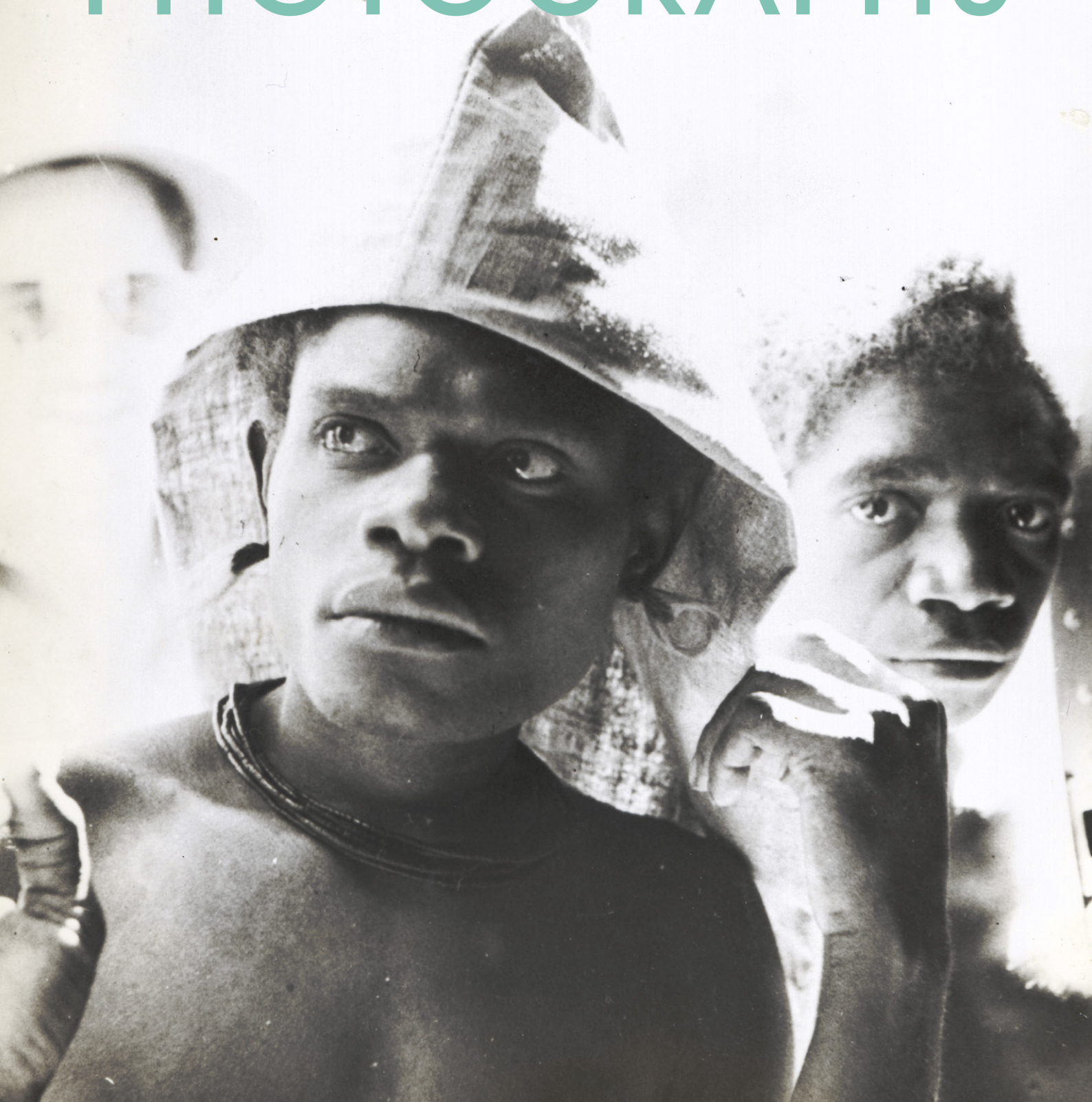


24

PACIFIC

PHOTOGRAPHS



# JOSEPH DWIGHT STRONG

## "MAMEA", CHIEF OF MATAFELE

Samoa. c. 1892. 238 x 177mm. Title inscribed verso. Illustrated in *Bilder aus dem Paradies: Koloniale Fotografie aus Samoa 1875–1925* (Marburg: Jonas Verlag, 1995), 78.

King Kalākaua of Hawaii appointed Strong official artist and photographer on an expedition to Samoa in 1886. There he spent time with his mother-in-law, Fanny, and her husband, Robert Louis Stevenson. Fanny wrote of the subject of this image, 'Mamea spoke of his pleasure in seeing us all in the native gown. He thought we set a good example to the native women.' See Fanny and Robert Louis Stevenson, *Our Samoan Adventure* (London: Weidenfeld and Nicholson, 1956), 168–169.





# REV. GEORGE BROWN

## DOUBLE PORTRAIT

Milne Bay Province, Papua New Guinea. c. 1890s. 153 x 110mm.





## A. W. B. DUFTY, ATTR.

### CHIEFS

Nouméa, New Caledonia. c. 1880. 188 x 235mm. Once inscribed on mount 'Rade de Nouméa – Magellan, Duquesne, Calédonien, Dire[?], Scorff, Vize, Loyalty, Marie –'.

Another known copy of this photograph is inscribed 'Chiefs at 14 juillet celebrations'.





## F. H. DUFTY

### SCOTT & McEVOY'S

Cicia, Fiji. 1870s. 59 x 98mm. Mounted on card of F. H. Dufty, Levuka, Ovalau. Title inscribed verso.

Best known for his 'ethnographic exotica', F. H. Dufty (brother of A. W. B.) was an enthusiastic supporter of the colonial-commercial project in Fiji. A member of the Annexation Committee to Victoria, he created montages of portraits of Old Colonists, and took photographs of local industry, including sugar and cotton plantations. Brigitte d'Ozouville has observed, 'The roles of Dufty as settler and photographer were interconnected to such a degree that he abandoned both of them when he returned to Victoria in 1892.' See Brigitte d'Ozouville, 'F. H. Dufty in Fiji, 1871-92: The Social Role of a Colonial Photographer', *History of Photography* 21 (1997): 32-41.



## F. H. DUFTY

### PLANTATION WORKERS

Fiji. 1870s. 58 x 92mm. Mounted on card of F. H. Dufty, Levuka, Ovalau.





## HUGO ADOLF BERNATZIK

## WIDOW

Papua New Guinea. 1933. 189 x 131mm. Illustrated in Kevin Conru, *Bernatzik: South Pacific* (Milan: 5 Continents Editions, 2002), 155.

A variant of this photograph is captioned, 'Eine Witwe in Witwentracht. Dorf Koraudi. — Ihr Kopf ist rasiert und mit einer Perücke bedeckt, über welche eine sackartige Haube aus Pandanusblättern gezogen hat. Unter dem breiten Gürtel auf der Brust trägt sie die Kopfhaare und schmuckstücke ihres verstorbenen Mannes.' (Trans. 'A widow in mourning. Koraudi village. — Her head is shaved and covered with a wig over which a baggy hood of pandanus leaves has been drawn. Under the wide belt on her chest she carries the head-hair and trinkets of her deceased husband.') See H. A. Bernatzik, *Südsee* (Berlin: Deutsche Buch-Gemeinschaft, 1934), 238–239. Other sources suggest that this photograph was taken in Makala or Domara. See Doris Byer, *Fremde Frauen* (Vienna: Verlag Christian Brandstätter, 1985), 166; Conru, *Bernatzik: South Pacific*, 245.

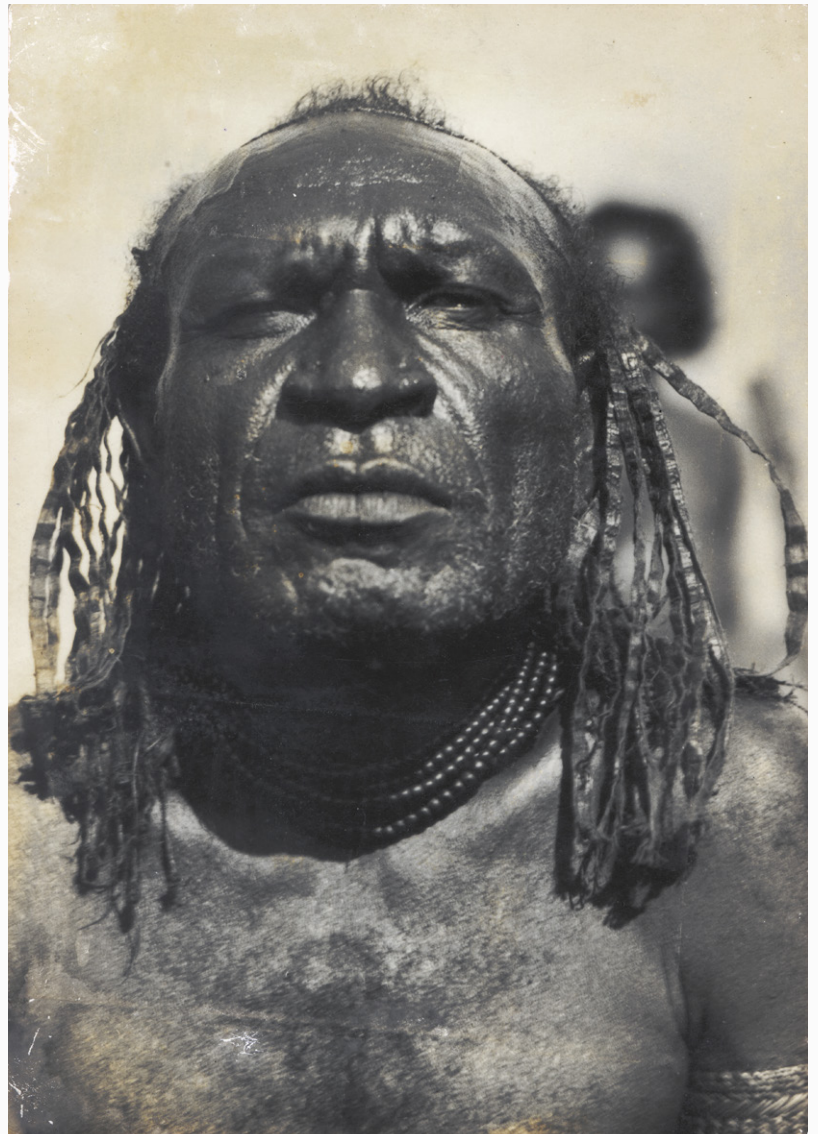


# HUGO ADOLF BERNATZIK

## BENA-BENA MAN

Papua New Guinea. 1933. 182 x 128mm. Illustrated in Conru, *Bernatzik: South Pacific*, 214.

A variant of this photograph is captioned, 'Bena-Bena-Eingeborener mit typischer Schädelbildung, die an jene der Eingeborenen Australiens erinnert. Die Frisur wird aus langen, dünnen Zöpfchen gebildet, in die geschlagene Baststreifen eingeflochten sind.' (Trans. 'Bena-Bena native with typical skull formation, reminiscent of those of the natives of Australia. The hairstyle is made up of long, thin braids, which are woven into the beaten bast.') See H. A. Bernatzik, *Südsee*, 237.





# R. J. NICHOLAS

## NATIVE DANCER AND MUSICIAN

Torres Strait, Australia. c. 1905. 83 x 83mm. Titled in image, numbered '18', and signed 'Nicholas, St Austell Studio'.



# ANON. BOMBER INSPECTION

c. 1944. 236 x 178mm. Captioned verso 'SOUTH PACIFIC — Cannibals inspecting the inside of an American bomber at a U.S. base somewhere in this area.'





## EARLE WILLIAM ANDREW

### MOTHER & FAMILY

Solomon Islands. 1943–4. 308 x 200mm. Title inscribed on mat.

A commercial photographer based in Wellington, Andrew appears to have entered the armed forces during the Second World War, possibly as an official photographer. Another photograph taken by him about the same time is inscribed on mat '36 Bn Embarcation – Treasury Islands 1944'.



# RICHARD PARKINSON

## AIUST ET SA FEMME TA GUERE

New Britain, Papua New Guinea. Late 1880s. 155 x 110mm. Title (trans. 'Aiust and his wife "your little one"') inscribed on mount.





# RICHARD PARKINSON

## CURIOSITÉS DE BAINING: ORNEMENTS DE DANSE

New Britain, Papua New Guinea. Late 1880s. 156 x 114mm. Title (trans. 'Baining curiosities: dance ornaments') inscribed on mount.



## RICHARD PARKINSON

### CÔTE DE VUNAKAMKABI ET L'ÎLE DE WATOM

New Britain, Papua New Guinea. Late 1880s. 170 x 229mm. Title (trans. 'Coast of Vunakamkabi and Watom Island') inscribed on mount. Illustrated in P. A. Kleintitschen, *Die Küstenbewohner der Gazellehalbinsel* (Hiltrup: Herz-Jesu-Missionshaus, 1906), 223.

Watom (or Man) Island is an extinct volcano, located off the northern coast of New Britain, near Rabaul. When this photograph was taken, Watom was the site of extensive coconut stands, and dominated canoe production for the Gazelle Peninsula. See Richard Parkinson, *Thirty Years in the South Seas* (Bathurst: Crawford House Publishing, 1999), 7, 47.





# JOHN WILLIAM LINDT

## GROUP OF NATIVES AT KAPA KAPA

Papua New Guinea. 25 January 1885. 150 x 196mm. Plate XXVI in J. W. Lindt, *Picturesque New Guinea* (London: Longmans, Green, and Co., 1887).

Lindt commented of this photograph, '[I] was so fortunate as to get a splendid group of natives, with a man and woman in deep mourning forming the central objects. This couple, we were told, had lost three of their children within a recent period, and their grief was deeply pronounced. They wore the usual native mourning of suits of charcoal, with which their bodies were blackened entirely... The man wore an immense Cassowary plume, also blackened, and the woman had her breast covered with netting. Their appearance was so picturesque, that I was most anxious to include them in the group, but it required a good deal of persuasion from our interpreter to induce them to sit, and they accepted the tobacco presented them with apparent indifference.' See Lindt, *Picturesque New Guinea*, 60-61.



## JOHN WILLIAM LINDT DOBO FOR UNMARRIED WOMEN

Sadāra Makāra, Papua New Guinea. 1885. 198 x 150mm. Illustrated in Shar Jones, *J. W. Lindt: Master Photographer* (Melbourne: Currey O'Neil Ross, 1985), 97.

In the village of Sadāra Makāra, Lindt met Koiari chief Lohio-bada. He wrote of the encounter, 'Lohio-bada even did me the honour of requesting that I should exchange names with him. Hunter [Lindt's guide] suggested that my name (in Koiari) should be Misi Lolo, meaning "maker of pictures," and I, consenting, was so denominated.' See Lindt, *Picturesque New Guinea*, 40.



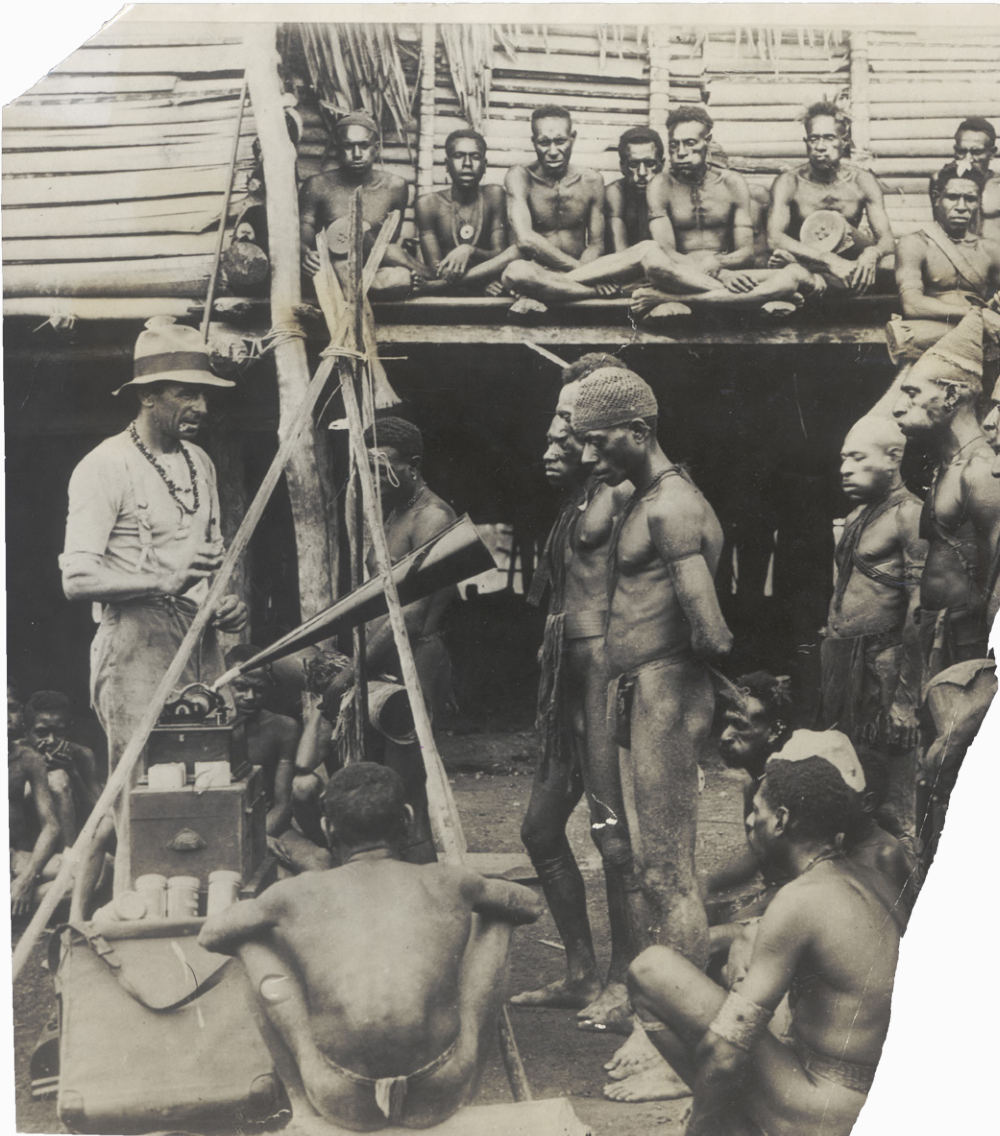


## FRANK HURLEY

## HURLEY RECORDING GOGODALA MEN

Totani, Aramia River, Papua New Guinea. December 1922. 195 x 170mm. Captioned verso 'When Captain Frank Hurley came upon the cannibal tribes of New Zealand his greatest difficulty was in getting their consent to have the jazz of their feasts recorded.' Illustrated in Alasdair McGregor, *Frank Hurley: A Photographer's Life* (Melbourne: Viking, 2004), 266.

Hurley made an independent expedition to Papua in 1922 and 1923, in the company of Allan McCulloch of the Australian Museum, Sydney. The two spent nearly a week among the Gogodala people of the Aramia River. In this image, Hurley is shown making a wax-cylinder sound recording. The initiated men wear woven conical caps called 'diba'.



# ANON.

## TWO TRIPLE PORTRAITS

Owen Stanley Range?, Papua New Guinea. Mid 20th century. Each 146 x 89mm.

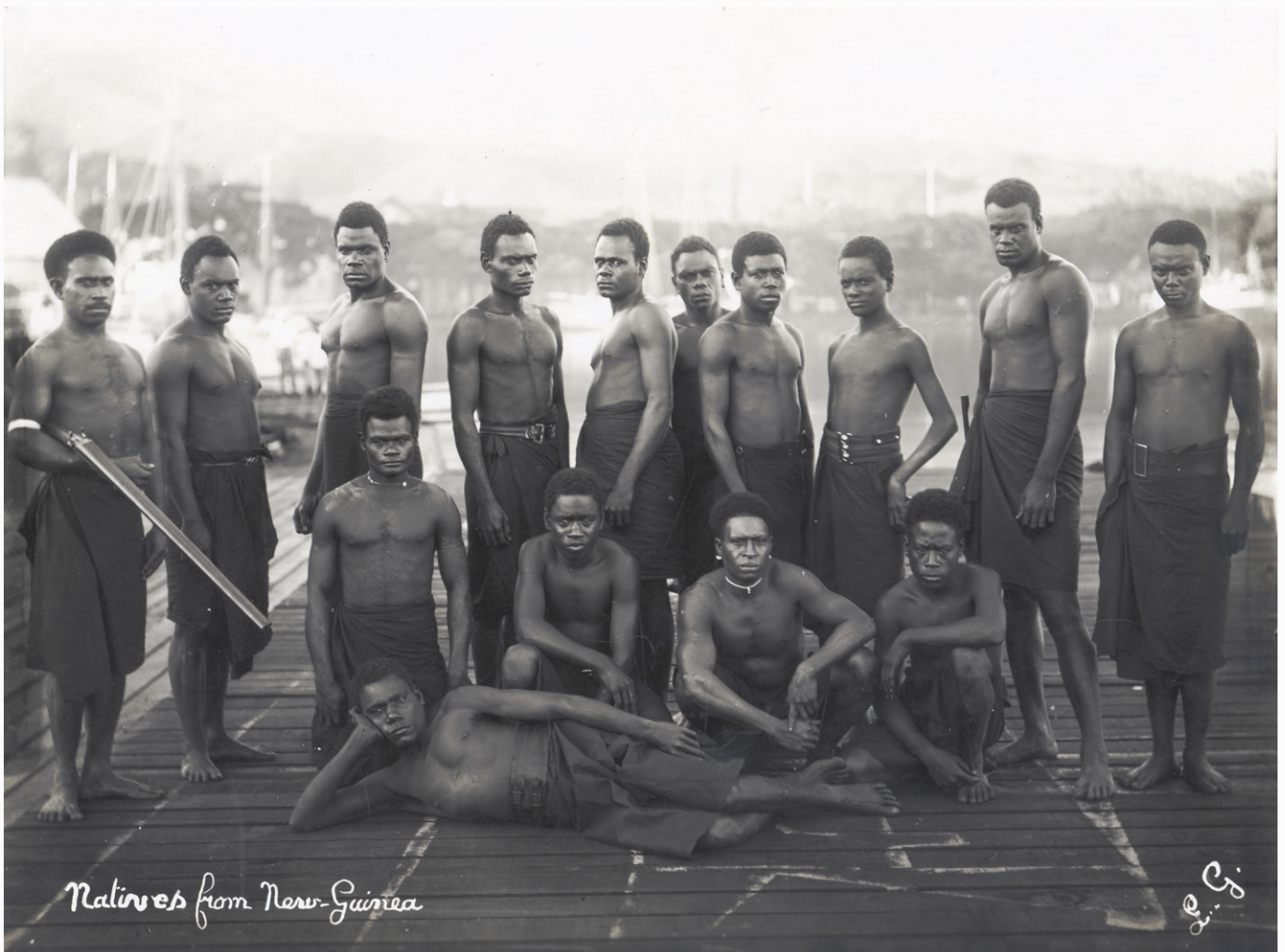




## LUCIEN GAUTHIER

### NATIVES FROM NEW-GUINEA

Papeete, Tahiti. c. 1910. 167 x 234mm. Photographer's stamp verso. Inscribed verso 'Groupe d'indigènes de la Nouvelle Guinée de passage à Papeete. Cette troupe se rendait en Allemagne sous la direction d'un docteur allemand.' (Trans. 'Group of natives from New Guinea in transit in Papeete. The troupe travelled in Germany under the direction of a German doctor.')



## ANON. PORT ADAM MEN

Malaita, Solomon Islands. 1891. 206 x 161mm. Illustrated in Rebecca Conway, *Points of Focus: Historic Photographs from the Pacific* (Sydney: Macleay Museum, University of Sydney, 2014), 33.

This photograph was taken on board HMS *Royalist*, presumably by a member of the crew, and possibly by Captain E. H. M. Davis, who is known to have been a photography enthusiast.





# ANON.

## A FLOWER BEDECKED VERANDA FAIR

Avarua, Rarotonga, Cook Islands. 23 February 1911. 88 x 144mm. Title inscribed on mount.





# THOMAS ANDREW

## KING'S COURT-YARD

Bau, Fiji. Late 19th century. 143 x 198mm.

Born in New Zealand in 1855, Andrew travelled throughout the Pacific in the summer of 1886-7, later settling in Samoa in 1891.





# THOMAS ANDREW

## PORTRAIT

Samoa. c. 1900. 219 x 146mm.



# ANON. FÉRÉMATINA

Mangareva, Gambier Islands. c. 1890. 165 x 115mm. Title inscribed verso in later hand.



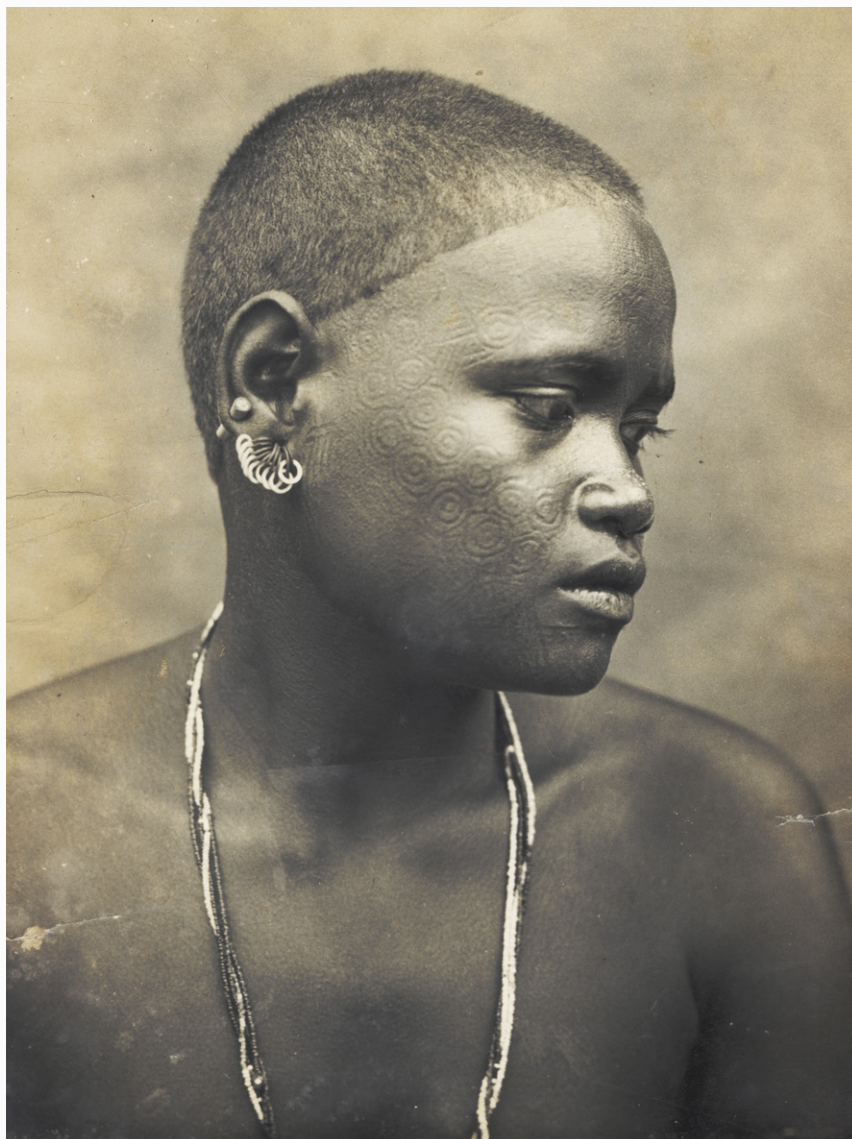


## IAN HOGBIN

### PORTRAIT

Guadalcanal, Solomon Islands. 209 x 157mm. Illustrated on front cover of Ian Hogbin, *A Guadalcanal Society: The Kaoka Speakers* (New York: Holt, Rinehart and Winston, 1964).

Hogbin made several visits to Guadalcanal between 1927 and 1945. This photograph appears to have been taken during a major study he carried out in the north-eastern district in 1933. Discussing girls' puberty rites, Hogbin noted, '[Girls] still submit to the ordeal of face-marking... The designs are etched on the face with the pointed bone of a flying fox. (Tattooing would not show on the dark brown skin, and inks are not used.) There may be concentric circles marked out by drawing guide lines with charcoal around several pieces of bamboo of different diameters; there may be arcs of larger circles, herringbone patterns, designs of squares or diamonds, zigzags, or a patchwork of lines. Each series has a different name.' See Hogbin, *A Guadalcanal Society*, 24.





MICHAEL GRAHAM-STEWART

[m@mgsart.net](mailto:m@mgsart.net)

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