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ADDITIONAL NOTES

ON

HAWAIIAN FEATHER WORK

BY WILLIAM T. BRIGHAM, A.M.

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Memoirs of the Bernice Pauahi Bishop Museum.

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*Supplementary Notes to an Essay on Ancient Hawaiian Feather Work.*  
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Fellow of the Anthropological Institute of Great Britain and Ireland.

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WHEN I published the introductory essay of this volume, on Hawaiian Feather Work, I hoped that it would interest some one to point out specimens of that work that had not fallen under the author's notice. That hope has been filled to a certain extent and herewith I offer the additions.

There has been a change in several of the names of the birds which furnish the feathers. The Oo, *Acrulocercus nobilis*, has dropped its inappropriate generic name and reverted to the older appellation *Mohoa nobilis*. The researches of my friend Mr. William A. Bryan, Curator of Ornithology in this Museum, have shown that what we who were not skilled in ornithologic distinctions had considered the common species of Tropic bird, *Phaëthon æthereus*, is really the *Phaëthon lepturus*. The Alalá or Crow returns to its former species and becomes *Corvus hawaiiensis*, and the false Mina is properly *Acridotheres tristis*. If then the reader who cares for correct nomenclature will adopt these changes he will have (for a time) the authorized names for the birds that furnish the feathers, the principal material with which we have to deal in treating of the beautiful work of the old Hawaiians. Having corrected these matters, which, I am happy to say, were not so much due to the carelessness or ignorance of the author as to the advance in Ornithology, we may turn at once to the additions that are to be made to the lists given in the original essay.

The feather mats shown in Plate VI. of this volume have been still farther examined by my friend Mr. Edge-Partington, and I may quote his note in Anthropological Reviews and Miscellanea, London, 1900:

" Professor Brigham, in his Hawaiian Feather Work, refers to and figures two feather mats in the British Museum, which together with a coronet of similar manufacture form the subject of this note. Professor Brigham first saw these when on a visit to this country. He then considered that they were not Hawaiian; but since, failing to find any more likely locality, he places them "as mats on which offerings were made to the god Kukailimoku," until a better use can be found for them. If these were merely mats I fail to see the use of the tying cords fastened to each end. Why, too, should the makers have departed from their usual custom of mounting feathers on a network of olona fibre, a much more suitable foundation than the thick rows of fibre of which these mats are made, wrapt and sewn together, a form of manufacture, moreover, which is not in vogue in Hawaii? Professor Brigham says that the patterns are quite unlike those used in the feather cloaks; but I think one can go further than that, and say that they are unlike any known pattern from Hawaii. We must therefore try and find another home for them, and I would suggest Tahiti, and that their use

was a protection when fighting. My reason for this attribution is that there are in the British Museum long, oblong boxes formerly supposed to come from Hawaii; by an inscription, only partly legible, on one of them in George Bennet's handwriting, we know now that these boxes are Tahitian. The inscription is as follows: 'A native . . . . . box made of the wood of the breadfruit tree . . . . . containing the war-like ornaments . . . . . Hautia, presented by him to G. Bennet, 1822, and which he says were worn by . . . . . also and preceding kings of Huaheine.' This particular box was received, with other Eastern Pacific specimens, from the Sheffield Literary and Philosophical Society; the specimens originally in the Museum are without history, as are also the feather ornaments now under discussion. It may well be, therefore, that they were received at the same time, and possibly formed a portion of one of the early collections either of Captain Cook or Sir Joseph Banks. As against this theory Williams, in his *Missionary Enterprises*, p. 498, says that 'at Tahiti and Hervey Islands there

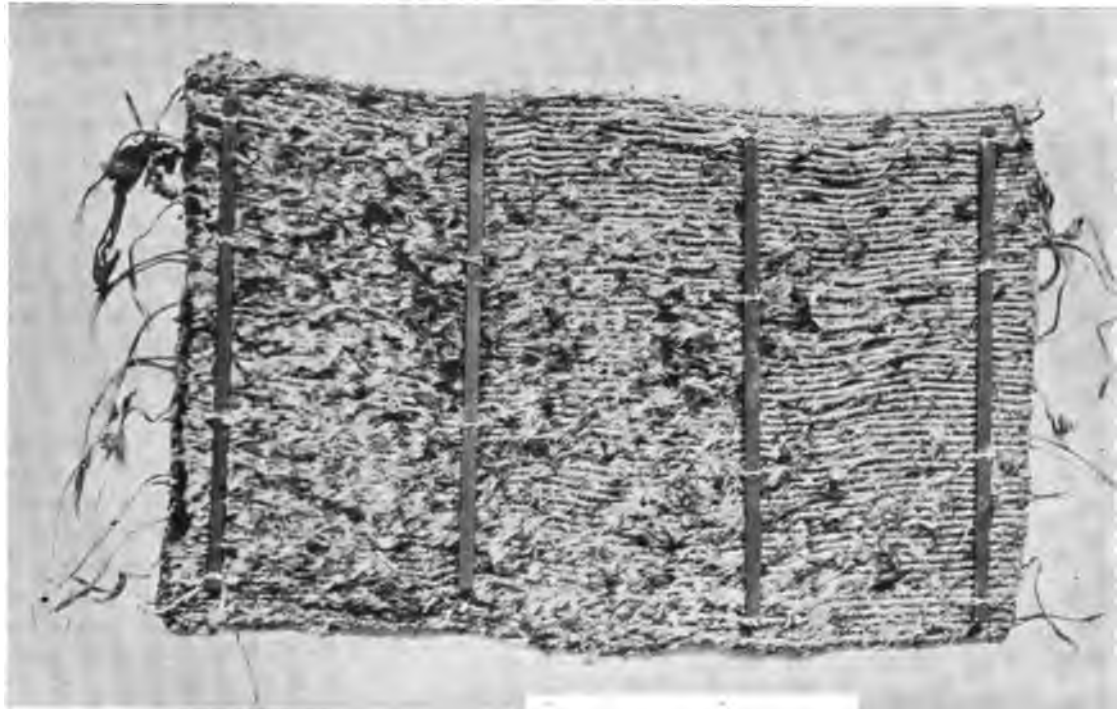


FIG. 1. UNDER SIDE OF ONE OF THE MATS SHOWN IN PLATE VI. OF THIS VOLUME.

are but few varieties of the feathered tribes; and these are not remarkable either for the beauty of their plumage or for the sweetness of their notes.' If, therefore, the mats and coronets were manufactured in the Tahitian group they must have been from imported feathers. Failing Tahiti there is the Island of Rurutu, in the Austral group, 'the people of which are distinguished above all others in these seas, for their taste and skill in finery of every kind, from the feathered helmets of their warriors to the carving on their canoes. . . . . In manners, dress and language they very nearly resemble the inhabitants of Tahiti and Huaheine.' (*Tyerman and Bennet's Voyages*, 1831, Vol. I., p. 496.) The only reason for placing these objects in the Hawaiian section, until some definite locality is obtained, is that the feathers used are evidently from the same birds as those from which the Hawaiians gathered their stores.'

I cannot see any good reason for changing the opinion expressed on page 37, that as the feathers are undoubtedly Hawaiian (the birds that yield them being peculiar to the Hawaiian group), and as the method of attaching the feathers was not unknown on this group, the mats are more likely to be Hawaiian than anything else yet suggested. For the

purpose of a stiff mat a loose net of *oloná* would seem quite unsuitable. For protection in war these very brilliant and gaudy mats would attract the arrows or missiles of the enemy, from which they would offer as much protection as a common newspaper.

The figure of the under side of one of these mats, which I did not have at the time the plate was published, will, I think render my claim that the specimens are mats, more stable; for the sticks, four in number, that are inserted to stiffen the structure would make it difficult to wear them in battle, except they were used like the stays of the French *gens-d'armes*, which would be quite foreign to the Polynesian ideas of propriety. Perhaps Mr. Edge-Partington will roll one of them up and try if it will go into the box which seems, as he says, Tahitian. From the picture he gives of this receptacle I should think it would not fit. The strings need not entangle us, for they are hardly suited to tie together or to anything else, but seemed to me to be analogous to the strings often left on towels partly for ornament and partly to keep the warp and woof together.

It is difficult to decide upon the matter in the absence of the specimen, but it seemed to me that perhaps the sticks were not a part of the original manufacture, but added as "spreaders" for exhibition purposes. If these sticks were removed the fabric would easily roll together and the cylinder thus formed might still be connected with the god Kukailimoku in this way: I am informed that in moving the feathered head it was raised on a pole and borne by its *kahu* or keeper; why not cover the pole with this feather ornament? I am inclined to think that it would about fit the truncated neck of the war god. When the idol rested my former idea of the mat would be appropriate still. As will be shown in the chapter on ancient Hawaiian worship it was an



FIG. 2. KUKAILIMOKU. NEWCASTLE-UPON-TYNE.

almost universal custom to place all small (that is movable) idols upon mats, which were often covered with red kapa; and if wooden or stone gods, how much more should a deity formed of this most precious material be provided with a suitable substratum.

**Kukailimoku.**—To the small number of images of this great god and the tutelar deity of Kamehameha I. we can now add two more: one from the Oxford Museum (which in some way slipped from my notes on that wonderful collection, and which my



FIG. 3. KUKAILIMOKU IN THE OXFORD MUSEUM.

friend Professor Henry Balfour recalls to my memory by the remarkable illustration given in Fig. 3), and the other from the museum of the Natural History Society, Barras Bridge, Newcastle-upon-Tyne. I quote from the interesting letter of E. Leonard Gill, Esq., the Curator of the Museum, the following details, and present in Fig. 2 the photograph sent therewith:

“Total height, 32 inches; measurement along crest, 34.5 inches. This mask [idol], as the photograph shows, has lost all but a few stray feathers; in its present condition it consists of the basket framework, over which is stretched the fine netting into which the bases of the feathers were interwoven. The netting and the feathers were continued into the mouth but not into the eyes. The workmanship is admirable both for its firm, bold outlines and for the extreme skill shown in detail. The history of the idol is interesting but incomplete. It formed a part of the museum of Marmaduke Tunstall, F. R. S., at Wycliffe in Yorkshire; and on Tunstall's death in 1791 it passed with the rest of the museum into the possession of George Allan, of Blackwell Grange, near Darlington. Tunstall's collection was here systematised and greatly added to by Allan, and this, the “Allan Museum,” was

purchased in 1822 by the Newcastle Literary and Philosophical Society, by whom it was soon afterwards handed over to the Natural History Society and formed the basis of their present museum. The Ethnological portion of the Allan Museum is practically all that is now retained, and that portion is of extreme value from the fact that the objects in it were collected long before the native handicraft had become debased. The examples from New Zealand and the South Sea Islands are particularly fine and there is every reason to believe that many of them were obtained in Captain Cook's Voyages. In a Synopsis of the Newcastle Museum (1827) the editor, G. T. Fox, in describing the contents of the Allan Museum, speaks as follows of these objects; 'Many of these articles are understood to have been collected during the voyages of Captain Cook, from some of the inscriptions on them, as well

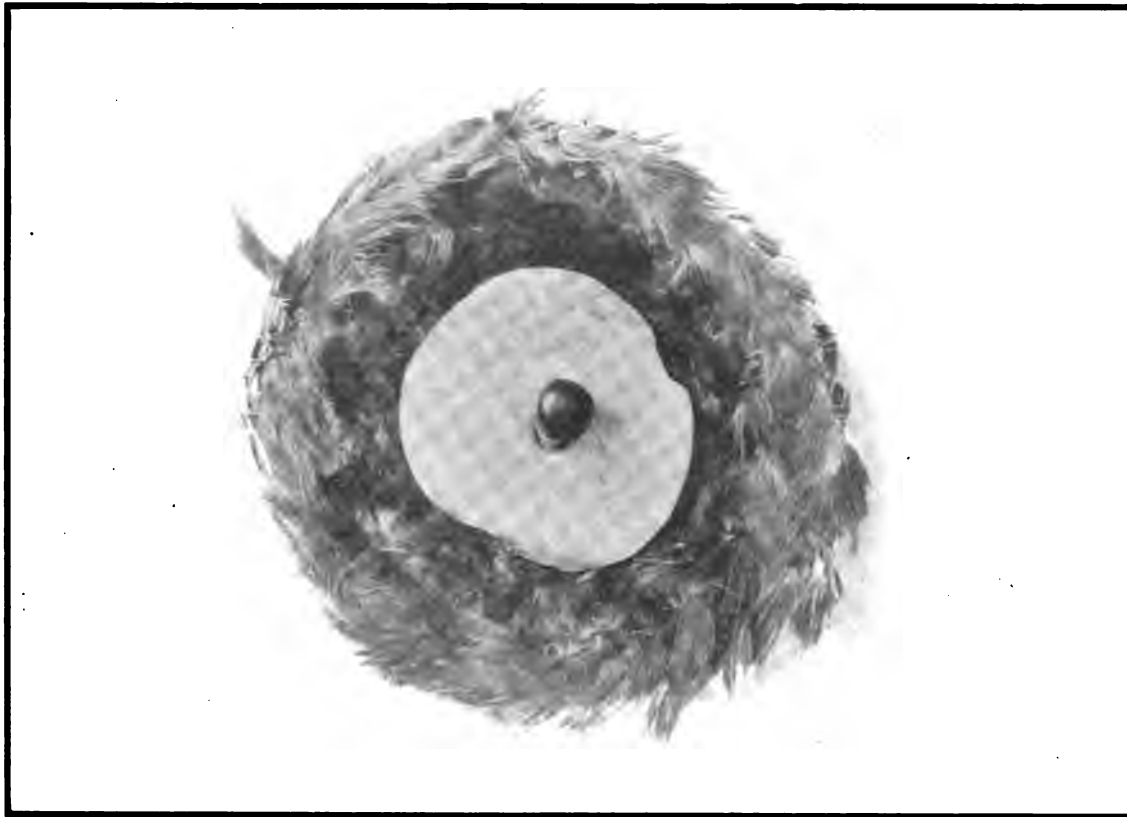


FIG. 4. EYE OF WICKER WORK WITH SHELL AND FEATHERS.

as from the title of Mr. Allan's MS. catalogue of his museum.' This particular mask [idol] is numbered 16 in the Ethnology section of the Allan Museum, and is thus described by Fox in his Synopsis, under the heading 'Owhyhee, and other Sandwich Islands': '16. Indian God or idol. Has been covered with the red feathers of the Hook-billed Red Creeper (*Certhia vestiaria*, Gml. and Lath.), which are also used by the natives for ornamenting their cloaks whilst intermixed with the olive feathers of another species (*Certhia obscura*). Similar but better specimens of this idol are in the British Museum.'"

Little can be added to Mr. Gill's account, but I may call attention to the elongated neck and the fact that the descendants of the makers of this image in after years called the ladies of the American Mission, certainly not respectfully, *aioeoe*, long-necked. In matters of worship consistency is generally *de trop*.

In the human hair of the Pitt-Rivers specimen at Oxford we may note a resemblance to one in the British Museum (shown in Fig. 26, p. 34); but the present specimen

1 *Certhia vestiaria* = *Vestiaria coccinea*. *C. obscura* = *Hemignathus obscurus*.

(Fig. 3) which may be numbered 11 in the list of Kukailimoku, has plain shell eyes devoid of wooden pupil, which give the head a very peculiar expression. Once covered with red feathers this specimen is now bare: the neck is large but not very long. No history is attached to this very interesting head.

I am somewhat puzzled at the considerable number of Kukailimoku in existence (eleven), omitting all reckoning of those that may have been hidden in caves, where if not destroyed by time they are at all events unknown, as it was regarded as the private deity of Kamehameha I.; and hitherto I have not been able to learn from Hawaiians whether members of the Moi's family or household, or his highest chiefs would be likely to have replicas of the god's image. Certainly all those images attributed to Cook or Vancouver, if their history be so far correct, were in existence before Kamehameha made Kukailimoku the state god,<sup>2</sup> and may have been given to the voyagers before the full apotheosis of the war god. It is unfortunate that so little history remains, and there is no chance of any important additions to our knowledge of this image from native sources. All the questions that naturally arise must remain unanswered. It may be recalled that at the death of his foster father Kalaniopuu (1782), the young Kamehameha was left as Pontifex maximus of the gods of Hawaii, an office he had filled from early youth. It was not Kukailimoku alone that was entrusted to his care, but all the gods and their maintenance devolved upon him.

Besides the Kukailimoku other and more gigantic images were constructed with wicker work in whole or in part, and Rev. S. E. Bishop, D.D., of the American Mission, has told me that he remembered such in his childhood at Kailua, on the west coast of Hawaii. This ancient place was the residence of many Moi, and here Kamehameha died. The wicker heads were generally covered with kapa (bark cloth), often decorated with feathers, and the eyes were formed of shell as in the portable images we have been considering. One such eye decorated with feathers is shown in Fig. 4, of which the photograph was sent to me by Miller Christy, Esq., of London, who gives the following account of it:

"My friend Mr. James Backhouse, of the Nurseries, York, possesses one of these eyes which has a very interesting history. It was brought home by Captain Cook and given by his widow to a certain Ann Gates of Doncaster in Yorkshire. It next passed into the hands of a certain Ann Smith, who gave it about the year 1814 or 1815 to Jane Backhouse, of York, the grandmother or great-grandmother of my friend. Of this eye I send you a photograph which Mr. Backhouse has kindly had taken for me. The diameter of the eye is about six inches. The outermost feathers are yellow and the innermost red. They are fastened on to a net base which is stretched on a frame of wickerwork. The central piece is mother-of-pearl with a wooden button or pin in the centre. I fancy it must have been the existence of these objects in Mr. Backhouse's museum which gave rise to the report that a feather cloak was preserved in York. Neither Mr. Backhouse nor myself knows anything of a cloak preserved there."

In the British Museum are a number of wicker disks of about the size of this specimen, of which the use was uncertain until Mr. Christy brought forward this eye, and now their purpose seems settled. No net nor feathers are about any of them, but

<sup>2</sup> It had, according to Fornander, been a chosen deity of a long line of Moi of Hawaii, from Liloa to Kalaniopuu.



their size and shape closely resemble the specimen figured. The late king Kalakaua told me he had seen two huge images with wicker heads in a legendary cave at Kealakekua. It was within two miles of this reputed cave that the Kukailimoku in this Museum (Fig. 22, *ante*) was concealed after the abolition of the ancient cult by Liholiho.

**Mahiole.**—Our additions to the list of helmets are considerable and interesting. Of the unfeathered variety an authentic specimen has come to this Museum since the publication of the former paper. It was obtained many years ago by the Reverend W. P. Alexander, of the American Mission, when stationed at Wailuku, Maui. He saw it on the head of a native and secured it on the spot, and gave it as an interesting relic to Oahu College. From the cabinet of this institution it was given by the Trustees to the Bishop Museum. It is very well made but quite thin and unfit for the usual purposes of a helmet. (Fig. 5.) I believe it was ornamental simply, and from the number of this class extant cannot have been a very exclusive badge of chieftainship. In one of the French voyages a plate represents two chiefs with similar helmets directing an execution.<sup>3</sup> The basket work of this head piece is so well made that I shall take occasion to again refer to it in the chapter on Mats and Baskets of the Hawaiians. In continuation of the list on page 48 this mahiole should be numbered 42.



FIG. 5. HELMET FROM MAUI.

43. The interesting history of the mahiole in the museum of the Natural History Society at Newcastle-upon-Tyne has been given with that of the Kukailimoku of the same collection. This helmet is covered with red feathers except on the yellow crest and the bands of black radiating from the crown. The red has hardly faded, but the crest has lost much of its original color on the surface, while underneath the feathers are still bright orange yellow. The length from A to B direct is 13 inches; A to B along the crest, 27.5 inches; and from C to D 10.5 inches. A color scheme is given in Fig. 7.

44. A very good specimen is in the Oxford Museum, of which my friend Professor Balfour has kindly sent me a photograph (Fig. 8). It is remarkably well shaped, still covered with a network of oloná, but the feathers have gone. Probably it was red with a yellow crest. It was in the Pitt-Rivers collection and without special history.

45. In the Castle Museum, Norwich, England, are two rather dilapidated mahiole which have been in that museum over fifty years; and the Curator, James

<sup>3</sup>*Narrative of a Voyage round the World.* Capt. Freycinet. Letters by J. Arago. London, 1823. Part II., p. 137. Letter CXXVI.

Reeve, Esq., has kindly sent me photographs which are reproduced on Plate LXVI. There are feathers enough to show that they were originally covered with red *iiwi* attached to the usual network of *oloná*.

46. With the above and quite similar, as shown in Plate LXVI.

I may now return to the *mahiole* enumerated in the former paper, of which I have obtained more information. And first, No. 12 on page 44, the specimen brought



FIG. 6. MAHIOLE AT NEWCASTLE-UPON-TYNE.

home by Wäber of Berne, and now in the museum of that city, I am able to figure by the kindness of Dr. von Fellenberg, the Curator,<sup>4</sup> who has sent me a water-color drawing of this and the cloak which will be mentioned later. It is well modelled, red, with yellow crest, and in good order.

On page 48 of the former paper (this volume) four helmets were catalogued as Numbers 38-41. These were formerly in the Boston Museum, where they had been so many years that their history was lost, and at the time of the publication of my original paper had recently been given to the Peabody Museum of American Archæology at Cambridge, Mass. I have since seen them, and from Mr. C. C. Willoughby's photographs, kindly sent me, can add the following descriptions:

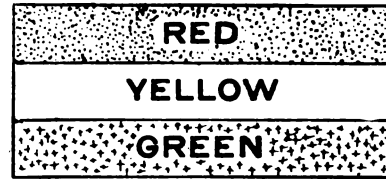
38. One of the knobbed variety, featherless, and closely resembling the example in the Berlin Museum shown in Fig. 37, p. 44. The most marked difference is in the shape of the ear notch which is less generous and opens up and forward. It is in better preservation than the one in Germany. The length along the front from knob to knob top is one foot.

39. Another one without either feathers or net is almost a duplicate of one in the Vancouver collection of the British Museum, and shown in Fig. 40, *b*. This seems

<sup>4</sup>Dr. Edmund von Fellenberg died May 10, 1902, aged eighty-five years. Not the Berne Museum alone, but all who have met this distinguished and amiable man will mourn his loss.

a little smaller than the Vancouver specimen (15.5 inches from base to tip), but the measurements may have been taken in a different manner. The angular ear notch is the same, and the number and arrangement of the radiating arms is duplicated. It seems as if one skilful workman made both of these mahiole.

40. One of the four is covered with feathers and is a most interesting specimen. In general shape it resembles the last, but has six instead of five arms. It is 19 inches from base to tip (A-B), and as shown in the color diagram, Fig. 10, 1., has a red body or cup fringed on the front edge with interrupted black lines; three arms are yellow and three red, and the crest is red beneath, yellow above. In this, as in some others, the two methods of attaching the feathers are used. The rays and crest are covered with feather-bearing network, while the cup is composed of rods to which feathers are bound, a structure more solid and useful as a helmet.



COLOR SCHEME.

41. In the same figure No. 11. shows a helmet of the more common shape, 15 inches from A to B, and covered with red, black and yellow feathers. Certainly this collection shows some of the most interesting forms of the Hawaiian feather helmets, and the close religious and commercial connection of Boston with the Hawaiian Kingdom explains the presence of such good specimens.

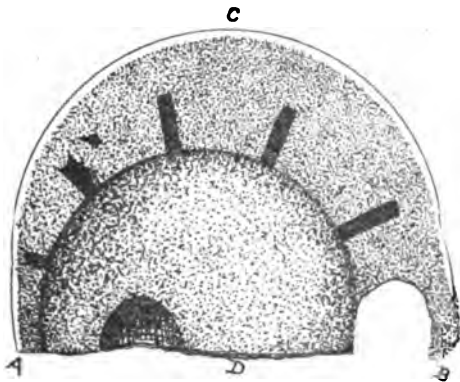


FIG. 7.

It is unfortunate that there are no specimens extant of the helmets of the southern groups. The fanatical revulsion from paganism caused the voluntary destruction of these as well as the idols, and if any were preserved by stealth, as I have information that the idols were in some cases, time has probably destroyed the more delicate fabric.

At the marriage of Aimata and Pomare in Tahiti, in 1821, Reverend William Ellis writes that "The two principal *Raatiras* were distinguished by their ancient helmets, superbly covered with red feathers, and surmounted with the tails of tropic-birds."<sup>5</sup> The conical cap of the Easter Islanders, covered with feathers of the barnyard fowl, is perhaps the degenerate remains of a feather helmet.

**Marquesan Head Dress.**—The Bishop Museum has just received from our collector, Mr. Alvin Seale, who has been for the past year in the southeast Pacific, a very interesting feather head dress, *Pae kua*, obtained from an old chief at Nukuhiva, the principal island of the Marquesas. It is a broad band of lenticular outline composed of the fibrous sheath of the leaf of the coco palm bound with a neat braid of Pandanus. The feathers are attached in a peculiar way by long fibres fastened vertically to the long axis of the band. As there is no net or any very firm substratum to

<sup>5</sup>Letter quoted in *Tyerman and Bennett*, ii., 137.

fasten the feathers to, the method used by the Hawaiians could not be followed. Most of the feathers are green, but the red ones of the outer row, and of scattered patterns elsewhere, are from the now extinct *Kua*, a bird closely resembling the Hawaiian iiwi.



FIG. 8. MAHIOLE AT OXFORD.

While devoid of the graceful and attractive form of the mahiole this head band must have given some dignity to the tattooed face beneath. The length is 18.5 inches; the width 8.2 inches. The red color is nearly that of the *apapane* so much used on Hawaii. I have every reason to believe this bit of Marquesan feather work very old, but the border is certainly recent. Fig. 11.

No additional information has been obtained of the Hawaiian feather *malo*, mentioned in the previous paper, but it certainly had none of the interest that a similar garment possessed among the southern Polynesians. At Raiatea, "When a new king was consecrated, by ceremonies too filthy to be de-

tailed,<sup>6</sup> he was invested with the *maro* or hereditary robe of royalty, of network covered with red feathers, and to which an additional lappet is annexed at the accession of each sovereign. This splendid train, which was wont to be wound about the body, and flowed upon the ground, is 21 feet in length, and six inches broad. The needle by which the fabric is wrought is still attached to it, and according to report no stitch could be taken with it but thunder was forthwith heard in the heavens. The symbolical marks which are apparent on the plumage and texture indicate that many hundreds of human victims

<sup>6</sup>It is a missionary who is writing, and it is probable that the ceremonies of this function were most interesting from an ethnological point of view.

have been sacrificed during its gradual making and extension, when the sundry monarchs by whom it has been worn in succession, wrapped themselves with its folds as their insignia of authority. . . . Tamatoa has cast off this relic of idolatry and sent it as another trophy of the gospel victories here, to the museum of the London Missionary Society.”<sup>7</sup>

**Ahuula.**—Before describing the additional ahuula there are several corrections to be made in the former list. Of the cloak numbered 22 (Fig. 66, p. 63) I am able, by the kindness of Dr. von Fellenberg, who has sent me a water-color sketch, to present a more accurate diagram (Fig. 12) than the one on page 63. To No. 76 (Fig. 104, p. 77) should be added the following measurements: width at neck, 2 feet 7 inches; round the bottom, 9 feet 1 inch; length of side, 4 feet; total length, 4 feet, 3 inches. No. 90 (Fig. 112, p. 79) was wrongly attributed to the British Museum: it belongs to J. Edge-Partington, Esq. The mistake arose from the inclusion of a drawing of this in a parcel containing those of the Museum specimens. Nos. 92 and 93 are now in the Dresden Museum, Dr. A. B. Meyer writes me. Of No. 94 I am now able to add an illustration (Plate LXVII., lower figure.) and the following particulars: It has a neck border of red and yellow feathers, while

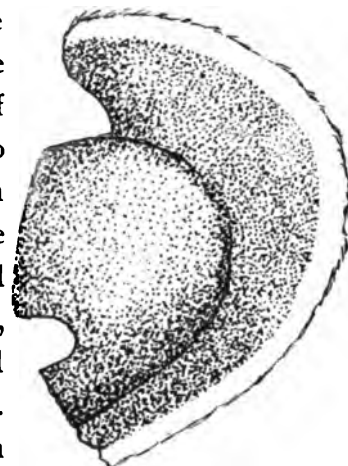


FIG. 9. MAHIOLE AT BERNE.

the rest is covered with long black feathers (*Fregata aquila?*). The front edge is 8.5 inches long, and the total length 17 inches. No. 96 is now rotting in the royal mausoleum in Nuuanu Valley. No. 98 must probably be cancelled, for I am assured

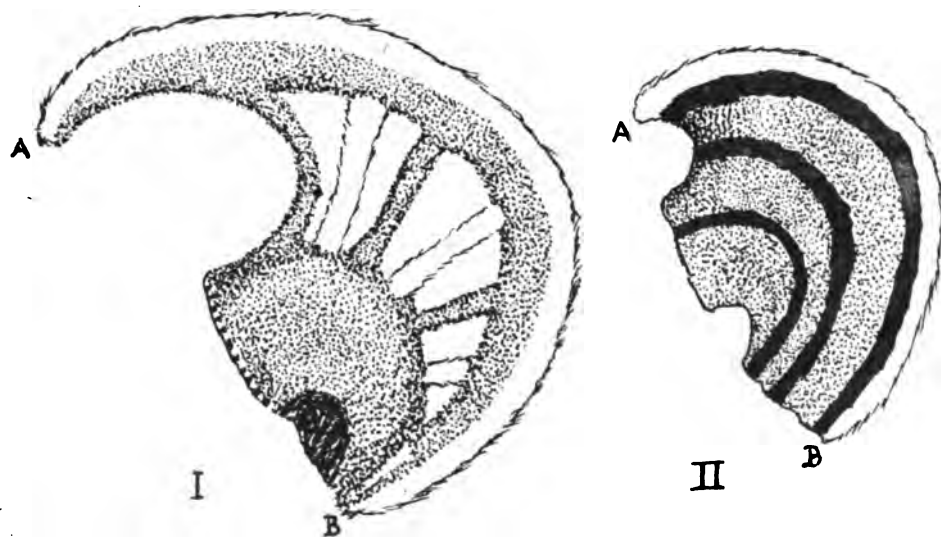


FIG. 10. HELMETS IN THE PEABODY MUSEUM.

by residents of York that they have never heard of any feather cape there. No. 100 should be corrected to St. Augustine College, Canterbury. The abbreviation Cant. being common to Cantabrigæ and Canterbury led to the error. I have written to this Theological College, but have received no answer, so can add nothing to the statement on page 81. The additions to be added to the list are the following:

<sup>7</sup>Tyerman and Bennet, from whose narrative this is quoted (ii., 125), unfortunately were by no means trustworthy in all respects, if their account of matters and customs at the Hawaiian Islands are any criterion. Like the Hawaiian malo this has disappeared. All the ethnological specimens of the Society were deposited in the British Museum, but my friend J. Edge-Partington has been unable to find any traces of it in that Museum.

101. This is one of the aluula from the Boston Museum now in the Peabody Museum of American Archæology in Cambridge. Although in a sad state of dilapidation the elaborate pattern can be easily made out. It is 29 inches long. Fig. 13.

102. At Newcastle-upon-Tyne, with the specimens of feather work already described (page 6) is a cape in excellent preservation, shown in Fig. 14. It is of the usual red and yellow feathers. The front edges measure 9.5 inches; the depth is 14 inches, and the bottom is 63.5 inches round. In the Transactions of the Natural

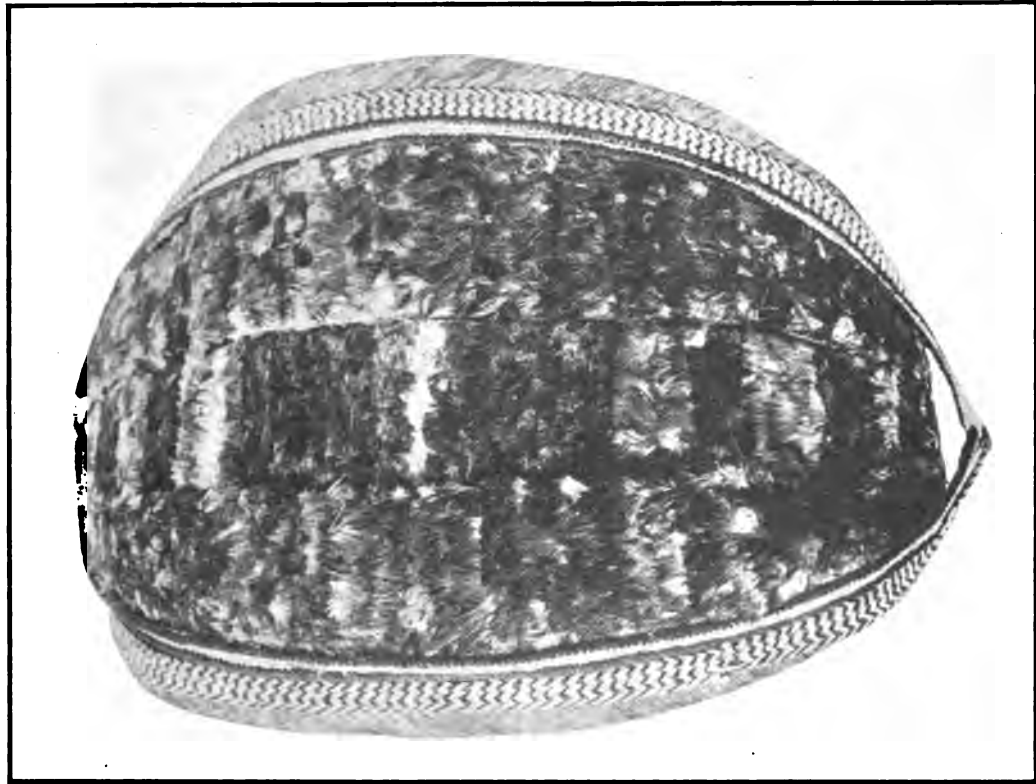


FIG. 11. MARQUESAN HEAD DRESS.

History Society of Newcastle, ii., list of donations, 1834-5, we read: "Feather Cloak and Helmet and a collection of Native Curiosities from the Sandwich Islands; Mr. William Row." Note the resemblance to the pattern of the capes shown in Figs. 56 and 59.

103. A very pretty and well preserved cape belongs to Miss Mary Clark of Hartford, Conn. The front edges measure 9 inches; the extreme width is 32 inches, and the length 14.5 inches. It is very well shown in Plate LXVIII. The feathers are oo and iiwi. It probably left the Hawaiian Kingdom during the reign of Kamehameha III.

104. A cloak in the cabinet of the Literary and Philosophical Society of Perth, Scotland. I am only informed that it is in bad condition, and is partly covered with green feathers.

105. A cape, unusual both in shape and design, belonging to J. Edge-Partington, Esq. (Fig. 15.) It is of oo and iiwi feathers, 17 inches long, 27 inches at the neck, 12 inches in front, and about 5 feet around the bottom.

106. A cloak said to have been destroyed in the conflagration caused accidentally in the attempt of the Board of Health to stamp out the bubonic plague in the Chinese quarter of Honolulu. At the time when the claims for losses caused by this great fire were presented to the Commission appointed for the purpose, my assistant, Mr. Allen M. Walcott, obtained from the claimant, Peleioholani, a carpenter by trade, the following particulars: The cloak was called "Eheukani" and was made in the time of Keeaumoku (the father of Kaahumanu) and finished shortly before the battle of Mokuohai

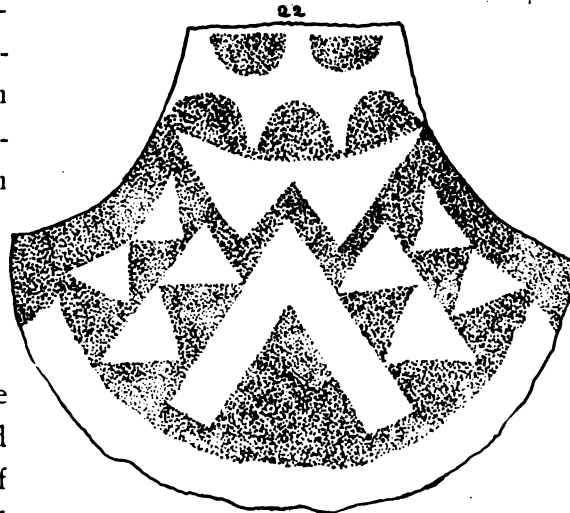


FIG. 12. CLOAK AT BERNE.

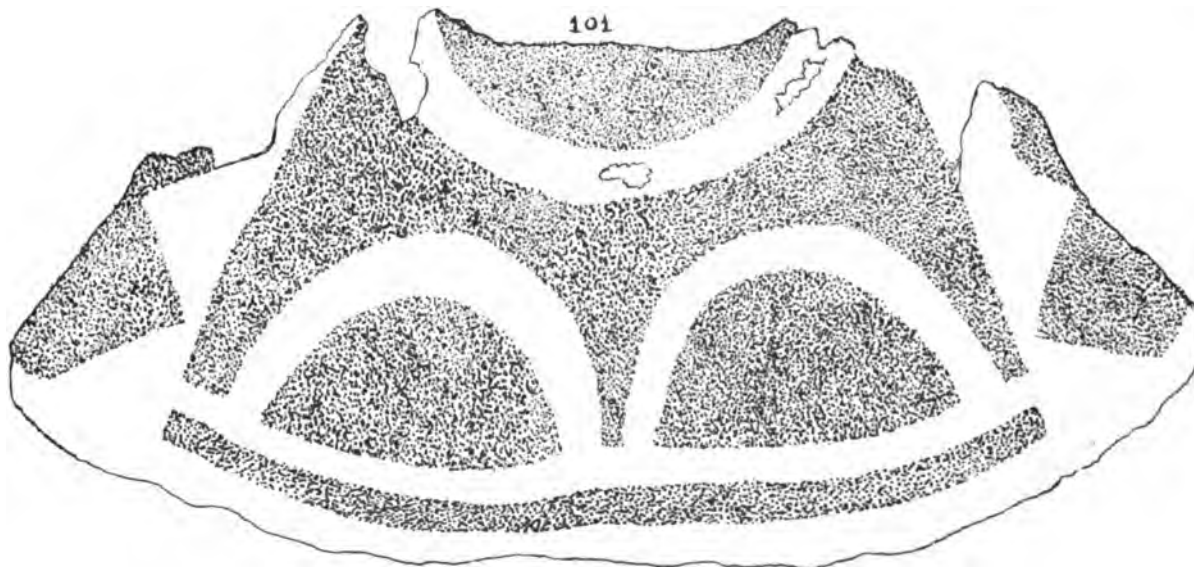


FIG. 13. CAPE AT CAMBRIDGE, MASS.

(July, 1782) between Kamehameha and Kiwalaó. Keeaumoku's wife gave it to Peleioholani's grandmother. Principally mamó<sup>s</sup> feathers with a small crescent of red iiwi in each upper corner; between the shoulders a round spot of black oo feathers, from which a line of red iiwi led down to a trifle below the middle of the cloak. The cords at the neck were of human hair, an unusual thing. It must be remembered that

<sup>s</sup> Probably oo, for a genuine mamó ahuula was devoid of any adulteration by other colored feathers. It should be stated that Peleioholani's claim to be the owner of this cloak was disputed and it was said to have been taken from the palace years ago; but from what I have seen of the observation of natives whose duty it was to care for the royal robes, I do not believe one of them could describe the pattern of the cloaks he or she had seen for years.

the design (Fig. 16) as well as the following measurements are from the description given to Mr. Walcott by Peleioholani and are of course only approximate. They are



FIG. 14. CAPE AT NEWCASTLE-UPON-TYNE.

worth recording as differing from any robes described. Length, about 4 feet 9 inches; neck measurement about 2 feet; circumference at bottom about 5 feet 8 inches. It is a matter of tradition that 27,000 birds were captured to furnish the feathers for this cloak. In the left side were seven spear holes that were never patched, and about which were blood stains. Keeau-moku was severely wounded in this battle, and it was

rather a fancy with the old chiefs to retain the honorable scars in the ahuula, as in the cloak given by Kamehameha to Vancouver to be taken to England for King George.

107. An interesting cloak is in the Museum at Dover, England. It was given to this museum by General William Miller, well known in Hawaiian history as a British representative at Honolulu. The cloak was probably given to him by Kamehameha III., who did much to scatter the ahuula which had been accumulated by his victorious

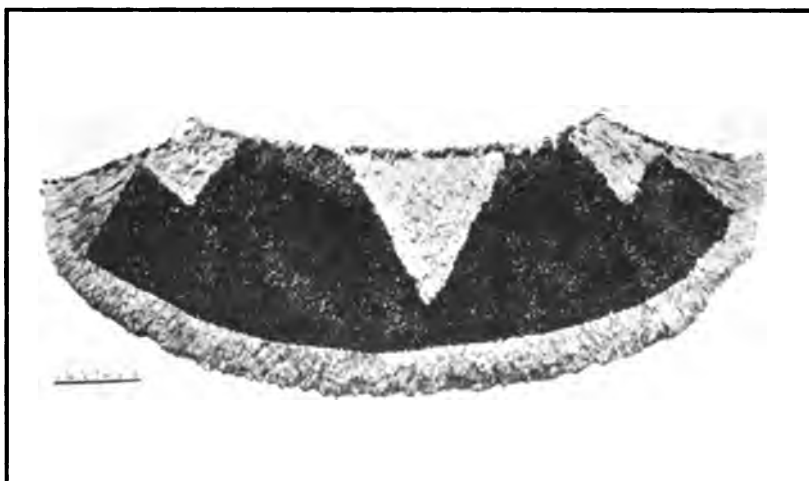


FIG. 15. EDGE-PARTINGTON CAPE.

father, who apparently swept the island of Hawaii clean of these royal robes. This cloak is 5 feet 9 inches long; 2 feet 8 inches across the upper part; 8 feet 3 inches across the lower part, and 10 feet 7 inches round the bottom. The pattern in oo and iwi feathers is not unusual, and the robe seems in good preservation. I purchased



a photograph of the specimen, but it proved unsuited for reproduction, and must be represented by the color diagram Fig. 17.

108. There is a small cape in Keene, New Hampshire, owned by Henry S. Mackintosh. Its dimensions are approximately: around bottom, 64 inches; around

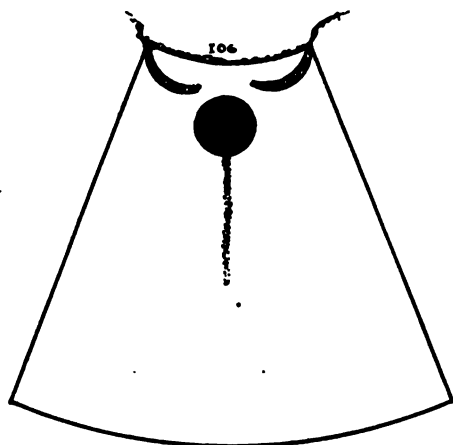


FIG. 16.

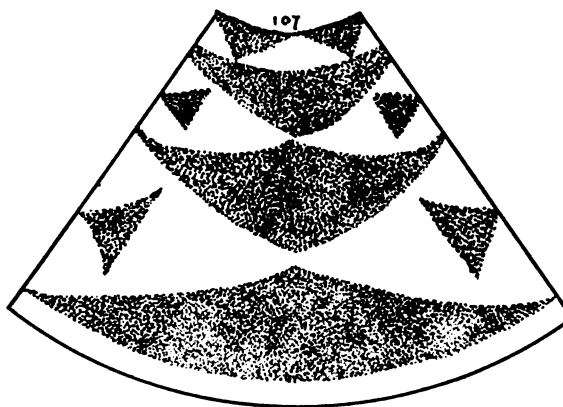


FIG. 17.

neck, 17 inches; across front, 26 inches. Although the owner wishes to dispose of it he has failed to respond to my request for a photograph.

109. Another of the Kamehameha capes was brought to my attention by the authorities of the United States National Museum. It was given by Kauikeaouli to the father of the present owner. It is of oo with slight red and black ornamentation, as shown in the color diagram. (Fig. 18.) It is 26 inches across, and 64 inches around

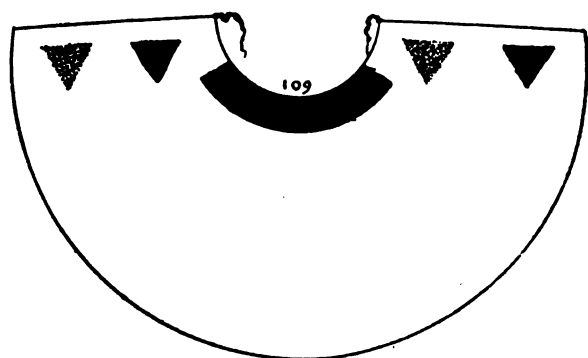


FIG. 18.

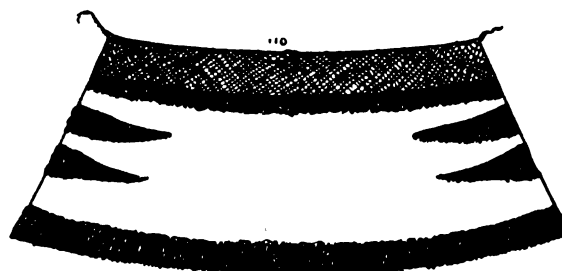


FIG. 19.

the bottom. It will be seen that it is exactly the same size as the preceding cape, and as I have seen neither, nor do I know the name of the person offering this to the National Museum, there is a possibility that the two notes refer to the same cape.

110. In the Norwich Castle Museum, of which J. Reeve, Esq., is Curator, are two capes which had not come to my notice, as one was attributed to Tahiti and the other to New Zealand. Mr. Edge-Partington corrected the mistakes, and besides send-

ing me the measurements requested the Curator to send photographs, which he kindly did, and the results are shown in the figures. The first cape in this collection, once attributed to the Maori, is small, 14 inches deep; 29.5 inches wide at the upper end, and 41 inches at the bottom. (Fig. 19.) It is covered mainly with the pure white feathers of the Tropic bird, with ornamentation of black, probably the feathers of the Man-of-war hawk. The net at the upper part is wholly bare of feathers. It is quite



FIG. 20. COIL OF FEATHER MONEY.

like the cape No. 70, page 76, in the Hofmuseum at Vienna, and seems to be made of similar feathers.

III. The other cape is in a sadly dilapidated condition, although it will be seen that the net is still entire, and enough feathers of the iiwi remain to show that it once was entirely red. It is 13 inches long; 29.5 inches in its widest extent; 17 inches across the neck, and 8.5 down the front. The edge of the neck had some yellow feathers, but not

enough remain to determine the pattern. Plate LXVII., upper figure.

**Feather Money.**—I have spoken of the feather currency of the Hawaiians and Samoans, which consisted merely of a bunch of feathers of some red bird, or on the former group preferably yellow. But there was (and still is to some extent) on Santa Cruz, in the western Pacific, a more developed coinage, more peculiar than the huge stone disks of the Caroline Islanders that represent money. Mr. R. Etheridge, Jr., the distinguished Curator of the Australian Museum, has published in the Records of that museum (Vol. IV., No. 7, August, 1902) a very interesting account of a specimen lately acquired, and as the curious currency seems rare in collections I have thought it might be of interest to describe a coil in this museum which came some years ago labelled "War Belt." In the note below I give various references to published information

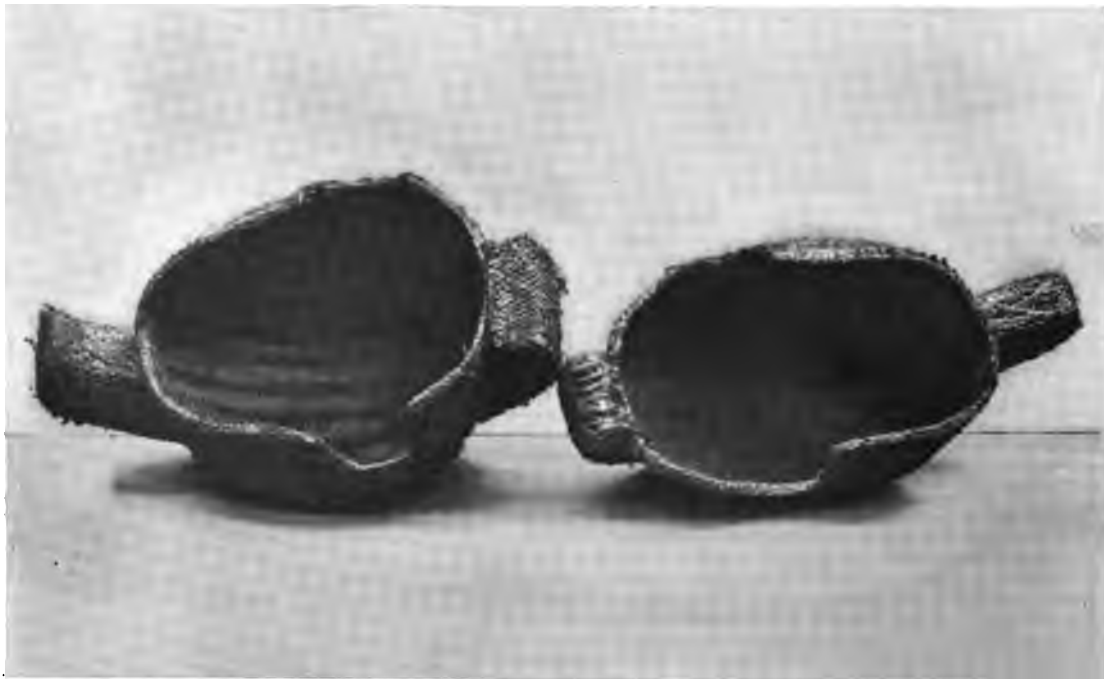
on the matter.<sup>9</sup> Plate LXIX. shows the unrolled coil of this currency, of which the length of the feathered part is 23 feet, its width 1.2 inches. Between the band and the wooden hoops that it is coiled upon when rolled up (Fig. 20) there are cords of twisted fibre respectively 28.5 and 26 inches. The band is composed of longitudinal vegetable fibres wrapped around with similar fibre, to which the red feathers of a common lory (*Trichoglossus massena* Bonaparte) are glued by some tar-like substance. On the edges near the ends are seeds of *Coix lachryma*, but none of the other ornaments mentioned by Etheridge.

<sup>9</sup> Edge-Partington *Album*, I., Pl. 165. figures a coil without the interior support. Codrington, *The Melanians*, 1891, p. 324. gives perhaps the earliest account of its use. Schmeltz, *Internat. Archiv. Ethnographie*, VI., 1893, p. 57, refers to Santa Cruz feather money. Jennings, *Notes on an Ethnological Collection from Santa Cruz*, *Journ. Anthropol. Inst.*, I., n. s., Pl. 64. Temple, *Beginnings of Currency*, *Ibid.*, II., n. s., p. 99. Etheridge, *The Tavau, or Coil Feather Currency of Santa Cruz Island*, *Records Aust. Mus.*, IV., p. 289.

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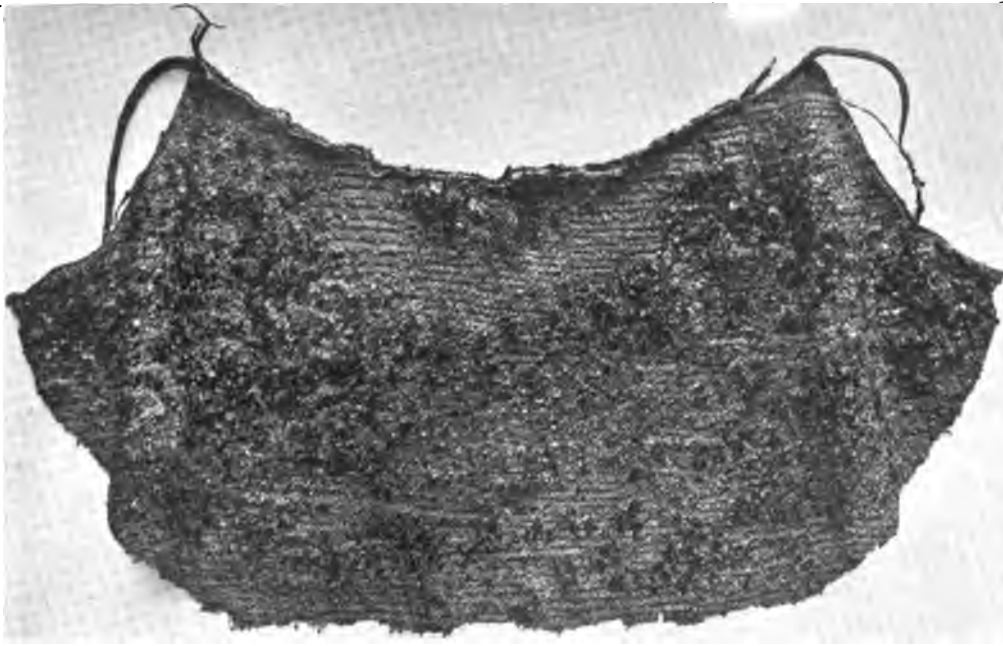






HELMETS AT CASTLE MUSEUM, NORWICH, ENGLAND.





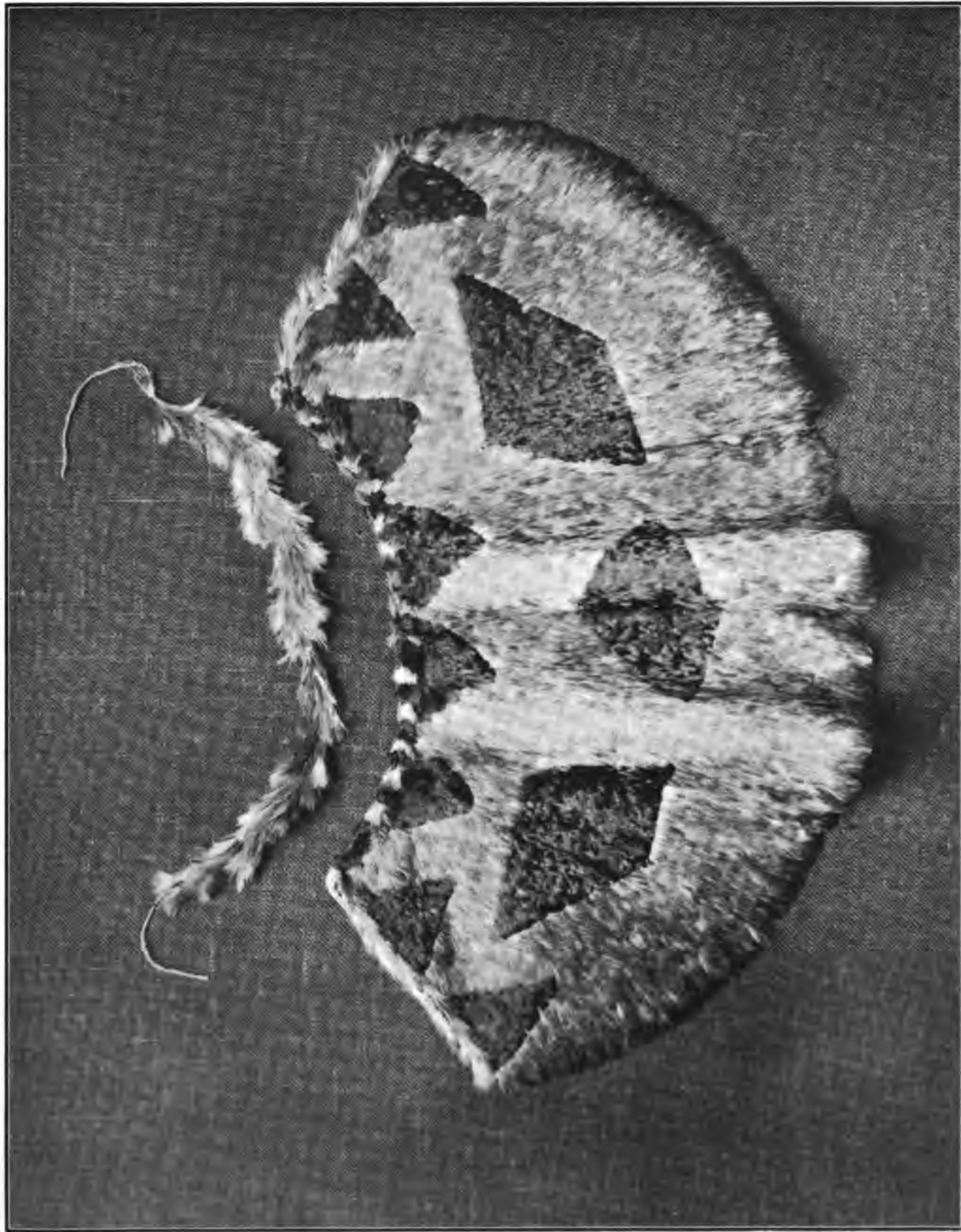
CAPE AT NORWICH, ENGLAND.



CAPE AT CAMBRIDGE, MASS.

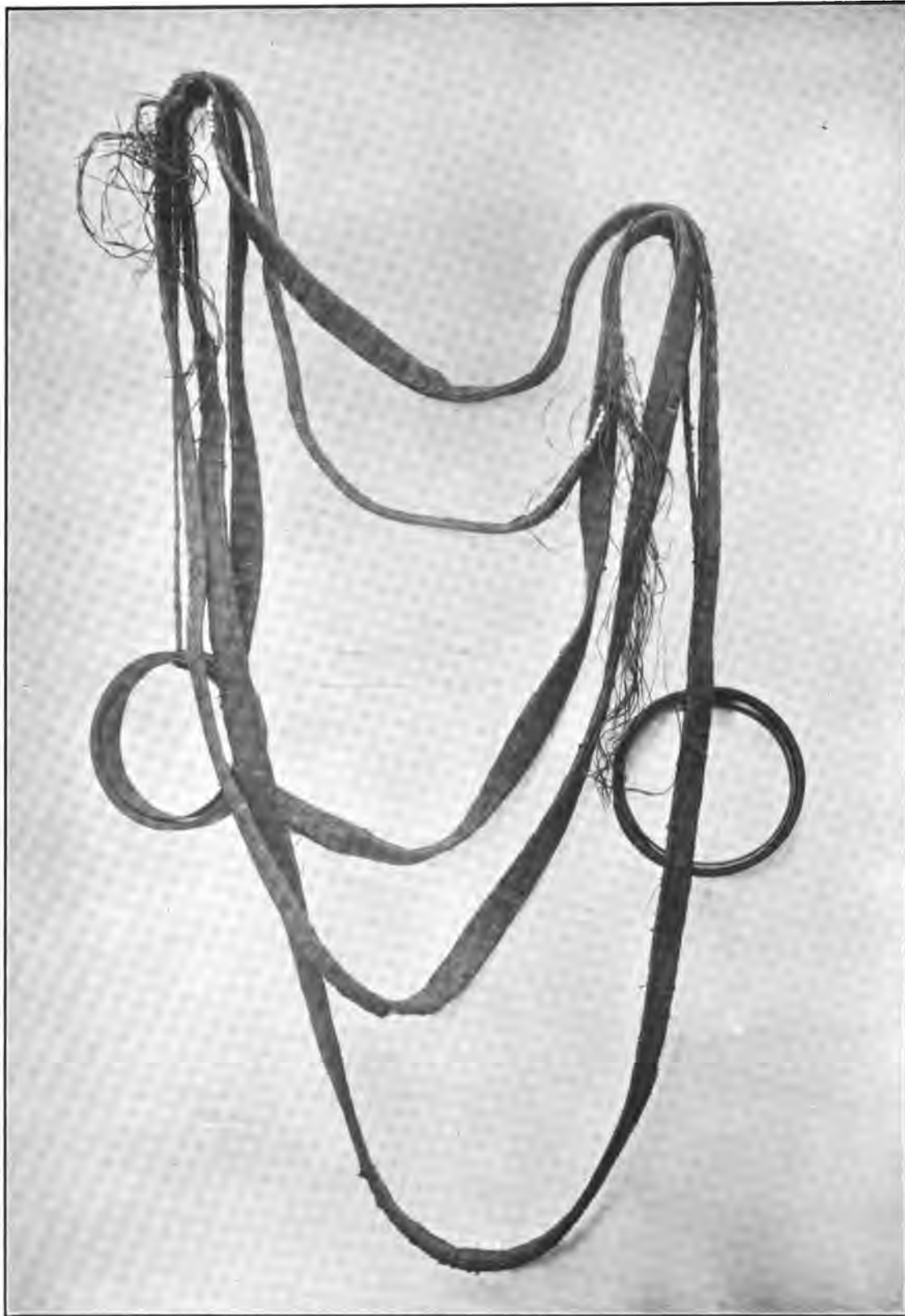




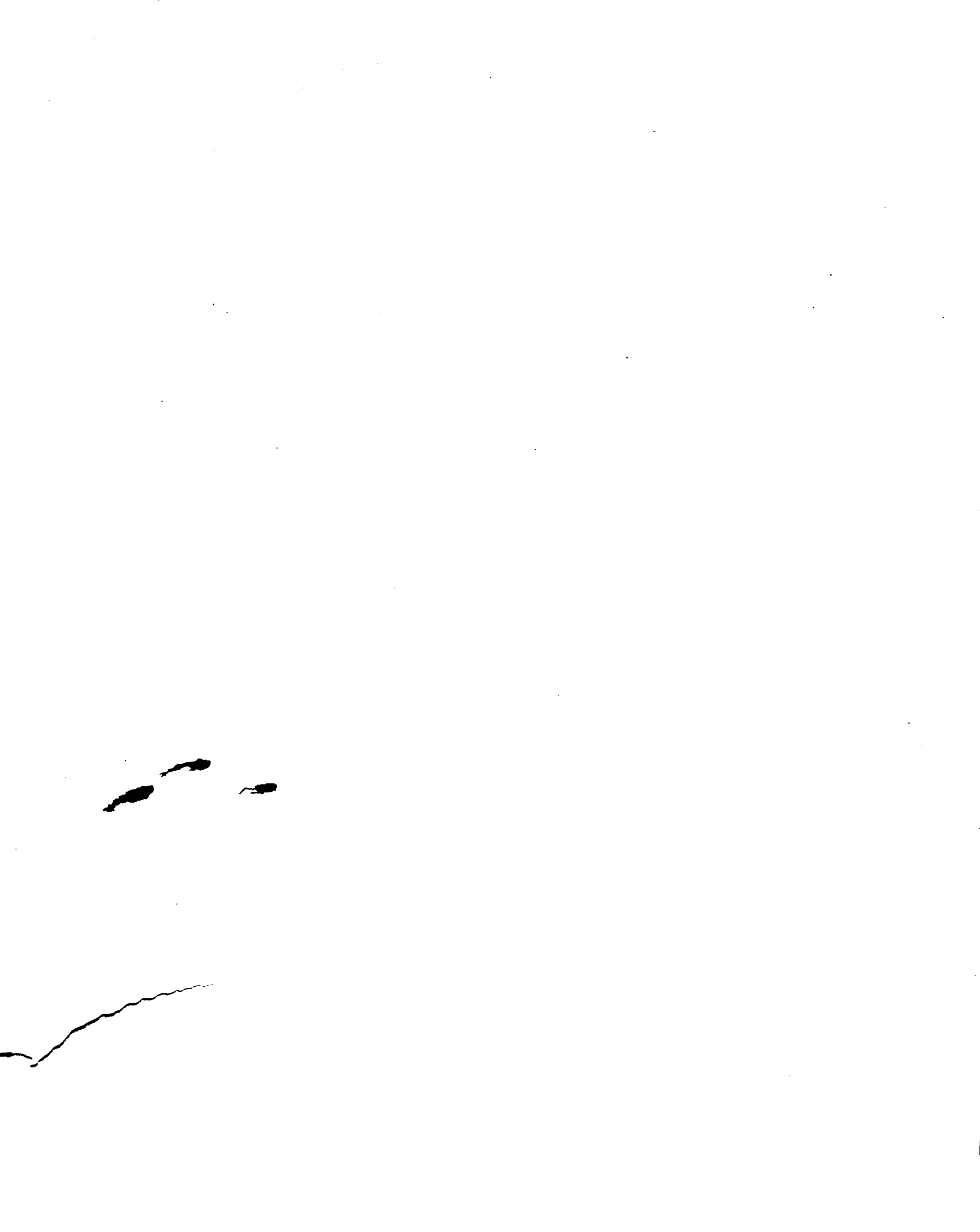


CLARK FEATHER CAPE.





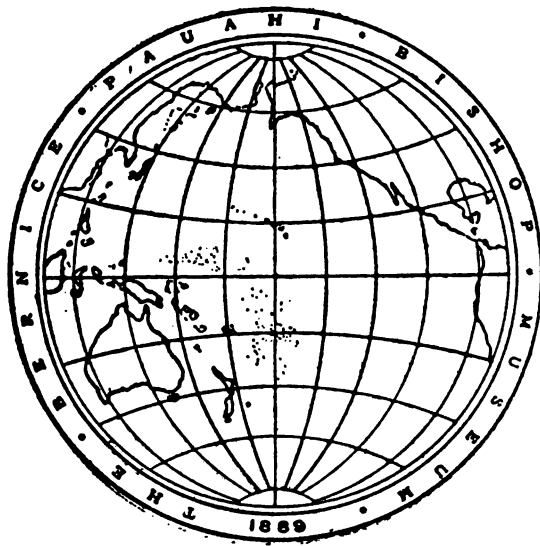
SANTA CRUZ COIL MONEY.



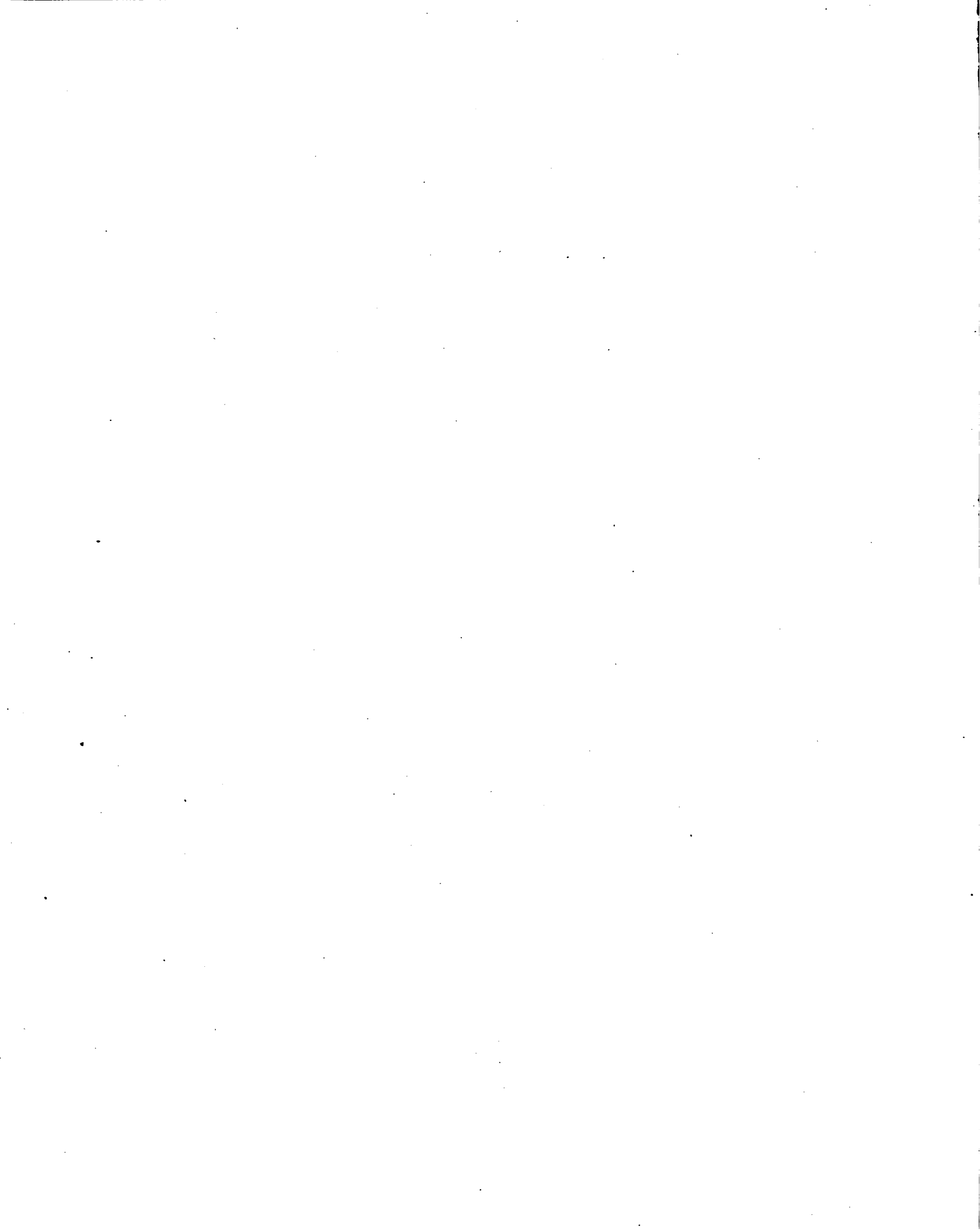
MEMOIRS  
OF  
THE BERNICE PAUHI BISHOP MUSEUM  
OF  
POLYNESIAN ETHNOLOGY  
AND  
NATURAL HISTORY.

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VOLUME I.



HONOLULU, H. I.:  
BISHOP MUSEUM PRESS,  
1899-1903.



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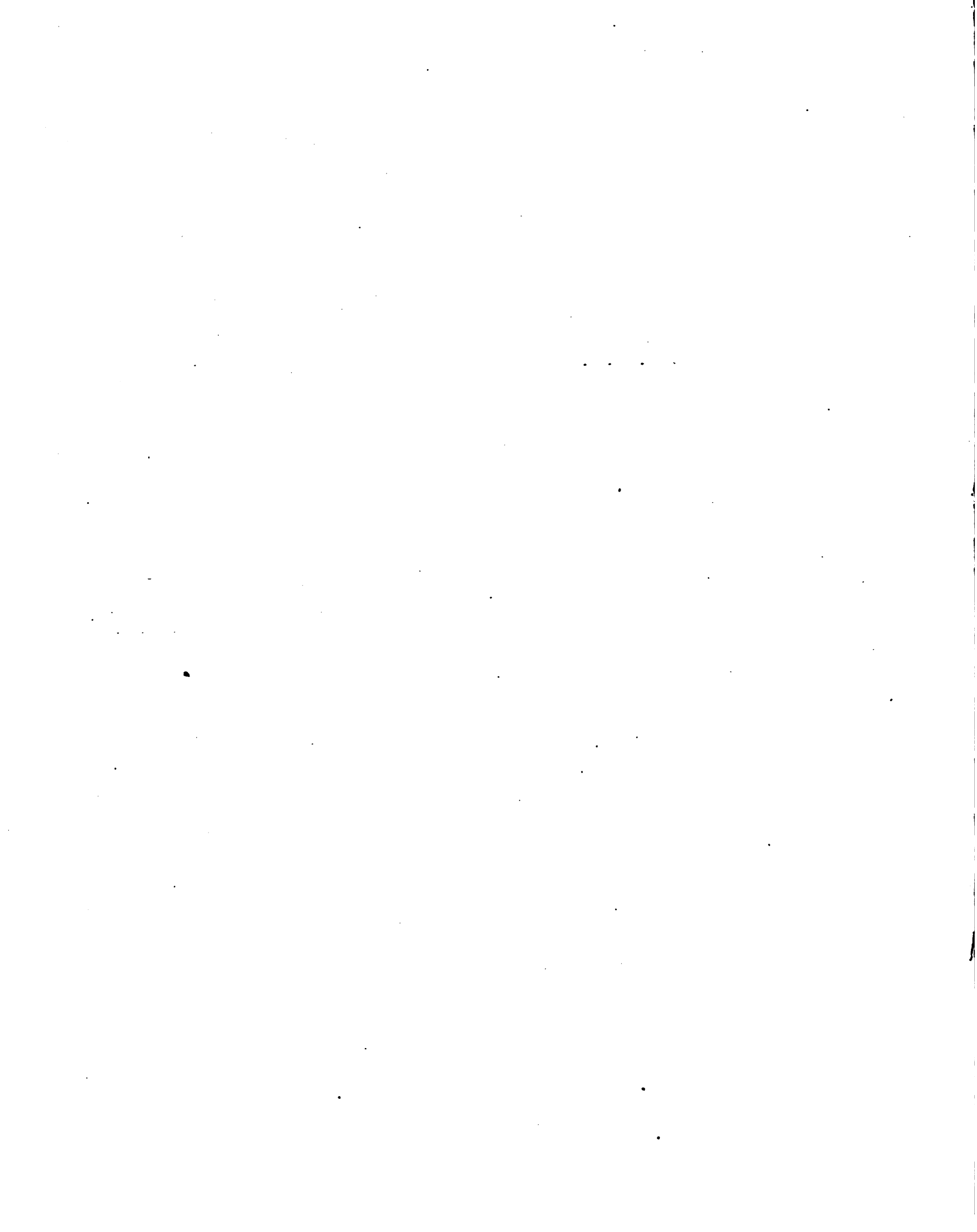
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