



County Borough

of Bournemouth

BULLETIN OF THE
Russell-Cotes Art Gallery & Museum,
BOURNEMOUTH.

Vol. VII.

SEPTEMBER, 1928.

No. 3.



JUDITH.
BY CHAS. LANDELLE.

CHARLES LANDELLE.

Two examples from the brush of the famous French painter Charles Landelle, are in the collection, both being characteristic of his work. Judith is represented as a magnificent woman standing like a pillar, fierce as a panther ; with eyes dark and penetrating, beautiful yet cruel expression. In her right hand the sword with which she cut off the head of Holofernes, her left hand on the curtain of the bed in which he is asleep.

The light and shade on the figure is beautifully treated and the flesh and drapery are rich in colour. Size 55ins. high by 40ins. wide.

The second painting is called " The Siren," and depicts a life size maiden, half in the sea, holding a shell to her ear. The expression in this case is of wondrous joy and delight at the sound of the waves in her ear. Her dark brown hair is waving in the breeze. In the distance are detached rocks, reminding one of



" THE SIREN."

By CHAS. LANDELLE.

the Old Harry Rocks, off the cliffs at Handfast Point, Dorset ; as seen from Bournemouth. The size is 58ins. high by 34ins. wide. Signed and dated 1879.

Charles Landelle was born at Laval in France, on June 2nd, 1821. He was a pupil of Paul Delaroche and Ary Scheffer. He painted sacred subjects in an academic manner for the Parisian churches of Saint Sulpice, Saint Nicolas des Champs and Saint Roch, also decoration work in the Louvre.

A long sojourn in Egypt and the East caused him to change his subject and the motif of his future pictures.

His studies of Oriental and African women were much sought after. There is one example in the Wallace Collection entitled " An Armenian Woman." He died at Chennevieres - stir - Marne, October 18th, 1908.

THE MAORIS OF NEW ZEALAND.

The date when the first native arrived on the islands is said to have been about A.D. 850.

Between 1250 and 1350, a great number of Polynesians arrived and were no doubt the founders of the Maori nation. From that date until the arrival of the Europeans, the native settlers lived in complete isolation.

Tasman discovered New Zealand in 1642, and Capt. Cook in 1769. In 1840, Capt. Hobson made a treaty with the Maoris. (Maori Wars began in 1845 in North Ts. 1860-70).

Physically the Maoris are a fine race, dark brown colour, with black hair, prominent and even aquiline nose. They were a warlike people, delighting in tribal wars. Their troopers helped in the Great War.

The arts and crafts of these people generally consists in carving in wood, greenstone, shell and bone..

Maori face Tattooing or " Moko." Little is known of the origin of tattooing among the Maoris, but it is believed, however, that it arose out of the custom of the warriors darkening their faces with charcoal by drawing patterns upon them. This required time, and attention, so it seems probable that the fashion of cutting the pattern into the skin grew out of an attempt to make these warlike decorations of a more permanent character.

Sidney Parkinson, the artist who accompanied Capt. Cook in 1760, has left the earliest known drawings of Moko design. From these the art seems to have progressed in the intricacy of pattern up to the time it began to decline, due to the increased civilisation of the Maoris.

Even in Capt. Cook's time, we gather from his " Journal " that the patterns were the badge of grades of nobility or progress to chieftdom. This, it has been stated, was indicated by the upper lip, which in the case of chiefs only was tattooed, while the presence of Moko in degrees indicated the rise to eminence of various members of the tribe.

This was not always so, for there is evidence in later times that wealth



Fig. 1. TE AHO TE RANGI.
By C. F. GOLDIE.



Fig. 6. MAORI FEATHER BOX.



Fig2. A MAORI CHIEFTAINESS.
By C. F. GOLDIE.



Fig. 7. MAORI FEATHER BOX AND COVER.



Fig. 3. MAORI WOMAN. By C. F. GOLDIE.



A MAORI CHIEF.
By C. F. GOLDIE.



Fig. 5.
CARVED WOODEN FIGURE
MAORI.

and pride appear to have induced some to practice Moko.

Where no marks were visible on a man, it might be taken as certain that he was of little or no social consequence, or a slave. Tattooing was practised on other parts of the body (Whakairo) as well as on the faces of Maoris. The thighs (puhoro) and buttocks (rape) had especial designs, which seemed to have remained long in fashion. These thigh patterns are

elaborate in the highest degree, and like those of the face, wonderfully accurate in drawing.

The thigh work extended, generally, from the knees to the waist, so that when the warrior was striped for battle, they had by no means a naked appearance, but looked as though clothed in trunks and breeches of beautifully artistic design. The patterns adopted by the Maoris were confined to the Arabesque; in no case was the depiction of living forms known to have occurred. -The lines are spirals, volutes and straight. The artist worked with a dyed chisel, the



Fig. 9. HANI.

Pokaru
Kohiti



Wakalara
Kowini 9
Paepah 10
Hupc 11
Resepahi
Putaringa 14
Were 13
Korowahaha 15
Kawati
Walora or
space down, the
profile

12

cutting and colouring going on at the same time.

Similar designs were cut upon their wooden images, houses, canoes, etc.

With men it was done all over the face and on the thighs, while with women only round the mouth, lips and chin. Regular grooves were cut by means of small bone shaped chisels, which was struck with a mallet. The blood flowed freely and was wiped off with a tuft of flax, the pattern being indicated by dark lines drawn on the skin, after this the dark pigment was applied,

In tattooing a man, the operation was productive of a great deal of suffering and inflammation, but to shrink from it or even to show any

signs of suffering was considered unmanly. He lay on his side and was fed by means of a carved wooden funnel. In the case of a daughter of a chief, a slave was sometimes sacrificed.

The pattern of the tattoo was traditional, and the various lines were cut in a definite order, each group being known by a particular name.

The true meaning of " Moko " is doubtful, but some distinctive part was a mark of identity. Moko was a sign of distinction, it told off the noble and freeman from the slave.

The tattooing of a slave's face was only a vile practise introduced for the purpose of selling the dried head.

To have a fine tattooed face was the

great ambition among men both to render themselves attractive to the women folk and conspicuous in war.

The decorative art of the people reflects their character, and the fierceness of the Maori moko undoubtedly corresponded to fierceness in their nature.

To day there may not be found throughout New Zealand more than half-a-dozen or so Maoris so adorned, as the custom of tattooing has become obsolete.

It was necessary to give up all idea of a beard and wearing of hair on the face. consequently the men submitted to the pain of pulling out the hair by the roots. To render his countenance as terrible as possible and to give him a permanent dignity the tattoo was invented.

Moko was practised to a limited extent on the women, with lines on lips, chin and occasionally on the forehead. The designs were simple in character, and never so elaborate as those of the men.

The foreheads were less commonly tattooed. Sometimes parts of the body.

When we consider what civilized females of the human race will suffer for fashion's sake, can we blame the Maori beauties for having their lips made blue and their dress-patterns inscribed on their skin by an artist, instead of supplied by a fashionable draper as in more modern times?

The artist had few tools, and those chiefly of bone, chipped, with razor-like edges. They were commonly chisel-shaped. and made to effect their work by tapping with a light piece of

wood. Though generally of bone, the uhi " or chisel, was also made from sea bird's wing-bones, shark's teeth, or hard wood worked down to a fine edge. Later, iron instruments were used and fine lines produced. The average breadth of the blade was about a quarter of an inch. "The uhi has been known to cut right through the cheek, so that when the sufferer would take his pipe to ease the pain, the smoke passed through the opening of wound.

The chisel was dipped into the colouring matter. The staining liquid was made of charcoal of the Kauri pine, always a blue-black or the fungus infected " vegetable caterpillar " burnt was also employed. The scars generally healed in a week or so. The design was a spiral scroll, the idea obtained from the fronds of a fern opening out.

It is the wonderful bending of the circle and the sweeping curve which makes it stand out beyond that of any other savage people for beauty.

The preserved heads of native enemies had their use in bringing about peace and often in maintaining it when once arranged—the heads of their enemies as hostages. The brain was taken out, the head was then steamed in an oven and dried in the sun.

All girls were taught the art of weaving mats. which formed the principal clothing of men and women alike. Flax plant or " Ha rakeke " as they call it. Women also made flax baskets to contain the fish as the men caught it.

When some early Maori visitors came

to England and heard that the flax-plant did not grow here, they remarked "How was it possible to live in a land so unfortunate." For the mats or cloaks of chiefs and their wives and daughters, a specially selected variety was cultivated and prepared with infinite labour, the result being a flax as soft and lustrous as silk.

To make a mat of flax. Selected leaves of the plant were cut with a shell in winter and carried home to be scraped until only the fibre remained. Only a portion of the leaf was used, and the implement employed was a mussel-shell. The fibre was scraped again and again until it was quite clean, when it was hung up to dry and bleach. The fibres were beaten with mallets, and if a coloured pattern was desired, it was stained red or yellow by means of different varieties of bark, or if black, by means of hark followed by immersion in a particular kind of mud. The fibres were formed into thread by being rolled with the hand on the thigh, and sometimes two threads were twisted together to form a two-ply cord. The material was then ready for weaving. The apparatus was of the simplest: two sticks supported the threads which formed the warp, and the weft was manipulated by the hand alone. The feathers of the Kiwi were often incorporated in the work, and at a later date, those of fowls and peacocks, or strips of dog's-skin with the hair attached were fastened along the exterior surface.

The Maori dress consisted of two of these mats, one fastened round the waist, and the other round the neck

or shoulder to form a sort of cloak, which could be quickly discarded if the wearer wished.

A man's mat fastened on the right shoulder, a woman's on the left.

A woman's hair was left to grow long, those of high rank wore two of the tail feathers of the Huia bird in their hair. Such feathers were greatly prized, and were kept stored in finely carved wooden caskets, or boxes. see illustration, Fig. 7 and 8.

The Huia (now extinct) feathers were worn one, two or hunch. There are twelve in the tail.

Jade was used for ear-ornaments, other objects were the feathers of birds, shark's teeth, and flowers.

Tiki or neck ornament, grotesque human figures, made on discovery of the deified stone of some Asian religion or belief. Then in time, as that and tradition were lost, they were regarded as heirlooms and passed from father to son, also worn by women of rank.

Meres or hand clubs of stone. Greenstone axes, adzes, cutters, etc. Ear pendants, mat-pins of greenstone. To fashion tiki into a grotesque human form. Stone cutters were used in making small grooves as in dividing a light piece of nephrite in the manufacture of ornaments. A flake of hard stone is inserted in the cleft end of a piece of wood, that has been split down the middle; the cutter is secured by a lashing of cord of twisted dressed fibre. Owing to the tough nature of the nephrite, the chipping process was in this material largely replaced by sawing, bruising and grinding. Cockle shells

were commonly employed by the Maoris when doing fine work on the tiki, where something like true carving appears.

Fish-hooks of wood covered with shell "paw shell" to act as a bait.

MAORI ART.

The best Maori art is that before New Zealand was overrun by civilisation.

The old carving was done with stone tools, out of solid blocks of hard timber, jade (greenstone) or whales' bone. There was no iron then (except hoop-iron from barrels), left by ships, it was called "matai"—meaning from the sea. The Maori of that period decorated practically everything he used, from household pottery to war canoes with designs of which the human figure was in most cases the motif.

The resemblance to the human figure is not always apparent to the European eye.

The Maori artist believed that if the representation was too life-like, the figure might actually come to life, or rather come back to life, for the figures are intended to be portraits of tribal ancestors, so to guard against re-incarnation, the Maori artist depicts the human figure with three fingers and a thumb on each hand, and three toes.

The protruding tongue on wooden figures is always carved with tattooing design, although it is never done in life. (See hani, or chief's staff of office). *Fig. 9.*

In the war dance, the tongue is

constantly thrust out, as a mark of derision, or defiance.

The carving on some houses illustrates a family legend such as that of Hinemoa, a girl of noble birth who lived among the geysers and hot springs on the shores of the lake Rotura. She was in love with Tutaneki, a young chieftain of another tribe who lived on an island in the lake. She swam across the lake one dark night and joined her lover. —Like the old Greek story of Hero and Leander, swimming the Hellespont.

It is said that Rua, the original inventor of the art of carving, once carved the doorpost of his house so real and life-like that a visitor once even saluted it in Maori fashion by rubbing his nose against that of the figure.

There was a Maori muse at Wembley, built as a ratification of peace between two Maori tribes, called "Ko Mata-a-tua"—the guardian of the door is called in this manner, holding a mere.

This house was built in New Zealand in 1874. It was exhibited at Sydney in 1870, and it was then brought to London. After that it was stored in a dry cellar. 80ft. long, with notably interesting carving. It has been returned to Dunedin, New Zealand.

Regarding ornamentation in colours by the Maori. To ornament the rafters of a house. Combined with wonderful sense of proportion, exactitude of design, smoothness of work, and vigour of style it has wonderful effect, as produced in red,

white and black colours, in line or curves.

Old meeting houses showed simplicity and dignity in work as well as very effective in simplicity and grace; at any rate it is an example of the art of the days that have passed. Eel god, who tempted the first Maori woman in their mythology is a subject often depicted.

Maggie Papakura—Maori Queen — daughter of a line of chiefs stretching back for 32 generations. Came to London in 1911 (White City). She said : " Before I came I seemed to know England, for I had learned your language, your history, your geography in my home. There is the beauty of your country, the peaceful meadows, the streams, the grey, silent old buildings! They spoke to my heart. They were like the dreams of my girlhood come true—my girlhood, when I wandered all alone in the wilds around my native village far away in New Zealand, with no companions but the trees and birds. My mother knew not a word of English, even to her death, but she saw that I should have to know language of the " pakehas " or white folk. So she sent me to an English school. But she did not wish me to forget all that was beautiful in the old Maori ways and thoughts."

The position of the Maori woman in the tribe was unusually high. They are a highly emotional people and usually most affectionately united in family life. Their grief over the death of a dear one was often excessive, the bereaved mourning unceasingly without food or drink until themselves dying of " a broken heart." The

influence of civilisation has of course *greatly* modified this unhealthy custom. The Maoris are educated by the State on exactly the same lines as the rest of the population of New Zealand and now enter the professions as lawyers, doctors, clergymen, members of Parliament, etc., on an equal footing with whites.

ILLUSTRATIONS.

- 1.—Portrait of Te Aho Te Rangi Wharepu, Maori chief of the Nagati-Mahata tribe, wearing Tiki and jade ear-pendant. He was about 90 years of age when painted by Mr. C. F. Goldie.
- 2.—A Maori Chieftainess, with Tiki and shark's tooth ear-ornament and flax mat, By C. F. Goldie.
3. A Maori woman, smoking pipe, by C. F. Goldie.
- 4.—A Maori chief with mat and " hula " feather in hair, and shark's tooth Ornament. by C. F. Goldie.
- 5.—Carved wooden figure, an ancestor showing good " moko " or tattoo marking. Length. 19ins.
- G.—Finely carved wooden feather box with lid. Length 21½ins. by 6¾ in. wide.
- 7.—Ditto—showing lid and base.
8. The illustration of a Moko head with names of the lines is by my friend, Major-General H. G. Robley, the greatest authority on Moko tattooing.
9. Hani, or chief's staff of office, showing tongue tattooed. Length of staff, 5ft. 3in., length of head, 8½ins. The four portraits were bequeathed by Mrs. S. Beulah Burton.



PORTRAIT OF MRS. JAMES MC EWAN

(née Clara Ellen Cotes).

ARTIST UNKNOWN.

The portrait here illustrated is of Clara Ellen Cotes, afterwards Mrs. James McEwan. She was an elder sister of the late Sir Merton Russell-Cotes, J.P., F.R.G.S., the donor of the above Art Gallery and Museum, and aunt of the donor of the picture, Mrs. Edward Stebbing. The size of the three-quarter portrait is 36in. by 28in. and is in a handsome carved wooden gilt Florentine frame.

Unfortunately the name of the painter is unknown, although it is

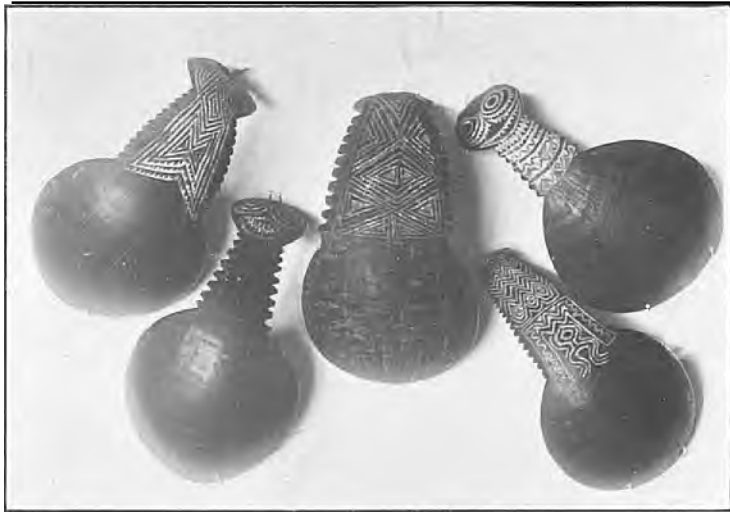
painted in the style of Francis Cotes, R.A. It is thought to be by a pupil of his, Francis Cotes died in 1770, aged 42. He was one of the foundation members of the Royal Academy in 1769.

BUDDHIST BOOK,

THE ATAPERIKARA, OR THE EIGHT
KINDS OF ALMS.

A book of Buddhist sermons on the subject of Alms-giving and the merit that Buddhists attain thereby.

The eight kinds of alms which good Buddhists are exhorted to give to the priests are :—Four various Robes, Fan, Needle and thread, Razor, and

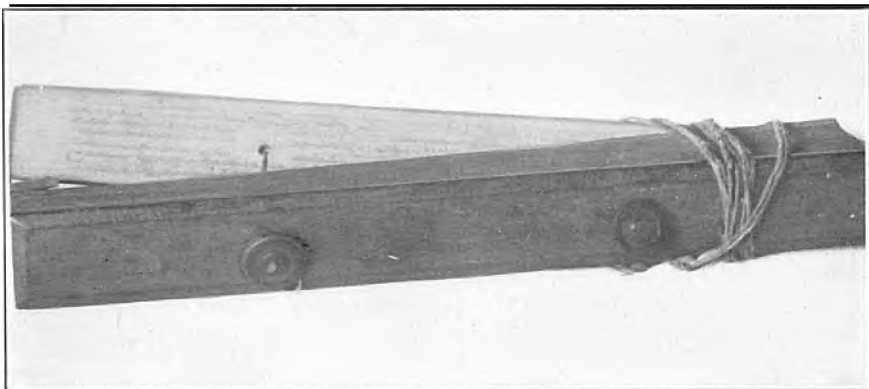


COCONUT SPOONS FROM NEW GUINEA.

Begging-bowl. The book is written in Elu (derived from Sanscrit and Pali), on Ola or palm leaves and is a hand copy of an old "bana book." It is probably two or three hundred years old. It was obtained in Benares in 1890 by the donor. The leaves are strung together between two painted wooden covers, seventeen inches long.

Gotama, the Buddha, otherwise Sakya-Muni, was the founder of Buddhism. He was the only son of a Raja or Chieftain, belonging to a lead-

ing Aryan family, and was born about the year 560 B.C., in the city of Kapila-vastu, Nepal. At the age of twenty-nine he left his father's court, and retired from the world. He then passed six years in the forest of Uruyela, where he went through a course of ascetic discipline, until one day, when seated under the famous Bo tree at Buddha Gaya, he attained to that state of supreme calm known as Nirvana. He died about 480 B.C.



BUDDHIST BOOK.

COCONUTS.

Continued from page 23.

In my last article I was unable for want of space to show the beautifully carved specimen of a coconut spoon, which I now include, it was carved by a native in Ceylon.

A selection of carved coconut spoons, called "Bedi," from New Guinea. The handles are carved and perforated, the cut-out part round the pattern being filled in with lime.

I should have mentioned in the products of the coconut, the occurrence in rare instances, of pearls in the coconuts in the East Indies. Sir Daniel Morris in a lecture before the



COCONUT PEARL.



CARVED COCONUT SPOON.

members of the Bournemouth Natural Science Society, says, "These are almost identical in chemical composition with the pearls found in oysters, except that they do not possess all the "pearly" or iridescent lustre of the latter." Coconut pearls are highly prized among the native princes in the East as talismans or charms, on account of their supposed medicinal virtues. There are one or two specimens of coconut pearls to be met with in this country, and an authentic one is on exhibition in the Museum at the Royal Botanical Gardens at Kew. See the illustration of their specimen which is 16 mm. in height and diameter at widest part 10.5 mm. The illustration is about four times the size of the original.

Bulletin of the
**RUSSELL-COTES ART
GALLERY & MUSEUM,**
BOURNEMOUTH.

issued Quarterly.

RICHARD QUICK, F.S.A., Scot.,
Curator.

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Copies of the Bulletin may be had at the Catalogue counter, Price 9d., or will be sent as published on payment of 3/2, to cover cost of postage for one year.

APPLICATION TO COPY.

Application to Copy or Photograph any object in the Museum must be made in writing and addressed to the Curator.

DEMONSTRATIONS.

Short Addresses in different Rooms will be given by the Curator on the first Wednesday in each month at 11.15 a.m. and 3.15 p.m., when the chief exhibits of interest will be explained.

RECENT ADDITIONS.

"Portrait of Mrs. J. McEwan," oil painting.—Presented by Mrs. E. Stebbing.

Mother and Daughter, etching by Sir H. Herkomer, R.A., 1870.—Purchased.

Carved wooden Feather Box, Maori, New Zealand. Presented by Mrs. H. D. Faith.

Sabie Antelope Horns, etc.—Presented by Mrs. Bradshaw.

Burmese palibook.—Presented by Mr. T. A. Wylie.

LOANS.

Collection of Chinese paintings, embroideries, carvings, etc., collected by the late Rev. W. S. Middleton, 1862, and lent by his widow, Mrs. E. Middleton.

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PICTORIAL POSTCARDS.**

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