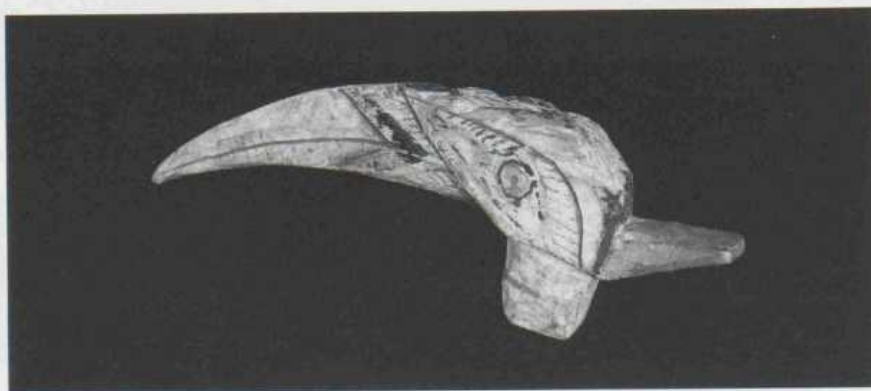


single tree trunk which forms the canoe (ill.4). Behind one of these is a bird, its form roughed out rather than finely finished, with outstretched wings, possibly representing a moiety (ill.5). The surface decoration comprises white, red ochre and black pigments and, on some carvings, a clear varnish-like resin over the black colour, the hair is stiff plant material fixed into a thick putty smeared over each head, the eyes seashell operculum, and the side whiskers a dense bristle-like plant material: all traditional materials associated with the period (for details see, for example, Krämer 1925:77-80). With the exception of the two figures in the stern, the faces of the carvings all look forward with a purposeness that lifts the whole object out of the static into one seemingly of motion. The standing stern figure, clearly a steersman because of his two paddles trailing over either side of the hull, looks in the opposite direction, back to where the canoe has been, not to where it is heading. The next three standing figures also carry paddles.

Oral history from the Paruai coast relates that the malagan was in fact displayed at Senerei where interestingly enough Boluminski had constructed a rest house. At the



*Ill.6. A New Ireland restoration, ie, earlier than 1903, figure no.1 the steersman in the stern, a dance ornament replaces the missing head of the bird head dress.*



*Ill.7. A dance ornament in the Linden-Museum collection similar to the one fixed to the head dress of figure no.1.*