinea, 1904; wood, pigment

**48 Spear (kindar amburoat)**

Monumbo-Papua, north coast of German New Guinea, 1904; wood, bamboo, plant fibres, fur, feathers, shells

**49 Spear (kindar amburoat)**

Monumbo-Papua, north coast of German New Guinea, 1904; palm wood, bamboo, plant fibres, pigment

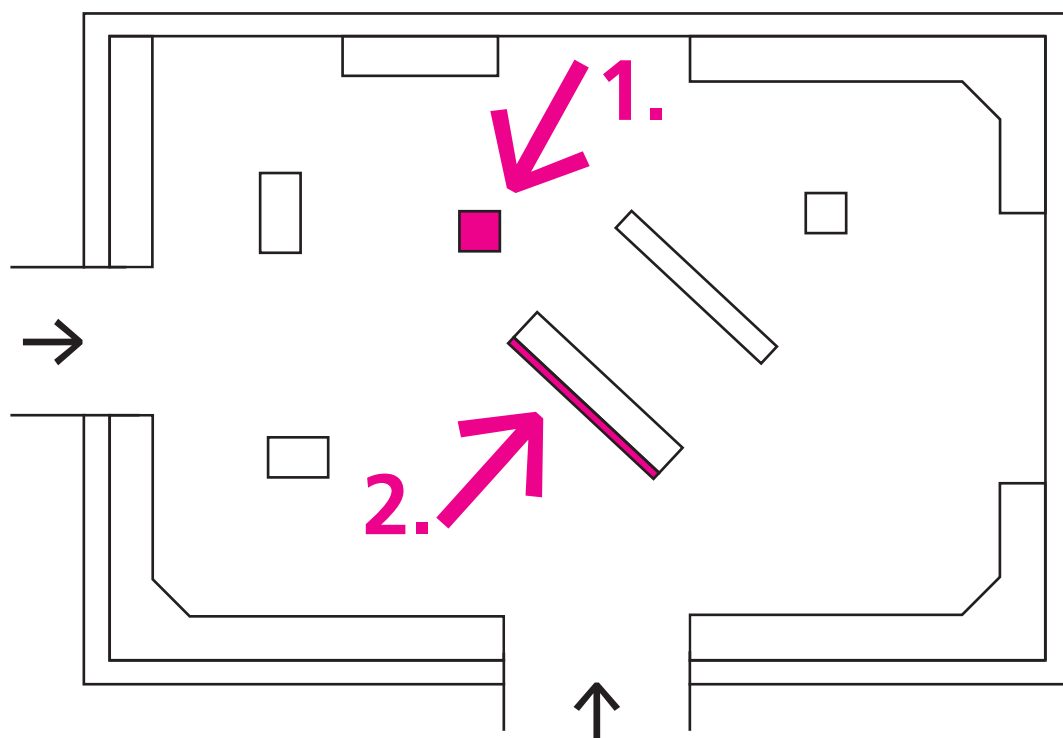
**50 Spear (kindar kindar rankaranka)**

Monumbo-Papua, north coast of German New Guinea, 1904; wood





# Raum 17



1.



## **House post with the image of a woman named Jäbogenga**

This embodiment of a female who appears lost in reverie was intended to be a post figure for a communal house of the Kai people on the Saddle Mountain. A woman by the name of Jäbogenga died in a boat accident on the bluffs of Bobongala. When Jäbogenga appeared to a wood carver in a dream, he shaped her into a wooden figure. The white colour here is related to death and the afterlife. Rudolf Pöch purchased this post figure directly from the carver Zake, who himself indicated great interest in Pöch's research work.

Kai, Papua New Guinea, 1905; wood, pigment  
Rudolf Pöch Coll.



## 2.

### In Pursuit of Venus

„In Pursuite of Venus (2012) was inspired by the French scenic wallpaper *Les sauvages de la mer Pacifique* (1804-05), manufactured by Joseph Dufour. It depicts Captain Cook's and Louis de Bougainville's Pacific voyages using popular illustrations of the time. Whilst the wallpaper claimed to be historical, the Māori, Pacific and First Nations people featured in the wallpaper were removed from their cultural, political and historical realities. In this video, Pacific people are given a new voice by offering the indigenous people opportunities to resist stereotypes and embody their own agency. A version of *In Pursuite of Venus* was shown at the Venice Biennale 2017"

Lisa Reihana

## **Lisa Reihana**

Lisa Reihana (Ngā Puhi and Ngāti Hine Ngāi Tu) lives and works in Auckland. At the forefront of lens-based experimentation Reihana has played a major role in the development of time-based art in Aotearoa New Zealand. She successfully completed various significant commissions, most recently a new single channel video *Tai Whetuki – House of Death* for the Auckland Arts Festival 2015, *Rangimarie Last Dance* for Q Theatre in Auckland 2011, *Mai i te aroha, ko te aroha* (from love comes love) for the ceremonial female entrance to Te Papa Tongarewa's marae in 2008; and *Native Portraits n.19897* for the opening of Te Papa Tongarewa in Wellington 1998.



