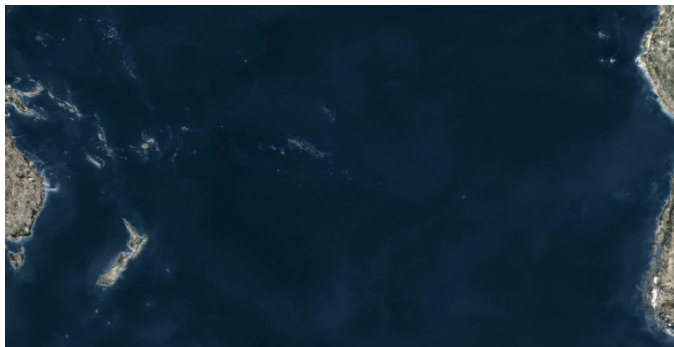


## 1. Made in Oceania: Tapa – Art and Social Landscapes

Oceania comprises the sheer unending island world of the Pacific. Depending on the country classification, about 20 to 36 million people live on an estimated 7,500 islands. The enormous region stretches over a third of the planet, reaching from Papua (Indonesia) in the west to Easter Island (Chile) in the east, and from Hawai'i (USA) in the north to New Zealand in the south. *Made in Oceania* presents the dynamic art and ever-changing social landscapes of various population groups by means of a single material: tapa, the beaten fabric made from tree bark. The name is derived from the Hawaiian word *kapa* and has established itself in many parts of Oceania as a generic term alongside local names. Polynesians and Melanesians – in Micronesia fabrics were woven – used the often artfully designed tapa in the past in many kinds of contexts and created their own particular spaces with it for rituals and everyday life. The historical motifs of tapa stood in relation to local mythology. They materialised and regulated relations with supernatural powers and within the social community. Today, the patterns and motifs offer points of reference for many artists to their own history and social reality – locally, in the diaspora and in a globalised world. In many parts of the exhibition contemporary and historical pieces can be found next to each other. Today, as in the past, they are an expression of the self-confidence of distinct cultures.



### 1.1

Andreas Gursky (b. 1955)

**Ocean III**, 2010

Inkjet-Print, 242.4 x 453.4 x 6.4 cm

Düsseldorf: Andreas Gursky, Courtesy Sprüth Magers Berlin London

Photo: Andreas Gursky



## 1.2

### **Barkcloth *tapanui'a 'oe ngatu* (endpiece of a *launima*)**

Tongatapu, Tonga 1992

Barkcloth, colour pigments, 202 x 145 cm

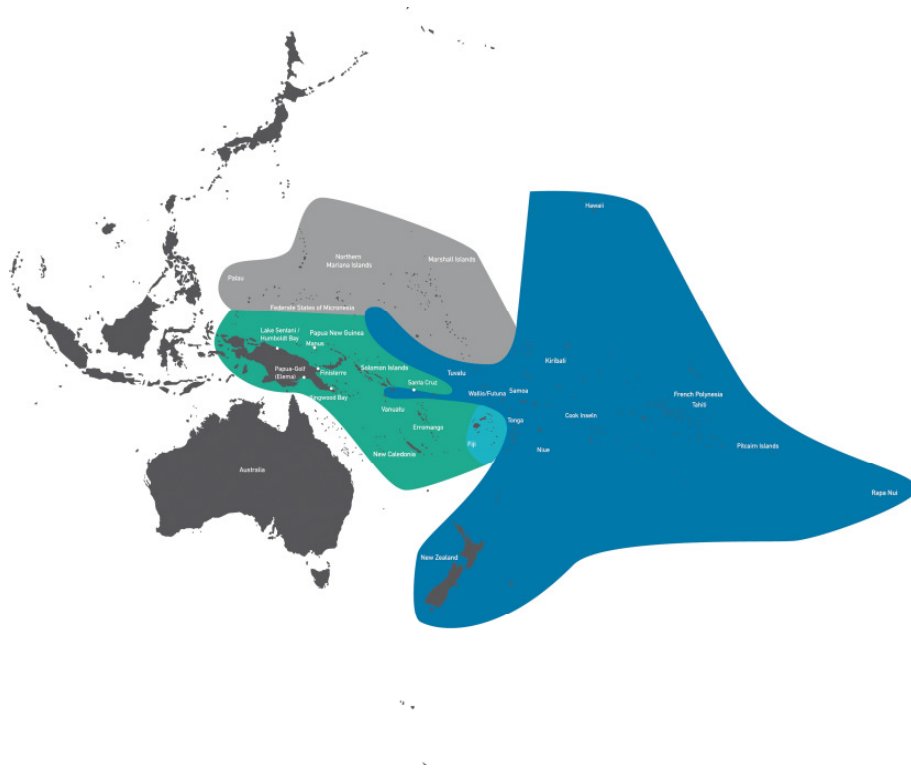
Oslo: Private property Arne Aleksej Perminow

Photo: E. C. Holte

The patterns of this barkcloth reflect the topic of Polynesian seafaring: Two united triangles (*vakatou*) symbolise double-hulled canoes while the star constellation (*'otutolu*) was an important means of orientation in navigating the Pacific. Half the barkcloth is dark while the other is light, indicating night and day. The wave patterns of the border further emphasise the maritime theme.

### **Oceania – Nesia?!**

The term Oceania originates from the Greek word *okeanós* and means ocean. The entire region is distinguished by a variety of regional and local, linguistic and cultural idiosyncrasies. During the European expansion in the Pacific in the 18th century, an albeit controversial classification of the region into three areas that is still used today was established: Polynesia (from the Greek words *poly* [many] and *nesos* [island]), Melanesia (*melanos* [black], that refers either to the particularly dark skin of some peoples or the very compact vegetation of many islands) and Micronesia (*micros* [small], as most of the coral islands or atolls are very small). In the Polynesian Triangle (New Zealand – Easter Island – Hawai'i) only one language with many dialects is spoken. On account of this, a fairly homogenous culture evolved in the region. Conversely, Melanesia presents a different picture: Around 1,700 languages developed in the region from New Guinea along the curve of islands to the east as far as Fiji, and with it an enormous diversity of cultures. Fiji can be seen as a transitional region since the inhabitants perform Melanesian as well as Polynesian cultural practices. Some inhabitants of the region see themselves as Polynesians, Melanesians or Micronesians, whereas others reject the categorisation given to them by foreigners and prefer the unifying term *nesians*.



## 2. Historical Introduction

### 2.1 Cook, Forster and the 'Discovery' of Tapa in the Eighteen Century

Among the oldest remaining tapa objects from Oceania are samples of barkcloth collected during James Cook's voyages to the South Seas (1768–1779/80). Cook and his fellow travellers described in their diaries and reports how they understood the various cultures and societies of the people they visited according to their preconceived notions. In Europe the 'discoverers' reports were reviewed as a sensation. Soon, a cult around barkcloth as a 'natural' means of clothing developed among European intellectuals as a clear rejection of the aristocratic fashion of their times. Today, such European visions are being scrutinised by Pacific artists. An individual interpretation of the initial culture contact between Oceania and Europe is offered by Michel Tuffery in his media installation *First Contact*.



### 2.1.1

#### **Barkcloth 'ahu**

Tahiti, Society Islands, 2nd half 18th cent.

Barkcloth, 362 x 120 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 619)



### 2.1.2

Sydney Parkinson (1745-1771)

#### **Tahitian women making bark cloth**

[April 1769]

Pencil on paper (reproduction), 20.3 x 23.2 cm

London: British Library, Department of Prints and Drawings (Add.  
MS 23921, f.50[b])



### 2.1.3

#### **Tapa beater i'e**

Tahiti, Society Islands, 2nd half 18th cent.

Wood, 38.5 x 5.2 x 5.5 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 406)



#### 2.1.4

W. Darling after Samuel Hieronymus Grimm (1733-1794)

#### **Various Instruments, &c Utensils, of the Natives of Otaheite, &c of the adjacent Islands.**

Plate 18 in Sydney Parkinson, *A Journal of a Voyage to the South Seas, in His Majesty's Ship The Endeavour*. London: Charles Dilly & James Phillip 1794

Copper engraving, 20.1 x 25.1 cm (plate)

Köln: RJM, Library (T.reis 18)

Editions of Parkinson's *Journals* printed after his death in 1771 contained illustrations of objects collected during Cook's first voyage to the Pacific. In his copper engravings, Swiss painter Grimm arranged them room filling and according to contemporary standards of depicting antique artefacts, thus rendering them out of space and time. The information on the tapa beater 'ie (no. 5) in this volume merely reads: »The Cloth-beater, about fourteen inches long«.



#### 2.1.5

Mathias Kauage (1944-2003)

#### **Dispela sip bilong Kipten Kuk (Captain Cook's Ship), 1999**

Acrylic on canvas, 103.5 x 145.5 cm

Frankfurt am Main: Sammlung Weltkulturen Museum (63059)

Mathias Kauage received the Order of the British Empire in 1998 for his accomplishments as an artist. Since Australia's bicentennial celebrations in 1988, James Cook, his Pacific voyages and the 'discovery' of Australia were repeated topics of Kauage's paintings. Cook here is depicted with a fellow traveller and two of his wives. Later, Kauage later referred to the women as Cook's »secretaries«.



### 2.1.6

#### The World Traveller Forster

Silhouette by an unknown artist, 2nd half 18th cent.

Reproduction from Anne Gabrisch (ed.), *Schattenbilder der Goethezeit*.

Leipzig: Insel-Verlag, 1966, no. 19

Johann Georg Forster (1754-1794), together with his father Johann Reinhold (1729-1798), accompanied Cook on his second circumnavigation of the world from 1772 to 1775. Published in 1775, his description of the voyage made him famous throughout Europe. From 1780 to 1784 he was a professor of natural sciences at Kassel and maintained lively contacts with the staff of the University of Göttingen. A decisive role in acquiring his collection of artefacts from the Pacific for the Georgia Augusta was played by Johann Friedrich Blumenbach (1752-1840), its leading natural historian.



### 2.1.7

Hiernonymus Benedicti after Henry Roberts, RN (1756-1796)

#### **Generalkarte sæmmtlicher Entdeckungen auf den drei grossen Weltreisen des Kapit. Jakob Cook. Verfasst von Herrn Heinrich Roberts Lieut. Neu herausgegeben von Herrn F. A. Schæmbl**

Copper engraving in two parts, 51 x 87 cm; map no. 106A/B in Franz Anton Schrämbel (ed.), *Allgemeiner grosser Atlas*. Wien: Joseph Phillip Schalbacher, 1800

Dresden: Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Kartensammlung (A 136)

### 2.1.8

Michel Tuffery (b. 1966)

**First Contact**, 2007

Video installation

Re-edited for the exhibition *Made in Oceania*



### 2.1.9

Michel Tuffery (b. 1966)

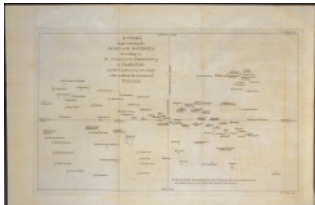
**Cook Street Whale Tale, 2007**

**Tangaroa Cookie, 2007**

Bronze

Wellington: Private property of the artist

In his extensive oeuvre *First Contact* Tuffery re-interprets the narratives of James Cook's exploration of the Pacific by illustrating factual and imagined storyboards. There is small irony at play where Tuffery has grafted various guises on the headshots of Cook, maybe as a device to register metaphorically the impact of the explorer's encounters or as a nod to his own identity. The title of his work is an ambiguous word play – on one hand they reference in short Cook's name as if he were a personal friend, on the other, »Cookie" is a throwaway nickname for a Cook Islander. There is an appropriation of a remote and iconic figurehead through the lens of familiarity and closeness.



### 2.1.10

William Faden (fl 1790) after Tupaia (1725-1770)

**A chart representing the isles of the South-Sea, according to the notions of the Inhabitants of O-Taheitee and the neighbouring isles, chiefly collected from the accounts of Tupaya**

Chart in Johann Reinhold Forster, *Observations made during a voyage round the world, on physical geography, natural history and ethic philosophy*. London: G. Robinson, 1778

Copper engraving (reproduction), 22.5 x 36.5 cm

Wellington: National Library of New Zealand Te Puna Mātauranga o Aotearoa (SPC-03/578b)

Tupaia was born on Raiatea, one of the Society Islands, and accompanied James Cook on his second voyage through the Pacific (1768-1771), serving, among others, as interpreter. While never having seen a marine chart before, he was able to draw a map of 80 islands from his memory, setting them in relation to their various distances from Tahiti and describing their natural habitat.



#### 2.1.11-14

##### Maps on Barkcloth

These four maps formed part of the private collection of Sir Augustus Wollaston Frank (1826-1897) and were donated to the British Museum in 1896. They were painted on white barkcloth and are fixed on rollers of wood. They were probably produced at a missionary school in Fiji and used for teaching. The use of European research tools like degrees of latitude and cardinal directions as well as the denomination of oceans, continents and cities reveals an orientation towards British sciences, yet melted strongly with Fijian imagination.



#### 2.1.11

##### World map from a Fijian Perspective

Fiji, c. 1890

Barkcloth, colour pigments, wood, 56 x 54 cm (reproduction)

London: The British Museum (Oc1896C3.1216)



#### 2.1.12

##### Map of the Americas and the Pacific Islands

Fiji, c. 1890

Barkcloth, colour pigments, wood, 50 x 56 cm (reproduction)

London: The British Museum (Oc1896C3.1217)





2.1.13

**Map of Australia and Tasmania**

Fiji, c. 1890

Barkcloth, colour pigments, wood, 45 x 59 cm (reproduction)

London: The British Museum (OC1896C3.1218)



2.1.14

**Map of Great Britain and Ireland**

Fiji, c. 1890

Barkcloth, colour pigments, wood, 54 x 64 cm (reproduction)

London: The British Museum (Oc1896C3.1215)



2.1.15

**Barkcloth'ahu**

Tahiti, Society Islands, 2nd half 18th cent.

Barkcloth, 89 x 88 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 605)



### 2.1.16

#### **Barkcloth 'ahu**

Tahiti, Society Islands, 2nd half 18th cent.

Barkcloth, colour pigments, 129 x 94 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 628)



### 2.1.17

#### **Barkcloth ngatu**

Tonga, 2nd half 18th cent.

Rindenbaststoff, Farbpigmente, 110 x 82 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 577)



### 2.1.18

#### **Barkcloth ngatu tahina**

Tonga, 2nd half 18th cent.

Barkcloth, colour pigments, 240 x 233 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 576)



### 2.1.19

#### **Barkcloth *kapa***

Hawai'i, 2nd half 18th cent.

Barkcloth, colour pigments, 102 x 68 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 266)



### 2.1.20

#### **Barkcloth *kapa***

Hawai'i, 2nd half 18th cent.

Barkcloth, colour pigments, 90 x 77 cm

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 590)

## **2.2 Staged Images in Photographic Studios**

During the second half of the nineteenth century, the great era of the photographic studios started worldwide. Photographers in Pacific studios staged their images according to European ways of perception and art traditions. They provided illustrations to what was considered 'typical' for this region. With flowers, backdrops with fantasy landscapes and various locally used objects they composed images that depicted anonymous 'types'. Disregarding their actual origin tapa were often used. By utilising these nearly arbitrary props, the images gained an exotic atmosphere that was central to European notions of the South Seas.



### 2.2.1

Unknown photographer

#### **Portrait of a Samoan woman**

Studio photography, Samoa, c. 1900

Albumin print (reproduction), 13.2 x 19.9 cm

Köln: RJM, Historisches Photoarchiv (10812)



### 2.2.2

Thomas Andrew (1855-1939)

#### **Portrait of a Samoan woman**

Studio photography, Apia, Upolu, before 1900

Albumin print (reproduction), 18.9 x 13.7 cm

Köln: RJM, Historisches Photoarchiv (10828)



### 2.2.3

John Davis (d. ca. 1893)

#### **Portrait of a Samoan woman**

Studio photography, Apia, Upolu, c. 1895

Albumin print (reproduction), 19.7 x 13.2 cm

Köln: RJM, Historisches Photoarchiv (10802)



#### 2.2.4

Thomas Andrew (1855-1939)

##### **Portrait of a Samoan woman**

Studio photography, Apia, Upolu, before 1900

Albumin print (reproduction), 19.5 x 13.7 cm

Köln: RJM, Historisches Photoarchiv (10820)



#### 2.2.5

Thomas Andrew (1855-1939)

##### **Portrait of a Samoan woman**

Studio photography, Apia, Upolu, before 1900

Albumin print (reproduction), 14.1 x 19.4 cm

Köln: RJM, Historisches Photoarchiv (10740)



#### 2.2.6

Thomas Andrew (1855-1939)

##### **»Game of ›Fisi‹ Vavau«**

Studio photography, Apia, Upolu, c. 1900

Albumin print (reproduction), 14.1 x 19.3 cm

Köln: RJM, Historisches Photoarchiv (21995)



### 2.2.7

Unknown photographer

#### **Portrait of a Fijian male**

Studio photography, poss. Fiji, c. 1900

Albumin print (reproduction), 19.3 x 14 cm

Köln: RJM, Historisches Photoarchiv (10996)



### 2.2.8

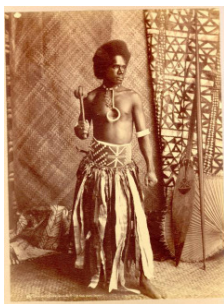
Unknown photographer

#### **Portrait of a Fijian woman**

Studio photography, poss. Fiji, c. 1900

Albumin print (reproduction), 19.2 x 13.9 cm

Köln: RJM, Historisches Photoarchiv (11003)



### 2.2.9

Henry King

#### **»911. Dancing dress. Solomon Island«**

Studio photography, Sydney, c. 1900

Albumin print (reproduction), 19.9 x 14.8 cm

Köln: RJM, Historisches Photoarchiv (4326)



### 2.2.10

Thomas Andrew (1855-1939)

#### **Portrait of three Samoan women**

Studio photography, Apia, Upolu, before 1900

Albumin print (reproduction), 13.8 x 19.4 cm

Köln: RJM, Historisches Photoarchiv (10730)



### 2.2.11

Angela Tiatia

#### **Material Culture, 2012**

Installation

Auckland: Private property of the artist



### 2.2.12

Shigeyuki Kihara

#### ***Fa'a fafine (In a Manner of a Woman Triptych)*, 2005**

C-prints, 60 x 80 cm each

Wellington: Collection of the Museum of New Zealand Te Papa

Tongarewa (O.033241/A-C)

Photo/Copyright: Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin, New Zealand





2.2.13

Shigeyuki Kihara

***Ulugali'i Samoa (Samoan Couple)*, 2005**

**From the series *Fa'a fafine (In a Manner of a Woman)***

C-print, 80 x 60 cm

Wellington: Collection of the Museum of New Zealand Te Papa

Tongarewa (O.033240)

Photo/Copyright: Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin, New Zealand



2.2.14

Shigeyuki Kihara

***My Samoan Girl*, 2005**

**From the series *Fa'a fafine (In a Manner of a Woman)***

C-print, 80 x 60 cm

Wellington: Collection of the Museum of New Zealand Te Papa

Tongarewa (O.033243)

Photo/Copyright: Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin, New Zealand



2.2.15

Shigeyuki Kihara

*Tama Samoa ma teine Samoa (Samoan man)*, 2005

**From the series *Fa'a fafine (In a Manner of a Woman)***

C-print, 80 x 60 cm

Wellington: Collection of the Museum of New Zealand Te Papa

Tongarewa (O.033242/A)

Photo/Copyright: Courtesy of Shigeyuki Kihara Studio and Milford

Galleries Dunedin, New Zealand



2.2.16

Shigeyuki Kihara

*Teine Samoa (Samoan woman)*, 2005

**From the series *Fa'a fafine (In a Manner of a Woman)***

C-print, 80 x 60 cm

Wellington: Collection of the Museum of New Zealand Te Papa

Tongarewa (O.033242/B)

Photo/Copyright: Courtesy of Shigeyuki Kihara Studio and Milford

Galleries Dunedin, New Zealand

### 2.3 Tapa and the »Bounty« Mutineers

In 1787, the three-master HMS »Bounty« under the command of Lieutenant William Bligh sailed to Tahiti to collect breadfruit saplings for Jamaica. On their return to Europe the probably the best known mutiny in maritime history occurred: Bligh and the crew loyal to him were set adrift in a small boat, whereas the mutineers under the command of Fletcher Christian sailed to Tubuai, an atoll south of Tahiti. After a number of conflicts with the local population, some of the mutineers sailed on for far-off Pitcairn Island with their Tahitian wives and a number of Tahitian males where their descendants lived until 1856. Their clothing was manufactured from the bark of paper mulberry trees, saplings of which originated from Tubuai.



#### 2.3.1

Robert Dodd (1748-1816)

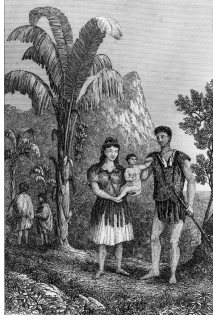
#### **The Mutineers turning Lt Bligh and Part of the Officers and Crew adrift from His Majesty's Ship the Bounty**

London: B.B. Evans, 1790

Coloured aquatint (reproduction), 41.5 x 58.5 cm

Wellington: Alexander Turnbull Library (C-008-044-a)

Supplied with only little provisions and water as well as a marine compass, an octant and a pocket watch, William Bligh navigated the »Bounty's« long-boat more than 5,800 kilometres to Timor, an island of the Sunda archipelago, within 41 days. In 1789 he returned to England via Batavia, where he was cleared of being the cause of the mutiny and the loss of the ship.



### 2.3.2

Robert Batty FRS (1789-1848)

#### **George Young & his wife [Hannah Adams] of Pitcairn Island. From Sketches by Lieut.<sup>t</sup> Smith of H.M.S. Blossom**

Frontispiece (reproduction) to John Barrow, *The Eventful History and Piratical Seizure of H.M.S. Bounty: Its Causes and Consequences*. London: John Murray, 1831

copper engraving, 10.5 x 6.9 cm (plate)

Wellington: Alexander Turnbull Library (B-097-001)

The family of George Young, a descendant of the »Bounty« mutineers, here is depicted in the classical tradition of 18th century portraits of »noble savages«. Like a Greek statue, Young faces his family in contrapposto, whereas his wife holds their child on her arm much alike Maria – a hint to the motif of the Holy Family. The persons' clothing made of barkcloth as well as the palm trees in the background locate the setting in the mythical 'South Seas'.



### 2.3.3

C. Frommel after Richard Brydges Beechey (1808-1895)

#### **Interior of Pitcairn Island**

Prague: J.G. Calve, c. 1840

Copper engraving (reproduction), 8.9 x 15.7 cm (plate)

Wellington: Alexander Turnbull Library (A-119-006)

Today's Adamstown in the interior of Pitcairn was founded c. 1790 as a settlement of the Bounty mutineers and here is depicted in its state around 1825. Surrounded by palm trees and light-flooded houses, the inhabitants, partially clad in tapa, seem to live in the insularity of an island paradise. The European glorification of the 'South Seas' became notorious first in the late 18th century and has been a popular topic of Western novels and movies until today.



#### 2.3.4

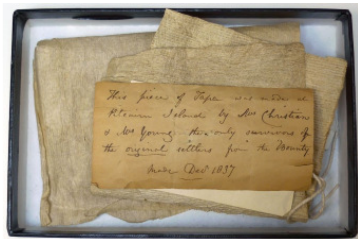
Henry Adlard (fl 1828-1869) after John Shillibeer

**Thursday October Christian, Son of Fletcher Christian, Born on Pitcairn's Island, on a Thursday in October, A.D. 1790**

c. 1850

Copper engraving (commercial reproduction), first printed in John Shillibeer, *A Narrative of the Briton's Voyage to Pitcairn Island*. London: Law & Walker, 1817

Thursday October was born on Tahiti in 1790 and was christened after his day of birth, a Thursday in October. He was the first son of Fletcher Christian and his Tahitian wife Mauatua. In this image he wears a poncho (*tiputa*) made of barkcloth and a Western-style hat. He died in Tahiti in 1831 at the age of 41 after the resettlement of the Pitcairn inhabitants.



#### 2.3.5

**Fragments of Barkcloths 'ahu**

Pitcairn, early 19th cent.

Barkcloths, 25 x 25; 31 x 22 x 2; 23 x 13.8 x 2 cm

Kew: Royal Botanic Gardens, Economic Botany Collection (42955 & 42960)

These fragments cut from originally larger sheets of barkcloth were identified in 2010 by Pauline Reynolds, a descendant of Fletcher Christian, as made by Mauatua, Christian's wife, Teraura, wife of Ned Young, and Peggy, daughter of George Steward, because of their extraordinary texture and the evidence given by the accompanying labels. The fragments were donated to the Kew collections in 1858 by Frances Heywood, widow of pardoned mutineer Peter Heywood.



### 2.3.6

#### **Barkcloth 'ahu**

Pitcairn, early 19th cent.

Barkcloth, 56 x 21 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (ZS286)



### 2.3.7

#### **Poncho *tiputa***

Pitcairn, c. 1820

Barkcloth, colour pigments, 142.5 x 56 cm

Aberdeen: Marischal Museum, University of Aberdeen, Scotland (ABDUA 4007)

Donated to the Marishal Museum in 1823 as a gift by Dinah Adams, a daughter of John Adams (1766-1829), the last surviving »Bounty« mutineer, this *tiputa* was acquired on Pitcairn by Captain Raine in 1821.

## 2.4 European Appropriation

With their distribution among various European collections during the late eighteenth century, an attempt to classify the »curious fabrics« according to scientific systems of order commenced. In order to distribute samples of the few available tapa among scholars for research and teaching, small pieces were cut from larger ones and described. This appropriation neglected the social and cultural contexts of barkcloth in the societies of their origin. At the same time they became the subject of specific European visions of the 'other'.



### 2.4.1

Benjamin West (1738-1820)

**Sir Joseph Banks**

London, 1771-72

Oil on canvas (reproduction), 234 x 160 cm

Lincoln: Usher Gallery, Lincolnshire County Council

The English botanist Sir Joseph Banks (1743-1820) accompanied James Cook as a naturalist on his first voyage to the Pacific on board the »Endeavour«. After his return, Banks contemplated barkcloth to be a substitute for the heavy linen still used in 18th century Europe. The invention of modern spinning machines and the cost effective mass production of cotton, however, rendered the execution of his plans unnecessary.



### 2.4.2

**Leporello with 32 tapa samples from Polynesia**

2nd half 18th cent.

Barkcloth, cardboard, leather, 27,8 x 143 cm (unfolded)

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 638)



This leporello with tapa samples from Tahiti and other Society Islands as well as from Tonga and Hawai'i probably once belonged to the Göttingen naturalist Johann Friedrich Blumenbach (1752-1840). As evidence for his theory of the four »human varieties« or races, the anthropologist collected objects of non-European cultures and classified them alike natural specimens.



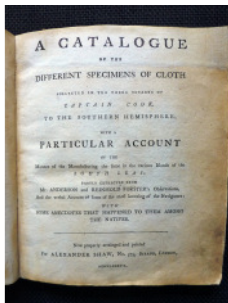
### 2.4.3

#### **Barkcloth *kapa***

Hawai'i, 2nd half 18th cent.

Barkcloth, colour pigments, 132 x 84 cm (cutout)

Göttingen: Institut für Ethnologie der Georg-August-Universität,  
Cook/Forster-Sammlung (Oz 589)



### 2.4.4

Alexander Shaw

#### **A Catalogue of the Different Specimens of Cloth collected in the three Voyages of Captain James Cook, to the Southern Hemisphere, with a Particular Account of the Manufacturing the same in the various Islands of the South Seas [...]**

London: Arranged and printed for Alexander Shaw 1787

Private property

Each of the 62 copies of Shaw's Tapa-Catalogue that are still known is composed of two parts: The first is an eight-page printed section with anecdotes of Pacific travels and a list of the samples to follow. The second part contains c. 50 samples of barkcloth and more, all cut out off larger pieces. In order to edit his book, London merchant Shaw called on former fellow travelers of Cook's Pacific voyages and sought to acquire all barkcloths still available at his time.

### 2.4.5

James Edge Partington (1854-1930)

**An album of the weapons, tools, ornaments, articles of dress of the natives of the Pacific Islands drawn and described from examples in public & private collections in England**

[London, Manchester:] Issued for private circulation by James Edge-Partington and Charles Heape; lithographed by Palmer Howe & Co., Manchester 1890-93

3 cartons in 3 series with more than 500 manuscript facsimiles and illustrations; oblong 4°

Köln: RJM, Library (Oz 66)

Ethnographer J.E. Partington was a noted Pacific art collector of the early 20th century. He made three trips through the Pacific in the late 19th century and also collected material from European collections. Through this he amassed a valuable and extensive ethnographic collection of appr. 2,500 objects, upon which he based his *Album*. On display is the lithographed pictorial title of vol. I (1890) and its frontispiece with a cut sample from a larger piece of Hawaiian *kapa*.