PACIFIC ISLAND RECORDS

FISH HOOKS

BY

HARRY G. BEASLEY

FELLOW OF THE ROYAL ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND
AND MEMBER OF THE POLYNESIAN SOCIETY

WITH 207 ILLUSTRATIONS AND 49 FIGURES IN THE TEXT

AND AN INTRODUCTION BY

THOMAS A. JOYCE, M.A.

DEPUTY KEEPER OF ETHNOLOGY, BRITISH MUSEUM, LONDON

LONDON

SEELEY, SERVICE & CO., LTD.

1928

This Edition is limited to 250 copies

of which this is No. .....

FINDING LIST AND BARB CHARTS

THE following tables will perhaps materially assist in the localization of any desired specimen. All hooks fall primarily into two classes, irrespective of material—firstly, those cut from a single piece, which, for purposes of identification, are termed "simple hooks"; and secondly, a much larger group built up of two or more pieces, not necessarily of the same material, which I have termed "composite" hooks. Marine shells easily head the list, as might have been expected from an Island race of people who look to the ocean to supply the greater part of their needs. The most varied materials emanate from New Zealand, chiefly as a result, no doubt, of the larger land area which offers a wider selection, and also because both the turtle and the several varieties of pearl shell are entirely absent from these shores.

Reference to the Barb Chart will materially assist in the correct location of individual specimens of that numerous class of composite spinner hooks used all over the Pacific for the capture of the bonito. This class offers a large series, remarkable for following more or less closely one established type, yet differing materially in minor details, which in most cases offers the clue to their actual locality. It is unnecessary here to detail these small differences, since they are already set out in the description of the plates, but it would be well to remind readers that this variation, apart from barb contours, chiefly lies in the number of holes borne by the barbs, their position, and also their relation to notches or lugs provided in place of holes. Material employed, such as turtle shell, pearl shell, or human bone, is also of importance, but this will be found more easily on consulting the Finding List.

SIMPLE HOOKS

PEARL SHELL.—New Zealand, Hawaii, Tahiti, Paumotu, Rapa Iti, Cook, Ellice, Union. Marquesas, Solomon, Matty, Carolines (Central), Marshall.

SHELL.—New Zealand, Solomon, New Britain.

PINNA SHELL.—Tahiti, Solomon.

WOOD.—New Zealand, Niüe, Cook, Rennell, New Guinea.

HUMAN BONE.—Hawaii, Rapa Nui.

TURTLE BONE.—Ellice.

BONE.—New Zealand, Chatham, Tahiti, Union.

TURTLE SHELL.—Hawaii, Tahiti, Ellice, Loyalty, Solomon, New Guinea, Torres Straits, Matty, New Britain, Caroline (East and West), Gilbert.

TROCUS SHELL.—New Ireland, Matty, Hermit.

WHALE BONE.—New Zealand, Chatham, Hawaii, Marquesas, Union.

WHALE IVORY.—New Zealand, Chatham, Hawaii.

COCOANUT SHELL.—Ellice, Union.

GREENSTONE.—New Zealand.
STONE.—Rapa Nui.
THORNS.—New Guinea.
IRON.—New Zealand, Hawaii, Ellice, New Britain, Gilbert.

COMPOSITE HOOKS

SHANKS OF:

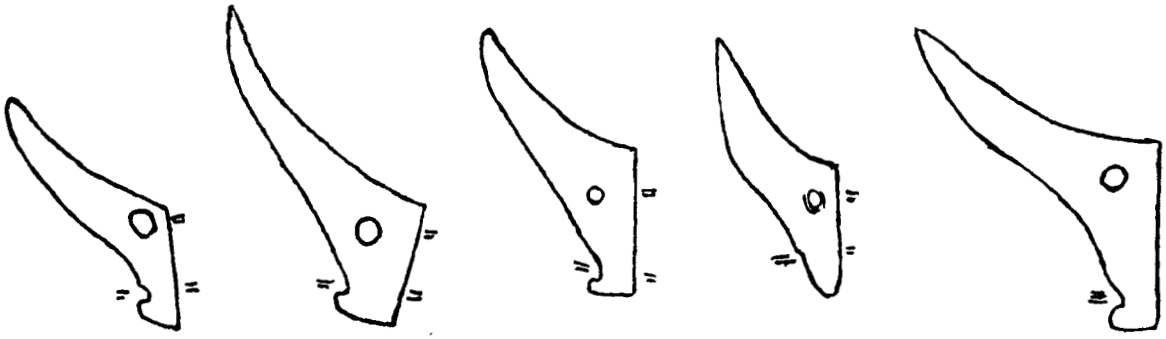
PEARL SHELL.—New Zealand, Hawaii, Tahiti, Paumotu, Monihiki, Penhryn, Marquesas, Tonga, Samoa, Ellice, Union, Solomon, Carolines (East and West), Mortlock Marshall, Gilbert.
HALIOTIS SHELL.—New Zealand.
TRIDACNA SHELL.—Tonga, Ellice, Solomon, New Guinea, Admiralty, Carolines (West),
HUMAN BONE.—Hawaii, Tahiti, Rapa Nui, Carolines (West).
TURTLE BONE.—Carolines (West).
MOA BONE.—New Zealand.
WHALE BONE.—New Zealand, Tonga, Carolines (West).
WHALE IVORY.—New Zealand.
WOOD.—New Zealand, Hawaii, Tahiti, Paumotu, Rapa Iti, Tonga, Niüe, Ellice, Union. Fiji, New Guinea, Mortlock, Marshall, Gilbert.
STONE.—New Zealand, Carolines (West).
BOAR'S TUSK.—New Zealand.

COMPOSITE HOOKS

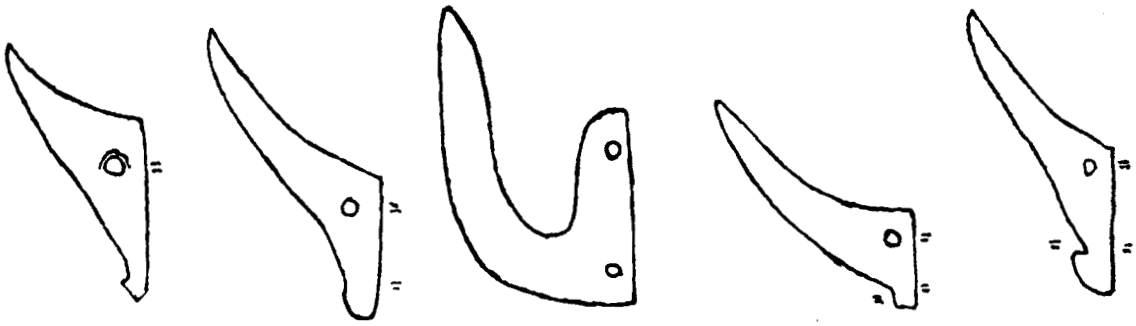
BARBS OF:

PEARL SHELL.—New Zealand, Hawaii, Tahiti, Paumotu, Rapa Iti, Samoa, Ellice, Carolines (East), Mortlock, Marshall, Gilbert.
HALIOTIS SHELL.—New Zealand.
TURTLE SHELL.—Samoa, Tonga, Union, Paumotu, Solomon, New Guinea, Admiralty, Carolines (West).
HUMAN BONE.—New Zealand, Hawaii, Marquesas, Rapa Nui.
BONE.—Tahiti, Ellice, Union, New Guinea, Gilbert.
GREENSTONE.—New Zealand.
WOOD.—Tahiti, Paumotu, Tonga, Niüe, Ellice, Fiji, Union, New Guinea, Mortlock, Marshall, Gilbert.
DOG'S JAW.—New Zealand.

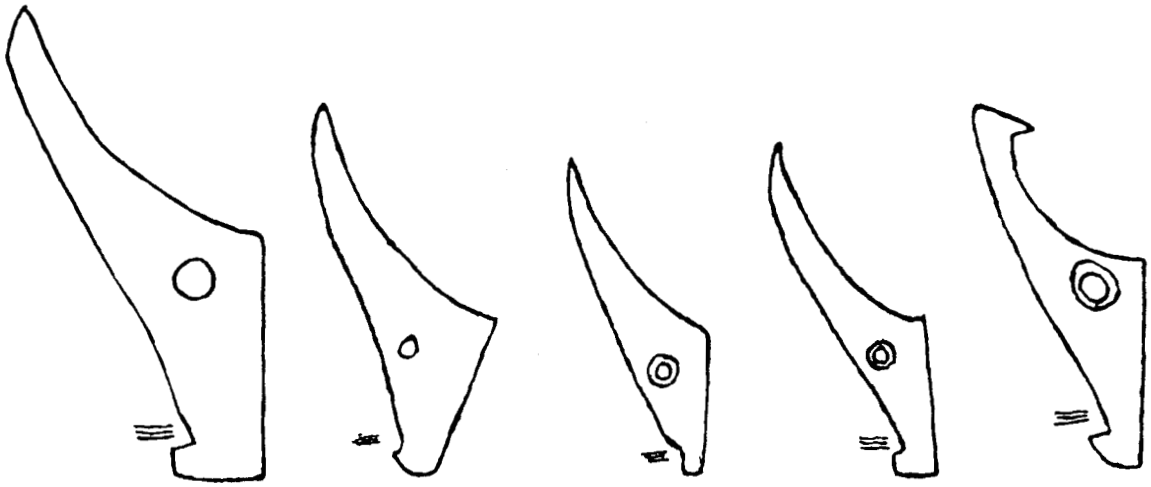
Tahiti.



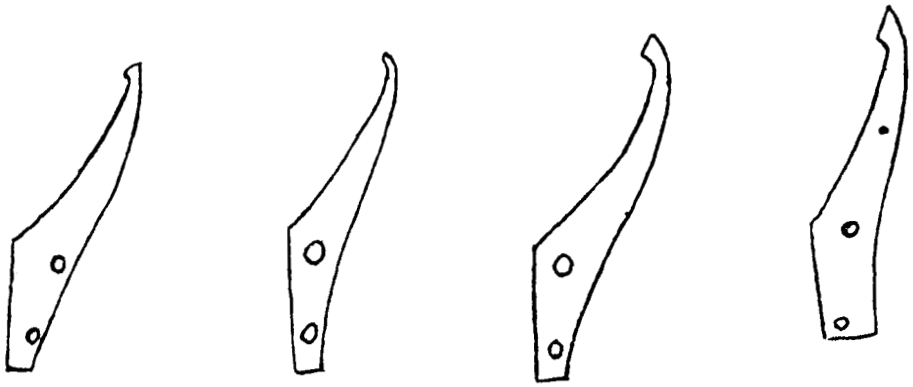
Bone. Bone. Bone. Black Pearl Shell. Human Bone.



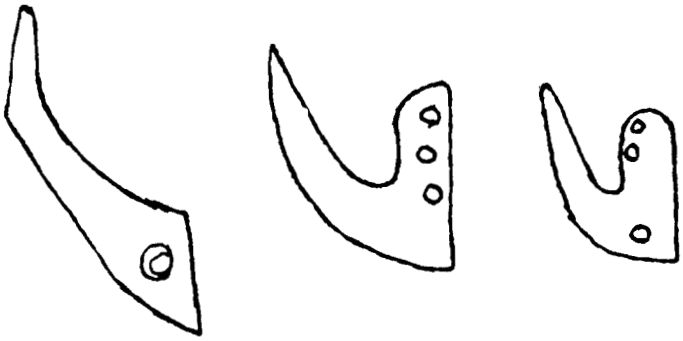
Black Pearl Shell. Bone. Turtle Shell: Danger Island, Paumotus. Bone. Bone.



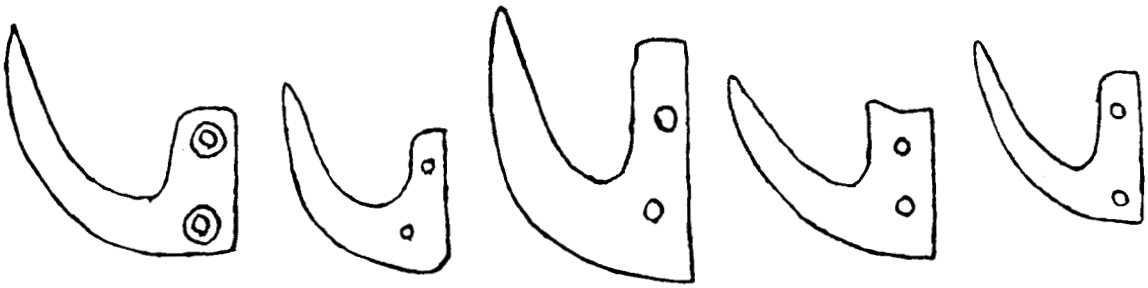
Bone. Human Bone. Pearl Shell. Human Bone. Pearl Shell.



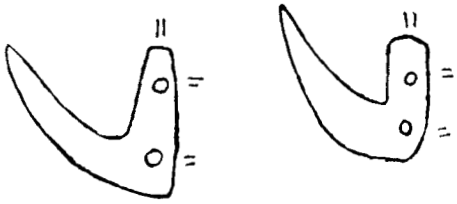
Barbs of Human Bone : Marquesas.



Bone : Hawaiian. Bone : Penrhyn. Pearl Shell : Manihiki.

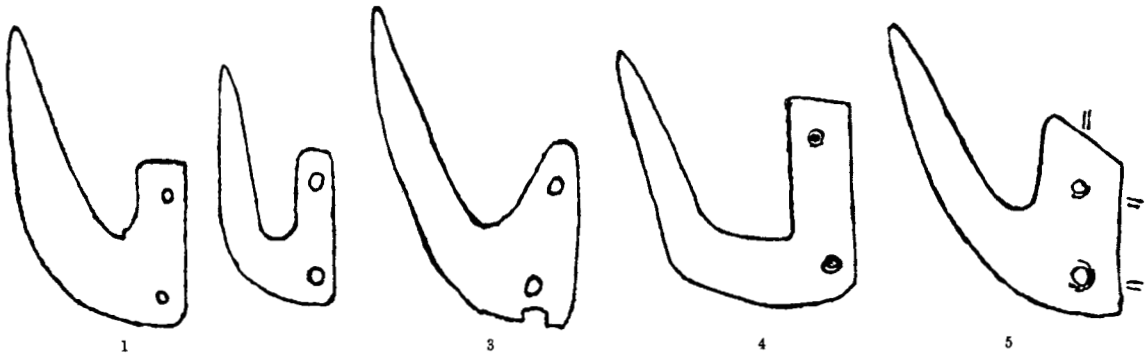


Barbs of Pearl Shell : Ellice Group.

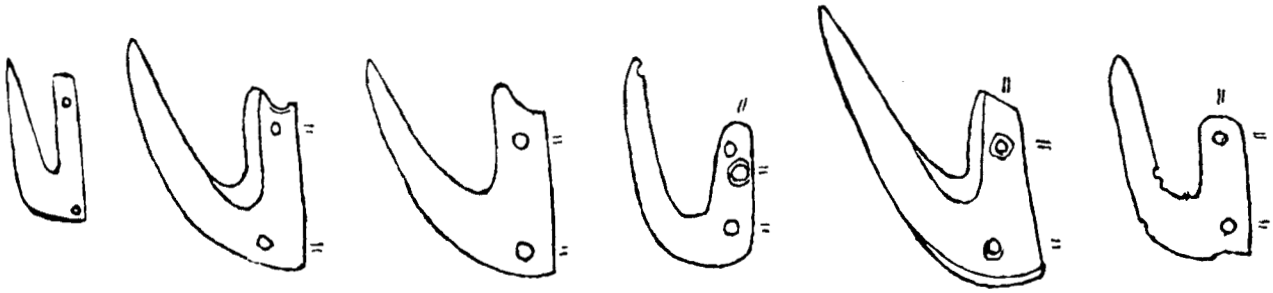


Pearl Shell. Human Bone.

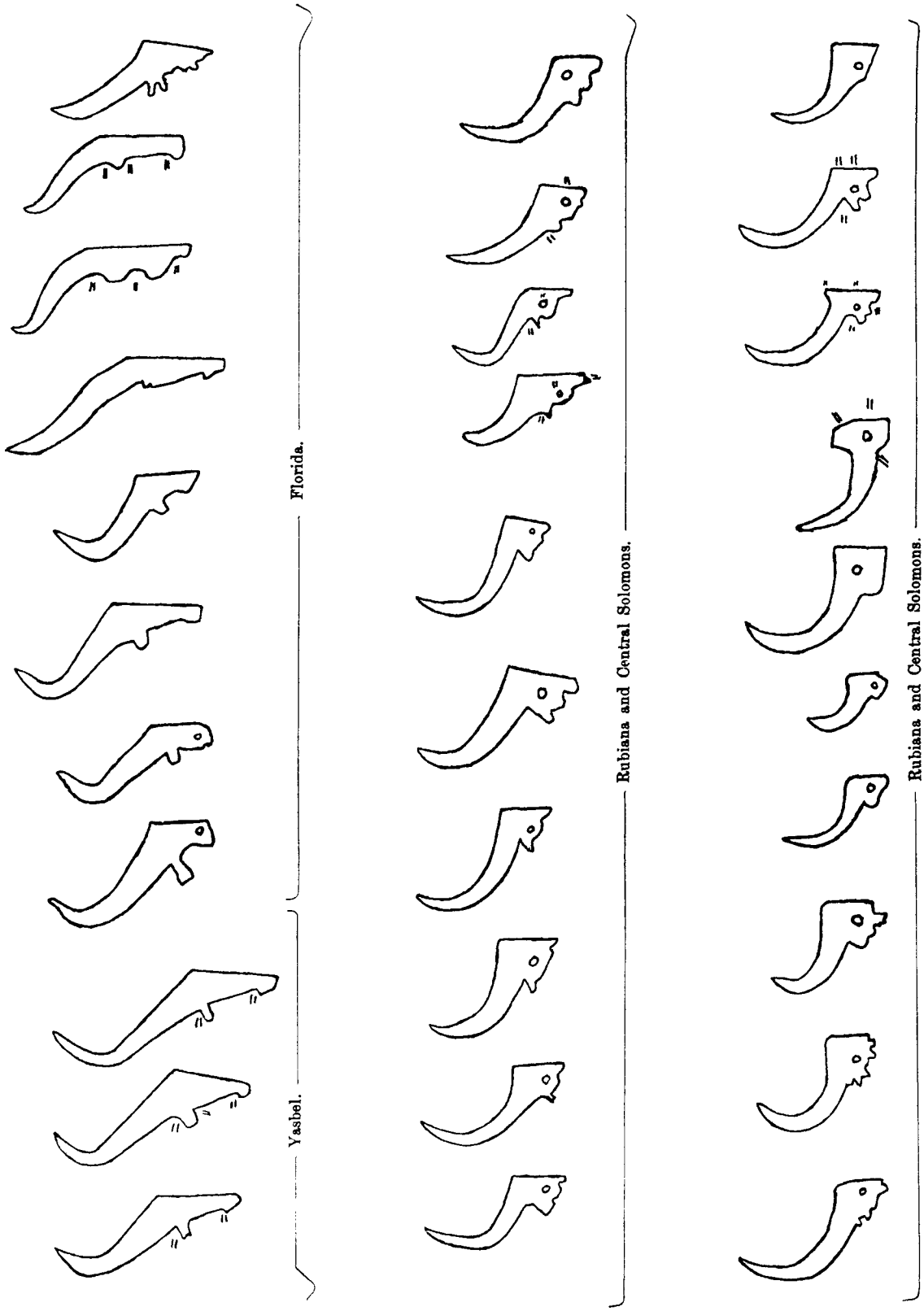
Ellice Group.



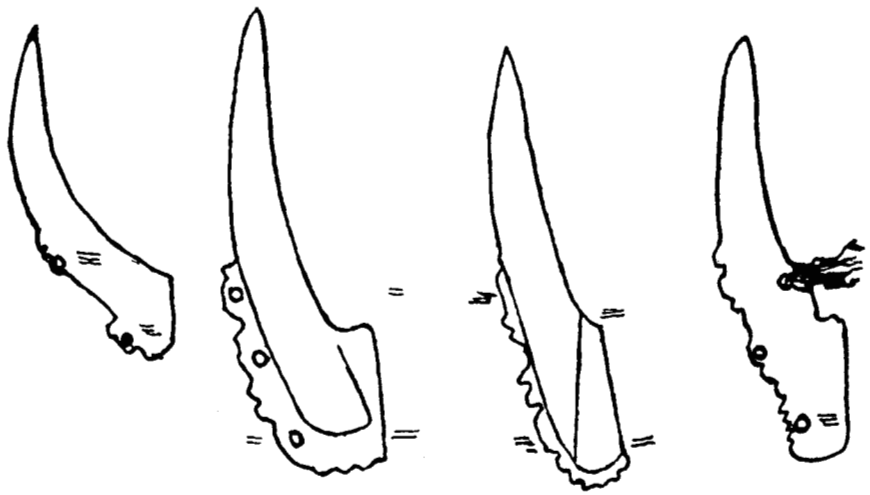
1, 2, 3, 5, Barbs of Turtle Shell; 4, Pearl Shell



Barbs of Turtle Shell.

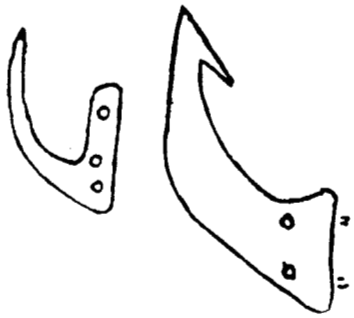

Florida.
Yasbel.
Rubiana and Central Solomons.
Rubiana and Central Solomons.

New Guinea.



Barbs of Turtle Shell, occasionally of Bone.

Micronesia.



I., Turtle Shell, Western Carolines; II., Turtle Shell, Tobi, Western Carolines.

the back. The majority of Polynesian hooks have the brightest side inwards; an exception, however, occurs from Tobi in the Caroline Group, where a flat iridescent piece is used, the best side facing outwards. No. 1 differs from the general rule, and is probably unique, since the shank is composed of hard red wood without the accompanying strip of pearl shell. In other respects it is similar to the rest. It measures 8½ in. (21·6 cm.), and is of considerable age. The barbs of all are cut from stout pieces of turtle shell, lashed on with two bands of twisted fibre. The snoods are invariably well plaited, and are of a good length, the material being olaná fibre (Touchardia latifolia). Hackles also are always provided, presumably from the same material. The use of this fibre is very general throughout the Islands, and provides an excellent material for making lines of all sorts. It is extensively used in the Society and Hawaiian Groups, and when new closely resembles the cotton cordage of commerce, being white in colour and of soft texture. No. 2 measures 7⅛ in. long (18·1 cm.), which is above the average. Nos. 3 and 4 are respectively 5⅝ in. (14·3 cm.) and 4⅞ in. (12·3 cm.) in length. The Rev. Thomas of the Wesleyan Mission, writing in the *Mission Journal* for March, 1839, states that the large hooks, called "Ba," were highly valued. This is borne out by the lists of contributions received from the natives in that year published in the same journal, wherein these hooks are frequently mentioned.

A small variety of these composite hooks is also occasionally met, but in place of the shank of whalebone and pearl shell, one cut from the latter alone is used. Such small hooks, therefore, conform almost exactly to the general type of bonito hooks common to the Polynesians. Comparing fig. 7 with the previous plate, it will be seen that this example is not furnished with the additional inner barb, and it confirms the remarkable accuracy of Captain Cook's observations, since he also remarks[1] on this peculiarity. The shank of this specimen has been beautifully ground out of a piece of dark pearl shell, the edges of which are nicely bevelled. The barb is attached by two lashings in the usual way, the snood being fastened on to the top of the shank by a fine lashing passing through two holes drilled in the shell, which method is identical with that followed in the large hooks, and definitely fixes the locality. There is no trace of any hackle, but it is probable that one was used. The length of this specimen is 2⅜ in. (6 cm.).

FIG. 7. Author's Collection.

These small hooks have the interest of being the subject of the first reference by the early voyagers, in this instance, the Dutch navigator Tasman who, on January 21, 1643, found himself off the Islands of Amsterdam (Tongatabu) and Middleburgh (Eua), where he was met by three men in a small prow (canoe), who in exchange for some trifles handed up the ship's side a "small fish hook made of mother-of-pearl and shaped like a small anchovy."[2] It certainly requires some little imagination to see in the little shell shank the likeness of an anchovy, but the statement was a shrewd one, since all this variety of hooks must be considered as artificial baits.

[1] *Cook's Third Voyage.*

[2] *Tasman's Journal*, Müller and Co., Amsterdam, 1898. I am indebted to Sir Everard-im-Thurn for this reference.

GILBERT GROUP

HOOK NAMES.

MATAU[1]	A hook.
AKAWA[1]	To fish.
TINGIA[2]	A large wooden hook.
TE-WAKA-NI-BA[3]	A spinner hook.

FISH NAMES.

BAKOA[3]	Shark.
BAIKU[3]	Large sting ray.
BUATARA[3]	A small sting ray.
NAKUAUMAI[3]	Leather jacket.

This interesting Group, which by culture more properly belongs to the Polynesian Section, since its people seem to have been influenced by immigrants from the Ellice Group, offers a variety of hook forms extending from the large wooden hooks to the small composite spinner type used for bonito. The former, particularly, show a great difference of form, which may be accounted for by the presence of palu (Ruvettus pretiosus) as well as shark, necessitating a hook of somewhat different form. The shark in old days must have occupied a place of prominent consideration in the native mind, for, apart from the use of its flesh as food, its jaws supplied vast quantities of teeth for arming their weapons, which are peculiar to this Group alone. As their long spears contained some hundreds of these teeth, each separately drilled and bound on, it follows that the taking of sharks was an occupation of some importance. Louis Becke,[4] whose descriptions of native manners are unusually correct, mentions " huge wooden hooks, cunningly trained from a young tree root into proper shape and forty fathoms of strong coconut fibre rope, baited with a whole flying fish tied along the curve " Whilst Dana,[5] speaking of the people of Tapiteuea, or Drummond Island, says that they subsist almost entirely on fish, the larger kinds being caught in deep water with wooden hooks. Mr A. Grimble, a resident in the Group in 1912–1920, who presented to the British Museum a very complete ethnological collection, has furnished some interesting data, among which he establishes the use of some of these large hooks for taking palu. The pair illustrated in pl. CXXXIX. were actually obtained by him, and are now in our National Collection, the smaller one having the uncommon name of *Ten-Tara-Wasena*=Sir Hook-at-Foot. The barb is a ferocious affair spliced to the outer side of the shank, the wood hard, and light brown in colour. The lashings are of coconut fibre, size $6\frac{3}{8}$ by $5\frac{1}{2}$ in. (17·2 by 14 cm.). The larger one is the more ancient, and has seen much service, the shank being serrated by the fishes' teeth. In this case the barb is attached by a splice to the inner side of the shank, and the separate lashings give a good idea of the method of joining barb to shank; in length

[1] Contributed by F. W. Christian.
[2] Finsch, *Ann. K.K. Naturhist Hofmus*, vii., 1893.
[3] *Man*, 49, 1921.
[4] Becke, *Wild Life in Southern Seas*, p. 76, 1897.
[5] Dana, *Corals and Coral Islands*, p. 287, London, 1872.

it measures 12¼ in. (31 cm.), the width being 6½ in. (16·5 cm.). Pl. CXL. illustrates another pair of these large hooks, differing in some details from the former. Both are formed from a natural bend, probably a root, and the smaller one has the shank somewhat roughly squared. The attachment of the snood, which is of twisted sennit, whipped to half its length with fine cord of the same material, is provided with two deep notches at the end of the shank in the usual method. It is worthy of comment that these large hooks are all made with a twist towards the barb and out of the general plane of the shank, a form which is much favoured by anglers at home. The smaller specimen measures 6⅞ in. (17·3 cm.) by 4¼ in. (10·8 cm.), the larger being 11 in. (27·7 cm.) by 6½ in. (16·3 cm.). I am indebted to Mr Oldman for the use of this photograph.

Pl. CXLI. shows yet another of these hooks, being the largest with which I am acquainted. It is distinctive in that the lug for the snood projects somewhat, whilst the snood itself is completely overlaid with binding for the whole of its length. Such a hook would be eminently suitable for the rough work required of it, whether it be palu or shark; it is of considerable age, and has seen much service. The shank is obviously made from a natural bend. The length is 9½ in. (23·9 cm.), the width 7 in. (17·5 cm.). Like the two former, it is in the Oldman Collection.

Mr Grimble has drawn attention to the different barb and snood lashings found on these large hooks. Since the palu is a soft-mouthed fish, no particular care is taken with the lashings; it is otherwise, however, with the shark, whose razor-like teeth are apt to cut them loose, and to obviate this each turn of the loop is knotted so that, even though one or two are bitten through, the rest will stand firm.

Small Hooks for Spinning, etc.

In this plate (CXLII.) is shown a small series peculiar to Ocean Island, Banapé, famous for its export of phosphate rock. The material from which the shanks are made is stalagmite, a calcareous mineral formed by water deposit in the cracks and hollows of the coral of which these Islands are formed. It is usually found in sheets or layers, and easily fractures along the line of the veins; it takes a fair polish, and the different veins of yellow found in it are due to impurities. In some parts it is entirely free from these, and is then almost white in colour. What first led to the use of this material would be difficult to say; nevertheless, these shanks are finely ground down, and offer some of the best examples of this class of work to be found in the Pacific. Their shape is invariably the same, the inner side being bevelled off to a ridge. Those here illustrated measure from 4¾ in. (12 cm.) to 3 in. (7·6 cm.) in length, the former being the largest that I have seen. The barbs appear to have been always of human bone, and are delicately formed. These are attached by lashings of finely twisted brown fibre, somewhat resembling the Maori flax lines, and further it is noteworthy that these stone shanks bear a striking resemblance to certain charm stones, *mere*, often found in New Zealand middens, and illustrated by the late Dr Hamilton.[1] The barbs consist of frayed-out pandanus fibre, and are more than usually long for the size of the hook. All these have a small hole drilled through the end of the shank as a means of attaching the snood; they are remarkably well worked and quite unlike the usual native style, and it would be interesting to know by what method they are made. No. 1 attracts additional interest

[1] Hamilton, Bulletin No. 2, Fig. 9, Dominion Museum, Wellington, 1905

PLATE CXLI.
Oldman Collection

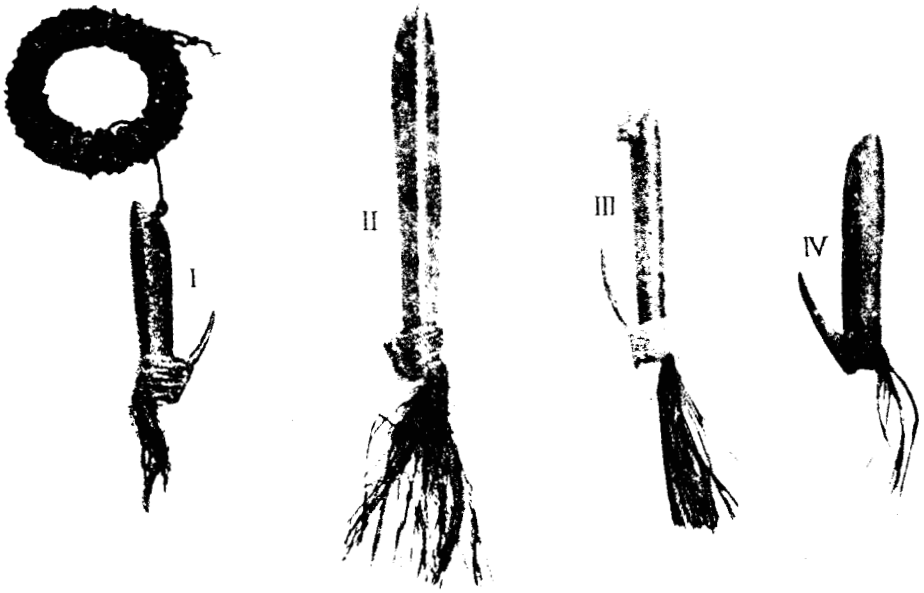


PLATE CXLII.

I, IV, Fuller Collection ; II, III, Author's Collection : Bonapé, Ocean Island.

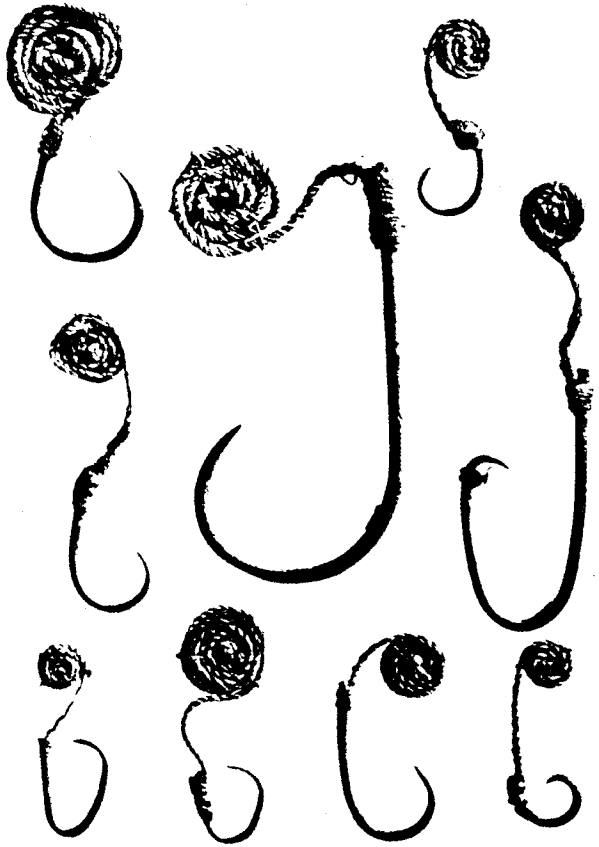


Plate CXLIV.

Author's Collection.

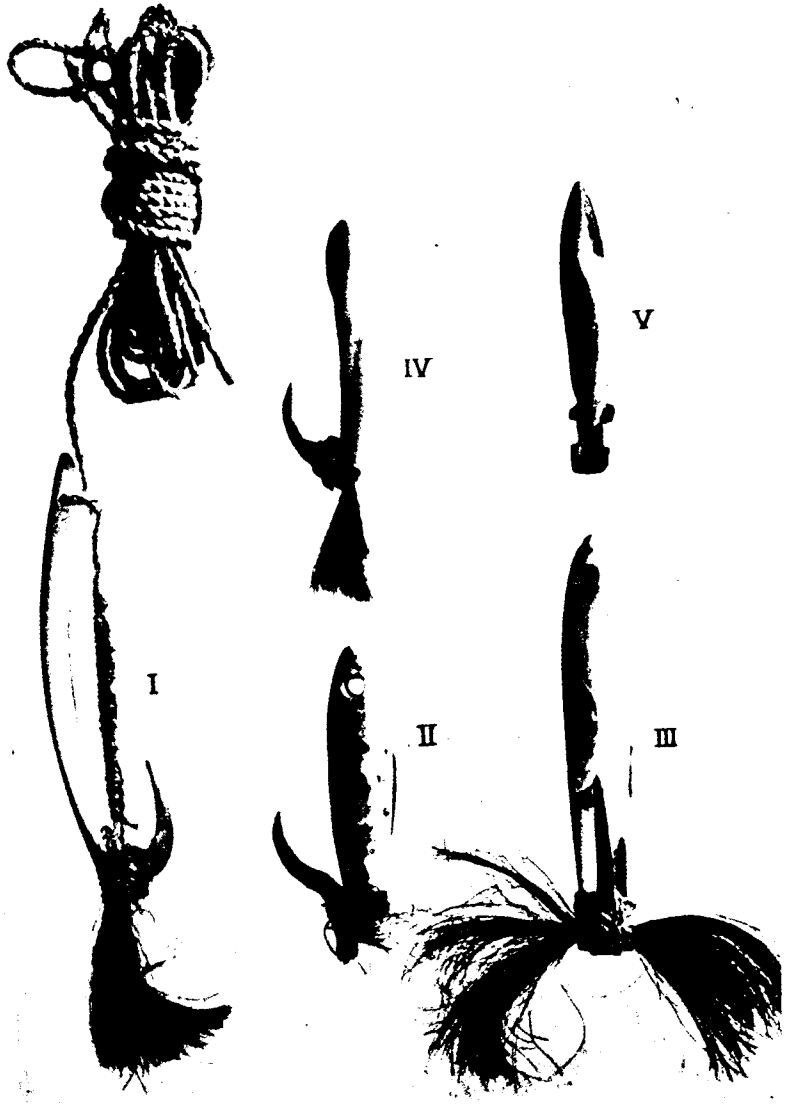


Plate CXLIII.

British Museum.

in that it has been twice drilled, which is well shown in the illustration, and the hole appears to have been plugged with some fibrous material. This hook fortunately also retains the original line, a coil of some length, formed of a close and evenly twisted brown fibre. It is rare to find a complete specimen, probably because a piece of line is always of use on board ship, and to the uninitiated one piece of twine is much like another. The other specimens in this photograph are all of similar make, and the description of one serves for the whole.

Spinner Hooks.

Pl. CXLIII.—Until 1920 had set in I was unaware that hooks of this type were in use here. A short time previously our National Collection was enriched by the gift of an extensive series of native articles presented by Mr A. Grimble, a resident in these Islands from 1912 to 1920. A glance at the plate will at once demonstrate the mixed variety of types, and, in spite of their actually having been obtained in these Islands, a word of warning should be said against their complete acceptance as true local forms. It should be remembered that these people willingly volunteer for plantation work, and that considerable colonies of them are to be found both in Samoa and Fiji, and it is more than likely that, on their return home, they would produce a type influenced more or less by what they had seen in use elsewhere. This would explain the strange admixture of features embodied in Nos. 1, 2, and 3 in the plate, all of which are reminiscent of a Solomon-Ellice type. No. 2, however, is a very different case, and represents, I consider, the true form. The shank is of tridacna shell of considerable age, the barb of rusty iron wire is later, and strongly resembles those from Florida in the Solomons. Reverting to Nos. 1, 2, 3, 4, and 5, the variety of materials employed aptly illustrates the decay of old traditions. No. 1 has a pearl shell barb, closely akin to the Ellice pattern; No. 3 is fitted with a brass barb; the hackle is put on in the Tahitian fashion, although the snood hole is bored from back to front. No. 4 has a barb of coconut shell, whilst No. 5 is an old shank of pearl shell, showing the correct method of boring the snood hole. The hackles generally are of larger size than is usual elsewhere, and are all made of human hair, a commodity in considerable favour here for making lines. In the case of No. 1, the line is of twisted fibre (Ficus obliqua). The largest hook in the plate, No. 1, measures $4\frac{1}{8}$ in. (10·5 cm.), the smallest, No. 2, is $2\frac{1}{2}$ in. (6·3 cm.) long.

Pl. CXLIV.—It may be of interest to include this plate of small iron hooks from the same locality, following the fashion of other Groups; these have been made after the old patterns, and the pronounced incurve of the barb has, in most instances, been retained. All are made of iron of different thicknesses, doubtless obtained from passing vessels. The snoods are somewhat rough, being of twisted sennit. They are attached to the inner side of the shank, which, in the one instance that I examined, had been notched to afford a firmer hold, and further strength had been added by a whipping of finely plaited human hair, a typical Gilbert custom. These hooks are also interesting in that they were collected by Admiral Davis of H.M.S. *Royalist*, 1890–1893. The largest, in the centre, is 5 in. (12·7 cm.) in length.

MARSHALL GROUP

HOOK NAME.

KAD[1] .. .. Hook.

Specimens from this region are fortunately fairly plentiful, and I think that I am able to show nearly all the types formerly in use by the inhabitants of this Group. Of book references there are none of recent date in the English language, though one or two German writers have exhaustively dealt with this Group, whose culture closely resembles that of the Eastern Carolines.[2] Although this and the previous Group may be said to be adjacent, and the people of both to have been great seafarers, yet their civilization appears to have been very different, so much so, in fact, that the writer just quoted states that he considers the Gilbert Group folk to have been mainly influenced by the Western Carolines. At any rate, their hook forms vary considerably, and one may search in vain for any striking similarity between the two Groups. From Ebon, the most southerly Island and the nearest to the Gilberts, comes the large and finely-worked example in pl. CXLV. The general outline is not unlike the Gilbert hooks, particularly in the large lug for attaching the snood, but the whole shows far superior workmanship, which places it on a level with the large Tahitian hooks. I am indebted to the Authorities of the Bishop Museum, Honolulu, for sending me this plate. The measurements are approximately $11\frac{3}{4}$ in. (29·8 cm.).

FIG. 36. Bishop Museum, Honolulu.

SPINNER HOOKS.

For some unaccounted reason, hooks of this pattern are among the commonest met today. They are usually attributed to Mille Island which, if correct, would necessitate a fairly constant employment for the people of this small chain of atolls. It is probable,

[1] Contributed by Sidney H. Ray.

[2] Kramer, *Hawaii*, etc., Stuttgart, 1906.

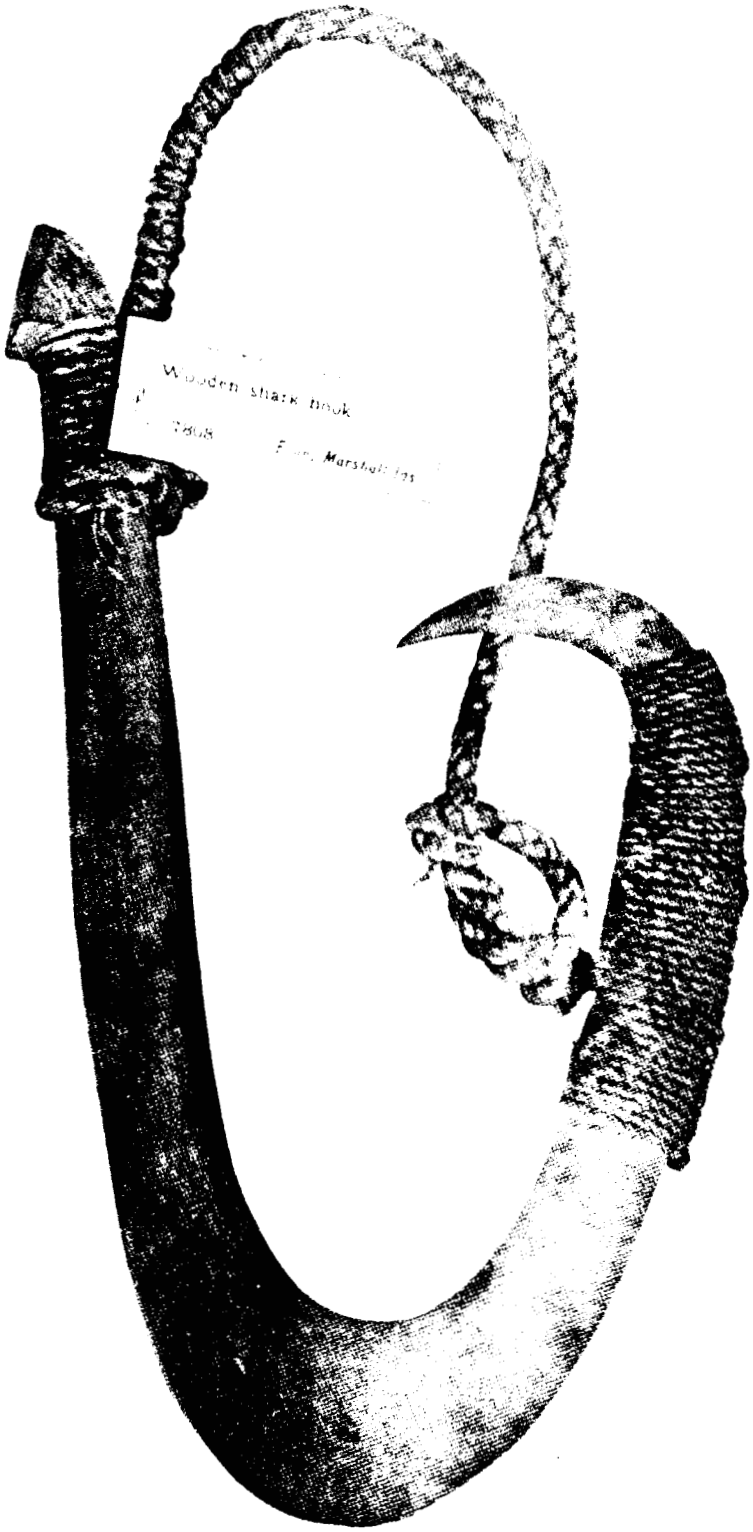


PLATE CXLV.

Bishop Museum, Honolulu.

PLATE CXLVI.

Academy of Natural Sciences, Philadelphia, U.S.A.

however, that this type is representative of the whole Group. Those shown in pl. CXLVI. are illustrative of what native ingenuity can produce from a piece of rough pearl shell, since both barb and shank are of this material, and though as hooks they display but little artistic merit, yet their coarseness is at the same time an accession of strength. Moreover, I am of the opinion that, were these rough excrescences reduced to a flat surface, the nacre would be destroyed, and the hook as a spinner become less efficient. It is recognized by anglers that the more lively the behaviour of an artificial bait in the water, the more deadly it becomes, and the presence of these irregularities of surface would greatly facilitate such movement. I have picked out this plate, which has been kindly forwarded by the Authorities at Philadelphia, U.S.A., more particularly owing to its excellence as a photograph and the wealth of detail shown therein. Both specimens are typical and aptly illustrate the coarse, rough state in which the material is used. This shell is noticeable for its whiteness and lustre, but the unusual length of the barb would seem to be a source of weakness. These hooks vary considerably in size, although none are very small. Snoods apparently were not used, since none are ever attached; the line, therefore, is fastened directly to the shank, and any fold in the thickness of the shell is usually drilled with a single hole. The barbs are plainly butted on to the lower end of the shank (which is serrated), and rather neatly attached by lashings of fine twisted sennit, the somewhat bushy hackle being of frayed-out pandanus. When these hooks come into collector's hands the barbs are always loose, owing to the dryness of the lashings, but if one is placed in water the bindings take up and the barb becomes a fixture. These hooks are shown at their usual size, and it is of interest to know that they have been in the Academy of Sciences since the early days of the last century. In fig. 36 is shown a similar example to the foregoing, except that the barb is furnished with an additional outer barb, thus greatly increasing its efficiency. In this respect it appears to be unique, and probably represents an improvement peculiar to some particular locality. In other respects it conforms to those previously described. My friends at the Bishop Museum, Honolulu, have kindly sent me the example in fig. 37, cut from a single piece of iridescent pearl shell. It was formerly in the Emerson Collection, which dates back many years, so there is little doubt of its authenticity. It is my opinion that it is another of these specially localized types which are now extinct, and owes its origin to some outside influence, since the workmanship and finish are far in advance of anything else from this Group. Another curiosity is shown in fig. 38, after Finsch, who is a reliable writer. It is cut from the tooth of a whale, and, as the illustration is only reproduced in the scale of 3 inches to 1 inch, the original must be of considerable size. The form seems to belong more to Eastern Polynesia, but as I have not seen the original I hesitate to

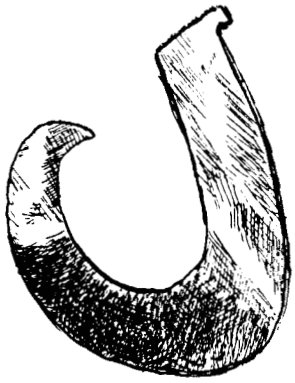


FIG. 37. Bishop Museum, Honolulu.

FIG. 38. After Finsch.

express an opinion. Had the writer been less famous as an ethnologist, I should have been tempted to pass it by, and at the same time it should also be remembered that he wrote his notes more than thirty years ago, a time when conditions in the Islands were very different from what they are today, and when forgeries had hardly become regular articles of commerce.

CAROLINE GROUP

HOOK NAMES.

East.

Kusaie[1]	Kǎ, Kou	Hook.
Ponapé[1]	Kach, Kaj	,,
,, [1]	Pai	Pearl shell shank.
,, [1]	Lalit	To fish.
Ladrones[2]	Jaguet	Hook (Chamorro dialect).

Central.

Greenwich Island[2]	Matau	Hook (Polynesian).
,, ,, [2]	Matau Hokori	Large hook.
Yap[3]	Lam	Hook of wood.
,, [3]	Yar	Shank for a bonito hook.
,, [3]	Tita	To fish.
Ruk[1]	Makou	Hook (*cf. Matau*).

Western.

Peritoh[4]	The shell shank of a bonito hook.
Paribuiri[4]	Bonito hook (*cf. Pa, Ba,* Polynesian).
Gay[4]	Turtle shell hook.
Queu[5]	Hook.

Pelew Group.

Mova[4]	Bonito hook.
Iclwal[4]	Turtle shell hook.
Mrenel[4]	Line of hibiscus fibre.
Haŭŭ[4]	An iron hook.
Har[4]	A pearl shell shank.
Cray[6]	A small line.

Yap.

Lam[3]	Wooden hook.

Examples of hook craft from this extensive Group afford many varied and interesting demonstrations of primitive ingenuity and skill. In comparison with the majority of the Pacific Islands, our knowledge of this particular locality is decidedly meagre. One or two

[1] Contributed by F. W. Christian. [2] Contributed by Sidney H. Ray.
[3] Furness, *The Island of Stone Money*, 1910.
[4] Kubary, *Kenntnis des Karolinen Archipels*, Leiden, 1892. [5] Arago, *Voyage autour du Monde*, 1839.
[6] Wilson, *An Account of the Pelew Islands*, p. 311, 3rd ed., London, 1789.

PLATE CXLVII.
British Museum.

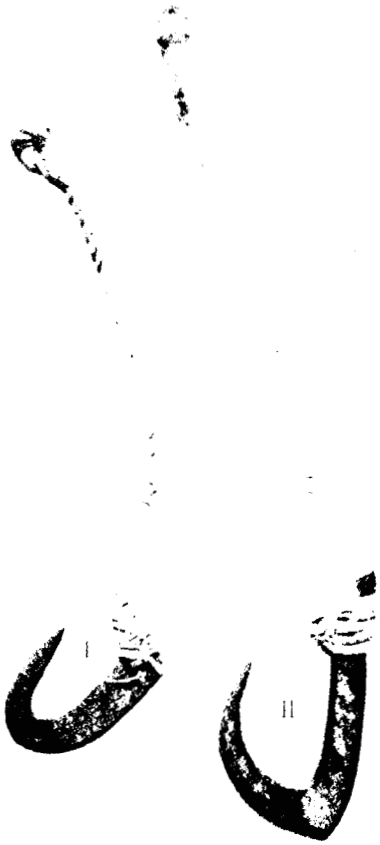


PLATE CXLVI[illegible]
Peabody Museum, Sal[illegible]

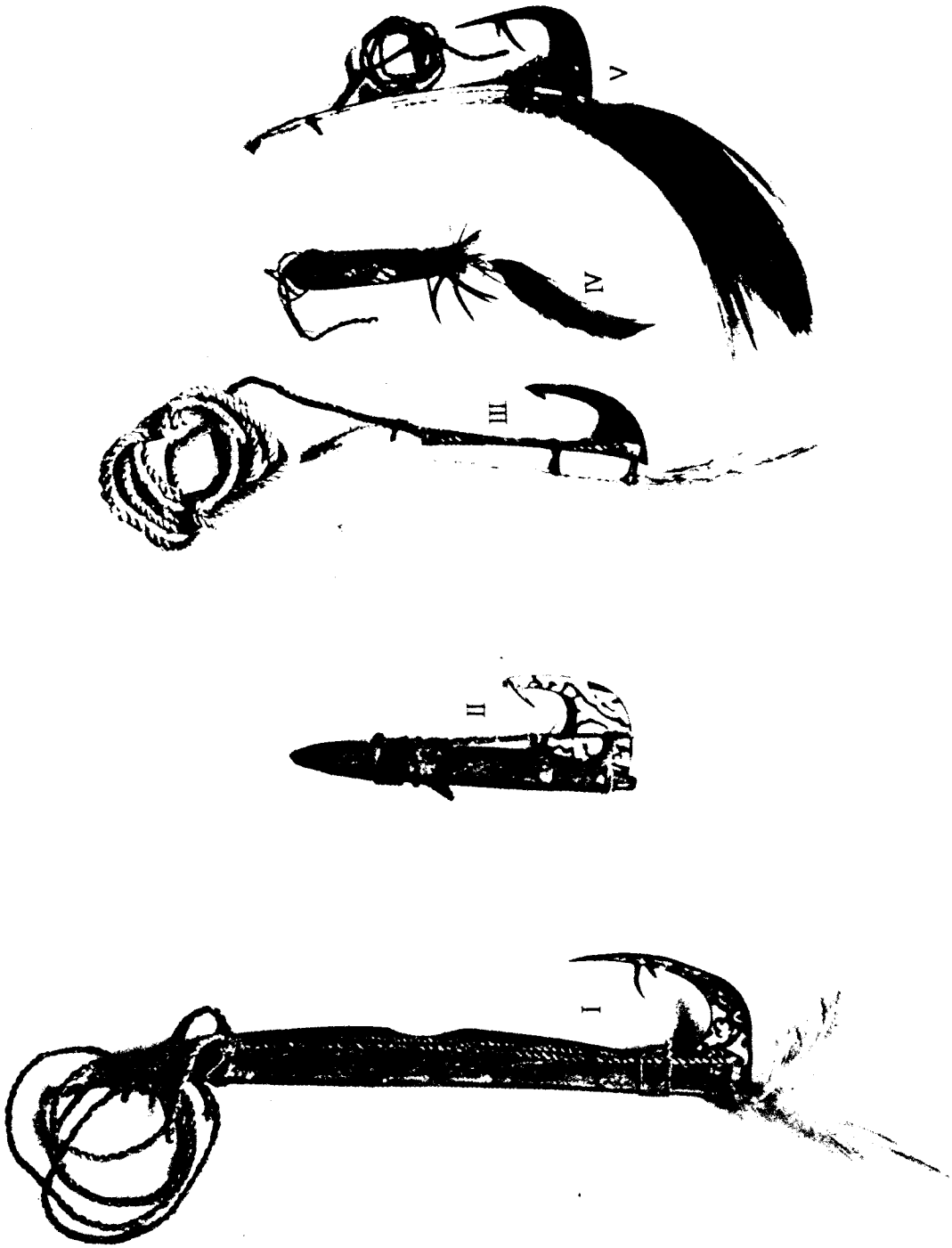


PLATE CXLIX.
Peabody Museum, Salem, Mass

German writers have written to some length on the ethnology, but contributions in the English language are scanty. Now that the Japanese have secured a hold on the Group, it is not unlikely that the natives will eventually lose all trace of their old-time customs and usages. Hooks appear to have been in favour, and their production reached a high standard of excellence. Both their form and the material from which they were wrought are varied; turtle shell as well as pearl shell cut from the solid appears to have been the most often used, whilst the composite variety of hooks is seldom found, although an exception must be made in the case of those rescued from the ruins of Nan-Matal and illustrated in the following plate. One can only roughly surmise the age of these, but, taking into consideration the decay of material in a tropical climate, I doubt if they exceed a couple of hundred years. The large wooden hooks hardly occur at all except in isolated instances, due probably to outside influence. The shanks and barbs shown in pl. CXLVII. are part of a number found by Mr F. W. Christian in 1895 during the exploration of the famous ruins of Nan-Matal. These, together with numerous other ancient shell objects, were brought to light whilst excavating one of the tombs or chambers found in the inner sanctuary, which native tradition calls the Tomb of the Kings. That these hooks are more or less contemporary with the builders of these wonderful ruins is possible; on the other hand, the interment may have taken place long after the ruins had ceased to be inhabited whilst still retaining their character of sanctity. I have stated above that I do not consider their age to be more than two hundred years. All those that I have examined at the British Museum are much corroded, but it must be remembered that decay takes place very quickly in tropical climates, and pearl shell, after all, is not a substance of great resistance. A cursory glance will show that their makers were not highly skilled in the Arts, and that the present inhabitants have made considerable strides. The plate shows a pair of shanks and three barbs; all are of white pearl shell, although their finder mentions that some of the latter were of bone. The barbs show considerably more shaping than the shanks, and doubtless represent the most difficult phase of the making of the complete hook; one has a hole drilled through its base, whilst the others must have relied solely on the hold afforded by the expanded bases. Their resemblance to these hooks from the Marshall Group (pl. CXLVI.) is worthy of note, and all doubtless owe their origin to a common type. In these Ponapé examples the shank hole is omitted, and its place taken by an ungainly projection left on the inner side. All the specimens in this plate are shown actual size.

From the same locality come the subjects of the next plate (CXLVIII.), illustrative of the type in vogue up to the advent of the European trader with his metal hooks and other civilized trade goods. The material in each case is turtle shell, both massive in substance and heavy in design. Nos. 1 and 2 are merely small editions of No. 3, which last is an unusually fine example, and its authenticity is proved by its having formed part of the Peabody Collection since 1835. All the snoods are of twisted fibre, probably that of the hibiscus, which supplies the major part of the cordage of these Islands, a somewhat clumsy hole is drilled in the shank, and the snood is further secured by strips of fibrous material overlaid with binding up to the end, which is in all cases knotted. Threaded on this are a dozen light brown seeds, which appear to be banana. Their presence here is problematical: they may be purely ornamental, since they sometimes occur on the small satchels or bags

that the natives usually carry about with them; on the other hand, they may have been added to give buoyancy to the hook, or even represent the idea of a rattle, though in this instance they would be only a survival. Rattles are in use particularly for taking shark in one or two localities, the idea being that the fish is thereby attracted. In the Trobirands, for instance, the rattle is distinct from the hook, and remains in the hands of the fisherman. Malinowski[1] says that these rattles, which are made of segments of coconut shell threaded on a bent stick, are sounded under the water and give a very good imitation of a shoal of fish splashing about. The idea is ingenious, and possibly effective, since sound travels a long way under water. This large piece measures 3 in. (7·6 cm.), whilst the smaller ones are $1\frac{1}{2}$ in. (3·8 cm.) and $2\frac{1}{4}$ in. (5·8 cm.) respectively. Fig. 39, also of turtle shell, is taken from Finsch;[2] the former resembles more that from Nukuor in the central portion of the Group; however, as this writer is quite reliable, it may not be out of place to include it here. The combination of gorge and hook is remarkable, and shows how the idea of the former contrivance still persists. The attachment of the snood with the line carried down the shank is unusual, and was doubtless very serviceable. It is shown in the photograph at its actual size.

FIG. 39. Ponapé, after Finsch.

CAROLINE GROUP (WEST)

From the small Island of Tobi, or Lord North, comes the remarkable series of hooks reproduced in the next two plates. The first (CXLIX.) was kindly sent me by the Authorities of the Peabody Museum, Salem, Mass., and will at once be noted for its wealth of detail. All these hooks are of the composite type, and in use were of course unbaited. This series was collected in quite early days, and deposited in the Museum in 1887. Variations occur both in material and design, a similarity, however, may be observed in the thickness of the barb base as compared with the delicate point, whilst the double secondary barbs are particularly serviceable. Practically nothing appears to be known of this small Island. It has been recorded, however, although I am unable to trace the authority, that stone platforms and images resembling those on Easter Island are present, which would add peculiar interest to this locality. No. 1 has a shank of bone, probably turtle, and is of unusual size, being $6\frac{1}{2}$ in. (16·5 cm.) long. The remarkable three-pointed barb is cut from a solid piece of turtle shell, and a useful hackle of white feathers is also provided. No. 2 represents perhaps a more ancient type, at least as far as concerns the shank, which is of some slaty stone. It is $3\frac{7}{16}$ in. (8·7 cm.) long, cylindrical in section, and probably antedates the turtle shell barb by many years. This type of shank is essentially primitive, and occurs in localities widely separated. In New Zealand they are frequently found in middens, and have become, through their connection with the earliest inhabitants, to be considered as charms and ornaments. The same applies to the Esquimaux people of the North-West Coast of America, where they are frequently found. Mr H. D. Skinner, of the Otago Museum, Dunedin, N.Z., has dealt very fully with the New Zealand examples, and I shall have occasion to refer to his monograph later. No. 3 seems to be a more or less regular type, the distinguishing feature being the curved shank, which is cut from tridacna shell, the barb

[1] *Man*, 53. 1918.

[2] Finsch, *Ann. K.K. Naturhist Hofmus.*, VII., 1893.

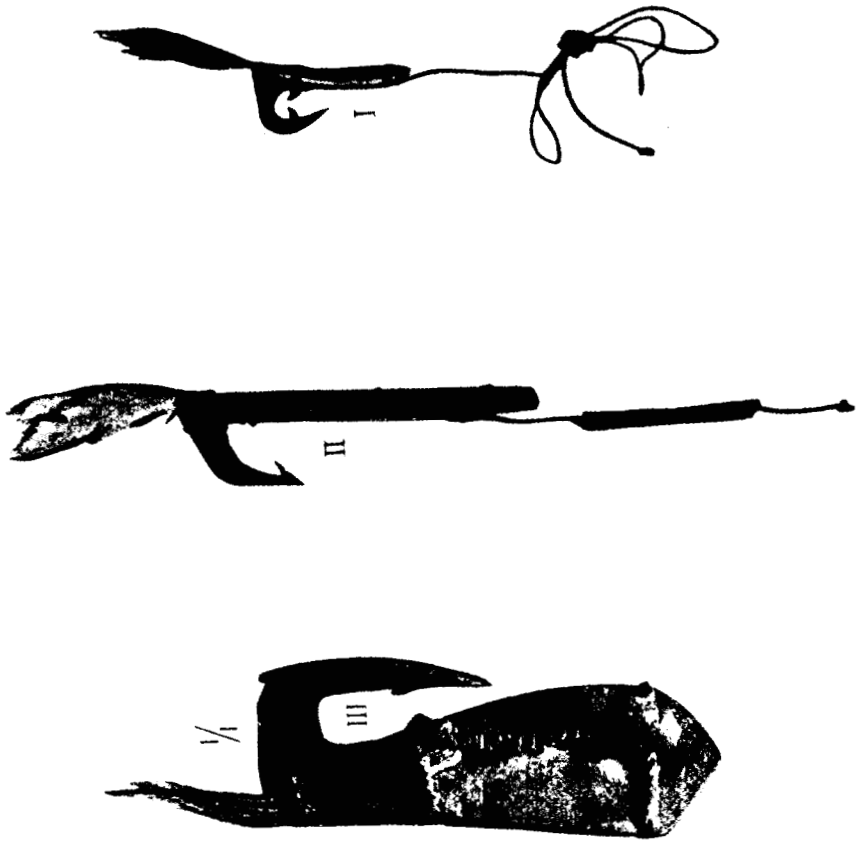


PLATE CL.

I, Author's Collection; II, Fuller Collection; III, British Museum.

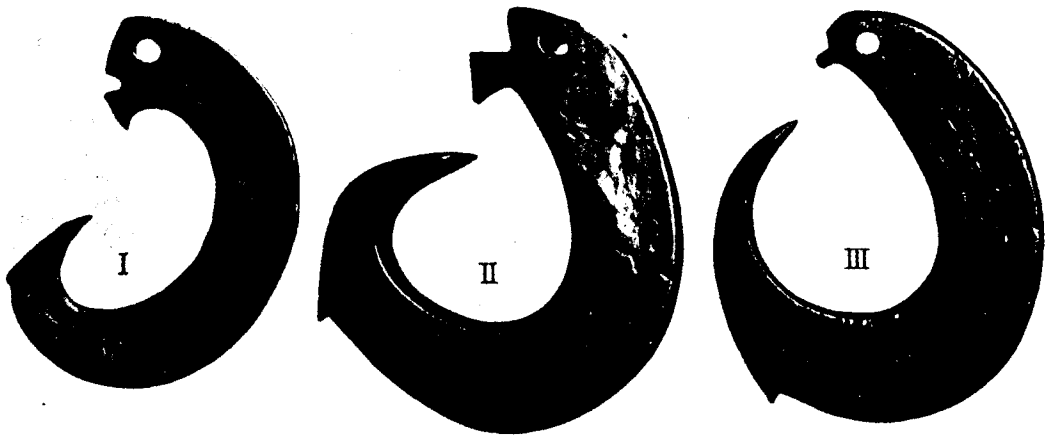


PLATE CLI.

Author's Collection. (Actual size.)

PLATE CLIII.

After Kubary: I, III, V, Western Carolines; II, IV, VI, Pelews.

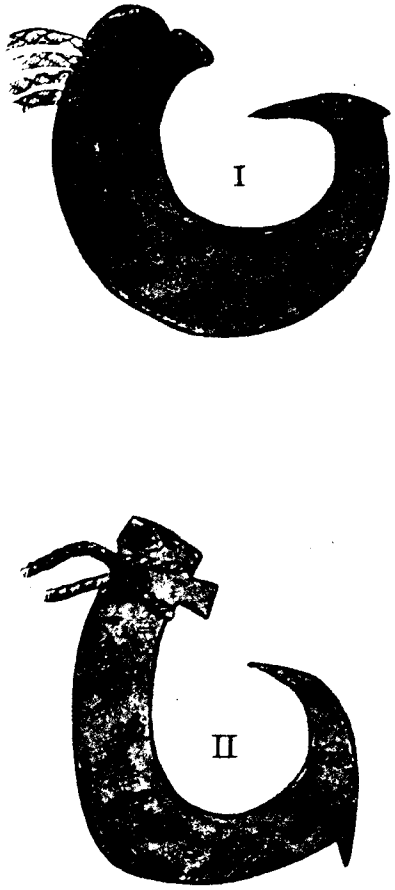


PLATE CLII.

After Kubary: Yap.

PLATE CLIV.

Author's Collection.

the turtle shell barb has three holes; it is also cut at a different angle from the general type. Kubary[1] says that it is an early form uninfluenced by contact with visitors, and its name, *paribwiri*, corresponds to the Polynesian *pa* or *ba*, by which these composite hooks are everywhere known; further, its use is the same—namely, bonito catching on Sansoral in the Pelews. The back (*peirtoh*) is made from tridacna shell with a barb of turtle shell, this particular type being very stout and much curved, wherein it approaches the Yap form. At Marravidi, in the Pelews, Kubary found a similar hook, which was known locally under the Polynesian name of *ba*, and was used in fishing for *karanap*. No. 6, gorge for flying fish (*gok*), made of turtle shell. The line is called *sult*.

From Uleai, in the Mackenzie Group north of Yap, come the hooks in fig. 41. All are of small size, and in shape of the barb they are reminiscent of some of those from Tobi, previously described. The shanks, however, differ considerably, both in outline and material, being cut from black shell, the outer side of which has a high polish, whilst the inner is streaked with white or brown. The barbs are of turtle shell cut from the solid, and have an additional outer barb at the base. The lines are of well-twisted brown fibre; the lashings are similar, and, like the Tobi examples, are attached to the shank by small notches in the sides of the shell. In most cases a small hackle of black fibre is attached. These are very short, and are cut squarely at the ends. As in their present state they are useless, it is possible that they have been trimmed up at some later date. The length is about 2 in. (5 cm.). The example in pl. CLIV. represents one of the most primitive forms in existence. So little is known of this out-of-the-way atoll, called Greenwich Island on the charts, that specimens of the native hooks must be of no little interest apart from the subject of this work. I am indebted to an article in *Man*[2] by Mr Sidney H. Ray, for nearly the whole of the scanty details of the people mentioned here. The population a few years ago only numbered 150;[3] this writer shows that their arts and crafts are negligible. *Matau*, their name for a hook, indicates their affinity to the great Polynesian Race, and the single specimen illustrated here corresponds in general technique with the large wooden examples common to many parts of the Pacific. For crudeness of outline and inferior workmanship, it would be hard to surpass, and it strongly bears out Mr Ray's statement that these people produce practically nothing beyond what is furnished by Nature. Doubtless, such a hook was used for shark (*tokouri*). It has been cut from a root, possibly that of the pandanus, and still carries the thin bark. Some skill was necessary to fashion the barb point, which has been cut from the solid and rasped down to its present shape, leaving a rough and irregular surface. The junction with the shank is neatly made, and bound with a few turns of thick two-ply sennit, which also supplies the material for the small remaining fragment of the snood. Two somewhat deep notches are provided at the end of the shank, whereby the snood is attached. An old label upon it states that it is a shark hook and was collected by

FIG. 42. After Finsch. Satoan.

[1] Kubary, *Kenntnis des Karolinen Archipels*, Leiden, 1892.
[2] *Man*, 130, 1917.
[3] Brigham, *Index to the Islands of the Pacific*, Honolulu, 1900.

Commander Erskine, who made several voyages in the Pacific about 1850. The length of this hook is 7⅜ in. (18·7 cm.), width 5¼ in. (13·3 cm.).

CENTRAL CAROLINES

Mortlock Group.

That mysterious fish, the palu (Ruvettus pretiosus), again occurs in the waters around this Group, and it is doubtless an important contribution to the food supplies of the Islanders. They have produced a very serviceable implement for its capture; a type of hook combining the fine proportions here shown would only be the outcome of much experience. In all points its construction corresponds with the smaller Ellice Group type, except, perhaps, in the setting of the barb. Here the scarf joint is cut in the plane of the hook—that is, at right angles to the joint of those from the Ellice Group (*cf.* pl. XLIII.). The snood is a length of about two feet of plaited coconut rope round in section, called *ouka-faka-napoua*, the loop of which passes over a small lug on the shank, whilst the snood is secured to the inner side by sennit cord threaded between the two knobs cut out of the end of the shank. In the accompanying plate (CLV.) the knobs are represented by grooves, and the snood is attached to the outer edge of the shank. This snood terminates in a loop, which is reproduced in the Gilbert form. The hook itself is made from a natural bend or root, and is large, measuring 13¼ in. (32·9 cm.), and with the bar 32 in. (80·5 cm.). This last is formed of a sharply pointed piece of very hard wood, secured by lashings of twisted coir. The snood consists of six separate and roughly made lines of three-ply plaited coir, to which the bar is attached in three places by a half hitch knot. The rod measures 20 in., and a comparison with fig. 16 will show its position and use. According to Finsch,[1] the Mortlock Islanders use a spinner hook, which is a replica of those in general use among the Polynesians.

Fig. 42.—The general form here rather follows the Tongan than any other, excepting that, in this case, the top of the shank is cut square, whereas the true Tongan should be pointed. The shank is of pearl shell, which appears to be carefully wrought, the barb being of turtle shell and rather weak in construction. One gathers from this writer, who is always well informed and reliable, that the lashings and snoods are produced from the hibiscus fibre. The hook in question is reproduced actual size.

From the small Island of Nukuor to the south of the Mortlocks comes the example on pl. CLVII. Brigham states[2] that the population before 1900 was only 150, and, as these hooks are somewhat common, it is possible that this peculiar shape is also in use in the Mortlocks; in any case, it seems curious that so many examples should be the work of such a small community. All these hooks are cut from the solid pearl shell, and are of unusual thickness. In a sense, the barb forms the major portion of the hook, giving it a peculiar and heavy appearance; the snoods are of evenly twisted fibre of the same thickness throughout, and the plate well illustrates the method of attachment. The actual hook measures 1½ in. (3·8 cm.) across the widest part. Finsch, previously quoted, gives a plate of the various forms of these hooks. It would seem that the heavy bar along which the snood is

[1] Finsch, *Annalen des K.K. Natur Hofmuseums*, pl. III., No. 2, Vienna, 1893.
[2] Brigham, *Index to the Islands of the Pacific*, Honolulu, 1900.

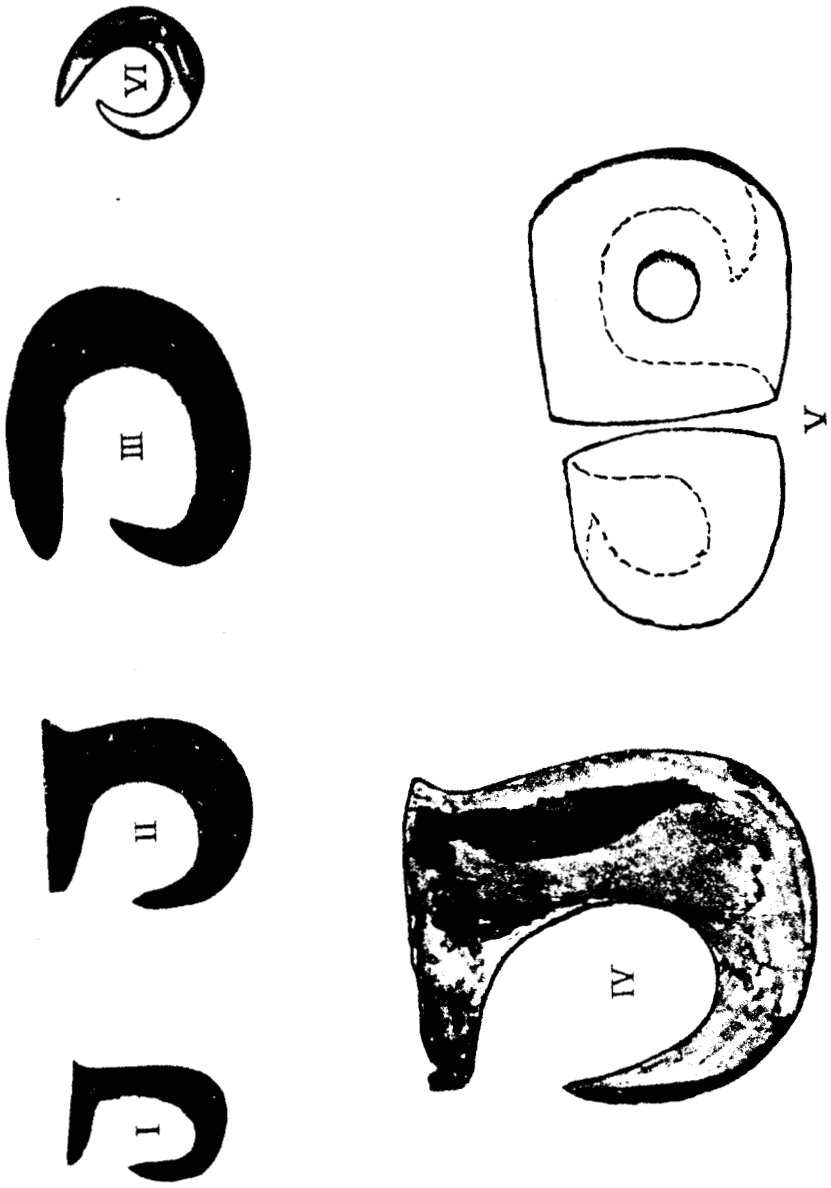


PLATE CLVIII.

I-V, After Finsch; VI, Author's Collection.

fixed is common to all, as it is also peculiar to this small Island, and since the natives are almost pure Polynesians it is somewhat surprising that such a distinctive type has been evolved. Plate CLVIII. shows these varieties of form; also a rather interesting sketch of their method of construction. It would seem that a piece of stout pearl shell is trimmed up and the proposed hooks sketched out; a hole is then made in the centre of each and enlarged by coral rasps until the desired shape has been attained. It is purely a question of patience and very little skill, so the production of a hook of this description should not be a lengthy matter. Wilson,[1] in the account of the *Duff's* voyage, 1796–1798, mentions that at Satawal, or Tucker Island, the natives exchanged pearl shell hooks for anything that was presented to them.

CAROLINE GROUP (EAST)

Examples of hooks from this part of the Group are decidedly rare. A somewhat specialized form appears to have been evolved on Kusaie. No. 2, pl. CLIX., now in our National Collection, agrees perfectly with one figured by Finch, previously quoted. Turtle shell is again the material used, and although the result is crude and lacking in proportion, the maker has produced what in use is doubtless a very practical implement. The actual specimen reproduced shows unmistakable age, and is shown with no diminution in size. In the Bishop Museum, Honolulu, is a totally different example, also cut from a flat piece of turtle shell. The form is said to be an ancient one, but to me is more reminiscent of the western end of the Group. The natives of both this and the adjacent Islands have in the past had much intercourse with the West Carolines, in addition to which Kusaie was a favourite port of call for the South Sea whalers, whilst in later times colonies of Gilbert Islanders have been settled there by white traders. All these influences would tend to affect the form of the Kusaian hook proper, and even if this specimen were actually obtained here, there is no certainty that it is a purely local type. Of the hook itself, the pronounced barb, which is a feature of many Caroline examples, will be noticed at once. In length it measures $2\frac{7}{8}$ in. (5·1 cm.).

FIG. 43. Fuller Collection.

Fig. 43 introduces a hook of distinctly Caroline appearance, although the actual locality is lost. The material is pearl shell. The pointed end of the shank and strong square lug for the snood attachment, as well as the secondary outer barb, are all strong features of this Group. This combination of distinguishing features, which is peculiar to several districts, makes it difficult, therefore, to attribute it to any particular locality. It is reproduced at a scale of about one-half its size.

[1] Wilson, *Missionary Voyage*, p. 298, 4to, London, 1799.

fixed is common to all, as it is also peculiar to this small Island, and since the natives are almost pure Polynesians it is somewhat surprising that such a distinctive type has been evolved. Plate CLVIII. shows these varieties of form; also a rather interesting sketch of their method of construction. It would seem that a piece of stout pearl shell is trimmed up and the proposed hooks sketched out; a hole is then made in the centre of each and enlarged by coral rasps until the desired shape has been attained. It is purely a question of patience and very little skill, so the production of a hook of this description should not be a lengthy matter. Wilson,[1] in the account of the *Duff's* voyage, 1796–1798, mentions that at Satawal, or Tucker Island, the natives exchanged pearl shell hooks for anything that was presented to them.

CAROLINE GROUP (EAST)

Examples of hooks from this part of the Group are decidedly rare. A somewhat specialized form appears to have been evolved on Kusaie. No. 2, pl. CLIX., now in our National Collection, agrees perfectly with one figured by Finch, previously quoted. Turtle shell is again the material used, and although the result is crude and lacking in proportion, the maker has produced what in use is doubtless a very practical implement. The actual specimen reproduced shows unmistakable age, and is shown with no diminution in size. In the Bishop Museum, Honolulu, is a totally different example, also cut from a flat piece of turtle shell. The form is said to be an ancient one, but to me is more reminiscent of the western end of the Group. The natives of both this and the adjacent Islands have in the past had much intercourse with the West Carolines, in addition to which Kusaie was a favourite port of call for the South Sea whalers, whilst in later times colonies of Gilbert Islanders have been settled there by white traders. All these influences would tend to affect the form of the Kusaian hook proper, and even if this specimen were actually obtained here, there is no certainty that it is a purely local type. Of the hook itself, the pronounced barb, which is a feature of many Caroline examples, will be noticed at once. In length it measures $2\frac{7}{8}$ in. (5·1 cm.).

Fig. 43. Fuller Collection.

Fig. 43 introduces a hook of distinctly Caroline appearance, although the actual locality is lost. The material is pearl shell. The pointed end of the shank and strong square lug for the snood attachment, as well as the secondary outer barb, are all strong features of this Group. This combination of distinguishing features, which is peculiar to several districts, makes it difficult, therefore, to attribute it to any particular locality. It is reproduced at a scale of about one-half its size.

[1] Wilson, *Missionary Voyage*, p. 298, 4to, London, 1799.

Nukuor, Central Caroline Group.

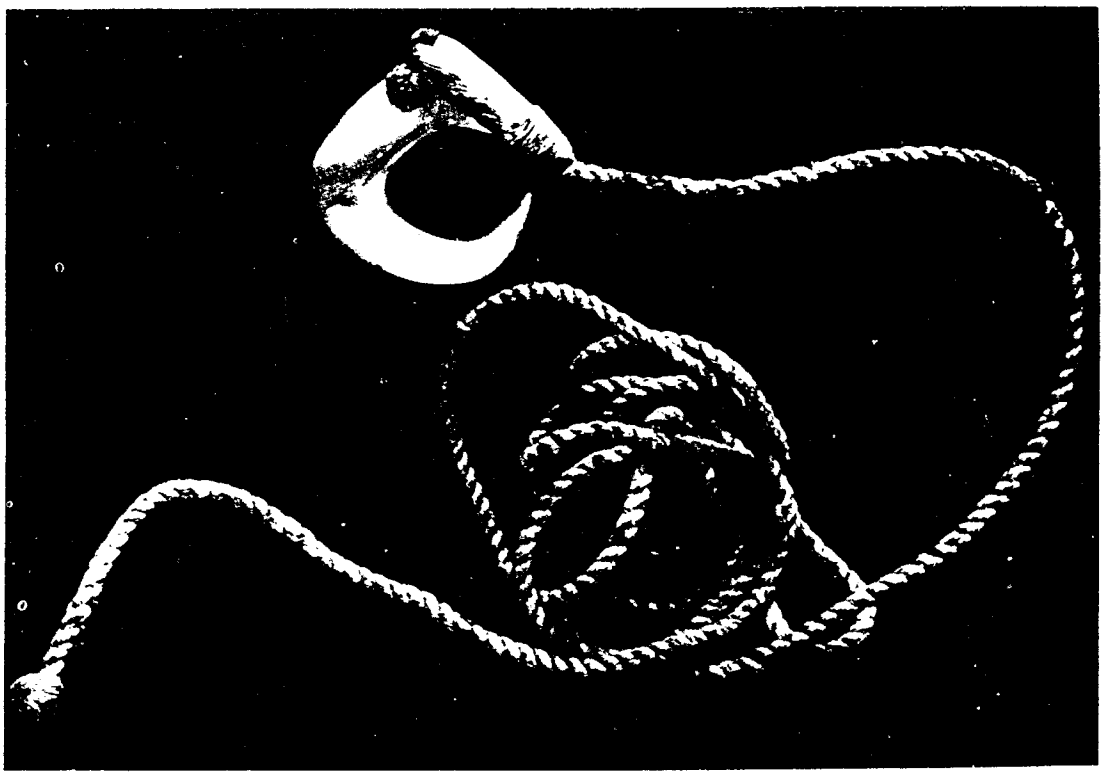
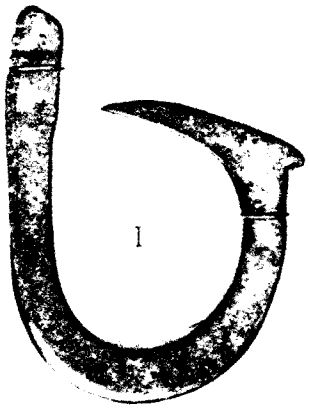


PLATE CLVII

Horniman Museum, London.

Kusaie, Strongs Island, Caroline Group, E.



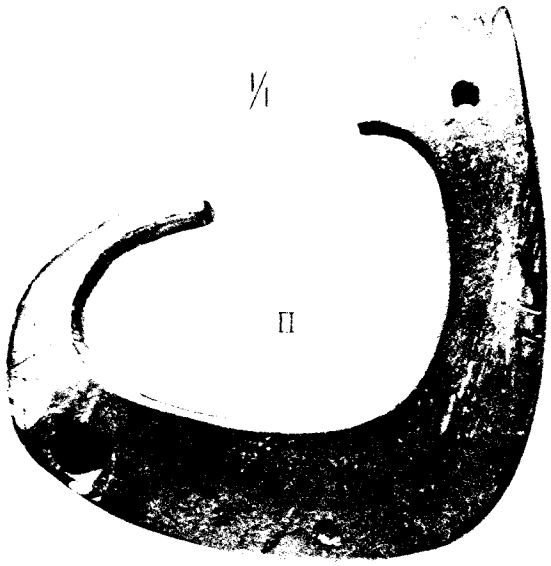


PLATE CLIX.

Bishop Museum, Honolulu.

British Museum.

PART IV

MISCELLANEOUS HOOKS:

ORNAMENTAL AND SYMBOLICAL

ETC.

INTRODUCTION

In dealing with a subject of this nature, it will be readily understood that, owing to differences of locality and a mixture of races, customs and usages have grown up whereby the hook, as an object of utility, has lost its original purpose, and for varying reasons has become either symbolical, ornamental, or ceremonial. The first and the last of these diversions merge together, and, owing to the scanty details that are available, it is practically impossible today to state definitely for what actual purpose most of these elaborate examples were intended. In New Zealand, Maui's hook was much in vogue, as instanced by the fairly considerable number that have survived, and its use as an ornament in a highly conventionalized form must have been popular, hooks in themselves being articles of value, particularly when some portion is only produced by much skill and labour, as, for instance, the bone barbs of the composite type which naturally tend to be utilized as ornamental pendants. The fact that some are relics of deceased relations, or, as frequently happens—particularly amongst the Maori people—that the barb is worked from a bone of some prominent individual, thereby conferring *mana* (or prestige) on the owner, influences its ornamental use. The tendency of the hook form to become double is curious, and, although rare, occurs in several widely scattered areas, especially Easter Island and the Murray Islands in Torres Straits. In the former its use is probably purely ceremonial, whereas in the latter it illustrates a highly developed form of personal ornament. A further illustration of the transition from practical to ornamental comes from the Caroline Group. There, in the Pelews, the old-time hook of turtle shell, laboriously cut out of the solid, has so long been superseded by the imported variety, that such old ones as remain have become valued relics, which, when mounted on nicely decorated cords, are used as ornaments, and also confer distinction on the owner. Hooks of obviously impossible size, either elaborately carved or showing great weakness of construction, are a cause of some embarrassment, and as no authentic explanation is forthcoming, I have classed them under one or other of the above headings. That some ceremony was in vogue to propitiate fish gods or other supernatural powers is more than likely, and therefore a hook of undue proportions would probably be their emblems. Considering the excellence of several of those here illustrated, it would be improbable that such a vast amount of fine work would have been expended on any article not intended for the use of the gods.

NEW ZEALAND

In view of the numerous hook forms used for practical purposes by the Maori, it is not surprising to find also a number of others adapted for ceremonial or ornamental purposes. The most remarkable of these is the famous example in the British Museum, figured in

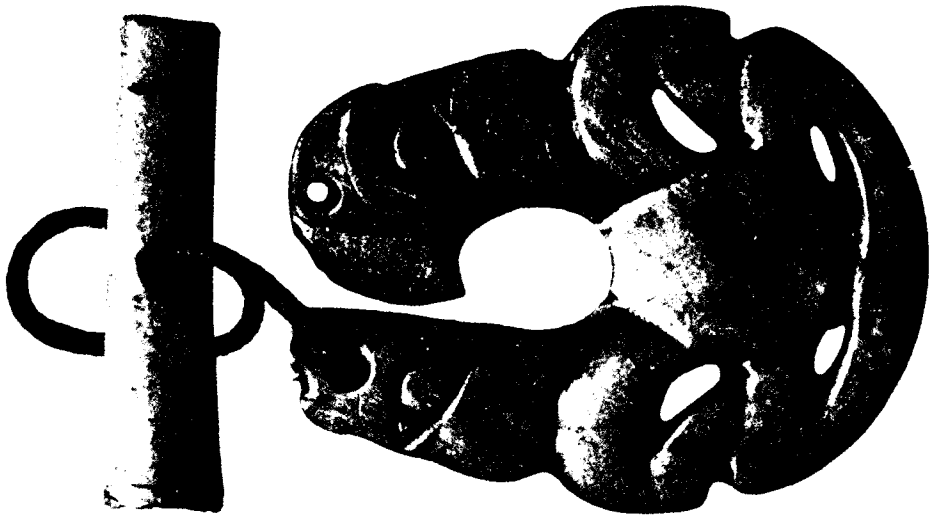


PLATE CLX.
British Museum.

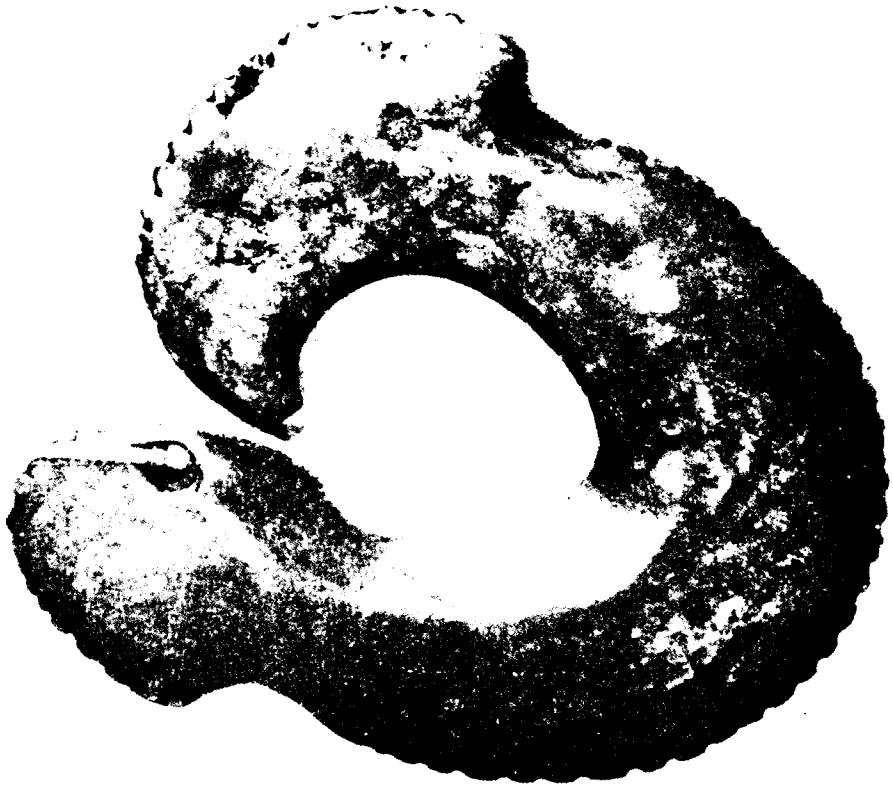


PLATE CLXI.
Dominion Museum, Wellington, N.Z.

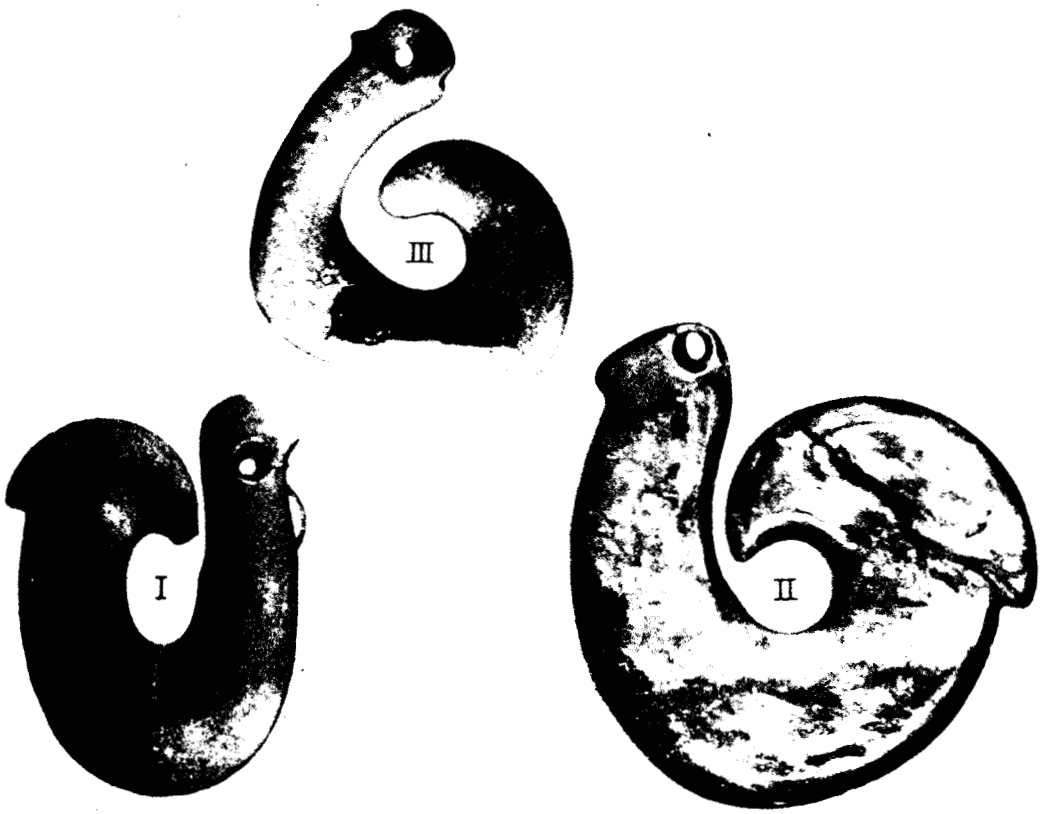


PLATE CLXII
I, Oldman Collection; II, Author's Collection; III, Pitt Rivers Museum, Oxford.

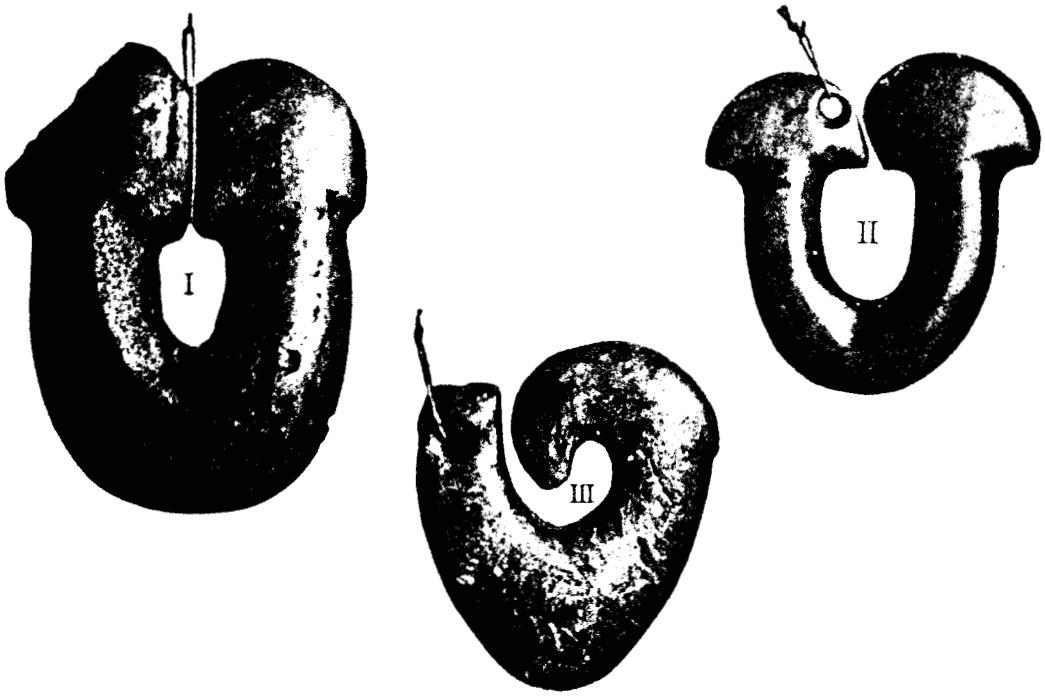


PLATE CLXIII.
Bristol Museum.

pl. CLX., the history of which is perhaps worth recording. In 1833 H.M.S. *Buffalo* was at the Bay of Islands loading Kauri spars for the use of the Navy. Captain Sadler received from Titore, a well-known Ngapuhi Chief of the Bay of Islands, a letter for William IV., together with a greenstone mere and two mats as a present, for which service Captain Sadler received this ornament. It is interesting to note that King William duly replied to Titore's letter, addressing him as "His Highness," and sending him as a gift a suit of mail, which latter became famous in the native wars. Apart from the unique form, the quality of the greenstone of the ornament which the Chief presented to Captain Sadler at once attracts attention, since the material is the rare and much-prized *inanga*, or whitebait jade, in which the Maori saw a resemblance to the agitated water caused by the rapid movements of a shoal of tiny fish. The ornament is shown actual size, and well illustrates the fine workmanship and finish bestowed on it. One-half of the toggle cord is now missing, the small end of which was probably passed through the right-hand hole and provided with a loop for passing over the toggle. That this specimen illustrates a type midway between the *tiki* and the *hei matau* is obvious, and it would seem that this peculiar shape was intentional on the part of the maker. The formation of the eye sockets is noteworthy and quite unlike any found on the true *tiki*, recalling vividly the style used by the tribes of the North-West Coast of America. This ornament has been frequently described, particularly by the late Dr Hamilton,[1] who remarks on the crested shape of the right-hand head, reminiscent of the Hawaiian *manihole*, but as this represents the inner barb common to most *hei-matau*, it would be unwise to claim any connection between them. It will be noticed that a previous attempt to drill a hole was unsuccessful, and resulted in a fracture necessitating a larger and badly placed one situated over the left eye, and, as this would destroy the balance, a small neat hole was contrived over the right eye and the two ends of the cord secured through each. Although hardly noticeable in the plate, a wide groove connects the left-hand hole to the former broken-out one. These channels are a not uncommon occurrence on stone work, and are also frequently found on bone fish hooks, which possibly have some connection with the notches that are present on the sides of *kotiake* and *wahaika*, two well-known forms of the Maori mere.

Hei-Matau.

The famous myth of Maui pulling up the land out of the ocean with a fish hook, the barb of which was made from the jaw-bone of his ancestor, Muri Rangawhenua, is familiar to all students of Maori folklore. The same story occurs, with slight variations, right across the Pacific, and, like that of the Rat and the Cuttlefish with which I have dealt elsewhere,[2] is corroborative evidence, if such were needed, of a common origin in some far distant Group, whence sprang the forefathers of the Polynesian Race as we know it today. The reason for Maui's hook becoming a widely used personal ornament among the Maoris is difficult to say, but its connection with him may be only of secondary association from the fact that his was a famous hook known to all, and that its primary inception arose from the habit of wearing any valued hook on the person, firstly from motives of security, and afterwards because hooks, being made from the bones either of ancestors or those of renowned prowess in fishing, conferred *mana* on their owner; that is the reason that the old-

[1] Hamilton, *Maori Art*, p. 342, fig. 2, Wellington, New Zealand, 1896.
[2] *Journal Royal Anthro. Institute*, vol. li., 1921.

time hooks, being portable articles of value, obtained a secondary object as ornaments, and in due time the utility gave place more and more to the conventional, particularly when the material of their manufacture was the highly prized greenstone, and it is worthy of remark in considering these jade *hei-matau* that in many cases the quality of the stone is unusually fine. Pl. CLXI. gives a good idea of what one of the finest of these may resemble. It is illustrated by Hamilton in the Dominion Museum Bulletin, Part II., but the author omits all reference to it in the text beyond saying that the notched edge may have served as a genealogical record (*whakapapa*). The amount of labour that its production necessitated must have been enormous, and it is probable that slaves or war prisoners were employed on this sort of work until wanted for the *umu* or native oven.

Pl. CLXII. offers alternative types of *hei-matau*. No. 1 measures $2\frac{3}{4}$ in. (6·9 cm.) by 2 in. (5 cm.) in width. The stone is of the finest dark green jade without flaws, and is beautifully worked. No. 2 is rather a large piece, measuring $3\frac{1}{2}$ by $3\frac{1}{4}$ in. (8·8 by 8·2 cm.) across its greatest width. In some respects it is remarkable both for its obvious age and fine workmanship, whilst the material is the rare and highly prized *inanga*, or whitebait jade, the white streaks of which show up well in the photograph, and, as I have mentioned on p. 108, were likened by the ancient Maoris to a shoal of small fry[1] flashing about in shallow water. Whilst on the subject of Maori greenstone, it may not be out of place to quote Major-General Robley's *Pounamou*,[2] wherein will be found the following list of varieties recognized by the natives:

Kahotea.—Dark vivid green, distinguished by spots of black and brown.
Kawakawa.—Pure rich green, unmarked by spots or veins.
Auhunga.—Slightly paler than the above.
Inanga.—Paler still than *auhunga*; parts approach grey or creamy white.
Aotea.—Cloudy white.

The above five grades are all semi-opaque. Of a different quality, but most valuable of *Pounamou*, is *kahurangi*, a translucent stone of pale green. Of this there are two kinds, one entirely devoid of markings, and the other recognized by the whitish streaks of the colour of *inanga*, which run through it.

Tangawai (tear water), or *kokotangawai*, is a transparent greenstone resembling bottle glass, but soft and brittle, with characteristic markings having the appearance of drops of water enclosed within it.

These are the principal varieties, but the natives, with a keen eye for subtleties of colour and quality, have invented names such as *tongarewa, totoeka, korito, kutukutu, tuapaka*, and others for the different shades that are found.

Kohuwai is the name of a moss-like water plant, and is a term that is applied to nephrite, on which similar markings appear.

Before passing on to the next figure, it is interesting to note the heavy barb end of this example (No. 2), with its inner and outer projections greatly magnified. This hook ornament in its present state has, therefore, reached the stage where utility has long given way to pure ornament, but has not yet arrived at that condition when its form has degenerated into something totally unlike the original. In this instance the growth of the barb is particularly noticeable, being due to the desire to add symmetry to the finished article.

[1] Galaxias attenuatus.

[2] Robley, *Pounamou*, p. 16, London, 1915.

This has resulted in an additional barb at the expense of very considerable trouble, and had the evolution continued, we might have found these barbs becoming the dominant factor, and the hook finally developing into an ornament composed solely of a pair of barbs joined back to back, and by going still further, we should then have arrived at a form of double hook, when the process would have commenced all over again. No. 3 in the same plate is a graceful specimen carefully worked from a clear piece of grey-coloured jade; it follows the original hook form more closely than many others. The hole for suspending the hook has been somewhat roughly bored, but well illustrates the method of drilling from both sides. Although not very apparent in the plate, nearly all the outer edge has been delicately notched, further proof, were it needed, of the antiquity of this specimen. Its length is $2\frac{1}{2}$ in. (6·3 cm.), whilst its extreme width is $2\frac{1}{4}$ in. (5·7 cm.). Pl. CLXIII. offers another series more highly conventionalized than the foregoing, all, I believe, emanating from the White Collection, famous for its stone objects. The three *matau* here shown are by kind permission of the Authorities of the Bristol Museum. No. 1 is cut from greenstone of rather poor quality. It will be noticed that in this and the following example both barb and shank are similar, thereby showing much degeneration of form. The locality of No. 1 is Murdering Beach, between Otago Heads and Purakanui Bay. It is probable that the suspension hole was placed on the outer edge of that portion of the shank now broken away. Length, $3\frac{5}{8}$ in. (9·2 cm.); width, $2\frac{3}{4}$ in. (6·9 cm.). No. 2 is an attractive and well-balanced example of highly conventionalized form, cut from a good quality jade. The cord hole is a neat piece of work and must have been the cause of some anxiety to the operator, since it is placed so near the edge. This was found at Kaiapoi, a few miles north of Christchurch. It measures $2\frac{3}{4}$ in. (6·9 cm.) long by $2\frac{9}{16}$ in. (6·5 cm.) wide. Of No. 3 I regret I have no details; it appears to be a nice piece of an archaic form, whilst the cord hole, as it is at present, is apparently a second effort. Formerly the shank was longer, but was broken in the drilling.

Pl. CLXIV. shows a further pair in our National Collection. No. 1 is an old rough specimen, much degenerated, but interesting in showing that the centre bore was started by a roughly drilled circular hole; in the present case this has now been enlarged, being left fresh from the drill with the addition of a V-shaped slot to the outer edge. The material is a poor kind of nephrite of the Inanga quality. This photograph is actual size. No. 2 is a piece of work far superior to the foregoing. The proportions are well-balanced, and the quality of the stone is good. The two grooves worked across the base detract somewhat from its appearance, and probably represent later additions; at any rate, this is the sole occurrence of surface decoration known to me. It is reproduced full size. It is worthy of note that this hook ornament is not shown in any of the illustrations given by early writers, which rather points to its restricted use, for had such not been the case, it is highly probable that some sketches would have appeared in one or other of the numerous publications.

In Pl. CLXV., No. 2, we have a very remarkable and unique example cut from a fine quality greenstone. As a hook it approaches more to the practicable than the ornamental form, being in shape an almost exact replica of some of the larger wooden shark hooks illustrated in pl. XX. That its purpose was purely ornamental is shown by the well-contrived suspension hole placed on the upper edge. The most remarkable feature is the

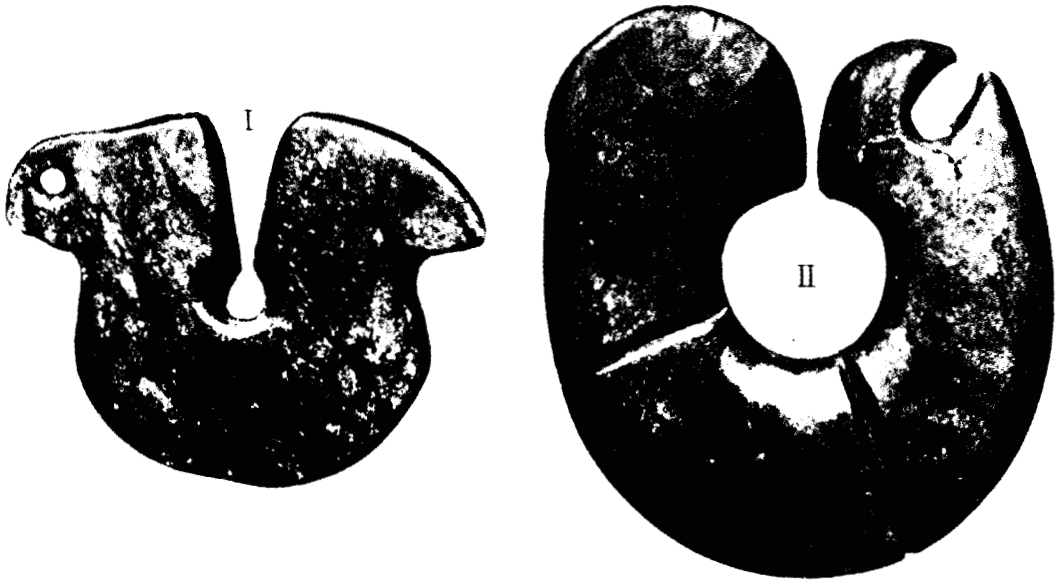


PLATE CLXIV.
British Museum.

PLATE CLXV.
Dominion Museum, Wellington, N.Z. : Bulletin No. II.

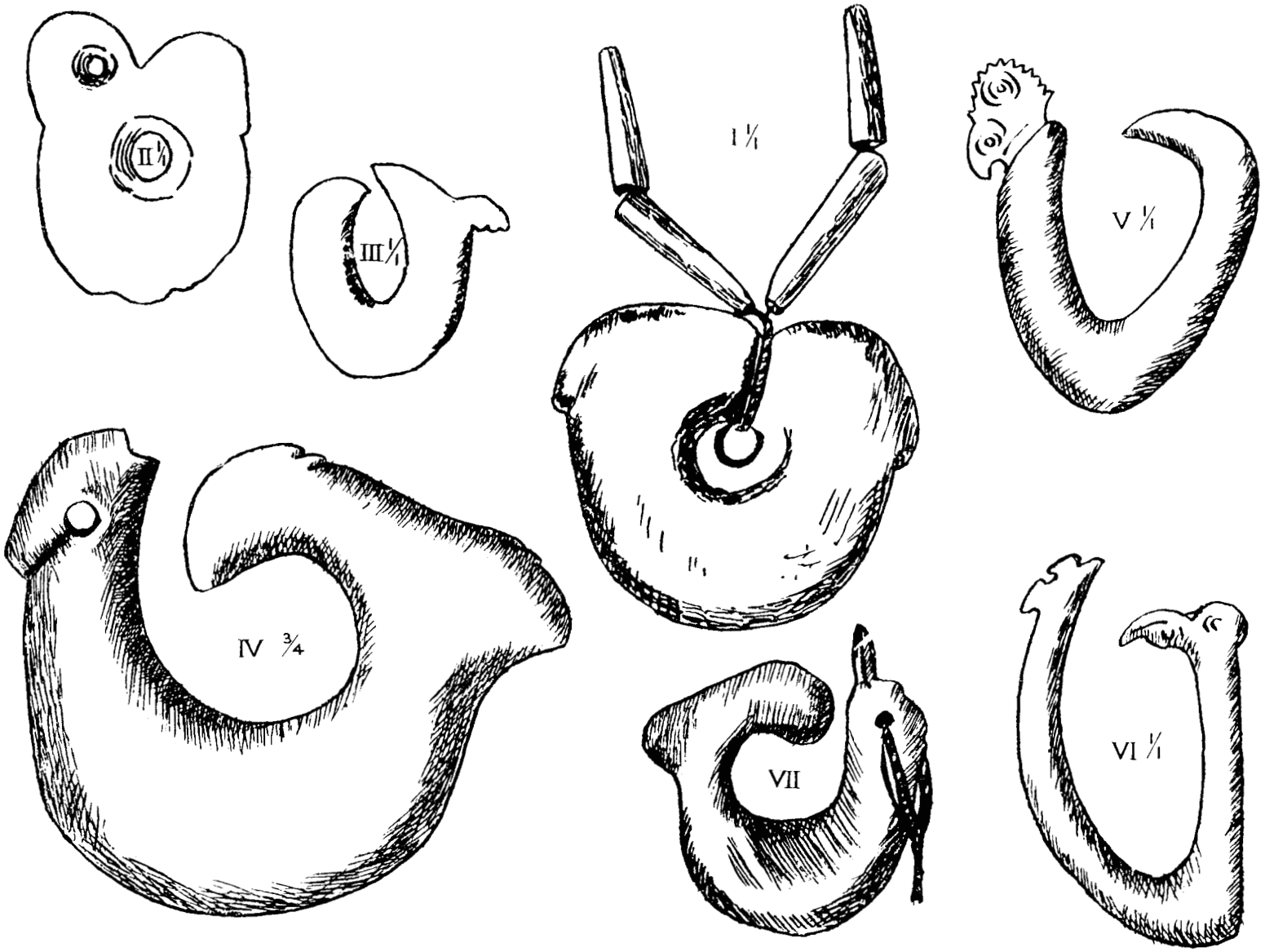


PLATE CLXVI.

I, II, III, V, VI, Edge Partington's Albums; VII, White, *Ancient History of the Maori*, Vol. III.; IV, Webster, Ethnographical Catalogue, 1901.

boss, which is really a much overgrown lug for attaching a snood; the opportunity has been taken to work this with grooves in the manner of the end (*reke*) of an *onewa*. It was dug up many years ago near Kaiapoi, South Island, and the late Dr Hamilton was of the opinion that it was the most finely worked greenstone ornament in New Zealand. No. 1 is of inferior greenstone, and was found on the sand hills near Dunedin. This also conforms somewhat more closely to the practical type of hook than some, and is remarkable for its notched edge, usually indicative of great age, and also for the elongated shank end, which is grooved. The fact that the hole makes a good representation of an eye may have led the maker to finish the shank end in the form of some animal, the most likely resemblance being that of the sea-horse (hippocampus), two varieties of which are common to New Zealand waters. No. 3 was also found in the sand hills near Dunedin; unlike the others it has been cut from the more easily worked whalebone, and is a very shapely object, closely following the style of No. 2. The highly pronounced lug is noteworthy, and finds a parallel in that of the centre specimen, whilst the edge is also notched. It measures approximately $1\frac{13}{16}$ in. (4·5 cm.) each way. While on the subject of bone and ivory *hei-matau*, it would be well to strike a note of warning that they are favourite objects of forgery by some individual in New Zealand, and a plate of these will be found amongst other forgeries at the end of the volume.

Pl. CLXVI. reproduces a miscellaneous collection drawn from various sources, and mostly illustrated by Edge Partington. The forms, it will be noticed, vary greatly and mainly offer original designs. No. 1 is a highly conventionalized example in greenstone, of interest in showing to what extent the form may degenerate without altogether losing its principal features. It may be worth remarking that the suspension hole has moved from the outer edge to the middle, whilst the groove representing the division between barb and shank forms a convenient channel for the cord to rest in. The two outer barbs persist at what must have been considerable additional labour to the operator. The cords are, I believe, original, whilst the four shells strung thereon are those of *dentalia*. This ornament is shown actual size, and is in the collection of Mr W. S. Mitchell, of Southland, New Zealand. No. 2 is a somewhat crude example cut from bone, being yet another step further on the road of degeneration of form. In this case the cord hole has survived, and to accommodate it the shank has been carried further up and past what was the barb point. This specimen is in the Chapman Collection. No. 3 is a nicely worked piece of fair quality greenstone following closely the original hook motive. The hole is absent, and one naturally wonders by what means it was hung at the neck. At present it forms part of the Wanganui Museum Collection. No. 4.—This unusually bold example is figured in Webster's Ethnographical Catalogue. The material is greenstone, and incidentally it affords an exceptionally good specimen of this class of ornament. The uncommon development of the barb is remarkable, and upon the outer edge will be noticed two pairs of notches. The groove leading up to the hole is well defined, whilst the notch at the top of the shank shows that the first hole was broken out. In length it measures 4 in. (10·2 cm.), in width $4\frac{1}{2}$ in. (11·5 cm.). Nos. 5 and 6 are cut from bone and ivory respectively, the material being such as to raise doubts in one's mind as to their authenticity. The former, however, was found on an old midden site at Keri-Keri, Bay of Islands, and is now in the Canterbury Museum: the latter is in the Auckland Museum. They are shown actual size. Although neither

strictly belongs to this jade series, and appertain more to the utility class of serviceable hooks, yet I think their object was purely ornamental. The well-defined birds' heads strengthen this supposition, and it is interesting to note that, whilst that of No. 5 is conventional, that of No. 6 is a very good likeness of a sea bird; moreover, in considering the amount of skill required, it is hardly probable that two specimens of such obvious value would ever have been put to practical uses. No. 7 is from White's *Ancient History of the Maori.* This writer, unfortunately, omits any details which, in view of the wide range of information contained in his excellent work, is regrettable. The spear-like projection above the cord hole is remarkable, nor can I account for it if correctly drawn. The plate, however, from which the drawing is made, is a wood-cut, and it is well known that the artists made many errors in this class of work.

Having shown how the complete hook may become purely ornamental in character, it will be of interest to record that a simple barb, under certain circumstances, may also undergo a similar change. The barb is the one part that offers the most difficulties in the making, and is therefore the most prized part of the completed hook; also, when made from the bone of some famous ancestor, it would be of additional value, and would confer *mana* or prestige, on the owner. Its transference from a form of practical utility to that of ornament would naturally follow, particularly when the original motive having been lost the material used is the precious greenstone. Mr H. D. Skinner has very ably shown the metamorphosis of these barbs, and kindly allows me to reproduce his remarks thereon. I feel that I cannot do better than quote his article[1] in full.

Pl. CLXVII.—" Perhaps the most beautiful of the several types of greenstone pendant made by the neolithic Maori is that called *tau-tau.* Of this type fig. 3, a specimen in the collection of the Otago University Museum, is a fine example, though the straight arm is longer than is usually the case. From this simple form a new variety has apparently been developed by the addition of a curve at the proximal end, as in fig. 4. A flattening of the original distal curve and a further development of the new proximal curve appears to have created the variety known as the ' eel-fisher's charm,' exemplified by fig. 5. The name, ' eel fisher's charm,' though it has gained general currency, does not depend on Maori authority, but appears to have arisen from the fancied resemblance of the pendant to an eel. The skill shown in working such difficult material and the beauty of the finished object would make this class of pendant interesting in itself. A further interest, however, is added by the fact that the type has, at various times, been advanced as proof of American and Asiatic relationships. In *Maori Art,* Hamilton, the greatest authority on that subject, states that the form is as yet unexplained.[2] This paper is intended to indicate that the *tau-tau* may, with much greater probability, be classed as an indigenous form not genetically related to objects of similar shape found in other parts of the world. In the South Island of New Zealand, where alone greenstone is found, and where most of the types of greenstone pendants appear to have arisen, one of the commonest kinds of fish hook consisted of a bone barb, sometimes beautifully carved, fitted into a hole which passed through the lower end of a straight wooden shank. The barb was fixed in the hole either by small wedges or by a peg passing through a hole in the barb. No. 1 is an example of this kind of hook, with a notched bone barb. A feature absent from this barb, but usually present,

[1] *Man,* II., 1915.

[2] Hamilton, *Maori Art,* p. 342, Wellington, New Zealand, 1904.

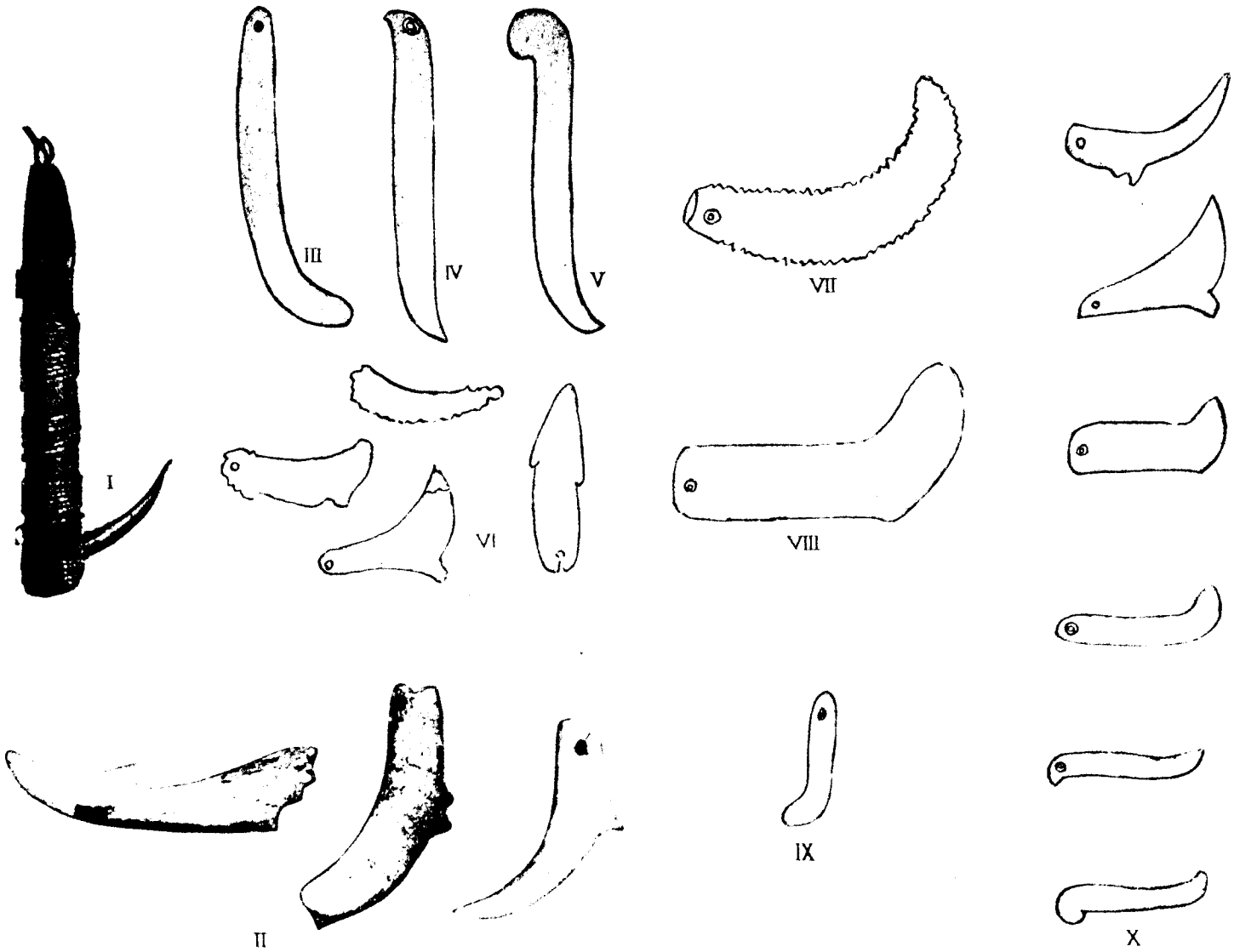


PLATE CLXVII.

After Skinner: *Man*, II., 1915.

EXPLANATION OF PLATE CLXVII

FIG. 1. Hook with bone barb, wood shank, and original line wound in the ancient fashion. Secured by Captain Cook. Length 4½ in. Skinner Collection.

FIG. 2. Three bone barbs, middle one broken; locality, Dunedin. Skinner Collection.

FIG. 3. *Tau-tau*, opaque dark greenstone. Length 5½ in. Otago University Museum.

FIG. 4. Pendant, transparent dark greenstone (*tangiwai*); locality, Puraka-nui. Length 5½ in. Skinner Collection.

FIG. 5. Pendant, called "eel-fisher's charm." After Hamilton, *Maori Art*.

FIG. 6. Four greenstone barb pendants; locality, Otago. Length of longest, 2¾ in. Three curved ones, Fels Collection. Straight one, Otago University Museum.

FIG. 7. Splendid barb pendant. Length of curve, 4½ in.; locality, Kaikoura. Goulter Collection.

FIG. 8. Pendant, opaque light greenstone. Length 5 in.; locality, New Plymouth. Skinner Collection.

FIG. 9. Typical *tau-tau* form, opaque greenstone; locality, Murdering Beach. Length 1¾ in. Smith Collection.

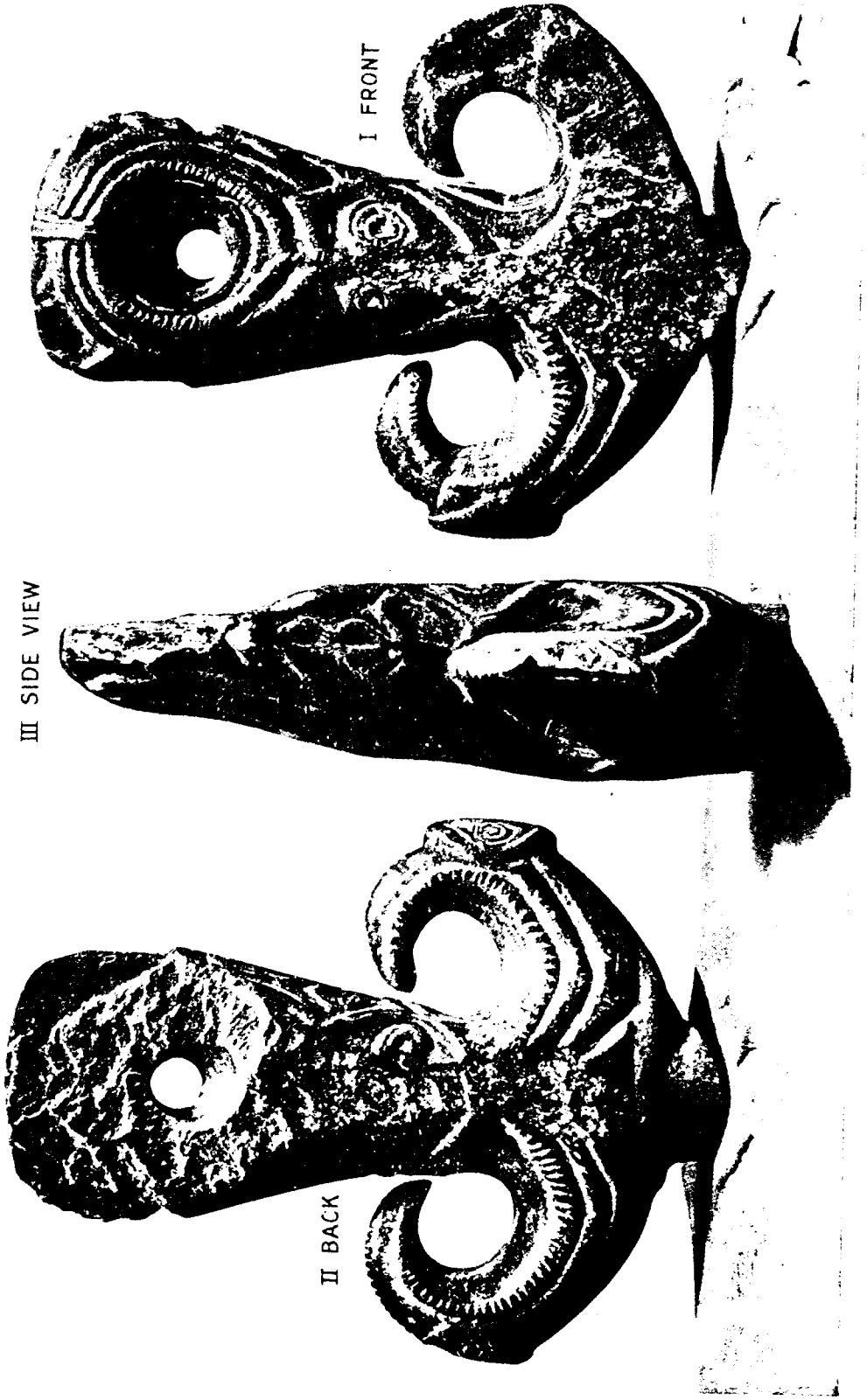
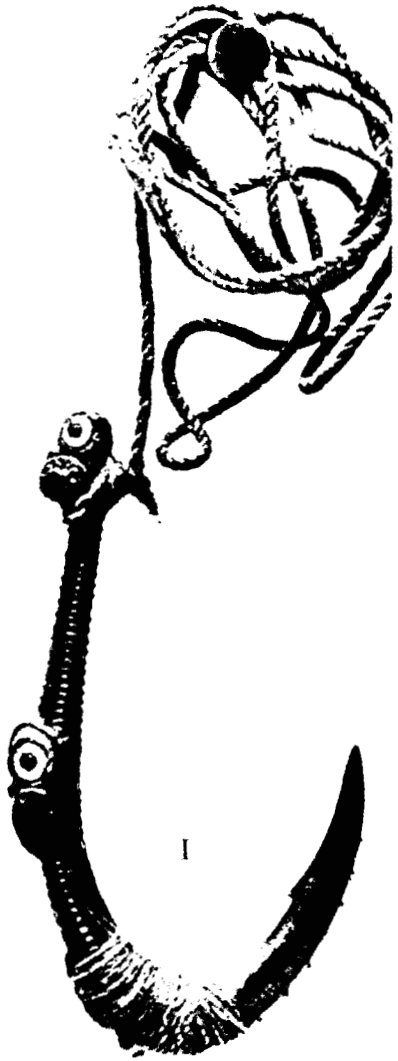
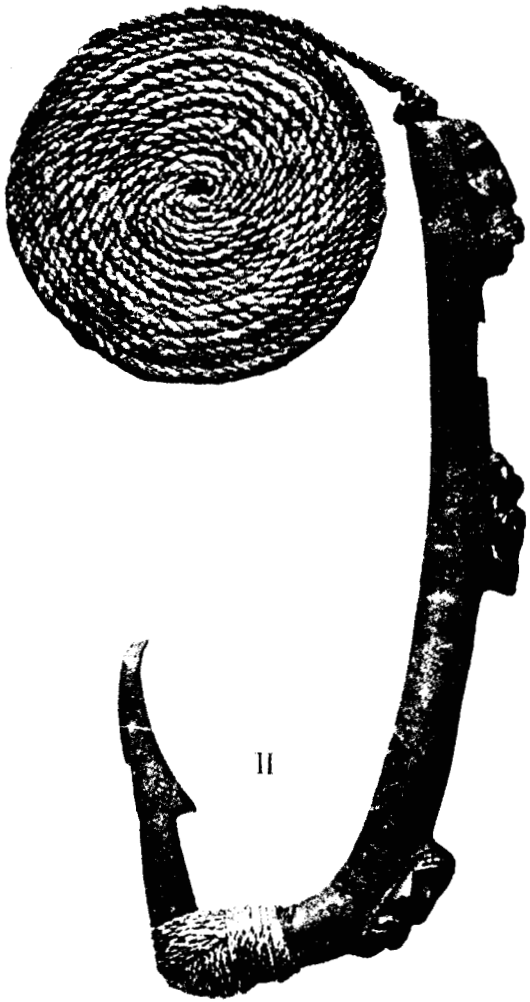


PLATE CLXVIII.

From a photo kindly supplied by J. Allen Thompson, Esq., Director of the Dominion Museum, Wellington, N.Z.



Dominion Museum, Wellington, N.Z.



British Museum.

PLATE CLXIX.

is a small knob called the 'bait-knob.' Its function is to act as an attachment for the strings which secure the bait. No. 2 shows three bone barbs, unattached to shanks. In the right-hand barb the bait knob is fully functional; in the middle one it has degenerated into mere ornament, while in the left-hand one it has degenerated further into a scarcely distinguishable projection or lump. The middle barb, which has lost its point, exhibits the characteristic notching along its lower edge. When not in actual use, well-finished specimens, like the left-hand one, were doubtless worn as ornaments, hanging from the ear or round the neck. Thus becoming purely ornamental, they were copied in greenstone. No. 6 shows several of these ornamental greenstone barbs. The lower specimen is noteworthy for the prominence of the bait knob. Though somewhat conventionalized in form, it is interesting to compare it with such a bone barb as the right-hand one in No. 2. No. 7 is an excellent example of this type of ornament, cut with great skill from a close-grained black stone. No. 8 belongs to a somewhat similar class of pendant, beautifully designed, and executed in opaque, light greenstone. The original bone model is no longer closely copied, and the shape is much conventionalized, the maker's object being no doubt to secure graceful curves rather than to make an accurate reproduction. The bait knob has become vertical, retaining its old position, but degenerating into a mere projecting lump. That this projection is no accident is proved by the perfect finish of the whole pendant, and by the fact that the presence of the knob must, by breaking the curves, have nearly doubled the labour of cutting the whole pendant. The transition from this stage to the next is represented by the typical *tau-tau*. No. 9 was probably hastened by the much greater ease with which the continuous curves could be cut as compared with the broken curves of No. 8. With the final disappearance of the bait knob, the form appears to have taken a new lease of life. Its ancestry is forgotten by the artist, who, no longer constrained "to represent, even conventionally, a well-known industrial form, makes beauty of curve his sole guide." Thus, by the addition of a new proximal curve and the flattening of the old distal one, those rare and occasional forms exhibited by figs. 4 and 5 appear to have risen. It should be noted that fish hook barbs in greenstone, like those figured above, are common in collections. The typical *tau-tau* is also common. The variety which forms a link between the fish hook barb and the *tau-tau*, and which is represented by fig. 8, is extremely rare, the one figured being the sole representative known to the writer. Examples of the highly variable class to which the name 'eel fisher's charms' has wrongly been given are rare, and appear to be confined to the district known as Otago. In fig. 10 a series of objects reduced to one size is shown, which illustrate the probable evolution of the *tau-tau*. It is not asserted that any one of them is an actual link in the chain of descent, but they are advanced as evidence of the course which that descent has followed."

A unique and interesting object is illustrated in pl. CLXVIII., representing an ancient worked stone piece of sufficient hook form to warrant its inclusion in this work. The purpose for which it was made is still shrouded in mystery, since it resembles no known object, either from New Zealand or any part of the Pacific. One cannot but be struck with the resemblance between this and the turtle shell bridal ornaments from Murray Island in Torres Straits (*cf.* pls. CLXXXIII.-V.); and were the enclosing frame of the projecting maskoids placed on the outer edges of the barbs continued outwards, somewhat similar spurs would be evolved to those which are commonly found on these ornaments. This specimen

has been already so well described, both in *Man*[1] and also in the Transactions of the New Zealand Institute, vol. xxxv., that I cannot do better than quote a few brief notes from both sources. The late Dr Hamilton, writing in the former, says that this object was found near Orepuki in Foveaux Straits, the extreme south of New Zealand. The material from which it is carved is a dark-coloured phyllite; it is, unfortunately, somewhat damaged. The extreme length is a little more than 3½ in. (9·25 cm.) and 1·6 in. (4 cm.) wide. Apart from the shape, which is remarkable, the carving is even more so, and the design which, in the original state, covered almost the whole surface stands boldly out in low-relief. Roughly, the design represents four human figures, one on either side of the "handle," one being a male, the other a female. Two highly conventionalized figures also appear on the barbs, of which the projecting faces mentioned above are the most prominent features. Mr Allen Thompson, who has kindly furnished me with these most excellent photographs, writing on January 24, 1914, says: "I do not think that it has ever been used as a pendant. The pierced hole has been bored with the primitive cord drill in the usual 'double crater' mode, and the line of intersection of the two borings is thin and sharp, showing no sign of wear from a suspension cord; again, if used as a pendant, it would have been suspended from the neck, being too heavy for an ear pendant, and in such case the Maori would scarcely have gone to the trouble of ornamenting both sides with carved designs." In many old-established collections of Maori articles are to be found certain composite hooks, the wooden shanks of which, owing to their elaborate carving and faultiness of construction, are obviously not intended for practical use. It seems fairly certain that various ceremonies were gone through at the commencement of the fishing seasons in order to secure success in this important enterprise, and although practically nothing is actually known about them, one writer at least has remarked on them. Taylor,[2] writing before the year 1870, says that "the religious ceremonies connected with fishing were very singular. The day before they went to sea they arranged all their hooks around some excrement and used an invocation (*karakia*), which will not bear repeating." It is also a fact that quite a number of these elaborate hooks have been painted red, always a sign of sacredness, since red, in all the Pacific Islands, was the colour of the gods. Another point that should not be overlooked is that in more than one case, notably No. 2 in pl. CLXIX., the barb is of greenstone of remarkable workmanship and finish, representing a vast amount of time and skill in its production, and therefore an object of considerable value to the natives. That barbs of this valued material were sometimes actually used for fishing is borne out by the story of Tapakakahu who, when fishing for *kahawai* with a composite hook of haliotis shell to which was fixed a jade barb, hooked a huge fish that carried him and his canoe down the coast. The fish was eventually secured by a woman at Motu River, and the owner redeemed his prized hook at the expense of a dog skin cloak, an article of great value.[3] Another instance[4] of the occurrence of greenstone barbs concerns one of the Chiefs in the canoe *Tainui* (*c.* 1350), who, tradition relates, settled at Wai-iti. He comes down to us as Tara-pounamou, or Jade Barb. If this name belonged to him when the canoe left Hawaiki, it would show that this substance was known and used in this manner. Such, however, is hardly probable, since greenstone does not occur in the Central Pacific nearer than New

[1] *Man*, No. 128, 1902, Hamilton. [2] Taylor, *Te-Ika-A-Maui*, p. 197, 2nd ed., London, 1870.
[3] *Journal Polynesian Society*, December, 1901. [4] *Journal Polynesian Society*, March, 1908.

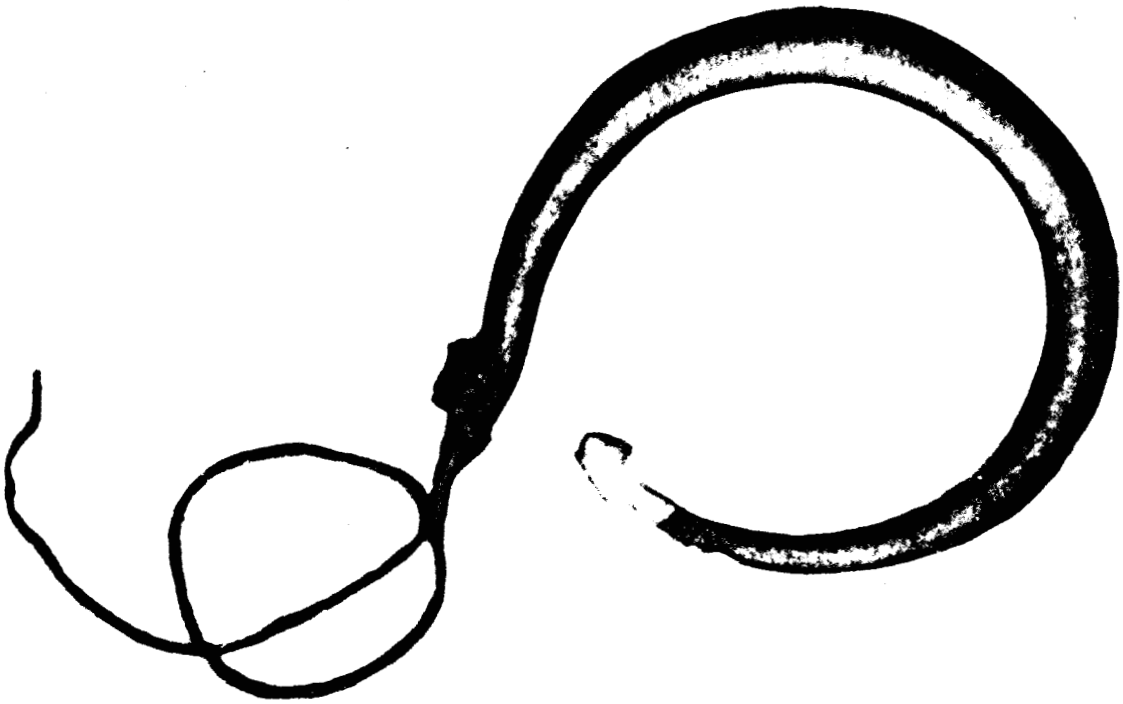


PLATE CLXX.

Oldman Collection.

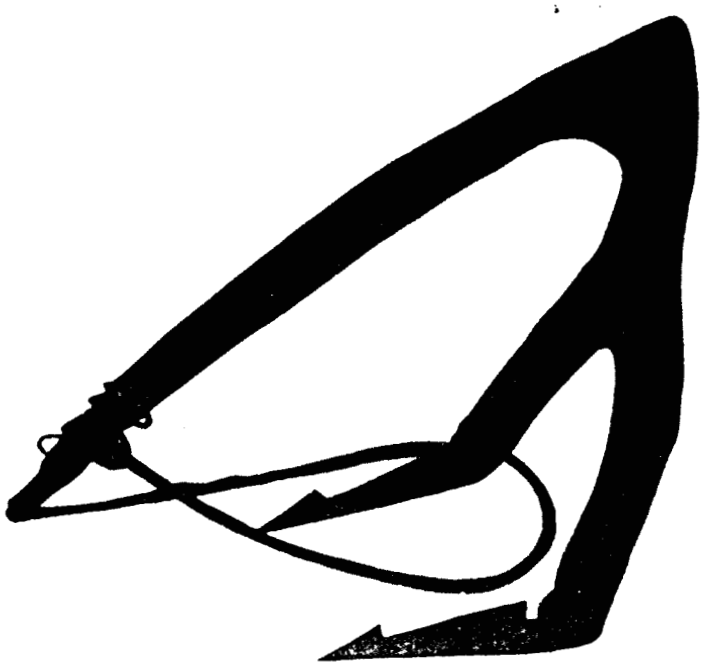


PLATE CLXXI.

Free Library, Auck'and, N.Z. : Sir Geo. Grey Collection.

PLATE CLXXIII.

British Museum.

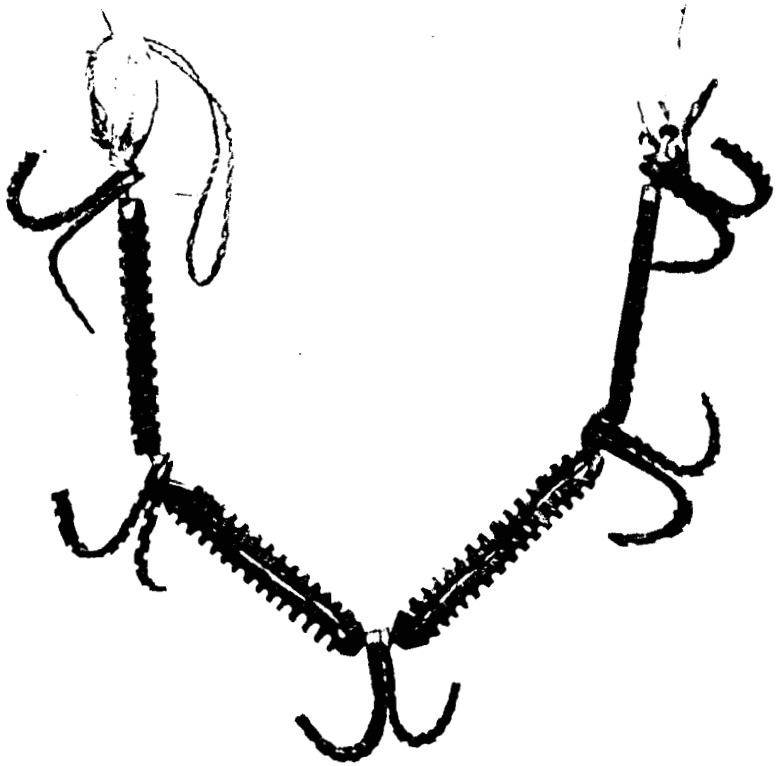


PLATE CLXXII.

British Museum.

Caledonia, and it is most probable that Tara adopted this name after his arrival in New Zealand, a common occurrence among Polynesians generally to commemorate any important event. Reverting to the hook in question, in addition to the greenstone barb, the three projecting heads are also noteworthy. The weakness of the snood attachment also tends to disprove the theory of its practical use, for it is patent that it would be of little service in actual fishing, whilst the snood itself, though of excellent workmanship, is on all fours with the lack of strength in its mode of attachment. The wood of the shank is of light colour, and from its unevenness of surface would seem to have been scraped down with stone or shell tools. Formerly, all the eyes in the three heads were inlaid with haliotis shell, one of which still remains. This singular specimen is in the National Collection, and measures 5½ in. (14 cm.). Fig. 1 in the same plate illustrates a somewhat similar specimen, formerly in the Hamilton, and now in the Dominion Museum, Wellington, N.Z. It is, reproduced in the Museum's Bulletin, from which I quote the following remarks: "Hook for catching 'albatross,' most delicately carved and with a wonderfully worked bone barb, with five projections like pins' heads. The line is not properly fastened to the shank, and there is no bait string to this one, but in all the others that I have seen the bait string is very long. I have been unable to get any information from the natives as to how they were used. This specimen comes from the neighbourhood of East Cape, and all the other specimens seem to have come from that district. There were several similar hooks in the Museum." The statement that this class of hook was used for capturing "albatross," if this were intended, opens a very novel use for hooks. I have not been able to justify this statement, nor is such a practice suggested by any previous writer on the Maori; nor, in fact, does it seem to have been a practice among any of the natives of the Pacific regions, though albatross feathers were valued as ornaments, and their leg bones served various useful purposes, so that the capture of this bird may have been of some consideration. The use of an ordinary hook and line is, of course, an old poachers' dodge for taking water fowl, and most sea anglers have had some experience with the way gulls follow a floating bait. I venture to differ, however, from the late Dr Hamilton on this point, and am rather of the opinion that this particular class of hooks with fancy shanks and barbs were, if not actually representative of Maui's famous hook, yet were in some way connected with a form of ritual, the memory of which has not survived until present times. In pls. CLXX. and CLXXI. we have yet another class of "impossible hooks," both obviously of native manufacture. The former I have minutely examined, and, whilst following closely the old native style of workmanship, is obviously not intended for practical use, yet I hardly think that it was just made to sell to tourists. The actual wooden shank is made from some root, probably artificially trained; the carved head, although worked with metal tools, shows much skill, and generally a considerable amount of careful craftship has been expended on it. The whalebone barb is obviously not practical, and its method of attachment is quite inadequate. The snood and lashings are of nicely constructed flax line, the former being overlaid with fine cord at its juncture with the shank. The following plate (CLXXI.) is even more impracticable, and is the sole example of the double-barbed hook with which I am acquainted. It forms part of the Sir George Grey Collection now in the Auckland Museum. Governor Grey's well-known sympathies with the Maori Race, and the great regard in which he was held during his long and successful term of office, was the

means of his receiving many valuable gifts from the various tribes. The present article however, although truly a curiosity, can hardly be considered as a serious and genuine example of a Maori fishing implement. The late Dr Hamilton, who kindly permitted me to include it in the notes, was also much in doubt as to its authenticity, and I can but agree with his judgment. It does, however, strengthen my contention that amongst the Maori there was some ceremonial or symbolical significance attached to these freak forms, and that for this reason they held a genuine place in the culture of these people.

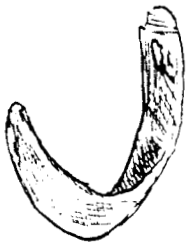


FIG. 44. Staples. Brown Collection.

Fig. 44 is another unusual piece, having a strongly pronounced hook form. The material is *tangawai* greenstone, and, by reason of the stone having a natural bend, it was readily converted into a crude form of hook pendant. Little artificial work has been expended on it, but it bears indications of considerable wear, and the suspension hole has been formed in quite the old style. Such an example may be purely incidental; on the other hand, with an inherent hook culture among the Maori, it is reasonable to suppose that any hook-shaped object may have become imbued with some sort of *mana*.

TONGAN GROUP

In pls. CLXXII. and CLXXIII. we have under consideration a type of necklet ornamented with double hook pendants, the two being objects of great rarity. Both are in the National Collection, and are of undoubted antiquity; unfortunately, there are no details accompanying them, nor do I know of references to such by any of the early voyagers. The Tongan people at the advent of the European had probably attained a higher degree of industrial art than any other Island race in the Pacific. Their hooks, as has been shown, are models of ingenuity and workmanship, and are equal to any made with civilized tools. In the present instance the technique is somewhat crude, and heat has been used to form the double barbs. The right-hand specimen is mounted as a necklet, having several strings of small yellow helix shells. Fig. 45 shows a rather better finished example without the necklet. It is interesting in showing the neatly drilled hole and the leading-in groove from the end of the shank, a survival from that period when it was an object of utility. The length is 3 in. (7·6 cm.). Pl. CLXXII. offers another object-lesson in the decay of ornament, for in place of a single dignified pendant we find a series of five pairs of crudely made hooks, roughly ornamented with irregular notches, and, in lieu of the handsome

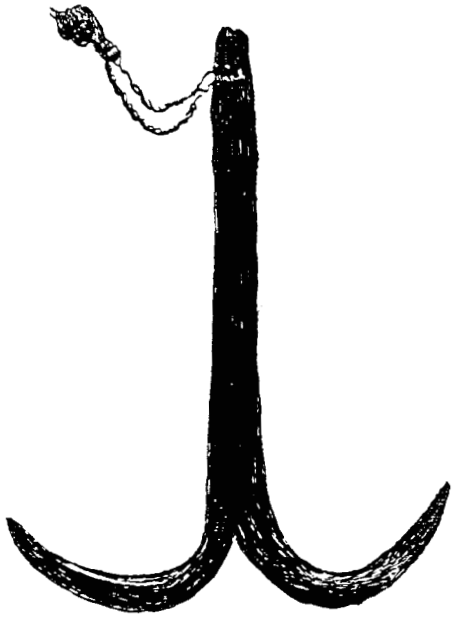


FIG. 45. British Museum.

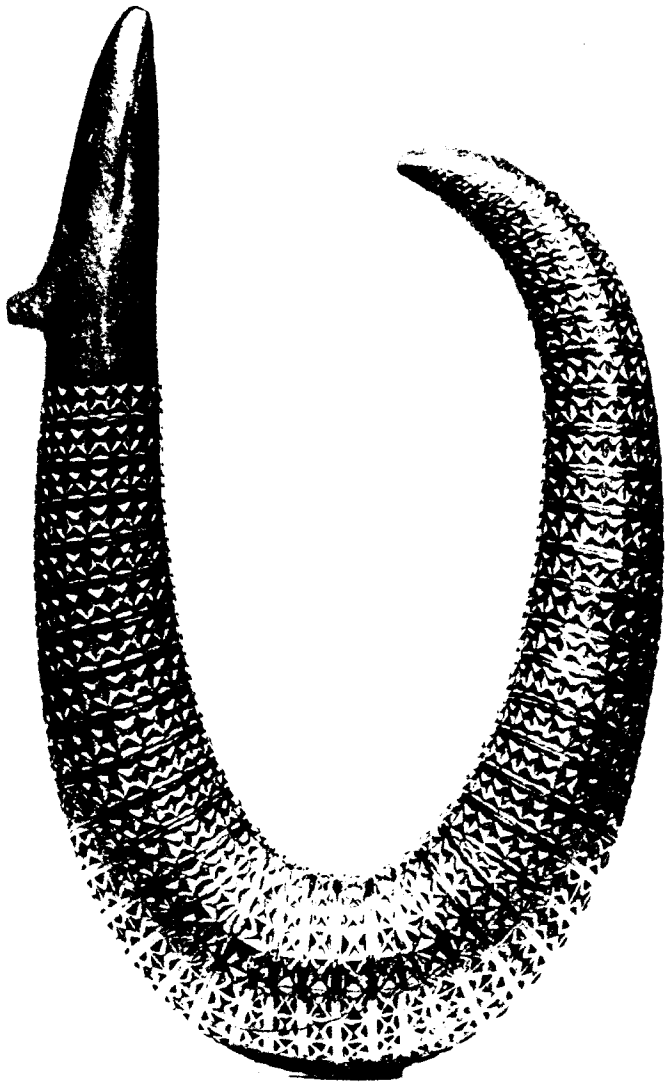


PLATE CLXXV.

British Museum.

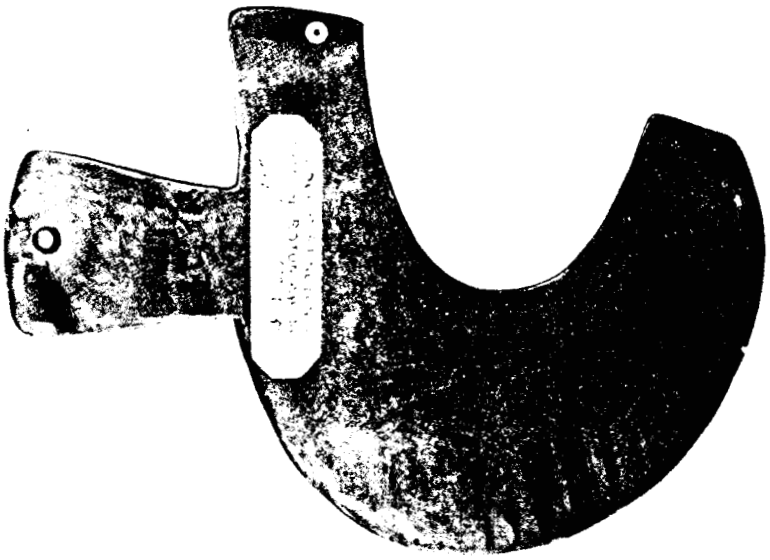


PLATE CLXXIV.
Edge Partington Collection.

Raratonga.
Cook Group.

PLATE CLXXVI.
Fuller Collection.

Plate CLXXV. overleaf.

strings of yellow helix shells which show so well on a brown skin, four spreaders, also of the shell, are provided, each of which has a slot running the whole length, whilst the outsides are roughly notched to correspond with the hooks. It is more than likely that in making the necklet the owner had in mind a model similar to that in pl. CLXXIII. and that these double bars of notched turtle shell are simply crude attempts to reproduce the original double cord of helix shells. That all three specimens were formerly in the Christy Collection is proof that none are of modern construction.

In the Ellice Group hooks were also objects of value, for Headley[1] records that "offerings were made to the temple of fine mats or pearl shell hooks."

From the little-known Island of Rotuma comes the curious object in pl. CLXXIV., which was obtained there by Mr Allardice, a Government official, and which has for many years formed part of the Edge Partington Collection. Considering the form of this piece, it will be seen that it closely resembles a simple hook, wherein the lug for attaching the snood has become much enlarged and through which the hole has been pierced instead of at the end of the shank. At some time the point of the barb was probably longer, the break, however, must have been an early one, since the edges have become rubbed down to the same surface as the rest of the object. It has been cut from a thin piece of close-grained red wood, similar to *vesi*, a wood used throughout the Fijis for making clubs, and through much use has received a high polish. It has every appearance of great age, and in proof of its consideration as an article of value, grooves have been formed on either side of the shank in which small white shell rings have been fixed with black gum. One ring only remains of what was formerly a continuous row. These shell rings or native beads are more probably a Melanesian product, and we know that the Rotuma people are of Polynesian stock. Dr Codrington, however, has shown that their language still retains traces of their Melanesian ancestry. In Fiji the use of these shell beads is occasionally found for small ornamental details, and we must remember that Rotuma is within a canoe voyage of the Fijis.

COOK GROUP

Acquaintance with the art workmanship of the Cook Group as a whole would lead one to expect something out of the ordinary from the hands of these clever workers. In pl. CLXXV. it will be agreed that we have one of the finest hooks in existence; it is only possible to speculate on its probable use, although one would like to connect it with some ceremonial usages before the gods. The wood itself is heavy, of a dark red colour, totally unlike the material used for the elaborately carved paddles and ceremonial adzes common in collections. At one time no doubt the hook was fitted with a finely plaited snood resembling that in pl. LII. The carving, which covers almost the whole of the exposed surface, is of most minute character, and affords an excellent example of the pattern called *tiki-tiki-tagatara*, which has been investigated and described by Haddon,[2] Stolpe,[3] and others. The hook measures 11½ in. (28·7 cm.) in length and 6½ in. (16·5 cm.) in width. It was formerly in the London Missionary Society's Collection, now transferred to the British Museum. From Raratonga in the same Group comes the example in pl. CLXXVI., kindly sent me by Mr Fuller, and formerly the property of the Rev. Wyatt Gill, a pioneer

[1] Headley, *The Atoll of Funafuti*, p. 47, Sydney, 1896.
[2] Haddon, *Evolution in Art*, 1895.
[3] Stolpe, *Ornamentik der Naturvolker*, Wien, 1892.

missionary in the Cook Group, *c.* 1840. It would seem that this hook is cut from a natural bend of giant size, for in its present state it measures 22½ in. long (57·3 cm.), whilst the greatest width is 13½ in. (34·1 cm.). The wood is of a pale colour, although of considerable density. The barb is nicely attached by two ties of fine twisted fibre, the snood being of similar material and tapering slightly, whilst both snood and barb attachments are covered with a wrapper of shark skin, over which the ties are made. The former is somewhat indifferently fastened to the shank, and, taking into consideration the size of the hook as being indicative of the weight of the fish to be caught, it is obviously totally inadequate for any really useful purpose. The hook, generally, is a good piece of native workmanship. The four somewhat prominent raised knobs joined by serrated ridges are strong features, and provide a form of decoration rarely met with among the Polynesian Race. The angular projections are probably conventional barb motifs which have become purely ornamental, a single instance being plainly indicated below the shank attachment and on the base of the principal barb respectively.

MARQUESAN GROUP

That there was some form of hook culture in the Marquesan Group is highly probable, for, according to Christian,[1] the hook was the emblem of Tu-Ha, god of fishes and fisheries. The same writer speaks of seeing a gigantic fish hook carved on a large basalt block built into the platform of a house at Hana-Ia' Pa on Hiva-oá in the South Marquesas, and it may easily be anticipated that many other symbols of a like nature could be found were a systematic search made among the numerous ruined sites scattered up and down the valleys of these now almost deserted Islands. This Group, as a whole, is one of the few remaining " closed books " of the Pacific. Some few globe-trotting writers have produced a certain amount of literature depicting the present-day state of decay and incidentally accentuating the old myth of the beauty of the women, so harped on by the early nineteenth-century writers, but to this date practically no serious effort has been made to study the old life and industries of the people.[2] European contact has wrought more havoc in these Islands than in probably any other community, and the tradition of a once powerful people is now represented by a few diseased and disconsolate individuals rapidly passing away through sheer ennui, and lacking the determination to throw off the terrible degeneration of their race. The Polynesians are in great part more than likely doomed to extinction in the next half century; the Hawaiians are gone, and the leisure-loving Tahitians are fast following, while it can only be a matter of years for the Marquesans to become entirely extinct. The Island tribes further westward, situated under different conditions and enjoying a better regulated state of society, will no doubt survive, whilst the Maori people, probably the finest of all, under the happy conditions they enjoy, should emerge triumphant from their struggle with the whites, and find a worthy place among the advancing races of the world.

The elaborate hook shown in pl. CLXXVII. indicates the high standard of workmanship attained by the Marquesans, as shown in all their handiwork; it is perhaps worthy of consideration that a people so constantly engaged in war should have developed their arts

[1] Christian, *Eastern Pacific Lands*, p. 106, London, 1910.

[2] Since the above was written the first volume of Professor von den Steinen's remarkable work on Marquesan Art has appeared. Its excellence is such that no further record can be necessary.

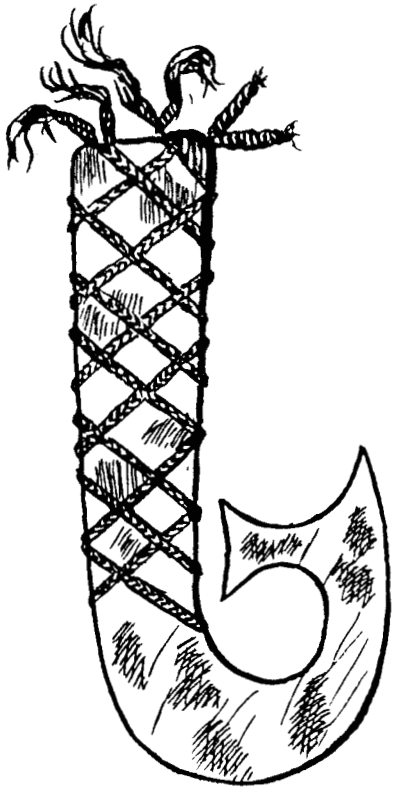
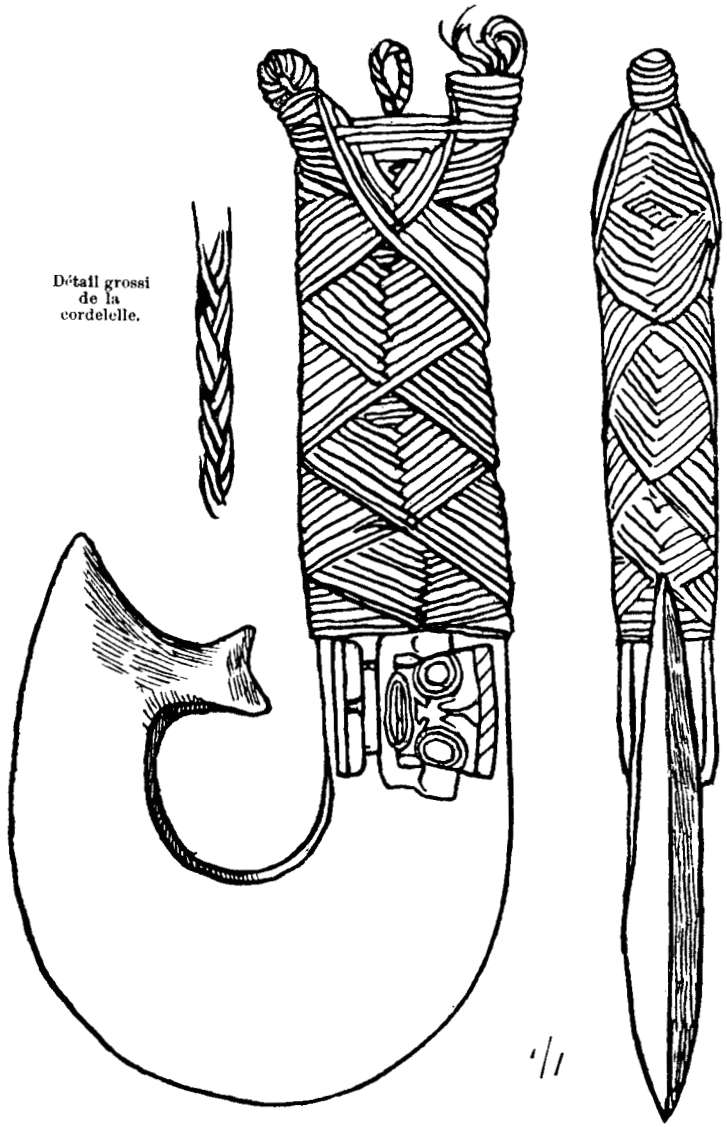


PLATE CLXXVIII.

Academy of Sciences, San Francisco, U.S.A.: After Edge Partington.



Section.

PLATE CLXXVII.

Musée de l'Université, Neuchâtel, Switzerland.

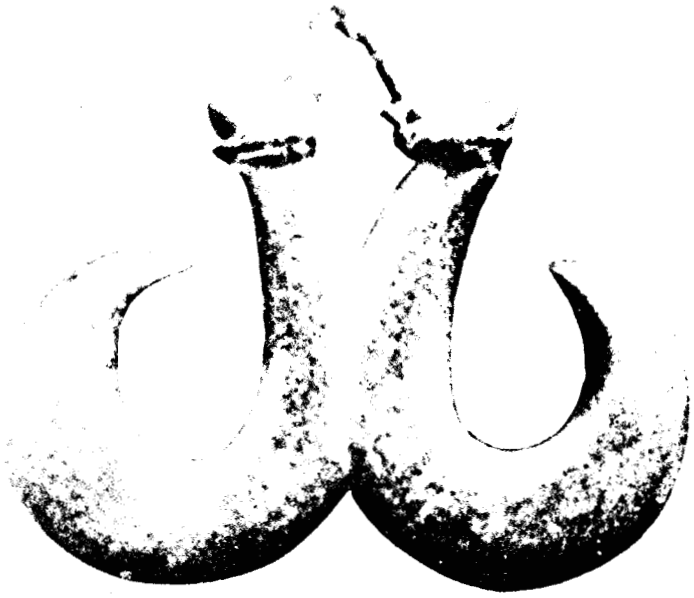


PLATE CLXXIX.
Young Collection: Tahiti.

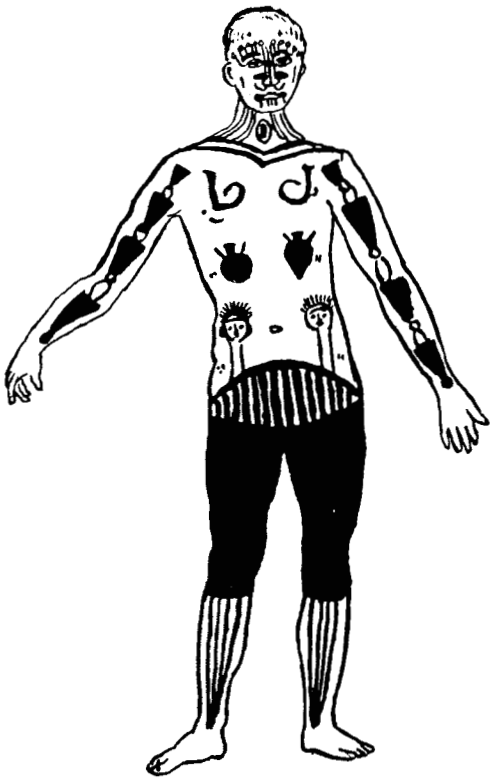


PLATE CLXXX.
After Routledge.

PLATE CLXXXI.
Fuller Collection.

so highly. This hook is probably one of the finest examples in existence, the bold sweep and well-balanced proportions engage one's attention, and the elaborate binding is indicative of a highly prized object. The presence of a loop at the snood end, and the remains of human hair tassels on either side, all point to the fact that its use was of an ornamental character. The material is of hard wood, and the hook is reproduced at its actual size. I am indebted to Monsieur Théodore Delachaux of the University Museum, Neuchâtel, Switzerland, for kindly sending me this excellent drawing. Attention has already been drawn to the fine plaited work on the shank, and it is perhaps not out of place to remark that the Marquesans were particularly skilful in this process. In practice, the application of this pattern, given the proper material, is simple, whilst the result is most pleasing, but unless the method is known, it is most deceptive in appearance. Equally elaborate work is, of course, common on ceremonial adze hafts from the Austral Group, and is also found on club handles from New Caledonia, whilst similar binding occurs on tiller handles and other yacht fittings in this country. Pl. CLXXVIII. serves to establish the type introduced above, being drawn from the Edge Partington *Album*, Series 3. The letterpress accompanying it states: "*Matau reana*, sacrificial hook, said to be 200 years old, of turtle shell. Locality Vaitahu." Length 5½ in. (14 cm.). This locality is a bay on Santa Christina, South Marquesas. Two of the statements—namely, that it represents a sacrificial hook and is 200 years old—are certainly open to doubt. The binding is degenerate as compared with that in pl. CLXXVII., and the omission of a loop or other means of suspension shows that its use was rather more symbolical than ornamental. The hair quillets, six in number, agree with the former example. The use of turtle shell is somewhat unusual in such a large piece, since this material is only sparingly used and was probably difficult to obtain, the rocky shores of this Group not affording good conditions for turtle breeding.

EASTER ISLAND

Rapa Nui is another point on the map that provides instances of hook forms which have passed from utility to ceremony. One would have expected something of the kind from the "Mystery Isle of the Pacific," and the fairly numerous stone examples which occur, both of double as well as single form, are all worthy of attention. The skill of these Islanders in stone work is well known, particularly in connection with statues and other large works. The small objects are, however, not so familiar, and an examination of them will clearly show that the degree of skill required to produce them is no less amazing than that required for the larger pieces. These stone hooks were evidently highly valued, and nearly all have been found in caves in connection with burials. Pl. CLXXIX.—It is a matter of regret that I possess no details of this particular example, which is one of several in the Young Collection. The excellence of the workmanship is obvious, whilst the strongly pronounced barb, together with the double lug for the snood attachment, is remotely reminiscent of the Tahitian Group, where it will be recalled that working in stone reached a high standard. This double form is merely a duplication of the type with which I have previously dealt on pl. XCI., and its simplicity of form and close resemblance to the practical hook rather shows that its evolution is comparatively recent and that the original idea of utility was still present in the maker's mind. I think, therefore, that it must be classed as ceremonial and not ornamental, for had the last been the case, the tendency to

superficial detail would have been apparent. That hooks had some symbolical meaning to these people is fairly certain, for they appear to have been tattooed on men's chests in the old days, and I reproduce a drawing from Mrs Routledge's book, showing the position they occupied on the body. To a somewhat different category of impracticable hooks belongs the subject of pl. CLXXXI. As a workable proposition it is obviously impossible, particularly when the material from which it is cut—a soft volcanic lava—is considered. As will be seen in the plate, the entire surface is much pitted. This hook was dug up in 1907, together with those shown in pl. XCI. It measures 5½ in. (14 cm.).

MELANESIA

The cult of hook ornaments occurs only in a few isolated localities in this area, that of the people inhabiting the Islands of Torres Straits being the most conspicuous. The larger Group of the Solomons has yielded but few examples, due no doubt to the universal use of well-made practical hooks, which were produced in such numbers that they never obtained in the native mind any other esteem than that of an everyday object of common use. In fig. 46 is shown a pair of pearl shell pendants from the Solomons. At first sight they might be taken for ordinary shanks from which the barbs have disappeared; such, however, is not the case, and it is worthy of remark that in method of construction and, particularly the position of the suspension hole, they resemble no type in actual use today, being, in fact, much nearer akin to the Polynesian. No hooks from this Group have holes bored through the hinge piece of the shell, but in preference lugs are ground out of the extra thickness provided by the hinge. It is possible that they may have formed the backs of hooks at some earlier date, but their present use as ornaments is certain. In No. 1 the projections for the barb strings are absent, and, as No. 2 shows signs of wear, it may have been copied from it. Both measure approximately 4½ in. (11·5 cm.), and are in Mr Oldman's Collection. From at least three localities in the New Hebrides come curious, and in some instances elaborate, pendants of cut pearl shell which are derived from shanks. It is remarkable that the use of hooks has died out, and it would seem that there remains now only a much distorted survival, as represented by these pendants. There is much mixed blood in some of the Islands, and of the three localities Tucopia, Futuna, and Santo which have yielded examples, the two former are strongly Polynesian. In Tucopia the fishing lines of a deceased person were cut up and worn by the relatives,[1] so there is evidence of their general use at no distant period. In Felix Speiser's excellent book[2] appears the portrait (facing p. 287) of a Tucopian wearing one of those shanks as a neck ornament;

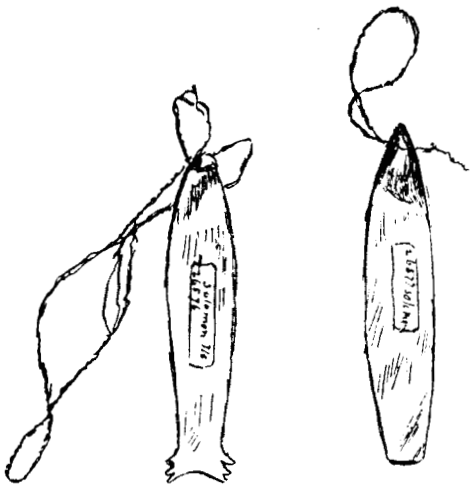
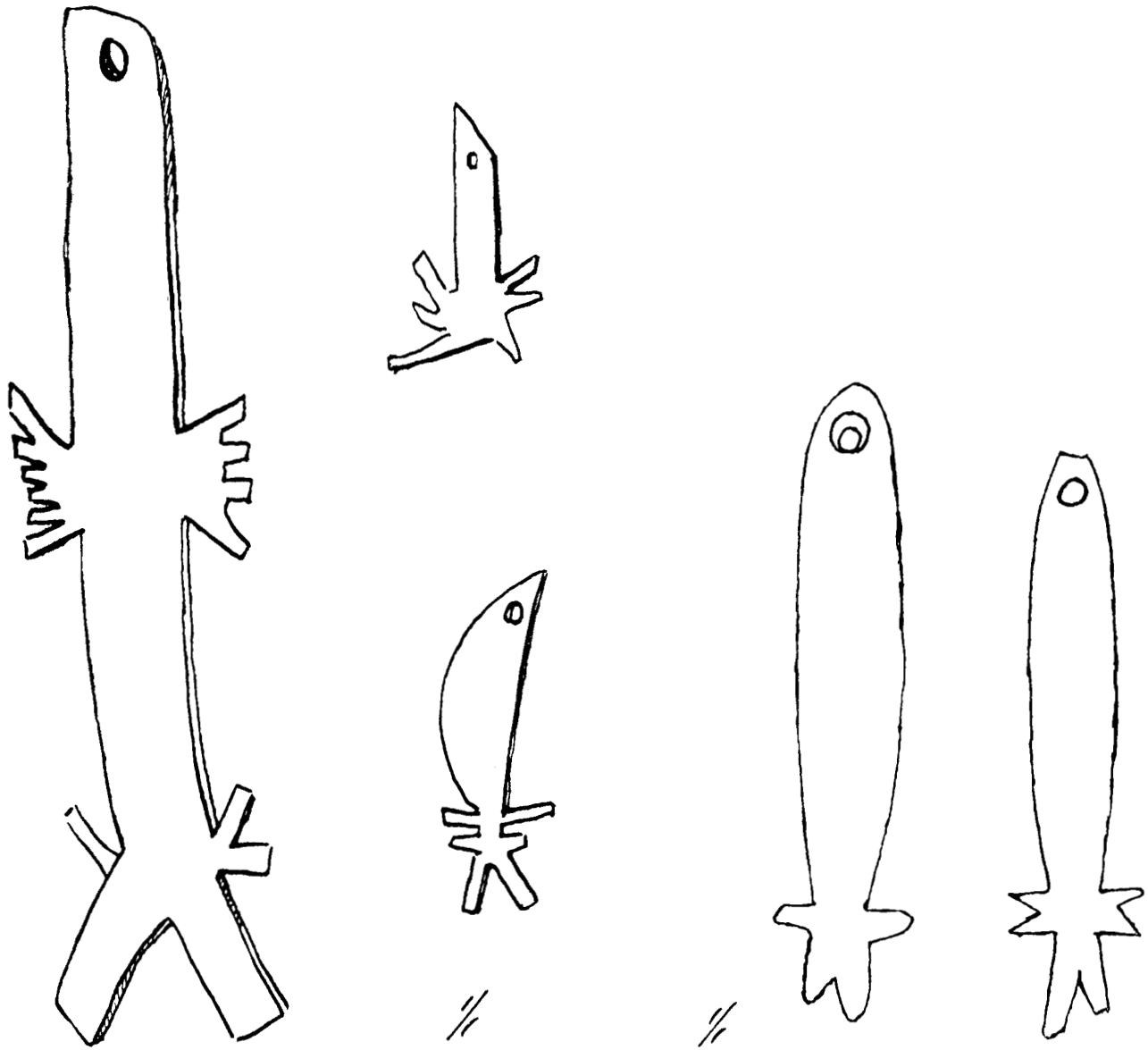


FIG. 46. Oldman Collection.

[1] Rivers, *Melanesian Society*, p. 349, Cambridge, 1914.

[2] Speiser, *Two Years with the Natives of the Western Pacific*, London, n.d.



University Museum, Aberdeen: From Santo.

Author's Collection.

PLATE CLXXXII.

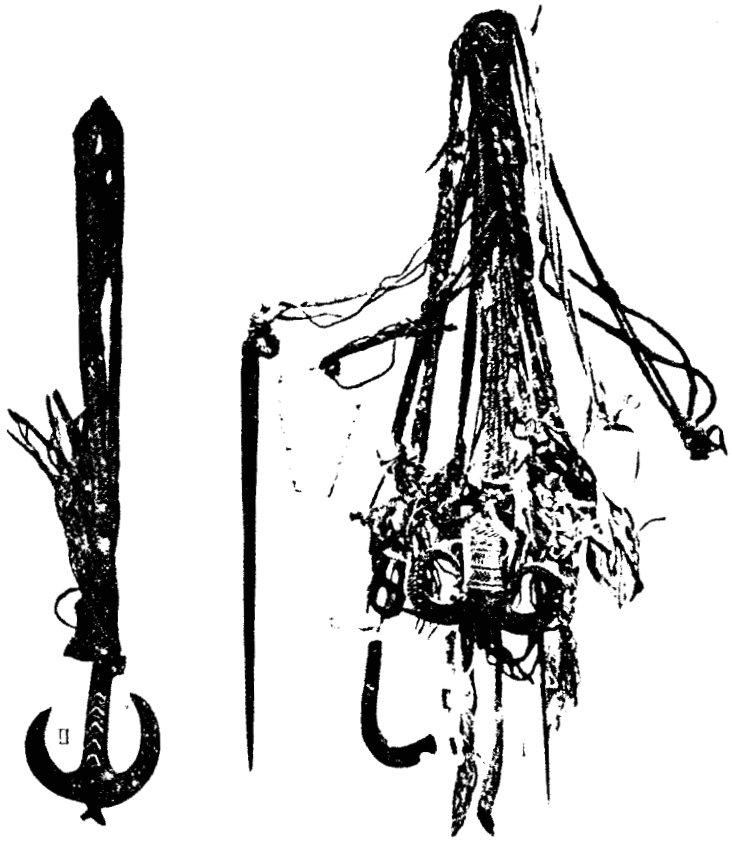


PLATE CLXXXIII.

British Museum.

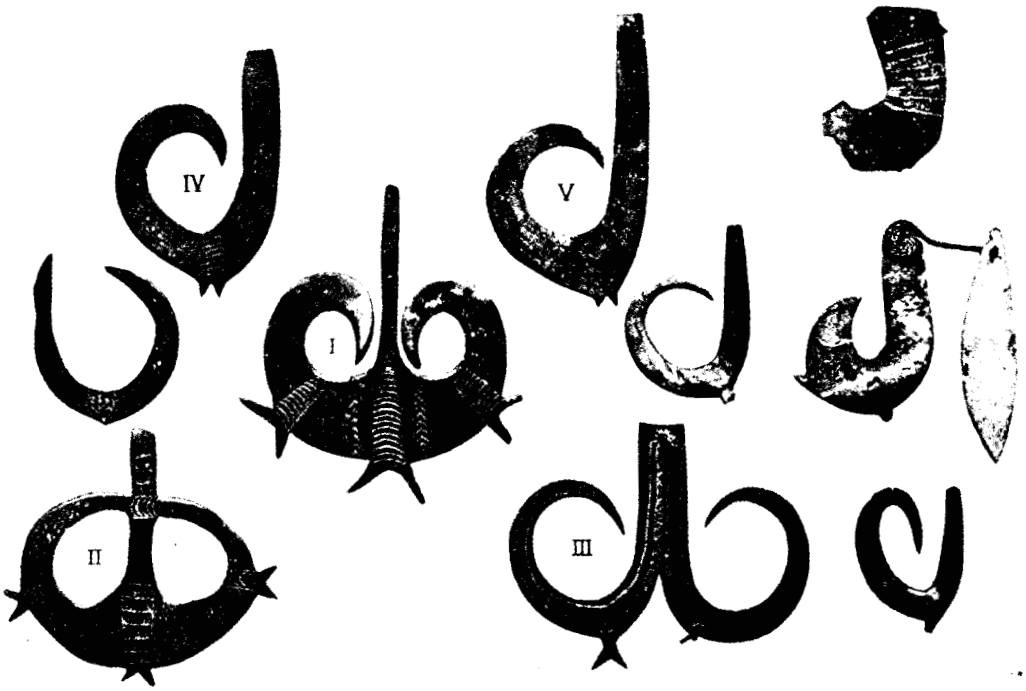


PLATE CLXXXIV.

British Museum.

it is, however, a very simple one, and shows only a single projection on each side. Pl. CLXXXII. offers a series of five of these pendants; the three on the left are highly elaborate and conventional, and ably show how the practical may degenerate into pure ornament; the workmanship, however, is much rougher, as might be expected. These were collected on Santo, the largest Island in the centre of the Group. There is also an excellent series in the Edinburgh Museum from the Island of Futuna in the extreme south of the Group; the two remaining examples in this plate are, unfortunately, without locality, and represent a simpler form than the preceding. All the drawings are shown actual size. The numerous small Islands in Torres Straits between New Guinea and the Australian Continent furnish a highly developed example of utility hooks which have now become purely ornamental. The Cambridge University Expedition to Torres Straits, 1898, paid considerable attention to these ornaments and it is due to the expedition that our Home Museums have such representative series. Dr Haddon,[1] however, states that "of late years well-made examples have been very rare, and the few specimens we were able to obtain were of very rude workmanship, and many were undecorated." The use of these hook ornaments is as follows: In most of the Islands in Torres Straits, and particularly on Mer, or Murray Island, it was the custom to decorate the brides with the greater part of their dowry, amongst which custom ordained that a number of turtle shell fish hooks should be included, the native name for which in the eastern part of the Group is *sabagorar*, whilst in the west they are called *gagi*. These were used in pairs, each being fastened to the end of a thin string, and as they are slender they admit of very little elaboration. The desire for decoration, combined with the traditional wearing of fish hooks, led to the adoption of a purely ornamental hook. Once this step was gained, the further development into a large and handsome ornament was readily accomplished. The duplication of the hook to form the anchor-like variety is also a perfectly natural sequence. Two fish hooks lying back to back, as they often would do when hanging down a girl's back, would suggest apposition of the ornament. It is only a short stage to make one ornament instead of two fastened together. "The great majority of the specimens are hook-like objects, decorated or quite plain, and frequently with single or double spurs; some are narrow and may be quite flat or slightly rounded; others again broad, sometimes extremely so. The hook may be a simple bend of the shank, or it may form a large recurved hook. The workmanship may be of fine quality, or the object may be coarsely fashioned, of uncouth form, and without ornamentation. The variations are so great and individual that nothing can be gained by a more detailed description. In use the number and variety depends on the wealth of the girl's parents. They were worn for one or two months before the wedding feast. The older married women also wore many of these objects on special occasions, but never during widowhood." It will be noticed that, in many of the less conventionalized examples, double spurs occur on the outer edges. Their occurrence is somewhat singular, since Dr Haddon states that they do not appear on the ordinary hooks, and this is certainly borne out by an examination of the fine series in the British Museum. I think, however, that these projections served some purpose other than that of pure ornament, for it is not usual for the native mind to create additions of this sort without some sentimental or occult reason. In fig. 47 will be found a pair of Solomon spinner hooks of turtle shell having the

[1] Haddon, *Cambridge University Expedition to Torres Straits*, p. 48, vol. iv., 1912.

imitation fish attached and cut from a slip of brilliant mother-of-pearl. No. 1 shows the whole fish form with the tail prominently forked, whilst No. 2 gives a more degenerate form wherein the tail survives at the expense of the fins. This, I think, is the clue of the spur-like projections on these *sabagorar*, and they represent a survival of the time when in these Islands the people used a composite hook resembling to some extent those shown in fig. 47. Moreover, if this be so, it follows that the bands of carving which in many cases lead up from these spurs towards the interior of the hooks are nothing more than the last remains

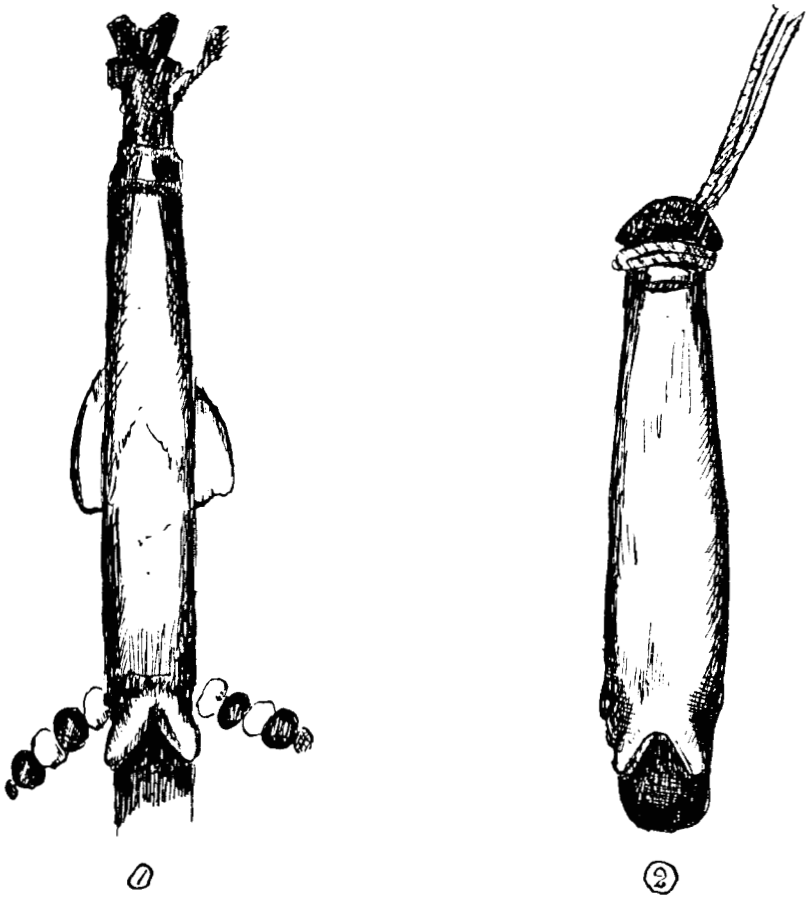
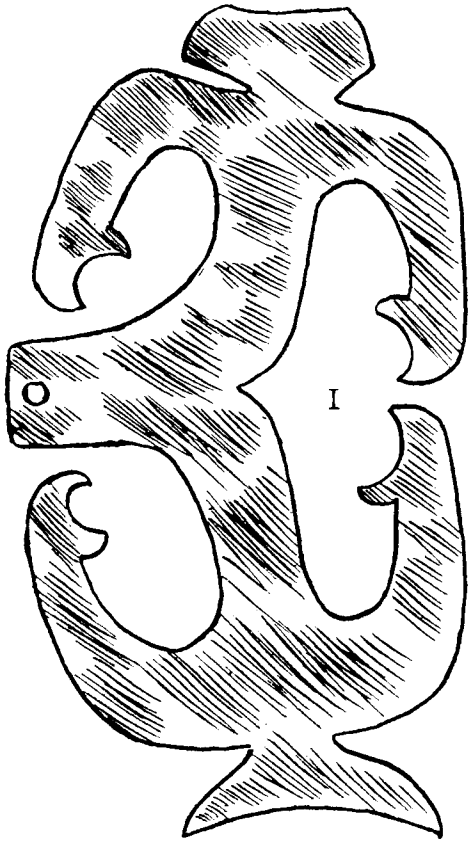


FIG. 47.

of the little pearl shell fish. Pl. CLXXXIII. gives us in No. 1 an unusually good example of a complete *sabagorar* as formerly worn. Conspicuous in the centre is a fine specimen of this ornament showing much surface carving and many cup marks; the length is 3 in. (7·6 cm.), the width 4 in. (10·2 cm.). In addition there is also a rough example cut from a poor piece of shell and undecorated. The remaining objects consist of four white shell plaques, cut from the outer whorl of the *wauri* shell, called by the natives *o-wauri-o* or *o-kaukau* (hanging or suspended). These are worn only by married women. Finally, there are two turtle shell bodkins (*ter*), used for making the women's petticoats. The



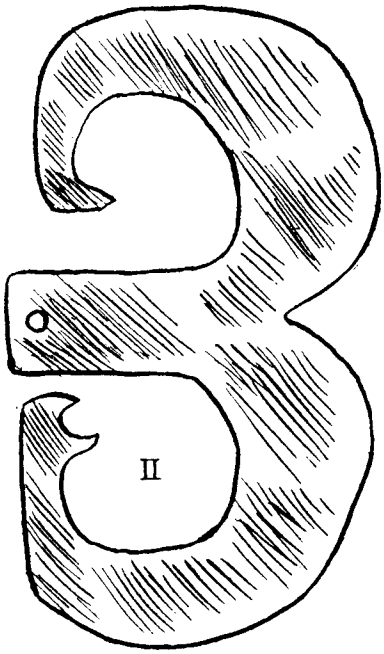
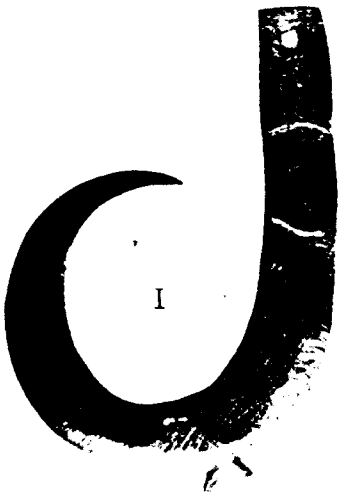


PLATE CLXXXV.

Pitt Rivers Museum, Oxford.



Pitt Rivers Museum, Oxford.

Horniman Museum, London.

PLATE CLXXXVI.

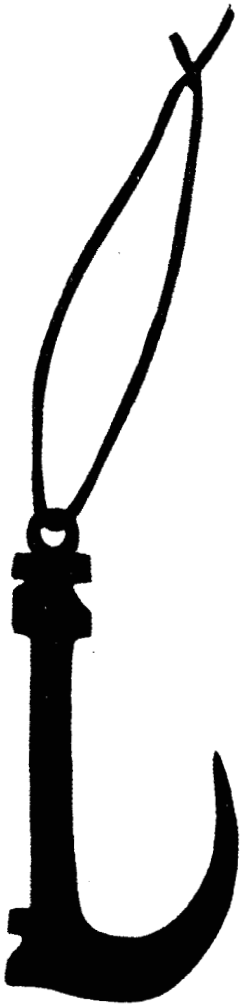


PLATE CLXXXIX.

After Kubary.

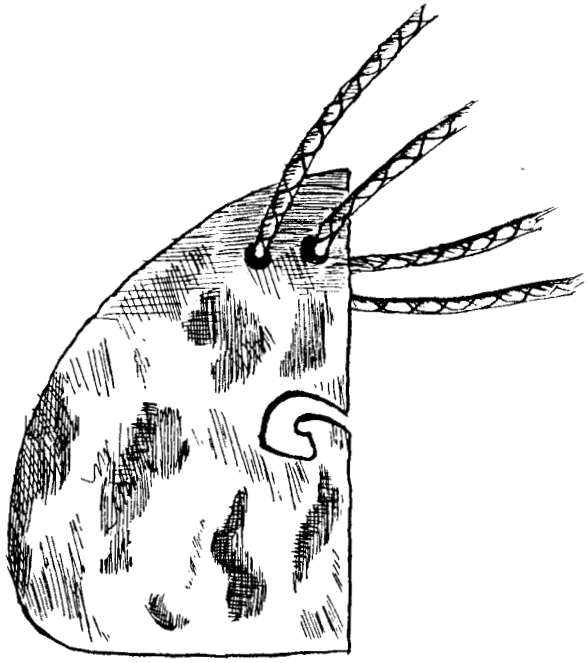


PLATE CLXXXVIII.

After Kubary.

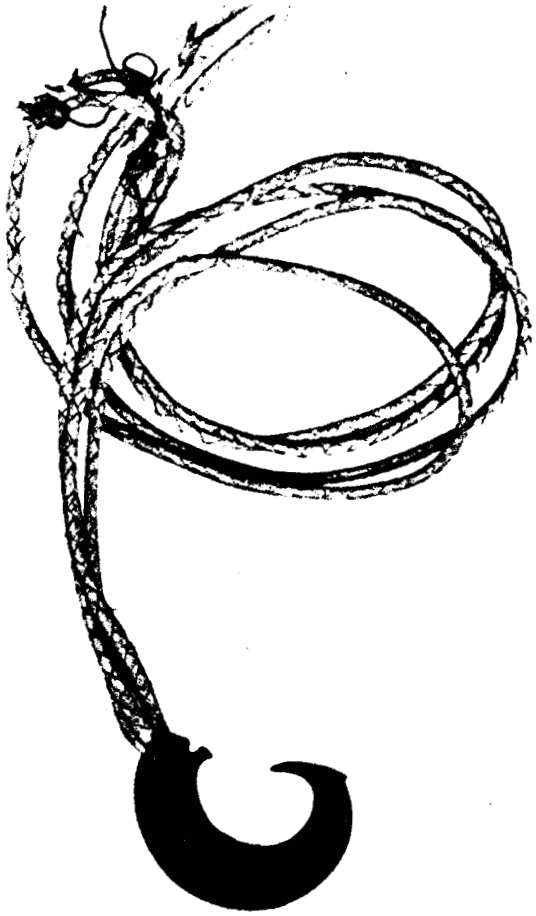


PLATE CLXXXVII.

Edge Partington's Collection.

cords upon which these different articles hang are a mixture of native fibre and, in most cases, highly coloured strips of trade cloth. Glass beads of poor quality are worked in, in short lengths, and form the terminals of several of the loose ends; the whole measures approximately 24 in. (60·9 cm.) in length.[1] No. 2 in the plate offers a more conventionalized form, the barb portion of the hook being much simpler than the preceding. The base has the fish-tail lug, and the flat of the shank is nicely ornamented with V-shaped lines; the pendant cord is of well-plaited brown fibre, and is an interesting feature of this ornament. In pl. CLXXXIV. we have a fine series of these pendants, showing examples of both the double as well as the single types. All were obtained by the Cambridge Expedition, and it would be impossible to find such a series on Murray Island today, those that remain being of quite late manufacture and poor finish. There appear to be two or more distinct types—those having pronounced rounded barbs, and those with a more simple form and less barb curvature All, however, have a tendency to the thickening of the shank base so prevalent among New Guinea hooks. The fish-tail spurs occur in nearly all, whilst many are decorated on the surface, with a simple design of lines and zigzags. The largest, No 1, measures 6½ in. (16·5 cm.) long, and 5⅝ in. (14·3 cm.) wide. No. 1 in pl. CLXXXV. shows a highly elaborated form, probably of later work than the foregoing. The doubling of the hooks is remarkable and aptly illustrates to what extent design may be adapted when once the original motive has broken down. No. 2 calls for little comment, and differs but little from those described in the previous plate; both are shown actual size. The next plate (CLXXXVI.) offers in No. 1 a transitionary example, serving equally well as an ornament or a working hook. The double spur at the base, however, indicates that it was made for ornament. It is of considerable age, but of somewhat indifferent finish, and, like the majority of those illustrated, was collected by the Cambridge University Expedition. The length is 3⅜ in. (8·9 cm.). No. 2 in the same plate is a very crude specimen, cut from a piece of semi-osseous turtle shell, with the result that the surface is rough and much pitted. In colour it is a dirty brown, whilst the turtle shell proper only occurs in a few isolated patches. The spurs, it will be noticed, occupy a prominent part in its construction, while the hole for the cord has at some time been broken out and a second bored lower down; length 3½ in. (9 cm.). Fig. 48 introduces a somewhat unusual form from Tubu-Tubu in the Engineer Group, an out-of-the-way Island, the ethnology of which appears to be little known. It was obtained by the Cook-Daniels Expedition in 1906, and is now in the National Collection. The material is white pearl shell, the workmanship being crude and irregular. That there is a common origin between this and the *sabagorar* of Murray Island is possible, although the great distance between the two localities must preclude any actual influence. In the meantime this double hook from Engineer Group remains, so far as I know, the sole example of this form of ornament from the New Guinea

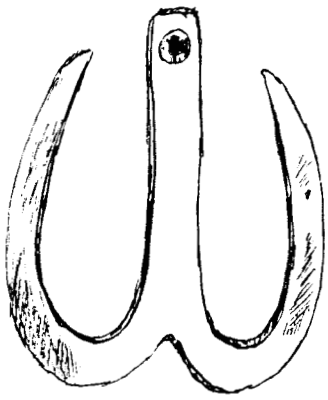


FIG. 48. British Museum. Engineer Group.

[1] Haddon, *Cambridge University Expedition to Torres Straits*, p. 47, vol. iv, 1912.

area. There may, however, be some affinity between this and the double boars' tusk ornaments so common to South-East New Guinea, although the connection is not clear, and if such is the case it only serves to show how careful one must be in not attributing all hook-shaped objects as being derived from actual fishing hooks.

MICRONESIA

Several examples of hook ornaments occur from the Caroline Group. The localities are sufficiently scattered to show that any form of recognized hook culture is absent, and the notes on various examples prove that their occurrence is due to local conditions. That on pl. CLXXXVII. from Yap affords a concise and obvious illustration of the previously discussed transition of an ordinary hook to one purely ornamental. This type of hook is already figured in pl. CLI., and I cannot do better than quote Kubary:[1] "These hooks are now no longer in use, having been superseded by those of European make; the old ones that are left are worn as pendants, and through their connection with the past are looked upon as charms." The elaborate fourfold cord would support this theory, for it is just the right length to hang round the neck. The material is twisted hibiscus fibre finely wrapped round with narrow strips of pandanus leaf, whilst the hole through which the lines pass is carefully plugged with a short piece of soft wood. The hook is 2⅛ in. (5·4 cm.) in width. From Mérir, an island south-west of the Pelews, comes the highly conventionalized form in the next plate (CLXXXVIII.), cut from a solid piece of turtle shell. The small notch in the top is all that remains of the hook. The metamorphosis is complete, and the next stage would have carried the form beyond recognition. This and the former plate together offer an unusually good example of the transition of practical forms into pure ornament. It will be noticed that the cord is lapped over with fibre, as is that in the preceding plate, and that the hole is duplicated. This object is also drawn from Kubary,[2] but unfortunately the dimensions are omitted. From the Pelews comes the somewhat unusual figure in pl. CLXXXIX., also extracted from Kubary. The author describes it as a charm, shaped as a hook and cut from turtle shell (native name *tahurákl*). It seems that, instead of being worn on the person, they are attached to the satchels of plaited pandanus leaves, which serve to contain the owner's small belongings, which are always carried about by the natives, and serve as a universal pocket.

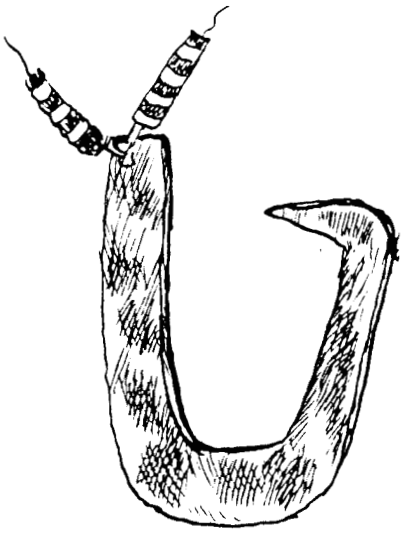


FIG. 49. British Museum.

The people of Kusaie, or Strong's Island, at the eastern end of the Group, also retain the custom of wearing hook ornaments. Quoting Lesson,[3] who says: "Ils emploient encore les hameçons de nacre, mais très rarement et plusieurs *urosses* (chefs) emportaient quelques

[1] Kubary, *Kenntnis des Karolinen Archipels*, Leiden, 1892. [2] *Ibid.*
[3] Lesson, *Voyage de la "Coquille,"* p. 505, vol. ii., 1839.

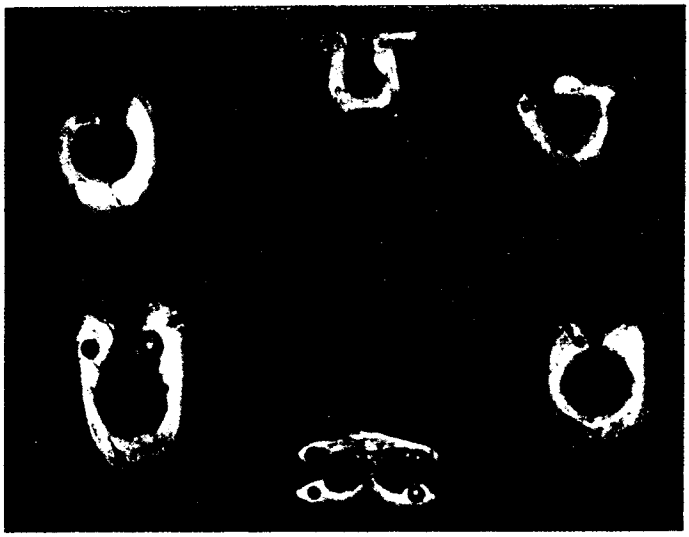


PLATE CXC.

New Zealand.

PLATE CXCI.

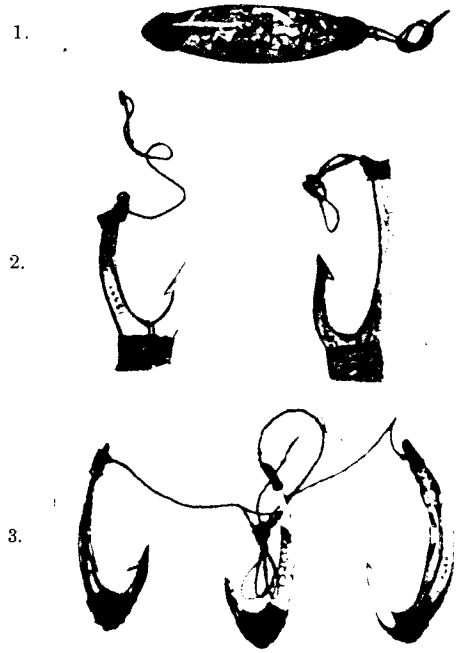


PLATE CXCII.

1, 3. New Zealand ; 2. Hawaii.

uns suspendus au cou, auquels ils tenaient beaucoup et que rien ne put les engager à ceder. Il ne faisaient aucun cas de nos hameçons en metal; s'il les acceptaient, c'était pour les placer dans leurs oreilles." Matsumura,[1] visiting Kusaie in 1915, says: "We were told that stems (shanks) of hooks had formerly been in use as a medium of exchange, and that they came to be called Kusaie money. These hooks acquired the value of money, probably on account of the scarcity of pearl shells which form the material for hooks." A modified form of ornament also appears to have occurred in the Gilbert Group, at least the example in fig. 49 would seem to substantiate such a theory. It must, however, be remembered that the population is nowadays so mixed that the acceptance of any unusual types from this locality should be reserved. This hook is cut from a solid piece of turtle shell of somewhat poor and irregular workmanship; the principal interest lies in the suspension cord, which is ornamented with alternate discs of black and white native currency, and I think fixes the locality correctly. The shape of the hook, however, differs considerably from any known example, and so may represent a form purely ornamental. Finsch,[2] about the best writer on the Group, also omits any reference to the use of hooks as ornaments, so it may be inferred that they were not of common occurrence.

FORGERIES

One would have thought at least the subject of Fish Hooks would have escaped the attention of the manufacturer of spurious ethnographical specimens, but such is not the case, and in the three following plates will be found various examples of the faker's art. Those on pl. CXC. are most creditable productions, and had the producer been content to restrain his efforts to reasonable limits, they are good enough to have remained undetected. Their increasing numbers aroused suspicion, and a simple chemical test showed that they had been artificially stained. All are more or less copies of existing greenstone *hei-matau*, and are well-known objects in Museums today, being shown in pls. CLXII. to CLXVI. In each case the material is either whalebone or whale ivory, and they have been made by one who was thoroughly conversant with the peculiarities of old Maori work. Pl. CXCI. brings us to a less worthy class of forgery, for in this case the operator was not well versed in the intricacies of native art, nor was the material particularly adapted for the purpose; the marvel, however, is not so much the excellence of the work achieved, but rather the ingenuity expended in making bricks with a modicum of something that certainly was not straw. In other fields the efforts would have been praiseworthy, but no amount of contriving can produce Pacific hooks from deal wood, garden bast, European string, and two pieces of broken Solomon shell armlet. Most of the types are recognizable. The Marshall Group representative in the lower left-hand corner affords perhaps the most amusement, for here the hackle has left the barb and is affixed to the snood end, let us hope out of feelings of delicacy. The next, pl. CXCII., offers another series of somewhat better workmanship. New Zealand is particularly favoured, numbering four out of the six

[1] Matsumura, *Journal College of Science*, p. 78, vol. xl., Tokio.
[2] Finsch, *Annalen Natur Historischen Museum*, Wien, 1893.

articles, the other two representing the rare Hawaiian type cut from human bone, replaced in this instance by the ever familiar mutton bone; the snoods in all instances are of the same material. The top specimen is perhaps the best and would pass muster for the real thing even in better company. The bottom three are formed from the outer edge of the haliotis shell; the barb lashings are, however, but poorly attached, whilst the snoods are beneath contempt.

FINIS