

REPORT TO THE METROPOLITAN MUSEUM OF ART
Department of the Arts of Africa, Oceania and the Americas

Paul Wirz's New Guinea Photographs

Sylvan C. and Pamela Coleman Memorial Fund Fellowship
January - June, 1999

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Terence E. Hays: Paul Wirz's New Guinea Photographs

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TABLE OF CONTENTS

	<u>Pages</u>
PREFACE	ii
PART I: Background to the Project	1-9
PART II: Activities at the Metropolitan Museum of Art, January-June, 1999	10-22
PART III: Work Remaining and Plans for the Future	23-24
PART IV: Appendices:	
Appendix 1: Chronology of Paul Wirz's Seven New Guinea Trips	25-40
Appendix 2: New Guinea Photographs by Paul Wirz in the Museum der Kulturen (Basel)	41
Appendix 3: New Guinea Photographs by Paul Wirz in the Wirz Family Archive (26 July, 1998)	42
Appendix 4: Illustrations in Paul Wirz Publications on New Guinea	43-44
Appendix 5: New Guinea Photographs by Paul Wirz in Publications by Others	45-48
Appendix 6: Sample Photograph Worksheet	49-50
Appendix 7: Photographs in the Metropolitan Museum of Art Paul Wirz Collection: Locations	51
Appendix 8: Photographs in the Metropolitan Museum of Art Paul Wirz Collection: Summary Characterization	52-56
Appendix 9: Photographs in the Metropolitan Museum of Art Paul Wirz Collection: Detailed Characterization	57-99
Appendix 10: Paul Wirz New Guinea Negatives Known to Exist	100
Appendix 11: Photographs in the Metropolitan Museum of Art Paul Wirz Collection: Representativeness	101
Appendix 12: Bibliography of Publications on New Guinea by Paul Wirz	102-110
Appendix 13: Bibliography of Sources Relating to Paul Wirz New Guinea Research and Photographs	111-116

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PREFACE

The period during which I held a Sylvan C. and Pamela Coleman Memorial Fund Fellowship at the Metropolitan Museum of Art -- January through June, 1999 -- was an immensely productive and enjoyable one. The staff and facilities at the Museum, especially in the Department of the Arts of Africa, Oceania, and the Americas, could not have been more helpful in making my work possible and, I believe, successful. Collegial relationships that were easily established added immeasurably to the rich resources available, and the whole experience gave me great personal pleasure as well as professional accomplishment.

As will be evident below, I also owe an unpayable debt of gratitude to the following individuals (or bodies) for their generous hospitality, assistance, support, and collaboration throughout my work related to the project: first and foremost, in Basel: Frau Erna Liebeck Wirz, Herr Dadi Wirz, and Frau Krassimira Drenska; also in Basel: Dr. Andrea Schmidt, Dr. Christian Kaufmann, and Dr. Bernard Gardi; in Amsterdam, Utrecht, and Harfsen: Dr. Fritz Cowan, Dr. Anton Ploeg, and Ms. Magda Bolt; in New York: Dr. Mervyn Meggitt and Mrs. Joan Meggitt, Mr. Douglas Newton, and Ms. Karen Lamberti; and in Providence: Mr. Leroy White, President John Nazarian and Dean Richard Weiner of Rhode Island College, the Rhode Island College Faculty Research Fund committees, Dr. George M. Eppele, and Patricia Hurley Hays.

In this report I will begin by presenting (Part I) the background to the project, since the work performed during the fellowship period was a continuing part of a larger endeavor, begun in 1993. This sketch will be followed by (Part II), a characterization of my activities and their results at the Museum, and (Part III), a discussion of work remaining to be accomplished and plans for the future. Thirteen appendices (Part IV) will provide detailed information of various kinds that might be useful in whatever applications Museum staff choose to pursue resulting from this work.

* * *

PART I:

BACKGROUND TO THE PROJECT: Paul Wirz's New Guinea Photographs

1993-1994:

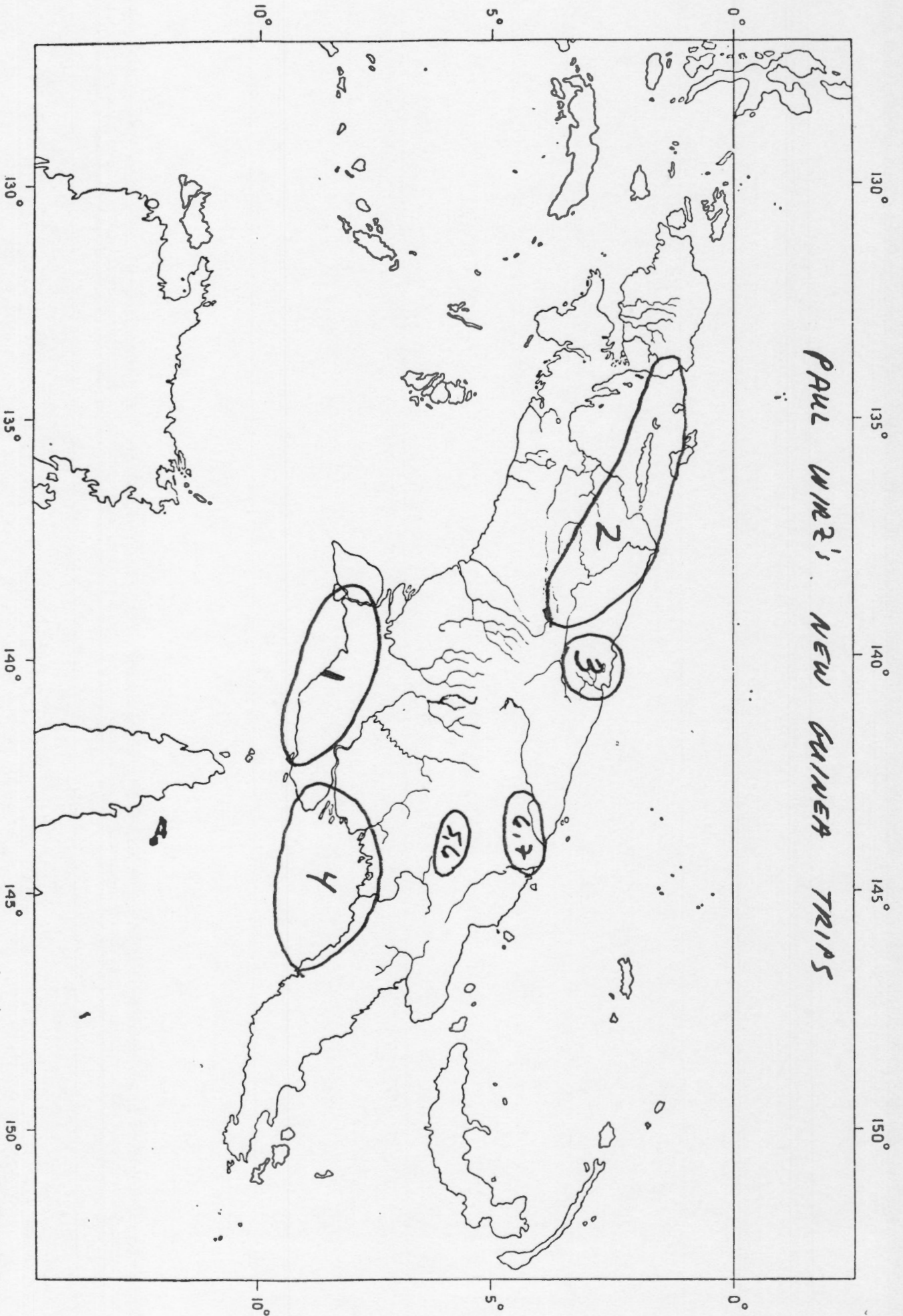
"The Wirz Project" began with an amazing case of serendipity. In the summer of 1993 Leroy White, a colleague at the Rhode Island School of Design (RISD), invited my wife, Patricia, and me to visit his studio in Providence to demonstrate for us some computer software which scanned photographs (including transparencies) to create databases for research and publication. An especially appealing prospect was the ability to enhance images that are overexposed, underexposed, or otherwise less than ideal. My wife and I had made several thousand photographs during our field research in the highlands of Papua New Guinea in 1971-72 (and I had made several hundred more in subsequent visits in 1981 and 1985), many of which were not usable in their current state. We saw this as an opportunity to make further use of these as well as the others.

As Leroy demonstrated the software using some of our New Guinea slides, he reminisced about a Swiss artist who had been a graphics instructor at RISD in the 1970s -- a man whose father had been an anthropologist in New Guinea. He said the man's name was "Dadi Wurtz" (sic). My jaw dropped.

At that time I had devoted the previous 25 years of my life as an anthropologist to researching and understanding the peoples of New Guinea (used here as a general term to include the current Indonesian province of Irian Jaya and the independent nation of Papua New Guinea). For nearly as long I had been intrigued by Paul Wirz, a Swiss anthropologist who made numerous outstanding contributions to our knowledge of New Guinea. He had published prolifically on various New Guinea peoples -- some 19 books, monographs, and museum guides; and 58 articles (see Appendix 12) -- and I had read nearly all of these works. But the man himself remained an enigma to me. In the history of Anthropology he had been a minor figure, at least so far as American Anthropology was concerned, and I had found little published about him. Yet surely, I thought, he must have been a fascinating character to have led such an extraordinary life.

From 1916 until his death (in Papua New Guinea) in 1955, Wirz had been in the field -- in many parts of the world in addition to New Guinea -- almost continually. In New Guinea, he was what mountaineers call a "peak grabber," i.e., someone who after making a first ascent "grabs" other nearby peaks to add to the record books. In 1916-18 (see Map) he worked among the Marind-anim of what is now Irian Jaya (then Dutch New Guinea) -- the first anthropologist (and still the only one) to engage in long-term, intensive field research with them; in 1921, he was among the Western Dani (again the first), also of Irian Jaya; in 1921 and again in 1926, he was the first at Lake Sentani in Irian Jaya; in 1930, he switched his focus to what is now Papua New Guinea (then the Territory of Papua) with a year's stay in the Papuan Gulf and Gogodala regions (the first anthropologist to

PAUL WHEZ' NEW GUINEA TRIPS



study the Gogodala and numerous Gulf peoples); in 1949-50 he became the first anthropologist to work with the Chimbu, Melpa, and Enga peoples of the (Mandated Territory of New Guinea) highlands, to which he returned in 1952-53; and finally, in 1949-50, 1952-53, and 1955 he visited the Sepik River region -- not the first, but among the earliest ethnographers in most parts of the Sepik. His death there in January, 1955, came at a time when more expeditions were anticipated (see Appendix 1 for a chronology of Wirz's New Guinea trips).

Wirz's seven New Guinea field trips yielded anthropological treasures: over 3,000 published pages, including priceless documentation of numerous cultures in the earliest stages of contact with the Western world (see Appendix 12); at least 3,500 photographs and several reels of motion pictures -- again constituting unique records of otherwise largely-unknown ways of life; and thousands of objects, many of which have become regarded as "classic" works of "primitive" art (see Schmidt 1998:264-294, [listed in Appendix 13] for a summary tabulation of over 4,000 Wirz New Guinea objects currently held in museums).

How did he do it? As far as I could determine, he never held a university or museum appointment, so his research trips must have been self-supported. For years, then, I kept in the back of my mind the idea of further research concerning Paul Wirz the man, and perhaps essaying a scholarly biography. And now, from Leroy White, I had a FAX number for his son, who lived at the Wirz family home outside of Basel, where he was a faculty member at the Basel Arts School.

I promptly sent a FAX to Herr Wirz, outlining my interest in his father's work in New Guinea and expressing my hope that he could inform me as to the whereabouts of his father's personal papers, in which I thought some of the answers to my questions might lie. Dadi (as I now know him) replied graciously -- in what I would learn was his characteristic style -- in support of my (very tentative) plans, inviting me to visit the family home where his father's papers were housed and to meet Frau Erna Liebeck Wirz, the widow of Wirz, who lived there with Dadi and his wife, the artist Krassimira Drenska.

In August of 1994, with assistance from a Rhode Island College Faculty Research Grant, I made a brief trip to Basel and Reinach, Switzerland, where I was made a welcome guest in the Wirz family home. Given the short time available before resuming my teaching duties at Rhode Island College, I hoped only to gain a general sense of what might be found in Wirz's papers, with the idea of future visits to work with them more intensively. My stay was delightful and highly productive, thanks to the hospitality of my hosts and especially to the conversations with Dadi and Erna (as she allows me to call her). The personal recollections and anecdotes they provided added immeasurably to the significance of what I found in the house.

The "Wirz papers" comprise letters, financial records, field notebooks, typescripts, offprints, books, photograph albums,

memorabilia -- a treasure trove, though one that at that time was disorganized and scattered throughout the house. Some order was being brought to these masses of materials by Fräulein Andrea Schmidt, then a doctoral student at the University of Freiburg who was writing her dissertation on Paul Wirz as an ethnologist (see Schmidt 1996, subsequently published as Schmidt 1998). Andrea (now a collaborator in our complementary researches) visited the Wirz home while I was there and she, too, added considerably to my rapidly-growing knowledge and appreciation of what I was finding.

The materials in Reinach (and those I was informed were housed in the (then) Museum für Völkerkunde in Basel (now the Museum der Kulturen) far exceeded my expectations, in both quantity and content. Given the fact that Wirz had published so much during his lifetime, an especially exciting discovery was a typescript, in German, of an unpublished book concerning Wirz's field research in the (now) Papua New Guinea highlands, my primary area of expertise. The book (titled by Wirz Seltsames Land, seltsame Menschen, or 'Strange Land, Strange People'), while written for a general audience, contains invaluable new information regarding highlands peoples in the very early stages of contact with the outside world, and is especially illuminating regarding the developing relationships between them and missionaries and administrators. Agreeing to the importance of bringing this work to the attention of Anglophone anthropologists and historians, Dadi, as literary executor to his father's estate, generously allowed me to bring a copy of this typescript back to Rhode Island and gave me permission to translate and edit the book for publication. Thus I returned from my first visit to the "Wirz family archive" greatly encouraged and convinced that important new work could be done with this long-neglected and hitherto-largely-unknown material.

1994-1996:

During the academic years 1994-95 and 1995-96 I worked on the unpublished typescript, retyping it (in German) into a more-than-500-page (double-spaced) new typescript (on diskette to facilitate translation and editing), and pursued further support funds for a second trip to Basel. It became apparent during this work that I would need to return there to examine and photocopy at least parts of Wirz's field notebooks, correspondence, and other materials in the Wirz family archive relating to the research upon which the planned book was based, and to discuss further her late husband's work with Erna.

Also in 1995 I learned from Dr. Virginia-Lee Webb, of the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art (hereafter, "the Museum"), of their acquisition of a number of photographs believed to have been made by Wirz in New Guinea. In June of that year I made a preliminary examination of these photographs (approximately 1,000) and judged the majority of them to be the work of Wirz. Most of the photographs were mounted in albums of the type I had

seen at the family home and I instantly recognized Wirz's style of pasting in often-unrelated prints, seemingly with little pattern. While I recognized many of the photographs from ones previously seen in Basel and in Wirz's publications, others were new to me (including many which appeared to have been made by others). Virtually all of the Wirz photographs seemed to have been made during Wirz's earlier periods of field research, from 1916 to 1931, and thus were of no immediate relevance to my work on the highlands book. (But more about these below -- at that time I had no idea that four years later I would be working on these very photographs.)

I was successful in receiving a second grant from the Rhode Island College Faculty Research Fund, and in May, 1996, returned to the Wirz family home. Fortunately for me, during 1995 as part of her continuing research, Andrea Schmidt had organized most of the Wirz materials, which made it much easier for me to ascertain which of his field notebooks and diaries have survived and to construct an inventory of them. I examined 125 field notebooks, of which 21, totalling 926 hand-written pages, pertained directly to the research which was the basis for the book I was translating and editing. In addition, several hundred letters were found in Wirz's papers, of which 36 concerned the research in question, and several photograph albums were also examined. Also discovered in the house were numerous rolls of film (developed and undeveloped), raising the question of whether these importantly complemented the collection of negatives and prints that had been transferred to the Museum für Völkerkunde following Wirz's death. Finally, seven more apparently-unpublished typescripts were found (3-7 pages long each), presumably intended for publication as journal articles. Periodic trips into the city (Basel) were undertaken for purposes of photocopying most of these materials and consulting additional resources in the library of the Universität Basel, the Ethnologischen Seminar, the Institut für Ethnologie, and the (then) Museum für Völkerkunde.

During Wirz's highlands field research he had collected many ethnographic objects, and I learned that most of them had been willed by Wirz to the Tropenmuseum in Amsterdam. Suspecting that important documentary material for these collections might be found there, I proceeded to the Netherlands at the end of May. Brief trips were made to Utrecht and Leiden to consult with colleagues and to examine published sources not available in the United States, but the main focus of the trip was the Tropenmuseum, where Dr. Fritz Cowan (curator for Oceania) gave me complete access to the files concerning the Wirz collections (totalling some 1,054 items, each with its own accession card and a total of 43 pages of entry sheets). This trip was very productive, yielding photocopies of most of this information.

1997-98:

In May and June of 1997, again with grant support from the Rhode Island College Faculty Research Fund, I travelled to the

University of California - San Diego, where the Melanesian Archive holds microfiche copies of Papua New Guinea patrol reports. These and other sources in that major collection provided important contextual information for the areas in which Wirz had conducted field research, as my interests in Wirz significantly began to extend beyond the unpublished highlands book.

The most important extension, so far as the project reported here is concerned, was with the re-emergence of Wirz's early New Guinea photographs, not only as ancillary material to the book project, but as important documents in themselves which need to be organized and publicized for the wider community. Following upon my perusal in 1995 of the Wirz photographs acquired by the Museum, Dr. Webb and I discussed in mid-1997 the prospects of documenting the collection towards a possible catalogue and exhibit at some future date. She informed me of the availability of fellowships at the Museum and encouraged me to apply for one so that, drawing upon my knowledge to that point of Wirz's work in New Guinea and related resource materials, identification and documentation of the photographs could be accomplished. Since I was anticipating the possible award of a sabbatical leave from Rhode Island College for academic year 1998-99, it seemed that the study of the photographs could be usefully incorporated into my larger plans for research and writing about Wirz during the sabbatical. Moreover, given my teaching duties, it would only be during an extended leave of absence that I could spend the time necessary in New York to complete such a task. In October, 1997, I applied for both, and in early 1998 I was pleased and honored to be awarded a Sylvan C. and Pamela Coleman Memorial Fund Fellowship at the Museum for the period January-June, 1999, and a sabbatical leave from the College for September, 1998 - July, 1999.

1998:

With the anticipation of the sabbatical leave and fellowship at the Museum, I travelled to Amsterdam, Basel, and Reinach in July-August, 1998 (again with the support of a Rhode Island College Faculty Research Grant) to determine the precise nature and extent of the Paul Wirz New Guinea photograph holdings at the Tropenmuseum in Amsterdam, the (now) Museum der Kulturen in Basel, and the Wirz family home in Reinach, the three major presumed repositories of Wirz's New Guinea photographic materials. (The Völkerkundemuseum der Universität Zürich possesses a collection of 175 prints of Wirz New Guinea photographs [discussed in Koch 1997], but no negatives, according to Andrea Schmidt [personal communication, 3 June, 1999].) I also hoped to be able to make copies of all of Wirz's New Guinea photographs in those locations to serve as a reference set in the eventual work with the Museum's collection, but also as part of the overall Wirz oeuvre.

My timing was poor in one major respect: both museums were effectively closed for July and August, and the photograph

collection at the Museum der Kulturen was in the process of being rehoused; also, Dr. Christian Kaufmann, with whom I had hoped to work at that museum, was away at the time. The Tropenmuseum's photographic archives include thousands of early New Guinea photographs, but their holdings with regard to Wirz seem only to include 107 prints of the Wirz objects willed to that museum (Andrea Schmidt, personal communication, 30 July, 1998), the negatives for which are said to be in Basel. In Basel, through the kind offices of Dr. Bernard Gardi, I was given special permission to peruse the photographic archives, but making copies of the photographs was not possible at that time.

On current knowledge, it is not easy to determine exactly how many Wirz New Guinea photographs are in the collection at the Museum der Kulturen (see Appendix 2). Following Wirz's death, Dadi Wirz agreed to transfer to the museum a sizeable number of his father's negatives (and some prints as well) for temporary safekeeping; according to Wirz's will, all of his photographs are to become the property of the Museum der Kulturen upon Dadi Wirz's death (Dadi Wirz, personal communication, 24 July, 1998). According to the Inventarbereich Vb (Melanesien) [Museum der Kulturen n.d.]), which records accessions to the museum by lot number and which I personally examined on 24 July, 1998, these probably were lot 498 (755 black-and-white negatives from the Marind-anim research, accessioned in 1955) and lot 942 (782 black-and-white negatives from Marind and Sentani, no accession year recorded). These, together with previous accessions, should constitute the Wirz New Guinea photographs currently held at the museum. Previously-recorded accessions include: lot 135 (no date, from Wirz -- 71 black-and-white negatives from Marind), lot 390 (1954, from Wirz -- 7 negatives from the Sepik), and lot 391 (1954, from Wirz -- 2 black-and-white negatives from the Sepik). Thus, according to this document, the museum holds 1,617 Wirz New Guinea negatives. Andrea Schmidt (personal communication, 30 July, 1998) reported to me that Dr. Kaufmann had inventoried the Wirz New Guinea photographic material in 1988 and found 477 "glass negatives"; an inventory she made in 1990 yielded "about 500" glass negatives and slides. Perhaps working with more recent information, Kaufmann (personal communication, 22 May, 1998), said that there are 652 glass-plate negatives (almost all 9x12 or 13x18 cm) and 1,608 prints of Wirz's early New Guinea photographs, figures which also are reported in a reference work on ethnographic photograph collections in Switzerland (Commission des musées de la Société suisse d'ethnologie / Museumkommission der Schweizerischen Ethnologischen Gesellschaft 1997:373), perhaps on the basis of information provided by Kaufmann. B. Gardi (1997) gave a total of 1,608 Wirz New Guinea photographs, i.e., 1,608 photographs made prior to 1945.

Kaufmann's and Schmidt's early inventories are reasonably consistent with each other, but not with later figures. However, these are less problematic than they initially appear when one considers that, according to both Andrea Schmidt and Bernard Gardi (personal communications, 24 July, 1998), all of Wirz's

negatives have been copied and printed (an encouraging fact in terms of future reproduction possibilities). Thus, while the estimates of 477, "about 500," and 652 glass negatives may be too low, the total number of negatives as well as prints should be at least 1,617. But this count is probably somewhat low. Schmidt made a painstakingly detailed inspection of the museum's Einlauf-Journals, matching the records with actual negatives and prints, tabulating 1,400 negatives and 26 prints, according to an unpublished document she kindly provided to me (Schmidt n.d.). Differences in counts for particular lots are due at least in part to the fact that in some cases a single accession number was given to what was in fact two, or even three, items. For example, the Inventarbereich lists lot 498 as comprising 755 negatives, while Schmidt's inspection of the actual objects yielded 775 negatives (Schmidt n.d.:7-23); similarly, lot 135 includes 78 (70 negatives and eight prints) rather than 72 items (Schmidt n.d.:3-5). Lot 942 is somewhat confusing, since Schmidt (n.d.25-28) records only 456 negatives, rather than the 782 noted in the Inventarbereich. Since the document (Schmidt n.d.) is an unpublished typescript, it may be that my copy is missing some pages.

In any event, it would seem reasonable to estimate that the New Guinea photographic material at the Museum der Kulturen includes over 1,600 items, although it is clear from Schmidt's analysis that this includes numerous duplicate negatives and also photographs that were not made by Wirz.

The most exciting discovery during this trip (which largely compensated for my otherwise-poor timing) was in the Wirz family archive, where I located additional photographic material (see Appendix 3 for a summary), including 487 glass plate negatives and 164 glass lantern slides of Wirz's early New Guinea photographs (plus an additional 1,355 35 mm negatives and 268 35mm transparencies from his research trips in 1949-1955), and 12 reels of cine films. It seems likely that a very large number of the early negatives (and nearly all of the later ones) have never been printed before, and this was a truly astonishing find.

(At the time of this writing, a personal communication from Dadi Wirz [16 July, 1999] has informed me that he "also found in the house here a photo album of ca. 12 x 18 inches with lots of PNG etc. photographs!" What other treasures remain to be discovered?)

Upon my return to Rhode Island, I spent the period from September through December working on translation, processing new materials acquired in Europe, and preparing a substitute for the reference set of prints I had hoped to possess by that time. This substitute comprised photocopies of all of Wirz's New Guinea photographs that I knew to have been published; these, at least, could be matched against the photographs in the Museum's collection in order to provide confident documentation for what was expected to be a substantial proportion of the collection.

As is evident from Wirz's bibliography (Appendix 12; also

see Schmidt 1998:295-306 for a complete version, including works not related to New Guinea), and tabulations of known objects collected by him and photographs made by him, the man was an avid writer, collector, and photographer. He also was lucky (as are we) in that he worked in a period when publishers were much more generous than they are today with regard to illustrating books and articles. Out of his 77 publications on New Guinea, only 21 contain no illustrations (a 22nd may be his 1919 doctoral dissertation, which I have not yet seen) -- understandable in many cases, such as book reviews, grammar sketches, and word lists. The other 55 are often crammed with photographs and drawings (see Appendix 4), with as many as 392 illustrations in one book (Wirz 1934c), and totalling 2,698 illustrations. A systematic search of all of these works yielded a total of 1,404 published photographs (including 136 not made by Wirz), 1,273 drawings (including at least two not executed by Wirz), and 21 maps (probably not executed by Wirz).

Throughout the months of September-December, I made photocopies of all of these illustrations and subsequently transported them to the Museum, where they were of enormous help in identifying the prints in the Museum's collection. While these constitute a huge reference set, several points need to be made to put them in proper perspective. First, it is not certain whether any of the maps were actually executed by Wirz himself or whether all of the drawings (apart from the two explicitly attributed to others) were his own, although a sizeable collection of his drawings survives in the Wirz family archive, so we know that he was skilled in this area. These are not points of serious concern at present since the Museum's collection includes only one print of a map (1992.417.903, which was published in Wirz 1928a:unnumbered page), and no photographs of drawings. Second, Wirz occasionally published photographs made by others, usually explicitly attributed to them, but not always with the specificity one would desire. For example, in one of his books he says (1928b:x): "Einige der Bilder wurden dem Verfasser von der Bataviaschen Gesellschaft für Kunst und Wissenschaft in freundlicher Weise zur Verfügung gestellt; alle anderen sind vom Verfasser selbst aufgenommen" ('Some of the photographs were obtained by the author through the kind offices of the Batavian Society for Art and Science; all others were taken by the author himself'). Unfortunately, he does not say which were obtained from Batavia, although I was able to determine this through consultation of other sources (especially Departement van Oorlog in Nederlandsch-Indië 1920). Third, of the 1,404 photographs, more than 500 are of objects, and it is not certain whether these were made originally by Wirz himself or by staff members of museums and publishers (photographs of objects are explicitly attributed to other photographers in Wirz 1954d, 1955a, and 1959; see Appendix 4). In the Museum's collection, apart from the map mentioned above, there are 34 photographs of objects (see Appendix 8). Given the uncertainty of authorship, I considered it necessary to record these as

"photographer unknown" on the identification worksheets. Fourth, in many cases Wirz published "the same" photograph in more than one publication (just as the Museum's collection includes what I would regard as multiple copies of some photographs -- more about that below in Part II). Assigning each illustration in my set of photocopies a unique identification number, such "multiples" were numbered XXXa, b, c, etc. And fifth, in addition to my systematic search of Wirz's publications, I sought Wirz New Guinea photographs in works authored by others. In all, some 128 examples were found of photographs (usually) attributed to Wirz by other authors (although sometimes erroneously) and photocopies of these joined the others (see Appendix 5).

Thus the close of 1998 found me with a large stack of binders containing photocopies of hundreds of Wirz's New Guinea photographs. These, along with various databases, went with me to the Museum, where I began my fellowship period in January, 1999. I had come full circle, it seemed: (my wife's and my) New Guinea photographs had led me to Leroy White, who had led me to Dadi Wirz, who had led me to (his father's) New Guinea photographs, which had brought me to the Museum.

PART II: Activities at the Metropolitan Museum of Art, January-June, 1999

When I arrived at the Museum in early January, 1999, I found that the photographs I had seen briefly in June, 1995, had now been stored in four storage boxes (Boxes C9-C12) in the Department of the Arts of Africa, Oceania and the Americas. A total of 1,110 photographs would eventually be assigned numbers, 1992.417.1 - 1992.417.1110; at that time 303 loose photographs had already been assigned numbers and placed in protective mylar, with the remainder numbered by me in the course of the fellowship period. Of these others, 796 had been mounted (presumably by Wirz) in nine albums; the remaining 11 were on loose pages, earlier removed by someone from these or other albums (see Appendix 7 for current locations of all of these photographs).

(Note: shortly prior to this time, the Museum received as a gift from Dadi Wirz an additional album, containing 17 photographs. Of these, two are personal (of Wirz or of him and Elisabeth), eight were probably made in Indonesia, and nine are from New Guinea. While I identified and documented these photographs, they have not yet been assigned Museum accession numbers and are not included in this report.)

My primary responsibility, as I understood it, was to identify and document each photograph, entering information on previously-prepared "Catalog Worksheets." (Computerized versions of 1,110 worksheets were deposited at the Museum at the close of my fellowship period.) This information applied to 15 categories on the worksheet, with the remaining categories to be addressed by Museum staff. My judgments were based on a number of sources: (1) for published photographs, information obtained from published captions and/or accompanying text (in a very few instances, "the same" photograph was published more than once with different, sometimes contradictory, captions, but these could usually be resolved by other clues such as those discussed below); and (2) for others, various approaches were be used, each of which -- in descending order of reliability -- warrants comment and illustration.

(a) Information recorded on the photograph itself (usually the reverse) or on an album page to which it was affixed was helpful in many cases, especially when -- as in most instances -- such notations could be matched with samples of Wirz's handwriting or that of Paul Baron de Rautenfeld, the other photographer most represented in the collection (see Appendix 8). However, notations on the photographs themselves were deemed more creditable than those on album pages. For example, photograph 1992.417.802 is found in "Album #8," and next to it on the page is written "Urama," in what appears to be Wirz's handwriting. Urama Island is located in the delta of the Era River in the Papuan Gulf, and Wirz made a number of photographs there in 1930. The photograph depicts a girl and a small child. The dress and general appearance of the subjects, however, do not suggest those of NORTH-EASTERN KIWAI people at all, but of Mafulu (FUYUGE)

people of the Wharton Range in Northeastern Papua, an area never visited by Wirz. Paul Baron de Rautenfeld visited the Mafulu in 1925, and at least 17 of his photographs of them are in the Museum's collection (see Appendix 8). Thus, on the appropriate worksheet, I entered "probably P.B. de Rautenfeld" as the Photographer, "probably Mafulu" as the Ethnic Group, "probably FUYUGE" as the Language Group, and "probably 1925" as the Date of Photograph. Other examples could be cited where it would seem that Wirz (or someone else) removed a photograph from an album and replaced it with another, not erasing the notation at the same time.

(b) Recognition of localities or peoples based on my general knowledge of New Guinea or the assistance of others sometimes played an important role when no other information was available. For example, photograph 1992.417.159 is a loose photograph depicting two figures in woven costumes. No notations are found on the photograph itself and, being "loose," there is no reliable information regarding its original context, e.g., if it had been removed from an album. However, Douglas Newton, when I queried him about the photograph, drew upon his seemingly-unlimited memory and knowledge of the New Guinea literature and suggested that F.E. Williams (Government Anthropologist for the Territory of Papua for many years) had published one similar to it. Indeed, after scouring several of Williams's publications, I found in his report on the Orokelo people Plate 12 (Williams 1940: facing p. 80), showing two secluded initiates in woven costumes -- seemingly identical to those in the photograph -- intended to shield them from the gaze of others. Williams had done fieldwork in Orokelo between 1923 and 1937 (Williams 1940:xi), and Wirz had visited there from 16-23 November, 1930 (Wirz 1933c:156-169), as Rautenfeld also had in 1923 and 1925. Giving the benefit of the doubt to Wirz, I identified the photograph accordingly, with the possibility expressed that it could have been made by Rautenfeld.

(c) Process of elimination, combined with (a) and (b), in many cases allowed at least the narrowing of possibilities so far as identifying the photographer was concerned. For example, on the basis of general appearance and dress, the people in many photographs could be identified as coming from areas such as the Massim, Northeastern Papua, and Southeastern Papua never visited by Wirz but included in Rautenfeld's tours of 1923 and 1925. On this basis (guided in large part by notations in what appears to be Rautenfeld's handwriting on the reverse of numerous prints), at least 144 photographs from these areas were judged not to have been made by Wirz, but in all probability by Rautenfeld (see Appendix 8).

(d) Contextual clues, such as proximity to other photographs when in albums, could be used, but only with considerable caution. Sometimes a number of adjacent photographs would appear physically to have been printed at the same time (judging from paper types, tinting, recurrence of subjects, etc.), suggesting (but not conclusively proving) at least the same photographer.

However, so far as other inferences are concerned, as I had noticed on my first examination of albums in the Wirz family archive, Wirz seemed little concerned with organizing his albums by locality, subject, or any other obvious criterion. For example, the album I have called "Red 'Eclipse'" (because of an eclipse of the sun or moon represented on its red cover) contains 77 photographs. Handwritten on the cover (probably not by Wirz) is "Asmats." The 77 photographs include the following as eventually judged: 43 Wirz Marind; 16 Wirz Sentani; nine Wirz Papuan Gulf; three Wirz unidentified Dutch New Guinea; and one each of Wirz Dani, Wirz Motu, A.J. Gooszen Marind, Rautenfeld Papuan Gulf, Unknown Mimika, and Unknown Papuan Gulf Object. Regardless of the cover notation, it is difficult to find a theme or pattern in such an assemblage.

(e) Finally there is the most subjective consideration, that of "stylistic" features. Dadi Wirz has suggested to me (and I agree with him) that photographs made by Rautenfeld have a "very different feel" compared to those of his father, principally in terms of composition and subject matter. For instance, many photographs otherwise identifiable as being made by Rautenfeld include Papuan native police who accompanied him on his travels; if Wirz was ever so accompanied he did not record such on film so far as I know. Both photographers were inclined to pose subjects, rather than to make "candid" shots, so this was a point of little help. Otherwise it is difficult to state with any precision what I (and Dadi) mean by "the feel" of a photograph, but it was a factor, though the least influential, in the identification process.

It must be stressed at this point that my identifications of the photographs must be regarded as provisional. While in the vast majority of cases, I am fairly confident of what is recorded on the worksheets (though there are a number of "probably" qualifiers included), I did not have access during the fellowship period either to the reference set of copies I had hoped to make from the known negatives in Basel or to the negatives themselves. Undoubtedly when I do gain such access, some changes will need to be made, most especially regarding identifying the photographer as Wirz or Rautenfeld. Both men visited a number of areas and peoples in common, and some misidentifications may have occurred. In all of the discussion that follows, then, assertions regarding photograph identifications should be read as always being prefaced by (probably).

A completed sample worksheet (i.e., completed with respect to my assignment) is provided in Appendix 6; since it represents virtually all of the points that arose in the process, a "walk-through" will serve as a generalizable illustration.

Photograph 1992.417.247 is a loose photograph, currently located in Box C-9. It was published at least twice (Wirz 1925a: Tafel 23, Abb. 2; 1928b: Abb. 64), both times implicitly or explicitly attributed to Wirz as the photographer. The captions

indicate that "huts in Rohr" or a "Rohr settlement" are represented. In addition, on the reverse of the Museum's photograph, in what appears to be Wirz's handwriting, is noted "Hütten u. Rohr" ('Huts in Rohr'). Rohr was the name given by Wirz (1925a, 1928b) as referring to a settlement on what he called the Torassi River (now called the Bensbach) in the border area of what are now Irian Jaya and Papua New Guinea. The region in which Rohr is located (according to a map supplied by Wirz 1925a) is one known in the ethnographic literature as inhabited by the Kanum cultural group (described most fully in Nevermann 1939). For language identifications I have relied principally for Papua New Guinea languages on Wurm & Hattori (1981), a standard reference, although it is somewhat dated for Irian Jaya languages; thanks to recent extensive work by Summer Institute of Linguistics teams, I deferred mostly to Silzer & Clouse (1991) for the latter. In this case, both sources agree that the current language name for these people is KANUM (language names are written in upper-case letters throughout this report). Wirz (1928b:168-186) describes a visit to the settlement of Rohr from 18 January - 16 February, 1917, referring specifically to this photograph in its second published version.

While this example was one of the easier photographs to identify, I am reasonably confident of the vast majority of identifications recorded on the worksheets (some can only be determine with access to other materials, discussed in Part III below).

The collection as a whole can be characterized in a variety of ways, both formally (see Appendixes 8 and 9 for two possibilities) and informally. As I made my way through the photographs I was reminded of a paper I heard delivered at a professional conference sometime in the late 1960s. Jay Ruby, a visual anthropologist, was reporting on a study he had made of photograph collections solicited from colleagues, comparing photographs made during field research with those by the same photographers of their family vacations. He claimed to find no significant difference: in both one found shots of landscapes, family members, individuals (usually colorful) encountered, and scenes of everyday life and special events. Whatever the validity of Ruby's findings (and it is difficult to think of much else that might be photographed), Wirz's photographs, at least, have this diverse character. Landscapes; photographs of him in the field, as well as Elisabeth (first wife), Vreni (daughter), and Hanna (second wife); numerous posed portraits of local people; everyday life and, especially, festivals -- all are amply represented. (The Museum's Rautenfeld photographs can be characterized informally in the same way -- Ruby's point?)

Whether one examines a given album page or Wirz's photographs taken as a whole, they present the same general impression: mostly haphazard and opportunistic, arguably the same qualities that characterized his fieldwork and publications. Yet there are examples of clearly-chosen topics or themes: e.g., the anthropometric portraits made by Wirz of BIAK people

(1992.417.627-635); or the many photographs made to depict the various hairstyles used by Marind-anim to signify status in their age-grade system (1992.417.39, 45, 46, 419, 429, 432, 468, 470, 486, 524, 573, 586, 647, 935, 1100, and 1110 for males; 1992.417.36, 460, 466, 475, 509, 519, 520, and 664 for females); or depictions of scarification patterns on Marind women, again symbols of age-grade status (1992.417.346, 386, 467, 476, 477, 493, 504, 517, 527, 532, and 620); or a sequence illustrating the processing of sago (1992.417.494, 496, 604, 613, 614, 616, and 667).

Schmidt (1998:241-243) has suggested that Wirz was guided by three main reasons for making photographs: scientific documentation, a record of his travels, and a basis for his planned publications. It is likely that the thematically-oriented photographs such as those mentioned above were intended as sheer documentation (although many also were published in books for general audiences), as were many landscape scenes, depictions of everyday events and certainly those of festivals. Of course, "documentation" is a problematic term. First, whether or not Wirz himself naively supposed that he was simply recording what was objectively "there," all photographs are made, not "taken." The simple act of aiming the camera is a result of subjective choice, and of course what follows certainly is not "objective." An especially useful example can be seen in photographs 1992.417.511 and 1992.417.899, two copies of "the same" image (from my point of view) -- a Dika Valley (WESTERN DANI) man seated with a Dutch colonial government soldier standing beside him. Schmidt has published this photograph (1998:Abb. 11, p. 80) in the same form represented in the Museum's collection, but Wirz himself published it (1924a: Abb. 5, p. 47), having cropped out the soldier (a point made by Schmidt). Whatever Wirz had "scientifically documented" in the field, what was presented to the public was something different, highlighting, perhaps, Wirz's suggested third reason for photography -- as a basis for his publications, with the perceived interests of the general audiences for which he often wrote guiding his selections (and cropping) as much as a concern with "documentation." (This case, incidentally, points to one of the special values of the Museum's collection, viz., its inclusion of many photographs in [what may have been] their original state, prior to preparation for publication.)

Surely Wirz's photographs in their sheer number suggest a passion for recording his travels, whether for scientific or other purposes. While he published a great many images, there also are many in the collection that (almost certainly) were never published and, arguably, never would have been if he had lived longer. For example, Wirz (1933c:120-127) describes a Motu festival he observed in the Port Moresby settlement of Hanuabada during a visit in late August, 1930. In the Museum's collection there are at least 10 "unique" photographs (15 including "multiple copies") almost certainly made at that time, but only two of which (1992.417.778 and 1992.417.779 [and 904]) he ever

published. One can well imagine that, like any of us caught up in the moment of an exciting event, Wirz simply "snapped away," with a resulting voluminous record, but one that was highly variable in terms of potential utility, given (at least) aesthetic considerations of composition. (When I once commented to Dadi Wirz that I thought his father was a good photographer, he responded that he was not -- he simply took so many photographs that some were bound to be "good.") This is not to say, of course, that researchers from a later vantage point cannot find documentary value in any record of an event no longer observable. But one could say that Wirz's photographs strike one overall as those of a tourist (as Rautenfeld's certainly do). (With regard to technical matters, Andrea Schmidt and Dadi Wirz both have told me [personal communications, July, 1988] that Wirz had no training in photography, apart from whatever instructions he may have received from shop owners when he purchased his various cameras.) Nevertheless, they still contain a great deal of evidentiary value, so long as they are approached with the same caution as is necessary with any record, by anyone. In any event, one can easily imagine the scene (described to me by Erna and Dadi Wirz) of Wirz whiling away the evenings at home in Switzerland -- impatient for his next field trip while he pasted photographs in albums and recalled their creations.

More formally, the collection can be characterized in terms of photographers, regions, and peoples represented (see Appendixes 8 and 9).

Four identifiable photographers are represented, as are an undetermined number of additional ones. On the basis of current information, 102 (9.2%) of the 1,110 photographs were made by individuals whose identities are not currently known. A specialist on commercial photographers in the New Guinea region during the period 1910-1960 might be able to suggest at least the studios from which the 17 commercial postcards and seven commercial prints were produced, but I have no knowledge on this matter. Some of the 76 photographs designated as "Unknown Photographer -- Prints" may be identifiable from the Tropenmuseum's records, particularly those 32 judged to be of ASMAT, WESTERN DANI, Mamberamo (KWERBA and KWESTEN), Mimika (KAMORO), MOMBUM, and WAMBON areas and/or people. Further archival research into Wirz's biography may reveal who made the five photographs of him in the field now designated as "Unknown," just as Rautenfeld's diaries (Rautenfeld n.d.), lodged at the Museum der Kulturen in Basel, may disclose who made the four photographs of him in the collection. The remaining 35 prints may have been made by museum or publishing house staff and, again, may be identifiable through further research.

Apart from Wirz, three photographers are represented, H.J.T. Bijlmer, Antony Jan Gooszen, and Paul Baron de Rautenfeld. Bijlmer was a medical officer who accompanied Dutch administrative exploratory expeditions in Dutch New Guinea, especially the first part of the Overeem-led Dutch Scientific

Central New-Guinea Expedition of 1920 up the Mamberamo River and into the Swart Valley (see Bijlmer 1923a, 1923b); Wirz would join the second phase of this expedition in the following year. The eight photographs identified as being made by him (see Appendixes 8 and 9) derive from this expedition.

Antony Jan Gooszen was "a captain in the Dutch Indies Army who commanded the exploration detachment for South New Guinea" in 1907-08 (Lamme & Smidt 1993:138) and (as Major Gooszen) was Military Commander of Amboina and Ternate, "placed in supreme command of the military exploration of South, West and North New Guinea" in 1912 (Lamme & Smidt 1993:144), in which capacity he led an expedition to the Northeast River in 1913. It was probably during the first period that he made the four photographs of MARIND and YAQAY peoples found in the collection.

Paul Baron de Rautenfeld is an extremely important individual so far as this collection is concerned, with at least 284 (25.6%) of the photographs currently attributed to him. However, at present my knowledge about him is so limited that even the barest personal information -- birth and death dates as well as nationality (almost certainly Swiss) -- has not been entered on the worksheets. According to Andrea Schmidt (personal communication, May, 1996), Rautenfeld worked for the British government in China and then studied at Universität Zürich, where he met Wirz and completed a doctoral dissertation (on a skull from China) in 1928 (listed in Schmidt 1998:325). According to Schmidt and also Erna and Dadi Wirz (personal communications 1996, 1998), Rautenfeld and Wirz never travelled together (although there were plans at one time to do so), but they corresponded with some regularity in the 1920s and 1930s. In the collection is a commercial postcard (1992.417.55) sent to Wirz by Rautenfeld from Rabaul, probably during his 1925 visit there.

Rautenfeld also shared copies of his photographs with Wirz (whether Wirz reciprocated is not known at present), and they surely would have had many experiences to share. According to the notations frequently applied to the reverse of his photographs, Rautenfeld was in New Guinea on at least three trips. In 1923 he visited Port Moresby (including Hanuabada [MOTU]), the Massim (the Trobriand Islands [KILIVILA] and Amphlett Islands [GUMASI]), and OROKOLO. He returned to Oroko in 1925 and also visited other locations in the Purari Gulf, including Aird Hill [POROME], Ukiravi [PURARI], Urama [NORTH-EASTERN KIWAI], Wapo Creek [NORTH-EASTERN KIWAI], Goaribari Island [KEREWO], OPAO, and Kerema UARIPI; moving down the coast of Southeastern Papua, he visited the RORO, MEKEO, KEHELALA, and SUAU of Samarai and Logeia Island, and Wamira WEDAU of Milne Bay; moving up the coast of Northeastern Papua, he visited the BINANDERE, MANAGALASI, NOTU, OROKAIVA, MUKAWA, and NOTU, as well as making a trip inland to the FUYUGE and KUNI; finally, he appears to have visited the port town of Finschhafen (YABIM speakers) and Rabaul (TOLAI) at this time. All of these peoples are represented in the Museum's collection, some by only one or a few photographs, but others by sizeable numbers.

Just as Wirz would follow Rautenfeld into the Papuan Gulf in 1930, Rautenfeld succeeded Wirz in the Lake Sentani region in 1929, visiting the DEMTA, KAYUPULAU, NAFRI, SKO, and YOTAFA people as well as the SENTANI, and -- like Wirz and all travellers of the period -- used Manokwari (where he photographed BORAM or HATAM speakers) and Biak Island (BIAK) as points of arrival and departure. All of these peoples, too, are represented in the collection.

Like Wirz, Rautenfeld was a major donor of ethnographic objects to the (then) Museum für Völkerkunde in Basel; objects from his New Guinea trips were acknowledged in reports for 1926, 1931, 1944, 1945, and 1957 (Sarasin 1929, 1933; Speiser 1944-45, 1946; Bühler 1958), and the total recorded from his New Guinea travels alone is several hundred objects. Again resembling Wirz, Rautenfeld donated photographs to the (then) Museum für Völkerkunde in Basel. According to published figures (Commission des musées de la Société suisse d'ethnologie / Museumkommission der Schweizerischen Ethnologischen Gesellschaft 1997:374), the Museum der Kulturen holds 1,345 negatives and 1,413 prints made by Rautenfeld in New Guinea (including the Solomon Islands). My own examination of the Inventarbereich Vb (Museum der Kulturen n.d.) in 1998 indicated a total of 1,413 Rautenfeld negatives and two prints accessioned beginning in 1932.

The collection of the Museum der Kulturen was drawn upon by others in publishing Rautenfeld New Guinea photographs, with Hauser-Schäublin publishing eight (1989: Illustrations 53 and 54, p. 326; 241, p. 563; 242, p. 564; 243 and 244, p. 566; and 253, p. 670) and Kaufmann 24 (1975: Illustrations 116-124, 135-136, 139-147, 152-154, and 157, unnumbered pages). Wirz himself included in one of his books three photographs attributed to Rautenfeld (Wirz 1933c: Illustration 18, facing p. 65; 35, facing p. 145; and 47, facing p. 193). The very sizeable number of Rautenfeld photographs in the Museum's collection was an unexpected bonus and will repay further study.

Wirz is believed to have been the photographer of 712 (64.1%) of those in the collection, representing 588 "unique" images (i.e., those without what I regard as multiple copies); of the 712, 334 have been published (see Appendix 8). It has not been possible on current information to identify 82 of these Wirz photographs (73 unique images) beyond general regions, such as Papuan Gulf, North Coast, etc. However, the remainder have been identified as having been made among at least 26 different language groups in New Guinea, with some (BAMU KIWAI, MANDOBO, MOI, MOMBUM, POROME, and SKO) represented only minimally, with one photograph each, but others very well, such as MOTU, with 40 (29 unique); NORTH-EASTERN KIWAI, 44 (36); GOGODALA, 53 (32); SENTANI, 98 (78); and MARIND (including BIAN MARIND), 234 (206).

One point of interest is how representative the Museum's collection is of Wirz's New Guinea photographs, although of course there is no reason to suppose that it necessarily would be. We do not know how this particular collection came to be

formed, i.e., why these particular albums (and loose photographs) happened to be in the lot obtained by the Museum. As mentioned above, other albums exist, such as the ones I perused in the Wirz family home in 1994 and 1996 (the Museum acquired its collection in 1992). One must acknowledge initially that the collection is biased since, with only eight exceptions (1992.417.89, 513, and 860 identified as BENA BENA or GAHUKU; and 1992.417.788, 794, 800, 801, and 915 identified as TOLAI), it derives from Wirz's first four New Guinea trips, i.e., the period from 1916-1931. Thus, the question we should ask is how representative the collection is of Wirz's photography in the "Marind" (construed as including all of southern Dutch New Guinea), "Mamberamo/Dani" (including north coast and northwestern Dutch New Guinea, "Sentani" (including YOTAFA), and "Papuan Gulf" (including Port Moresby and Daru) regions.

Even with this narrowing of focus it must be kept in mind that we are dealing with incomplete and sometimes inconsistent information, despite the best efforts of Andrea Schmidt and others. Moreover, as discussed above, new discoveries are continually coming to light, especially as the (so-far-unmeasured) depths of the Wirz family archive are plumbed. Nevertheless, the Museum's collection needs to be put into some perspective regarding its representativeness, so an attempt will be made.

Restricting our attention to the question of how many Paul Wirz New Guinea negatives are known to exist in the two principal collections -- those in the Museum der Kulturen in Basel and the Wirz family archive -- again we can only estimate (see Appendix 10). With respect to the museum, the Inventarbereich notations imply that their collection might include no negatives from the Mamberamo/Dani or Papuan Gulf areas (including Port Moresby). Under 'Region' and 'Ethnic Group' the only notations that appear are 'South Coast,' 'New Britain,' 'Gazelle Peninsula,' 'Trobriand Islands,' 'Sepik,' 'Marindanim,' and 'Sentani.' This would appear almost certainly to have been error, or at least oversimplification, on the part of the person who identified lots when they were accessioned. Kaufmann (1975: unnumbered pages [34-35]) provides captions and other information for seven Paul Wirz Papuan Gulf photographs and one Paul Wirz Port Moresby photograph published in that book. In each case he gives museum accession numbers for them (F Vb 7437, 7443, 7459, 7460, 7461, 7464, 7466, and 7491). While these numbers do not appear as such in the Inventarbereich, Schmidt (n.d.:21) lists them as included in Lot 498, the whole of which was identified in the inventory report as "Marindanim." Similarly, Schmidt (1998:350) lists two Paul Wirz Papuan Gulf photographs she published with Museum der Kulturen numbers. Obviously, the figures given in Appendix 10 for the Inventarbereich are of little use in this context (e.g., the lumping of "Marindanim" and "Sentani" as a designation for Lot 942 makes it impossible to determine how many of the negatives were from each of those categories).

Schmidt's (n.d.) analysis is the only source with the

specificity we require, and with Lot 498 it clarifies the situation with regard to the Papuan Gulf. Where the Inventarbereich recorded this lot simply as "Marindanim," Schmidt found 368 Papuan Gulf negatives there. However, Lot 942 again poses problems. Not only does Schmidt record 326 fewer negatives for this lot than does the Inventarbereich, but 315 are listed by her (n.d.:28) simply as "33.735-34049" [sic], with no further information. They may be from Sentani and are indicated as questionably so in Appendix 10.

The best estimates we can make from these sources, then, for the holdings of the Museum der Kulturen -- including duplicates and negatives of photographs of objects -- are:

"Marind"	at least 574 negatives
"Mamberamo/Dani"	at least 31 negatives
"Sentani"	at least 315(?) negatives
"Papuan Gulf"	at least 368 negatives

With regard to the Wirz family archive, what information we have is based on my own perusal of all of the locateable Paul Wirz New Guinea photographic materials in the archive on 26 July, 1998 (see Appendix 3). Of the 194 glass plate negatives in the archive corresponding to the four categories considered here (an additional 163 glass lantern slides may include at least some images for which there are no negatives, but this is not known at present), the following breakdown can be provided:

"Marind"	at least 22 negatives
"Mamberamo/Dani"	at least 7 negatives
"Sentani"	at least 165 negatives
"Papuan Gulf"	0 negatives

Thus, again stressing that only **ESTIMATES** can be made from these sources of information (and keep in mind that duplicates are included in figures for the Museum der Kulturen), known Paul Wirz New Guinea negatives for these four categories include:

"Marind"	perhaps 600
"Mamberamo/Dani"	perhaps 38
"Sentani"	perhaps 480
"Papuan Gulf"	perhaps 368

One further source of clues lies in the information we currently have regarding published Paul Wirz New Guinea photographs. Basic figures for such are provided in Appendix 4 ("Illustrations in Paul Wirz Publications on New Guinea") and Appendix 5 ("New Guinea Photographs by Paul Wirz in Publications by Others"). Examining my photocopies of all of these published photographs, I tabulated totals for the four categories we are considering here. Since the concern is with how many negatives were employed in these publications, I have eliminated multiple publications of "the same" photograph, leaving only the number of unique images published in each category, which should add to our knowledge of how many negatives existed at least at some point in the past. These numbers do not, of course, indicate how many

negatives per se existed, since many were never published (as indicated, e.g., by the photographs in the Museum's collection that seem never to have been published [see Appendixes 8 and 9]).

PUBLISHED photographs by Paul Wirz include the following:

	<u>Total Number</u>	<u>"Unique" Images</u>
"Marind"	375	270
"Mamberamo/Dani"	69	57
"Sentani"	170	111
"Papuan Gulf"	154	96

It would seem from these figures that if one estimated the size of Paul Wirz's original oeuvre of New Guinea photographs (with respect to his trips from 1916-1931) on the basis of negatives known to exist at present, one would under-estimate only those for the "Mamberamo/Dani" category. While only 38 negatives are known to exist for that region, at least 57 unique images have been published, leaving the whereabouts of at least 19 negatives currently unknown. For the other categories, it would appear that sizeable numbers of images were never published, even when one considers that the numbers of known negatives include duplicates: for "Marind," 270 published vs. at least 600 known negatives; "Sentani," 111 vs. perhaps 315; and "Papuan Gulf," 96 vs. at least 368. (It may or may not be the case that all of the images in these three categories correspond to known negatives.)

With these estimates -- crude as they are -- we can now guess at how representative the Museum's collection is likely to be, i.e., if one had a print from each of the negatives Wirz made in New Guinea from 1916-1931, how would such a collection compare to that in the Museum?

In Appendix 11, I make an attempt in that direction.

In all, there are 580 unique images from Paul Wirz's 1916-1931 photographic activities in the Museum's collection, including 30 which so far have not been identified beyond "Irian Jaya," "New Guinea," and "Papua New Guinea" (see Appendix 8), but all of which derive from this period.

With respect to "Marind" photographs, a maximum collection might include at least the 270 unique images published by Wirz or others and perhaps as many as 300 or so more that have never been published, i.e., assuming that the "perhaps 600" known negatives include all of those for the published images. On the other hand, the known negatives include duplicates -- possibly as many as one-half of the total, given that both Andrea Schmidt and Bernard Gardi informed me that all of the original negatives had been copied and printed (personal communications, July, 1998). If we assumed this, the total number of known "Marind" negatives would drop to "perhaps 300," very close to the number of unique images published. By this count, the Museum's collection of at least 243 unique "Marind" images (plus eight more of Marind

objects, making a total of 251), is near (83.6%) what would constitute a maximum collection. However, an additional piece of information has been gained through this exercise, affecting this conclusion as well as earlier estimates given above. Including objects, 96 of the Museum's 251 unique Marind images correspond to those published; i.e., 155 are unpublished images. Thus, we can add these to those known to have been published for a total of at least 425 (155 + 270), rather than simply say "perhaps 600." If the total of known negatives is only "perhaps 300," this (425) may be close to the actual number of original negatives, with the Museum's collection now representing 59.1% of a maximum collection.

The "Mamberamo/Dani" images appear to be very well represented in the Museum's collection, with at least 55 (plus one object) unique images, corresponding to the 38 known negatives and 57 used as the basis for publications. Again, new information becomes available, since of the 56 Museum's images, only 35 are known to have been published. Thus, 21 can be added to the negatives underlying the published images for a total of at least 78 original "Mamberamo/Dani" negatives, instead of "at least 57." If this is close to the original number, the Museum's collection represents nearly three-quarters (71.8%) of the total.

As with "Marind," "Sentani" appears initially to be poorly represented in the Museum's collection, with 92 unique images (plus six of Sentani objects) compared to perhaps 480 known negatives, for only 20.4% representation. The number 480, however, includes duplicates, at least with respect to the 315(?) negatives in the Museum der Kulturen. If one supposed that only half of these 315 were unique, the total would be reduced to "perhaps 323" (158 + 165 from the Wirz family archive). Using this figure, the Museum's collection represents about 30.3% of a maximum set. An earlier estimate again can be revised; since only 77 of the 98 Sentani images have been published, 21 can be added to 111, for an estimated total of at least 132 original "Sentani" negatives, with "perhaps" as many as 480.

Finally, with the "Papuan Gulf" -- the second-most-numerous body of photographs in the Museum's collection -- there is a total of 160 (plus 15) unique images, corresponding to less than one-half (47.6%) of the 368 known negatives. Again, though, if we halved the latter number to 184, the figure would increase to 95.1%! But yet again a refinement can be made in our estimates. Only 64 of the 175 unique images in the collection correspond to published photographs, leaving 111 unpublished. Adding these to 96 gives a total of at least 207 "Gulf" negatives in Wirz's original oeuvre, larger than the probable number of unique known negatives, but lowering the apparent representativeness of the collection to perhaps 84.5%, still a very impressive proportion.

Stressing again the roughness of the estimates we can make on present information, it would seem that a maximum collection of Wirz New Guinea photographs from 1916-1931 would include at least 842 unique images, while that of the Museum includes 580, or 69% of such an ideal assemblage. Considering the degree of

arbitrariness undoubtedly involved in this particular ensemble having come together, one could say that the Museum's collection is a surprisingly representative one.

Two additional points should be made regarding noteworthy features of the Museum's collection. The first is that out of the 588 unique Paul Wirz New Guinea images, only 272 are known to have been published, by him or others. Thus, 316 **previously-unpublished images** are included in the collection. Even if the wider world were familiar with all of Wirz's published New Guinea photographs, this represents a very sizeable body of **new material**, to be appreciated for its extraordinary value to researchers as well as its aesthetic qualities.

Second, an unexpected "bonus" might be seen in the New Guinea photographs by Paul Baron de Rautenfeld, numbering some 284 images (259 of them unique), only 27 of which have been published. While these are of documentary value in themselves, they also importantly complement the photographs by Wirz, both in representing peoples and areas never visited by Wirz (see above) and in their portrayals of those Wirz visited and photographed at different points in time, with Rautenfeld preceding Wirz to the Papuan Gulf and following him to Lake Sentani and the North Coast of Dutch New Guinea. For all of these reasons, bringing to light these photographs is a major contribution of the Museum's acquisition of this collection (another case of serendipity!).

PART III: Work Remaining and Plans for the Future

Just as the fellowship project was part of an ongoing, larger one, so it will continue. Much remains to be done with regard to identifying and documenting the Paul Wirz photograph collection to improve on what has been accomplished so far. First, 72 Wirz photographs and 84 Rautenfeld ones have been identified so far only to the degree of regions (sometimes broad) represented -- an embarrassingly large total of 156 photographs (more than 10% of the collection); more precise determinations need to be made in these cases. Second, I undoubtedly have erred on occasion in identifying the photographer as Wirz when it should have been Rautenfeld, and the converse. This almost certainly happened with respect to some images from the Papuan Gulf, though probably not with other areas. These need to be corrected. Third, much more needs to be learned about Rautenfeld, given his representation in the collection (with 284 photographs currently identified as his, or 25.6% of the whole). At the very least, a chronology like that provided for Wirz (Appendix 1) needs to be established.

Some steps have already been initiated towards these ends. I have again been successful in obtaining a grant from the Rhode Island College Faculty Research Fund, including support for printing photographs and for travel to Europe. Amassing a reference set of Wirz's (and Rautenfeld's) New Guinea photographs remains a high priority, especially with regard to the ones by Wirz in the Wirz family archive, the vast majority of which have never been printed. Paying special attention to the 487 glass plate negatives, which are fragile and of the greatest historical value since they derive from 1916-1931 research, my first goal is to make contact prints of the 291 ethnographic photographs, with the personal ones and those of objects (the latter not necessarily made by Wirz) assigned a lower priority. Ideally, all of the negatives in the archive would be printed, including the 1,355 35mm negatives from Wirz's later New Guinea trips. They will be, as funds become available. With respect to the first 291, agreement has already been reached with Dadi Wirz to begin the printing process, probably sometime in late 1999 or early 2000. Plans also are being formulated to obtain grant support to make prints from the copy negatives of the Wirz and Rautenfeld New Guinea photographs held at the Museum der Kulturen. This will necessitate collaboration among Dr. Kaufmann at the museum, Dr. Virginia-Lee Webb at the Metropolitan Museum, Dr. Andrea Schmidt, and myself.

Travel plans include a trip in May and June of 2000 to Amsterdam, Basel, and Reinach. In Amsterdam I hope to examine the photograph archive at the Tropenmuseum to determine the nature and scope of its holdings of Wirz New Guinea photographs and also to familiarize myself better with the work of other photographers in New Guinea, especially the Marind, Western Dani, and Sentani areas. In Basel and Reinach I plan to work more intensively with accession records and other documents to develop

a complete reference catalogue of the relevant photographs. Also in Reinach further interviews need to be conducted with Erna Liebeck Wirz and Dadi Wirz, for biographical and other details. In Basel, too, if copies of Rautenfeld's diaries held there (Rautenfeld n.d.) have not been obtained by then, I will seek to copy at least those portions relating to his New Guinea travels.

With respect to the larger "Wirz Project," work still needs to be completed with the translation and editing of his unpublished book, Seltsames Land, seltsame Menschen. This, along with other related writing projects, will continue during the next few years.

The photographs cry out for exhibition and publication. I already have participated in an invited planning meeting (20-22 June, 1999) at the Hood Museum at Dartmouth College, where they hope to mount an exhibition of Papuan Gulf art sometime in the next two years. I have been asked to provide a catalogue chapter concerning the Papuan Gulf photographs of Wirz and Rautenfeld, and preliminary inquiries have been made regarding incorporating in that exhibition some of the photographs in the Museum's collection and from the Museum der Kulturen. This is a start, but many more possibilities can be envisioned.

Ideally, one or two exhibitions would be mounted by the Metropolitan Museum, perhaps jointly with the Museum der Kulturen, focusing on selected photographs by Wirz and Rautenfeld, separately or together. I would be pleased to be a part of planning such exhibitions and contributing in whatever way I could to associated catalogues. I strongly feel that the Museum has a valuable resource in this photograph collection, but one whose value is extremely limited if confined to storage rooms for use by occasional scholars. Small efforts have already been made to apprise others of the existence and nature of this collection, in a work-in-progress presentation I gave at the Museum on 6 April, 1999; a briefer one to the Visiting Committee of the Department of the Arts of Africa, Oceania, and the Americas, on 19 May, 1999; and my presentation at the Hood Museum planning meeting. But these are small venues. The level of interest shown on these occasions only reinforced my conviction that the Paul Wirz collection is one that will be appreciated by a much larger audience, and I hope it can be made available to them in the near future.

* * * * *

APPENDIX 1
CHRONOLOGY OF PAUL WIRZ'S SEVEN NEW GUINEA TRIPS

Paul Wirz made seven field trips to New Guinea -- three major ones to Dutch New Guinea (now Irian Jaya), and four to what is now Papua New Guinea (one to the [then] Territory of Papua, and three to the then-Mandated Territory of New Guinea, with the Papuan trip including a brief revisit to Dutch New Guinea). In Wirz's scholarly publications he virtually never identified the dates on which these field trips occurred (not uncommon in the anthropological literature of those decades), although for many reasons -- including the full identification of photographs -- this is important information. Also, Wirz's obituarists (Antiquity and Survival 1955; Bühler 1955a, 1955b; Glück 1954-55; Herrmann 1955a, 1955b; Hinderling 1956, and Tichelman 1955) give only the most general information about Wirz's travels.

Fortunately, Andrea Schmidt has painstakingly examined many hundreds of documents in Wirz's unpublished papers, including correspondence, which is almost always dated and otherwise provenienced. Her citations of this correspondence (1998) are most useful in reconstructing the chronology of his New Guinea (and other) field trips, and constitute a major source used here. We also are fortunate in that Wirz published a number of books for the general audience, often in a diary format, which provide valuable supplemental clues; these are the second major source used in this account. (I have examined many of Wirz's field notebooks from the Wirz family archive, and they are occasionally of help, but pages dealing with various topics are rarely dated.) Many gaps remain in our knowledge of Wirz's activities but much has been learned. Here I present my best information at present, being mainly concerned with dates and places (adding current language names in upper-case letters to place names, the latter being rendered in Schmidt's or Wirz's orthography); dates and time periods are highlighted in bold print. References to Wirz's publications resulting from these various trips are not included, apart from the books used as direct sources, but may be found in Schmidt's narrative account of Wirz's professional life.

* * *

FIRST: September, 1915 -- May, 1918

Wirz married his first wife (and older cousin), Elisabeth, in 1912 in Zürich, where he took courses in various sciences, trying to find a profession that would satisfy him. A trip by the couple to North Africa in 1912-13 seems to have triggered what would become a lifelong wanderlust in Wirz (Schmidt 1998:23-25, 28-29). This tour, together with studies at the Universität Zürich in 1914-15 where he attended lectures by anthropologists Otto Schlaginhaufen and Hans Jakob Wehrli, appears to have pointed him to the only profession which could satisfy his passion for "the primitive" -- anthropology, especially with field research in tropical areas (Schmidt 1998:29-30; see also Kaufmann 1992:142). According to Kaufmann (1992:142):

the keen observations and the photographs of [Schlaginhaufen, from his 1907-09 collecting trips to New Guinea] apparently directed Wirz's attention to eastern New Guinea and the Bismarck Archipelago. But it was wartime, and those connecting regions (then under Australian control) were not readily accessible to German-speaking Europeans. In the late summer of 1915, Wirz and his wife Elisabeth instead traveled to Indonesia, as well as to Northwest New Guinea, then both under Dutch colonial jurisdiction.

According to Schmidt (1998:35), the couple arrived in Java in August, 1915. The next months would constitute the first of many stays for Wirz in what was then called the Netherlands (or Dutch East) Indies, and during it he established relationships with the Bataviaasch Genootschap voor Kunst en Wetenschappen, which would later be an important source of photographs for Wirz as well as a conduit for publications. After outfitting themselves with supplies, the Wirzes set sail at the end of the year, initially planning to go to the Humboldt Bay area of northern Dutch New Guinea, but they changed their minds and sailed through the Indies to Merauke, on the south coast, the main administrative center for the Marind-anim people (also known in the early literature as Kaya-kaya and Tugeri). (According to Andrew Schmidt [personal communication, May, 1996], an Australian on board the ship recommended the south coast to Wirz because the people there were "wild.")

Kaufmann is in error when he states (1992:142) that "from the autumn of 1915 to the spring of 1918, the couple made their home with the Marind-anim." Schmidt's documentary evidence makes it clear that it was at the beginning of 1916 that they arrived in Merauke, which they would use as a base for the next three years, leaving New Guinea in January, 1919 (Schmidt 1998:37-47). (Again according to Schmidt [personal communication, May, 1996], Wirz wanted immediately to go inland but there was no infrastructural support for work there and it was regarded as too dangerous; local missionaries persuaded him to work with the Marind-anim instead.) During this time, Elisabeth spent most of her time in Merauke while Wirz traveled widely throughout the region (despite the inconveniences and hazards of doing so). He worked most intensively with speakers of the MARIND language, and drew heavily upon the knowledge of the Marind acquired by the Missionaries of the Sacred Heart Pater M. Neijens, who had founded the mission there in 1905 (Boelaars 1992:38) and Pater Petrus Vertenten, who had begun his work there in 1909 (Boelaars 1992:39; also see van Royen 1996). It is ironic that while Wirz despised missionaries in general throughout his life (according to Erna Liebeck Wirz, his widow, and Dadi Wirz, his son [personal communications, 1994 and 1996]), his debt to these men for information as well as logistical assistance is undeniable (Schmidt 1998:38). In April, 1918, the Wirzes were back in Java, apparently planning to return to Europe, but with the war still-ongoing, they returned to Merauke (Schmidt 1998:44-45). Throughout this very long period of field research, Wirz seems to

have found it difficult to stay in one place, especially Merauke and the beach settlements, whose inhabitants had been considerably influenced by government pacification and missionization. Ever in search of the "wahren Natur" 'genuine Nature,' i.e., 'true (natural) people' (Schmidt 1998), Wirz visited (usually for brief periods) BIAN MARIND, YELMEK, MOMBUM, KIMAGHAMA, KANUM, LOWER MOREHEAD, TONDA, and YEY speakers.

Schmidt's evidence provides a number of dateable reference points to chart Wirz's movements during this first New Guinea expedition; many gaps exist, but any information is useful. According to her (Schmidt 1998:37-47), Wirz began his work in the MARIND-speaking beach settlements of Novari, Imbuti, Evati, and Jobar in early 1916; also around then, in March, 1916, he observed festivals in Kumbe and began learning the MARIND language. Shortly thereafter, in April, 1916, he visited the MARIND settlements of Okaba and Wendu, and in mid-1916 made his first extended trip into the interior, up the Maro River to the mouth of the Obat (Oba) River, home of YEY speakers. He made a similar exploratory trip up the Kumbe River (MARIND speakers) in July-August, 1916, and a trip up his "third river," the Bian, in November, 1916, for his first encounter with BIAN MARIND speakers. (BIAN MARIND is regarded by linguists as a separate language from MARIND, although the two peoples share many cultural features [Wurm & Hattori 1981, Silzer & Clouse 1991].)

Christmas, 1916 was spent in the MARIND settlement of Domandeh, followed shortly thereafter in January, 1917, by another trip, taking Wirz to the eastern MARIND settlements, such as Kondo, KANUM settlements, and across the border to the LOWER MOREHEAD and TONDA speakers of the (then) Territory of Papua. In early 1917, Wirz made another trip, to western MARIND settlements and Fredrik-Hendrik Island, visiting MOMBUM and KIMAGHAMA speakers. In mid-1917 he made his second trip to the Upper Maro River YEY, and was back in Merauke in November, 1917. The Wirzes returned to Java and spent April-June (at least), 1918, there, but returned to Merauke. In October, 1918, Wirz made his last exploratory trip of this period, back to the Upper Bian River BIAN MARIND speakers. In January, 1919, the Wirzes left New Guinea, travelling through the Indies and back to Switzerland by about June, 1919.

Schmidt has performed a valuable service in reconstructing these dated reference points, mainly from correspondence from the Wirzes to relatives in Europe, but they can be both corroborated and supplemented from Wirz's own writings, especially his book Dämonen und Wilde in Neuguinea ('Demons and Savages in New Guinea' (Wirz 1928b), written for a general audience and organized as a sequence of entries from his diaries.

(Elisabeth's diaries from the Marind stay are in the Wirz family archive, but as of yet I have not located Wirz's diaries from this period.) Fortunately, most of the 127 photographs Wirz published in this book are referred to in the text, making it possible to date his visits to many particular places and

specific events that are depicted in the photographs.

Following a general introductory chapter, Wirz (1928b:20-31) describes "Festlichkeiten in Kumbe," i.e., festivals he observed in the MARIND settlement of Kumbe from 18-31 March, 1916. (This was his first chance to see the dema ('spirit') impersonators, of whom he made many photographs (in the text he refers the reader to Illustrations 39, 90, 106, and 197). The festival was sponsored by the Dutch administration and many European guests attended it in addition to Wirz. Numerous photographs in the Museum's collection include some of these European guests.

From 31 March - 14 April, 1916, Wirz appears to have stayed in Merauke (1928b:32), following which he made a trip "Nach Okaba und zu den Atih-anim," i.e., to the MARIND settlement of Okaba, where the Atih "tribe" of Marind lived (1928b:32-57).

This was followed by a visit to a funeral feast in the MARIND settlement of Sangasé (referring to Illustration 34), a tour of the region between Okaba and Yawimu (Illustration 19), and return to Merauke, all from 14 April - 1 May, 1916 (1928b:37-57).

Wirz's first trip to the YEY speakers of the Upper Maro River is described in a chapter that also discusses a second trip a year later (see below), "Reise nach dem Oberen Maro" (1928b:58-97). The chapter heading (1928b:58) states that this occurred from 8 June - 5 July, 1916, but on the next page (1928b:59), Wirz begins the trip on 8 May, 1916.) In his text Wirz refers to Illustrations 6, 14, 46, 52, 62, 69, and 74.

His exploratory trip up the "second river" (the Kumbe) during the period of 14 July - 19 August, 1916, is detailed in a chapter, "Reise nach dem zweiten Fluss" (Wirz 1928b:98-117), in which he mentions visiting the MARIND settlements of Saror, Sirpu, Apar, Opeko, Saringe (Illustration 49), Sahamne, and Pim (Illustrations 48, 49, 84, 85, and 122-125).

The month of September, 1916, is not discussed in the book but from 16-23 October, 1916, Wirz made his first visit to the eastern coastal region, said to be the original homeland of the Marind-anim people ("Nach dem östlichen Küstengebiet und dem Ursprungland des Marind-anim," 1928b:138-167).

Wirz's "third river" was the Bian, home of BIAN MARIND speakers; his first visit occurred during November, 1916 ("Reise nach dem Dritten Fluss," 1928b:247-252), including a stop at the MARIND settlement of Domandeh, and sojourns to the BIAN Aboi area and the settlement of Kabtel.

The Wirzes spent the Christmas period of 15 December, 1916 - 4 January, 1917 in the MARIND settlement of Domandeh ("Weihnachten in Domandeh," 1928b:118-137), where he observed and photographed an initiation ceremony (1928b:122-130; see Illustrations 26, 30, 40, 41, 106, and 107).

From 18 January - 16 February, 1917 Wirz revisited the eastern coastal "homeland" of the Marind ("Nach dem östlichen Küstengebiet und dem Ursprungland des Marind-anim," 1928b:138-167). While Wirz's discussion blends together incidents from

three trips to this area (16-23 October, 1916, 18 January - 16 February, 1917, and 4-22 August, 1918), it seems that during this trip in early 1917 he visited the MARIND settlements of Kondo, Borem, and Sarira (referring to Illustration 18), observing a Waiko Feast (Illustrations 40 and 41) and a Mayo (or Majo) ceremony (Illustration 66; also see Illustrations 42, 93, 94, 96, and 99 referred to in a separate chapter on the Mayo Cult, 1928b:238-246); he also visited the KANUM settlements of Siwasiv on the Bangu River (Illustration 71), and Tamarau.

His trip across the border into the (then) Territory of Papua is treated in a chapter all its own ("Über die Grenze," 1928b:168-186); from the MARIND settlement of Kondo he entered the region of the Torassi (now Bensbach) River, visiting the KANUM settlement of Rohr (Illustration 64), followed by a boat trip (depicted in a number of photographs in the Museum's collection; see under KANUM and LOWER MOREHEAD in Appendix 9) to the LOWER MOREHEAD-speaking settlements of Wontermai, Baikar, and Bapi (Illustrations 61, 64, 65, 67, 70, and 72) and TONDA-speaking Tonda people. Still dating to this trip, another chapter ("Gefährliche Forschungen," 1928b:187-197) is devoted to a festival Wirz observed in the MARIND settlement of Kondo (referring to Illustrations 106 and 107).

Upon his return to Merauke from the border-crossing adventure, Wirz made a brief boat trip ("Schiffbruch," 1928b:198-211) in February, 1917 to the western MARIND settlement of Wamal and to Habee Island, where he first saw MOMBUM-speaking people. Returning to Merauke from this voyage, he observed a festival in the MARIND settlement of Wendu ("Festlichkeiten in Wendu," 1928b:212-231).

The month of March, 1917, is not discussed in the book, but from 13 April - 16 May, 1917, he made his second, longer visit to the YEY people of the Upper Maro River (1928b:58-97), beginning with the MARIND settlement of Senayo (referring to Illustrations 6, 14, 52, 62, 69, and 74) and proceeding to the mouth of the Obat River (Illustration 46), his earlier stopping point, and going beyond this to the YEY settlements of Yavar, Erambu, Aroar, and Arpa (Illustration 14).

On 16 May, 1917, Wirz was back in the MARIND settlement of Wendu, where he observed and photographed a Waiko Festival (Illustrations 2, 29, 32, 35, 36, 43, 86, 95, 100, and 126); in this section (1928b:217-229) Wirz specifically discusses the Gari, Nakari, and War-ti-zi ceremonies and representations of the "Crab" and "Sago" dema, all events and figures depicted in numerous photographs in the Museum's collection.

No other dateable events or trips of 1917 or the first seven months of 1918 are explicitly referred to in this particular book (probably because much of that time was spent in Java; see above), with the narrative jumping to 4-22 August, 1918, when he made yet a third trip to the eastern "Marind homeland" region (1928b:138-167), which was followed by a revisit to the BIAN MARIND people of the Upper Bian River. This is discussed in conjunction with his earlier trip ("Reise nach dem Dritten

Fluss," 1928b:247-281; 287-296) which occurred from August-October, 1918). (Wirz initially says [247] "August bis Oktober 1920," but this is almost certainly a typographic error; he says [252] that the trip took place "Zwei Jahre später," i.e., after his first visit in 1916, and subsequent discussion makes it clear that this occurred in 1918). During September, he visited the settlements of Kuau (Illustration 44), Mandau (Illustration 37), Silil, Wembra, Yangamiet, Tabora (Illustration 37), Pu (Illustration 89), Singeas, Oan, Gade, Kindiki, and revisited Kabtel and the Aboi area. A separate chapter ("Das Geheimnis des Azam," 1928b:282-286) is devoted to the Azam Cult of the BIAN MARIND.

The remainder of 1918 was probably spent in Merauke, from which the Wirzes departed on 8 January, 1919 for Bali and a return to Europe (1928b:296).

* * *

SECOND: 1920-1922

Upon Wirz's return to Europe after his long stay in southern Dutch New Guinea, he studied Anthropology again, albeit briefly, under Felix Speiser at the Universität Basel, and wrote a doctoral dissertation (Wirz 1919) on the mythology and religion of the Marind-anim (Kaufmann 1992:142, Schmidt 1998:52-53). Feeling stifled by life in Basel and feeling there was still much to learn about the Marind-anim (Schmidt, personal communication, May, 1996), his wanderlust drove him once more to New Guinea.

Between 1920 and 1922 we again find him in western New Guinea accompanied by Dutch scientists and an odd mix of other travelers, again living among the Marind-anim, as well as making short visits to the Asmat in the marshy southwest of the island and to people of the Central Highlands. Most of these contacts were among the earliest ethnographical studies of these regions. In 1922 [sic], he paid his first visit to the area of Lake Sentani and Humboldt Bay, where he was impressed by the splendors of the landscape and the simplicity of the people. The contrast with the Marind-anim and their fierce Papuan neighbors (said to have had designs on his own head) could not have been greater. He was enraptured by the Sentani area and returned there again in 1926, remaining for several months.

So Kaufmann (1992:142) characterizes this next period in Wirz's field research. While he errs in the year of Wirz's first visit to Lake Sentani, Kaufmann captures the diversity of Wirz's experiences in 1920-22 and draws attention to what would henceforth be Wirz's modus operandi. Never again would he spend years among any New Guinea people, and -- it is arguably clear from the nature of his non-Marind publications -- never again would he gain deep access to the cultures among which he would only sojourn, usually spending only days, weeks, or a few months in any particular location.

Wirz returned to Java with Elisabeth in September, 1920 (Schmidt 1998:62). (According to Dadi Wirz [personal communications, 1994-1998], his father "hated cold weather" and made it a point to leave his home in Basel every [European] autumn and not return until the warmer spring or summer months, which he would spend writing and processing photographs and collections until the weather would send him again to the tropics.) There, through Wirz's connections to the scholarly society in Batavia, he was invited to join the second part of the Overeem Expedition to Central (Dutch) New Guinea (Schmidt 1998:63). In 1920, the first group of scientists, military personnel, and administrative representatives had steamed up the Mamberamo River and then proceeded overland to the Swart Valley of the WESTERN DANI people (see Bijlmer 1923a, 1923b). The second group was being formed for more intensive study of the highland peoples and further geographical exploration.

By the end of 1920, Paul and Elisabeth were in Manokwari, the booming administrative center of the eastern coast of the "Bird's Head Peninsula" on (then) Geelvink Bay. The Wirzes then proceeded to the mouth of the Mamberamo River and, in January, 1921, joined the expedition at Pionierbivak, a base camp on the Mamberamo River established the prior year and named after one of the expeditions's steamships, the "Pionier." After spending four weeks there, the couple returned to Manokwari (Schmidt 1998:64-65), where Wirz chafed in the long-missionized, "civilized" town of BIAK speakers (it was probably at this time that he made a series of photographs representing body types of the local BIAK people, subsequently published in Wirz 1925f and represented in the Museum's collection by 1992.417.627-635, as well as numerous other photographs in the Manokwari area [see Appendix 9]). It is not altogether clear to me as yet why Wirz did not continue with the Overeem Expedition until some months later, although Elisabeth's illness in Manokwari (Schmidt 1998:65) may have been an important factor (and see Ploeg 1997 for his own bouts of illness, probably malaria). In any event, this ended her participation in Wirz's field trips in northern Dutch New Guinea.

Still unable to rejoin the Expedition and feeling there was nothing useful to be done in Manokwari (Schmidt, personal communication, May, 1996), in March, 1921, Wirz sailed to the town of Hollandia on Humboldt Bay. Not far to the southwest is Lake Sentani, where Wirz spent the months of March-May, 1921, living on the lake, especially in the settlements of Ayafo and Ifar, but travelling by canoe to all of the SENTANI settlements on the lake, as well as making brief excursions to DEMA and SKO peoples of the north coast (Schmidt 1998:66-67), then returning to Manokwari.

At the end of July, 1921, Wirz returned (alone) to the Mamberamo and rejoined the Overeem Expedition, travelling upriver with fellow-members to Pionierbivak, Bataviabivak, and Prauenbivak, then overland to the Swart (or Dika) Valley, which he reached on 30 August, 1921. Wirz spent the period from September-November, 1921, away from the other expedition members

as much as possible, collecting ethnographic objects and haphazardly acquiring information about the WESTERN DANI people of the Dika and Panara valleys. By 17 November, 1921, Wirz was back at Pionierbivak, having been plagued by illness in the mountain valleys, and proceeded downriver, back to Manokwari, and on to Ambon with Elisabeth (Schmidt 1998:67-71; also see Ploeg 1997).

Once again, we are indebted to Andrea Schmidt for piecing together this rough chronology of Wirz's movements in northern Dutch New Guinea in this period. We also have more information -- though far less detailed than for his first expedition -- from Wirz's own writings, especially two popular books: Im Herzen von Neu-Guinea: Tagebuch einer Reise ins Innere von Holländisch Neu-Guinea ('In the Heart of New Guinea: Diary of a Journey into the Interior of Dutch New Guinea' [Wirz 1925c]), and Im Lande des Schneckengeldes: Erinnerungen und Erlebnisse einer Forschungsreise ins Innere von Holländisch-Neuguinea ('In the Land of Snail Money: Reminiscences and Experiences of a Research Trip into the Interior of Dutch New Guinea' [Wirz 1932a]). Like Wirz's book used in reconstructing his first trip to the Marindanim (1928b), the first of these two is presented in diary form but contains only 16 photographs, and the second only eight drawings with no photographs. Nevertheless, they are useful in matching the Museum's photographs, especially those of the WESTERN DANI.

These books contain no discussion of Wirz's travels to the Humboldt Bay and Lake Sentani regions (although the 10 photographs Wirz published in a work on Sentani [1923a] doubtless were made at this time), but Wirz gives a general description of Manokwari (1932a:1-9; also see 1952c: Illustration 1)) and his trip to the Mamberamo River (1932a:10-18; 1952c: Illustration 2). Much more detail is provided on life at Pionierbivak, which Wirz dates as from January to the end of July, 1921 (1925c:7-17; 1932a:19-28). The trip up the Mamberamo River is described and dated by Wirz as taking place from 2-13 August, 1921 (1925c:17-25; 1932a:29-55), as is the overland trip to the Dika Valley, from 14-24 August, 1921 (1925c:26-37 and Illustration 3; 1932a:56-63). From 24 August - November, 1921, Wirz's experiences in the Dika and Panara valleys are described in some detail (1925c:37-76; 1932a:64-141), and Illustrations 4-16 (1952c) are keyed to this description.

Returning to Schmidt's account, after some months in the Indies, during which both Wirz and Elisabeth had a chance to recover from their illnesses, the couple headed once more for Merauke in mid-May, 1922 (Schmidt 1998:71, n. 50). Correspondence cited by Schmidt (1998:77) places Wirz in Merauke on 17 June, 1 September, 10 September, 17 October, and 18 October, 1922, but it also seems that while Elisabeth remained in the town throughout this second trip, Wirz -- discouraged more than ever by how the Marind had been "spoiled" -- made trips inland, again up the Maro River to the YEY, the Digul and Miku

rivers to the AGHU and MANDOBO people, and a second trip to the KIMAGHAMA of Fredrik-Hendrik Island. His farthest trip afield occurred when he joined a government steamship, De Zwaan, travelling to the ASMAT regions of the Eilanden, Urumbuwe, and Lorentz rivers. It is not clear from Schmidt's documentation when the Wirzes left the Marind region, but they were back in the Indies by 12 May, 1923 (Schmidt 1998:76, n. 74).

As with Wirz's first trip to the Marind, some more specific, dated, references can be found in his Dämonen und Wilde in Neuguinea (1928b).

In a special chapter, "Zurück nach Merauke: Fahrt nach dem Eilanden- und Lorenzfluss" ('Return to Merauke: Journey to the Eilanden and Lorenz rivers,' 1928b:297-315), Wirz dates his arrival in Merauke as 14 May, 1922 (1928b:297) and describes his trip to the ASMAT region from 25 May - 10 July, 1922. It appears that Wirz, like the other members of the party, seldom if ever left the ship, except to go ashore briefly to trade with men attracted to the ship; more often, the local people (always only men) merely paddled out to the ship in canoes and traded carvings and other objects (many of which would later find their way into European museums). While it is likely that not all of the photographs accompanying this chapter were made by Wirz himself, his description of experiences on the Eilanden River refers to Illustrations 108 and 112; the Wildeman River to Illustration 121; the Urumbuwe River to Illustrations 109 and 110; and the Lorenz River to Illustrations 111-118.

Another chapter, "Im Stromgebiet des Digul," ('In the Digul River Area,' 1928b:316-350), deals with Wirz's journey of 24 June - 4 August, 1922 to the MANDOBO settlement of Asike and the AGHU people of the Miku River, referring to Illustrations 79 and 87. Wirz's final diary-based chapter is "Nach der grossen Sumpfinself im westen," ('To the Great Swamp Island in the West,' 1928b:351-371), describing his second visit to Fredrik-Hendrik Island from 14 August - 9 September, 1922. After visiting the western MARIND settlements of Wambi, Kobiem, Welab, Dokieb, Wamal, and Dieb, he crossed the narrow strait to the island, making a brief visit to a settlement he calls Gimogin, probably one of KIMAGHAMA speakers.

Wirz does not say in this work exactly when he left the Marind area but since no dates after 9 September, 1922, are mentioned, my suspicion is that it was not long after this that the Wirzes returned to the Indies and then Europe, ending his second New Guinea trip.

* * *

THIRD: 1926

As Kaufmann was earlier quoted, Wirz "was enraptured by the Sentani area and returned there again in 1926, remaining for several months" (1992:142). This trip, however, came on the heels of a much longer stay in Sumatra and the Sunda Islands, from January, 1925 until August, 1926 (Schmidt 1998:81-85). By

24 August, 1926, Wirz was writing to Elisabeth from Manokwari, to which he had returned alone (Schmidt 1998:86, n. 30). Feeling "back in his element" (quoted in Schmidt 1998:86) -- presumably meaning New Guinea rather than Manokwari itself -- he soon set out to revisit Lake Sentani. On 12 September, 1926, he wrote to Elisabeth from the settlement of Ifar on the lake (Schmidt 1998:86, n. 31), where he would spend most his time as well as in the SENTANI settlements of Ajapho (Ayafo) and Osei. Wirz also visited and photographed the YOTAFA people of Hollandia and Humboldt Bay, although possibly only on his way in and out of the SENTANI area. A letter he wrote from Hollandia on 22 October, 1926, suggests that this was on or close to his departure (Schmidt 1998:86, n. 32). Schmidt (1998:86) gives a total of six weeks for this research trip and states that he returned to Ambon at the beginning of November, 1926 (Schmidt 1998:86, n. 35).

Unfortunately, Wirz published no diary-based account of this third field trip to New Guinea. His general-audience book Bei liebenswürdigen Wilden in Neuguinea ('Among Savages Worthy of Our Affection in New Guinea,' [cf. Kaufmann's translation as 'Visiting a People Untamed Yet Worth Our Affection,' 1992:153, n. 5], Wirz 1929a) includes 125 photographs and 32 drawings, at least most of which were probably made during this, rather than his first, visit to Lake Sentani. Some clues in this regard might be inferred from Wirz's arrangements of these photographs, gathered together at the end of the book rather than interspersed throughout, as was usually the case. Illustrations 1-64 and 66-132 are separated by Illustration 65, "Rückkehr vom Sentanisee," ('Return to Lake Sentani'), which depicts Wirz at the head of a line of carriers. This may be interpreted as referring to the beginning of this second trip, with the preceding photographs arguably deriving from the first, in 1921. In addition to photographs of the SENTANI region and people, this first section of photographs includes ones made in Humboldt Bay (YOTAFA people), Jambuë (a SKO settlement -- visited in 1921; see above), BIAK people (probably from Manokwari), KWERBA or KWESTEN people from the Tor River (an area visited by Wirz only during the 1921 trip up the Mamberamo River), and NIMBORAN and TANAH MERAH people, with these last people probably visited briefly while sailing along the north coast to or from Manokwari, in either 1921 or 1926. The second "set" of photographs shows only SENTANI or YOTAFA people, objects, and scenes.

* * *

FOURTH: 1930-1931

Following Wirz's return to Europe from the Lake Sentani trip, he spent the years of 1927-1929 writing, lecturing, and -- of course -- travelling. His wife, Elisabeth, died in a boating accident in late August, 1929. By mid-November, 1929, realizing how long it had been since his last extended field trip, Wirz turned his eyes again to the islands (Schmidt 1998:105). He set out for Java at the end of November, 1929, with Hanna Wenige as a companion; they married in Batavia in January, 1930. According

to Schmidt (personal communication, May, 1996), Wirz felt at this point that he had "done" Dutch New Guinea, and wanted to visit the eastern half of the island for comparative purposes. His main objective for this trip was extensive collecting of ethnographic and art objects for various European museums and to satisfy the booming interest in "primitive art" among the surrealist artists of Europe (Kaufmann 1992:150), which had been stimulated by, among other objects, the carvings and masks of the Papuan Gulf, widely publicized by such collectors and photographers as Frank Hurley (see, e.g., Hurley 1924, 1927). Wirz began collecting in Bali before heading for the (then) Territory of Papua.

Arriving in the capital city of Port Moresby in **February, 1930** (Schmidt 1998:106, n. 30), he and Hanna headed for Kikori, a government station in the Papuan Gulf (and home area for KEREW0 and POROME peoples), which would serve as a field base for the remainder of the year. As had been the pattern with Elisabeth remaining in Merauke while Wirz traveled throughout southern Dutch New Guinea, Hanna stayed in Kikori most of the time while Wirz ranged widely, collecting thousands of objects in the process but rarely staying long in any one place (Schmidt 1998:106-109).

In **March, 1930**, he travelled to Yule Island, home of the RORO-speaking people; **April and May, 1930** were spent collecting among the MORIGI of the Turama River and Morigi Island and the KEREW0 of Goaribari Island. In **June, 1930** both Wirz and Hanna relocated to Daru, an administrative post for the (then) Western District where Hanna gave birth to a daughter, Vreni Aia Wirz. True to his nature, Wirz shortly set out for the Fly River KIWAI and a first visit to the GOGODALA of the Aramia River, spending "several weeks" there (Schmidt 1998:107), mostly in the village of Dadi (Crawford 1981:67, caption to Photograph 58), after whom his son later would be named. After returning briefly to Daru where Hanna and Vreni were staying, Wirz collected among the BAMU KIWAI of the Bamu River mouth and the SOUTHERN KIWAI of the Daru area before sailing to Port Moresby to ship off what he had collected so far; there he saw and photographed a MOTU festival in Hanuabada (probably 40 photographs in the Museum's collection were made on this or other visits to the capital city [see Appendix 9]).

Hanna and Vreni were able to travel by this time, so the family returned to Kikori, which Wirz used as a base for further collecting, spending five weeks travelling to Wapo and Era River NORTH-EASTERN KIWAI settlements and the main village of the OROKOLO on the coast. In **October, 1930**, he returned to Goaribari and also made a large collection among the PURARI of the Purari Delta, followed by a short visit to the MABUIAG speakers of Boigu and Dauan Islands as the family prepared to leave Papua.

On **1 January, 1931**, Wirz was back in Merauke, for the third time. He quickly seized an opportunity to accompany a military patrol up the Maro River as far as the YEY settlement of Bupul, then travelled with them overland to the Fly River and the Lake

Murray area home of the BOAZI people. This stay in southern Dutch New Guinea was brief, however, and by the Spring of 1931, the family was back in Switzerland, where Hanna gave birth to Dadi Wirz on 22 June, 1931 (Schmidt 1998:109).

Once again we are indebted to Andrea Schmidt's archival research for a general outline of this period in Wirz's fieldwork career. Some corroboration and further details can be added from another diary-based, general-audience book, Wildnis und Freiheit: Aus dem tagebuch eines Weltvaganten ('Wilderness and Freedom: From the Diary of a Worldtraveller,' Wirz 1933c), illustrated with 40 photographs attributed to Wirz. While these are not keyed to passages in the text, they are useful in matching photographs in the Museum's collection.

Unfortunately, Wirz's dated entries in this book begin with 1 May, 1930 (1933c:48), leaving unspecified when he was in the various locations discussed in the earlier pages. These include Port Moresby (MOTU), Yule Island and Maíwa (RORO), Kikori (KEREWÓ and POROMÉ), the Turama River and Morigi Island (MORIGI), Goaribari Island (KEREWÓ settlements of Kenéw and Dopima), Daru and Mabadauan (SOUTHERN KIWAI), all apparently visited from February-April, 1930. Diary entries for 1, 19, and 21 May, 1930 (1933c:48-61) indicate that Wirz spent a fair amount of time in Mabadauan and most of the immediately following discussion (1933c:61-71) refers to Daru, with the last entry dated 14 June, 1930 (1933c:67-71). Then the scene shifts back to Kikori and the first mentions of visiting the GOGODALA of Gaima, Warigi, Dogóna, Adíba, Dati (Dadi), and Akéta from 15-27 June, 1930 (1933c:74-98).

No explicit references are included pertaining to the month of July, 1930, but he was back in Akéta and Kotari (GOGODALA) on 1 August, 1930 and generally travelling in GOGODALA country and the BAMU KIWAI from 1-18 August, 1930 (1933c:98-118). Undated entries between those of 18 and 30 August, 1930 (1933c:114-140) refer to visits to Kiwai Island (SOUTHERN KIWAI), Kikori, and Wapo Creek (NORTH-EASTERN KIWAI), and also discuss his observation of the MOTU festival in Hanuabada (1933c:120-127). The period from 1 September - 19 October, 1930 is another blank in this book, with diary entries resuming for 20 October, 1930; from then until 27 October, 1930 Wirz collected among the Wapo Creek, Era River, and Urama Island NORTH-EASTERN KIWAI (1933c:140-151).

After another slight gap, Wirz (1933c:151-180) describes collecting trips to PURARI settlements of Ukiravi, Mairáni, and Evára from 11-24 November, 1930, including about a week, 16-23 November, 1930, at OROKOLO (1933c:159-169) before returning to Kikori on 25 November, 1930. Late November, 1930, was then spent revisiting KEREWÓ settlements of Goaribari, Dopima, Aimáha, Kérewa, Mubagóá, and Kéme, and the Pepehá MINANIBAI (1933c:181-184). on at least 7 and 9 December, 1930, Wirz collected again in KEREWÓ, this time in Dubumubu and Pája-a (1933c:184-191), but was back again in Daru on 14 December, 1930 (1933c:191-193). On

21 December, 1930 (perhaps after a week's break in Daru), Wirz made a "flying trip" back to Kikori, Evára, Akerávi, and Orávi, all apparently on 21 December, 1930 (1933c:171-177), returning to Daru on 22 December, 1930, where he appears to have stayed, except for a brief visit on 24 December, 1930 to the MABUIAG-speaking Torres Strait Islanders of Dauan, and Boigu on 31 December, 1930 (1933c:194-202). On 1 January, 1931, the Wirz family was at sea, on the way to Merauke for his third, and last, visit to the Marind-anim area (1933c:203-204).

Arriving in Merauke on 2 January, 1931, Wirz himself would not stay there for long, setting out on 5 January, 1931, up the Kumbe River, visiting MARIND settlements of Tayám and Sermayám and the YEY settlement of Tjerúk (1933c:209-210), then going overland on 8 January, 1931, to the Lake Murray area of the Middle Fly River. This was new country for him, and he visited a locality he called Wám and the BOAZI Gabgab on 10 January, 1931 (1933c:213-216). By 17 January, 1931, he was back in YEY territory, at Bupul, and in the MARIND settlement of Domandeh on 19 January, 1931 (1933c:210-219). It is not clear from this source how long Wirz then stayed in Merauke but by 19 March, 1931, he was at sea, headed home to Europe via the Indies, as usual (1933c:235-237).

* * *

FIFTH: 1949-1950

It would be a long time before Wirz returned to New Guinea, with all of his last three trips to the (then) Mandated Territory of New Guinea rather than either the Territory of Papua or Dutch New Guinea. The years between 1931 and 1949 were filled with writing, travel, and a third marriage in 1934 to Erna Liebeck (his surviving widow) in Ceylon, where the couple spent a great deal of time. Other travel included Sardinia, Tunisia, West Africa, Morocco, Spain, India, Northeast Africa, Southeast Asia, and the Dominican Republic, where the Wirz family (Paul, Erna, and Dadi) spent most of the war years (Schmidt 1998:113-143).

In 1949, according to Schmidt (1998:144), Wirz was determined to return to the New Guinea region, now that the war was over and interior regions were being opened up to visits by outsiders. While initially planning to visit the Bismarck Archipelago, upon his arrival in the (then) Mandated Territory of New Guinea he opted in favor of the "more pristine" interior of the mainland. Again, collecting for museums and private collectors was a major goal as a way of meeting expenses -- indeed, the extreme was reached in the Sepik River region, to which he went only to collect (Schmidt, personal communication, May, 1996) -- and this also inclined him to choose areas that had not (in his mind, at least) been "collected out and changed with European contact" (Dadi Wirz, personal communications, 1994-1998).

Using correspondence and other archival as well as published sources, Schmidt (1998:144-148) has sketched the main outlines of this trip. In the (European) autumn of 1949, Wirz sailed --

alone -- for Sydney, Australia, thence to the island of Samarai and Rabaul, usual stops on the shipping lanes from Australia to the Territory. In November, 1949, he arrived at the port town of Madang, on the north coast and, in mid-November, 1949, flew into the newly-reopened central highlands. There he spent a number of weeks travelling as opportunities arose, first to Kundiawa (CHIMBU speakers), then to Mount Hagen where he observed and photographed a MELPA moka ceremony, back to Kundiawa and overland to the Melma, speakers of the Dom dialect of CHIMBU. Here he was fascinated by their specialization in salt making and travelled to several other CHIMBU settlements, such as Omkalay, Deri, and Yangomugl.

By January, 1950, he had flown back to Madang and set out for the Sepik River. According to Dadi Wirz (personal communications, 1994-1998), Wirz had initially rejected the Sepik as a collecting area, believing everything of interest to have already disappeared into European museums and private collectors' hands. However, Serge Brignoni (a major collector of "primitive art" living in Lugano, Switzerland) convinced him that it was worth the effort (Dadi Wirz, personal communications, 1994-1998).

According to Schmidt (1998:146-147), he proceeded to the port of Bogia by government boat, then inland to Marienberg and into the Lower Sepik region. Dadi Wirz (personal communications, 1994-1998) claims that his father "did not like the people [because they were too "westernized"], so only collected," and collect he did. Uncounted hundreds of objects were obtained in Angoram, Jubai, Sawanok, Kambot, Korogo, Jentschemangua, Chambri Lake, Tshambuli, and Timbunke before returning to Madang.

Again Wirz seized opportunities for flights into the highlands from Madang, this time going to the Wabag ENGA region, where he observed and photographed a te ceremonial exchange in progress, then back to the Mount Hagen area (Ogelbeng and Pölimb) and a revisit to Kundiawa, Melma, and Bemal CHIMBU before returning to Madang. At the end of April, 1950, Wirz left the mainland, visiting Kavieng, Rabaul, and Buka in the Bismarck Archipelago and Solomon Islands, then back to Sydney and a ship home.

As in his first New Guinea research with the Marind-anim, Wirz was greatly assisted, logistically and by sharing knowledge they had acquired over years of work, by missionaries: Father Wilhelm Bergmann in CHIMBU, and Father Hermann Strauss in Mount Hagen. He explicitly acknowledged this assistance in an unpublished book, although not apparently in his publications.

Wirz never published a diary-based general-audience book on his highlands and Sepik trips, but prepared a typescript apparently for that purpose. This unpublished book-length typescript, titled by him Seltsames Land, seltsame Menschen, is currently being translated and edited by me for publication, but in the present context offers few clues as to chronology since it is not arranged in a diary fashion. However, Wirz's field notebooks in the Wirz family archive which I have examined offer some specific information. While individual topical entries are

rarely dated, many of the notebooks themselves are (on the covers). The ones I have found so far are labeled as follows: "November, 1949: Dom [CHIMBU]"; "1949: Melma [CHIMBU]"; "December, 1949: Yangomugl, Kundiawa [CHIMBU]"; "February, 1950: Wabag, Rakamanda, Panyalum, Jaramanda [all ENGA]"; "March, 1950: Jaramanda, Barap [ENGA]"; and "March, 1950: Hagen [MELPA]."

Schmidt's reconstruction also can be supplemented, but only slightly, from letters in the Wirz family archive written to his wife, Erna (kindly shared with me by her). One dated 8 November, 1950, was written on his first night in Madang, followed by others from there dated 11 and 13 November, 1949. He wrote to her again from "Chimbu" on 15 November, 1949 (saying he had been there for 10 hours), and 16 November, 1949; on 20 November, 1949, he wrote again from "Chimbu," reporting that he had been away visiting the people of Melma, whom he visited again before his next letter from "Chimbu" on 28 November, 1949, and on 29 November, 1949 he reported flying to Mount Hagen. The only other such letter I have found so far is dated 21 January, 1950, from Angoram.

* * *

SIXTH: 1952-1953

Satisfied with the ethnological and collecting results of his 1949-1950 trip, and encouraged by Brignoni (see Wirz-Brignoni correspondence, September, 1950 - March, 1951, in the Wirz family archive), Wirz decided to return to the (then) Mandated Territory, this time accompanied by his son, Dadi (Schmidt 1998:152-153; see also Tichelman 1953 for another account of this field trip).

The two arrived in Port Moresby in November, 1952, and proceeded to the highlands, using Kundiawa again as a base, but also visiting the town of Goroka (home of GAHUKU and BENA BENA speakers). During the next month or so, Dadi went alone to Bemal and Kolma (CHIMBU), where he made a film of the salt-making process, and he and his father visited Nondugl (WAHGI speakers). They attended a festival in Kundiawa at New Year's, 1953, and then flew to the Sepik, collecting in Angoram, Timbunke, and Kararau. From Wewak they travelled to the administrative center of Maprik and collected among the ABELAM for about 10 days, visiting the village of Ulupu in the process (the village where Wirz would die less than two years later).

Sometime early in 1953, Dadi accepted a one-year post as assistant manager of a copra plantation, while his father returned to the highlands. Wirz visited Banz (WAHGI) and set out to find the rumored "pygmies" of the Jimmi River to the north (the NARAK people of that region turned out not to be "pygmies," but such a lure was irresistible to Wirz; his adventure is recounted in Selstames Land). Sometime after that Wirz left Madang for Ceylon and returned to Switzerland in September, 1953.

Little new information can be added at this point to Schmidt's account. Dadi wrote to his step-mother, Erna, a few

letters which survive in the family archive (again generously shared with me by them). One places him and his father in Madang on 18 November, 1952; the next, on 23 November, 1952, was written from Melma, with the CHIMBU of the Wahgi Valley, and Dadi says they had been there for two days. On 1 December, 1952, he wrote from Kundiawa, saying that he and his father had spent recent days in Melma and Bemal (Dom CHIMBU), and a week later, on 8 December, 1952, he refers to Wirz's flight to Goroka having just left. Dadi apparently was still in Kundiawa (alone) on 16 December, 1952. These are consistent with Wirz's field notebooks labeled "November, 1952: Melma, Beimal, Kundiawa, Goroka, Bena Bena," and "December, 1952 - January, 1953: Nondugl, Mingende, Kerowagi, Kundiawa, Beimal, Dom."

The next letter in this series from Dadi to Erna was written from Angoram on 15 January, 1953, saying that he and his father were collecting there (i.e., in the Lower Sepik area) at that time. The next from Angoram on 11 February, 1953, refers to about 1,000 objects having been collected. Two letters to Erna from Wirz himself are dated 10 and 11 March, 1953, written from Maprik, saying that he and Dadi had flown there on the 10th (but does not say from where). A final letter available from this period is from Dadi to Erna, written from Maprik on 19 March, 1953, referring to their recent visit to Ulupu.

* * *

SEVENTH: 1954-1955

Encouraged by Alfred Bühler at the Basel Museum für Völkerkunde, Wirz set out on another collecting trip to the Sepik, especially to the Maprik area, but this time alone. According to Schmidt (1998:157-160), he arrived in Sydney in December, 1954, and by the middle of the month sailed for Wewak, stopping off in Rabaul at the New Year. Nearly the whole of January, 1955 was spent in the Maprik area, with Wirz spending three weeks collecting in the region around Ulupu (spelled by Wirz "Ulopu"). Letters to Erna were written from Wewak on 16 January, 1955; Maprik on 18, 19, and 20 January, 1955; and from Ulupu itself on 22, 24, and 27 January, 1955.

No field notebooks from this trip have yet been located, but a poignant note survives in the family archive. Dated 30 January, 1955, and addressed to the Assistant District Officer in Maprik, Wirz wrote from "Ulopu" in English:

Dear sir

I would be very thankfull [sic] if the jeep can come to Ulopu next Thursday, Friday or Saturday and pick me up here.

On the next day, 31 January, 1955, Wirz suffered a heart attack in the hamlet of Malemba at Ulupu and died (see R. Gardi 1956:182-187 in addition to obituaries referred to at the beginning of this appendix).

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APPENDIX 2
NEW GUINEA PHOTOGRAPHS BY PAUL WIRZ
IN THE MUSEUM DER KULTUREN (Basel)

<u>Source</u>	<u>Negatives</u>	<u>Prints</u>	<u>Total</u>
Kaufmann 1988 inventory (Schmidt, personal communication, 30 July, 1998)	477 (glass)	--	477
Schmidt 1990 inventory (Schmidt, personal communication, 30 July, 1998)	c. 500 (glass)	--	c. 500
Kaufmann personal communication, 22 May, 1998	652 (glass)	1,608	2,260
Commission des musées de la Société suisse d'ethnologie / Museumkommission der Schweizerischen Gesellschaft (Eds.) 1997	652	1,608	2,260
Gardi 1997	---	1,608	1,608
Inventarbereich Vb (as of 24 July, 1998)	1,617	--	1,617
Schmidt n.d.	1,400 * * * * *	8(?)	1,408

APPENDIX 3
NEW GUINEA PHOTOGRAPHS BY PAUL WIRZ
IN THE WIRZ FAMILY ARCHIVE
(26 July, 1998)

	<u>Glass Plate Negatives</u>	<u>Glass Lantern Slides</u>	<u>35mm Negatives</u>	<u>35mm Slides</u>	<u>Prints</u>
MARIND:	22	73	0	0	14
SENTANI:	165	26	0	0	8
MAMBERAMO/DANI:	7	39	0	0	4
PAPUAN GULF:	0	25	0	0	13
PAPUA NEW GUINEA HIGHLANDS:	0	0	600	174	21
SEPIK:	0	0	180	93	35
VARIOUS PAPUA NEW GUINEA:	2	0	211	1	1
ETHNOGRAPHIC OBJECTS:	264	0	345	0	30
PERSONAL:	27	1	19	0	14
TOTALS	487	164	1,355	268	140

ALSO: 12 reels of cinefilm
781 35mm negatives, 46 35mm slides, and 143 prints made by
DADI WIRZ (Sepik and Papua New Guinea Highlands)

* * * * *

APPENDIX 4
ILLUSTRATIONS IN PAUL WIRZ PUBLICATIONS ON NEW GUINEA

<u>Source</u> ¹	<u>Illustrations</u>	<u>Photographs</u> ²	<u>Drawings</u>	<u>Maps</u> ³
1920	0			
1921	26	2	24	
1922a	306	91	215	
1922b	15	5	9	1
1922c	0			
1922d	29		29	
1923a	24	10	13	1
1923b	0			
1923c	5	5		
1924a	146	34	109	3
1924b	0			
1924c	8	8		
1925a	183	133	49	1
1925b	215	80	135	
1925c	17	16		1
1925d	5	3	2	
1925e	9	9		
1925f	5	5		
1926a	5	5		
1926b	93	93		
1926c	0			
1928a	35	27	7	1
1928b	129 ⁴	127	1	1
1928c	13 [+1] ⁵	13	[1]	
1929a	157	125	32	
1929b	0			
1929c	8	8		
1930	11	11		
1931a	0			
1931b	4	4		
1932a	9		8	1
1932b	0			
1932c	0			
1932d	2		2	
1933a	1			1
1933b	13	13		
1933c	42 [+8] ⁶	40 [+7]	[1]	2
1933-34	64	27	36	1
1934a	0			
1934b	259	58	200	1
1934c	390 [+2] ⁷	130 [+2]	258	2
1935	4	4		
1936	2	2		
1937a	0			
1937b	0			
1946	13		13	
1948	4	4		
1950a	29	15	14	

1950b	0				
1950c	0				
1950d	0				
1950e	1	1			
1950f	0				
1951a	22	2	20		
1951b	3	3			
1951c	4	4			
1951d	4	4			
1951e	2	2			
1951f	2	2			
1952a	2	2			
1952b	40	15	24	1	
1952c	68	42	26		
1952d	12	6	6		
1952e	0				
1952f	0				
1952g	21	20		1	
1952h	13	13			
1953	20	9	10	1	
1954a	19	5	14		
1954b	3	3			
1954c	2 [+1] ⁸	2 [+1]			
1954d	0 [+35] ⁹	0 [+35]			
1955a	0 [+15] ¹⁰	0 [+15]			
1955b	19	15	4		
1959	23 [+76] ¹¹	11 [+76]	11	1	
Wirz & Speiser					
1931	0				
TOTALS	2,560 [+138]	1,268 [+136]	1,271 [+2]	21	

- 1 See Appendix 7 for references.
- 2 Includes photographs of ethnographic objects; may not have been made by museums' or publishers' staff members rather than by Wirz himself, but unattributed
- 3 May not have been executed by Wirz himself
- 4 According to Wirz (1928b:x), some of these photographs were made by others, but these are not identified as such
- 5 Drawing on cover attributed signed "Cowën"
- 6 Includes three photographs attributed to P.B. de Rautenfeld, four attributed to G.F.W. Zimmer, and one unattributed frontispiece drawing (of Wirz, attributed by Kaufmann 1992:147 to "R.L., a Basel artist").
- 7 Includes two photographs attributed to P.B. de Rauntenfeld
- 8 Includes one photograph attributed to Dadi Wirz
- 9 Photographs of objects attributed to Peter Moeschlin
- 10 Includes two photographs attributed to Delix Speiser and 13 photographs of objects attributed to Peter Moeschlin
- 11 Includes six photographs attributed to Dadi Wirz and 70 photographs of objects attributed to R.L. Mellema

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APPENDIX 5
NEW GUINEA PHOTOGRAPHS BY PAUL WIRZ
IN PUBLICATIONS BY OTHERS

<u>Source</u>	<u>Photographs</u>	<u>Location/People</u>
van Baal 1966:	5	
Plate I, Frontispiece;		Marind-anim
Plate X, 1 -- DRAWING by Wirz;		Marind-anim
Plate X, 2;		Marind-anim
Plate XXV, 1;		Marind-anim
Plate XXV, 3.		Marind-anim
Bühler-Oppenheim 1946a:	1	
[unnumbered], p. 3694.		Marind-anim
Bühler-Oppenheim 1946b:	[1]	
[unnumbered], p. 3703 -- attributed to Wirz -- Papuan Gulf;		
published in Hurley 1924:185 and 1927:109, attributed to		
himself -- Urama]		Urama
Collaer 1965:	1	
[unnumbered], p. 180.		Sentani
Crawford 1981:	17	
Photograph 22, pp. 54-55;		Gogodala
Photograph 23, p. 54;		Gogodala
Photograph 24, p. 55;		Gogodala
Photograph 39, p. 62;		Gogodala
Photograph 58, p. 67;		Gogodala
Photograph 81, p. 78;		Gogodala
Photograph 82, p. 78;		Gogodala
Photograph 83, p. 79;		Gogodala
Photograph 84, p. 79;		Gogodala
Photograph 85, p. 79;		Gogodala
Photograph 87, p. 80;		Gogodala
Photograph 88, p. 80;		Gogodala
Photograph 89, p. 81;		Gogodala
Photograph 90, p. 81;		Gogodala
Photograph 92, p. 82;		Gogodala
Photograph 93, p. 83;		Gogodala
Photograph 94, p. 83.		Gogodala
Gianinazzi & Giordano 1989:	4	
[unnumbered], p. 15;		Turama Delta
[unnumbered], p. 19;		Papuan Gulf
[unnumbered], p. 23;		Era River
[unnumbered], p. 31;		Purari Delta
Greub 1992:	1	
[unnumbered], p. 6.		Sentani

Hauser-Schäublin 1989:	2	
Illustration 230, p. 515;		Abelam
Illustration 246, p. 566;		Porome
Hoogerbrugge 1992:	2	
Illustration 3, p. 128;		Sentani
Illustration 5, p. 130.		Sentani
Kaufmann 1975:	8	
Illustration 137, unnumbered p.;		Hanuabada
Illustration 138, unnumbered p.;		Kerewo
Illustration 148, unnumbered p.:		Era River
Illustration 149, unnumbered p.;		Wapo Creek
Illustration 150, unnumbered p.;		Era River
Illustration 151, unnumbered p.;		Kaimari
Illustration 155, unnumbered p.;		Purari
Illustration 156, unnumbered p.		Era Delta
Kaufmann 1992:	6 [+7]	
Illustration 1, p. 140;		Sentani
Illustration 2, p. 141;		Sentani
Illustration 3, p. 143;		Sentani
Illustration 4, p. 143;		Sentani
Illustration 5, pp. 144-145;		Sentani
Illustration 6, p. 146.		Sentani
[Illustration 7, p. 147 -- portrait of Wirz by "R.L., a Basel artist"]		
[Illustration 8, p. 148 -- photograph of object; may not have been made by Wirz]		
[Illustration 9, p. 148 -- photograph of object; may not have been made by Wirz]		
[Illustration 10, p. 149 -- photograph of object; may not have been made by Wirz]		
[Illustration 11, p. 151 -- photograph of object; may not have been made by Wirz]		
[Illustration 12, p. 152 -- photograph of object; may not have been made by Wirz]		
[Illustration 13, p. 152 -- photograph of object; may not have been made by Wirz]		
Kooijman & Hoogerbrugge 1992:	9	
Illustration 34, p. 83;		Sentani
Illustration 35, p. 83;		Sentani
Illustration 36, p. 83;		Sentani
Illustration 37, p. 83;		Sentani
Illustration 38, p. 83;		Sentani
Illustration 40, p. 85;		Sentani
Illustration 47, p. 89;		Sentani
Illustration 69, p. 99;		Sentani
Illustration 77, p. 107.		Sentani

- Kunst 1931: [1]
 [Illustration 11, unnumbered page -- attributed by Kunst to P.B. de Rautenfeld -- Mambare River; published in Wirz 1933c: Illustration 12, facing p. 49 -- unattributed -- Delta Division]
- Meyer 1995 2
 Illustration 75, p. 75; Marind
 Illustration 105, p. 119. Goaribari
- Newton 1961: 17 [+4]
 Figure 13, p. [13]; Papuan Gulf
 Figure 17, p. 16; Kerewo
 Figure 18, p. 16; Kerewo
 Figure 24, p. [18]; Wapo-Era
 Figure 25, p. [18]; Wapo-Era
 Figure 27, p. 20; Era River
 Figure 40d, p. 31; Era River
 Figure 108, p. 56; Goaribari
 [Figure 110, p. 57 -- photograph of object; may not have been made by Wirz];
 Figure 153, p. 67; Wapo Creek
 [Figure 157, p. [68] -- photograph of object; may not have been made by Wirz]
 [Figure 158, p. [69] -- photograph of object; may not have been made by Wirz]
 [Figure 161, p. [69] -- photograph of object; may not have been made by Wirz]
 Figure 171, p. [73]; Era River
 Figure 172, p. [73]; Era Delta
 Figure 174, p. [74]; Purari
 Figure 176, p. [75]; Era River
 Figure 177, p. [75]; Era River
 Figure 203, p. [82]; Kerewa
 Figure 209, p. [83]; Kaimari
 Figure 235, p. [90]. Orokolo
- Schmidt 1995: [2]
 [Illustration 3, p. 185 -- Paul Wirz with Marind-anim; photographer unknown]
 [Illustration 5, p. 189 -- Paul Wirz in Papua New Guinea Highlands; photographer unknown]
- Schmidt 1998: 22 [+7]
 Cover Photograph; Sentani
 [Illustration 1, unnumbered p. -- Paul Wirz in the Papuan Gulf -- photographer unknown]
 [Illustration 6, p. 48 -- Paul among the Marind-anim -- photographer unknown]
 [Illustration 7, p. 48 -- Paul and Elisabeth Wirz among the Marind-anim -- photographer unknown]
 Illustration 8, p. 49; Marind-anim

Illustration 9, p. 49;		Marind-anim
Illustration 10, p. 50;		Marind-anim
Illustration 11, p. 50;		Marind-anim
Illustration 12, p. 51;		Jee-anim
Illustration 13, p. 51;		Jee-anim
Illustration 14, p. 78;		Sentani
Illustration 15, p. 78;		Sentani
Illustration 16, p. 79;		Sentani
[Illustration 17, p. 79 -- Paul Wirz returning to Lake Sentani -- photographer unknown]		
Illustration 18, p. 80;		Western Dani
Illustration 19, p. 80;		Western Dani
[Illustration 30, p. 110 -- Paul Wirz with Gogodala -- photographer unknown]		
Illustration 31, p. 110;		Gogodala
Illustration 32, p. 111;		Gogodala
Illustration 33, p. 111;		Papuan Gulf
Illustration 34, p. 112;		Purari
[Illustration 35, p. 112 -- Paul Wirz in the photographer unknown]		Papuan Gulf --
Illustration 44, p. 150;		Chimbu/Melpa
Illustration 45, p. 150;		Chimbu/Melpa
[Illustration 46, p. 151 -- Paul Wirz with Papua New Guinea highlanders -- photograph by Dadi Wirz]		
Illustration 47, p. 154;		Abelam
Illustration 48, p. 154;		Abelam
Illustration 49, p. 155;		Abelam
Illustration 50, p. 155.		Abelam
Tichelman 1953:	4	
[unnumbered], p. 15;		Melpa/Enga
[unnumbered], p. 15;		Chimbu
[unnumbered], p. 16;		Sepik
[unnumbered], p. 16.		Sepik
Tichelman 1955:	1 [+1]	
[unnumbered, p. 161 -- Paul Wirz with Chimbu -- photographer unknown]		
[unnumbered], p. 162		Chimbu
Vertenten 1933:	2 [+1]	
[unnumbered], p. 333;		Marind-anim
[unnumbered], p. 338;		Marind-anim
[unnumbered], p. 339 -- unattributed; may not have been made by Wirz]		Marind-anim
TOTAL	104 [+24]	
	* * * * *	

APPENDIX 6
SAMPLE PHOTOGRAPH WORKSHEET

The Photograph Study Collection
Department of the Arts of Africa, Oceania, and the Americas
The Metropolitan Museum of Art

Catalog Worksheet

MMA photo number: 1992.417.247 Location: C-9

Alternative numbers:	Loc:	Positive:
Negative:		
Alternative numbers:	Loc:	Positive:
Negative:		
Alternative numbers:	Loc:	Positive:
Negative:		

Photographer's name: Paul Wirz

Nationality: (born Moscow) Switzerland

Birth date: May 29, 1892 Death date: January 31, 1955

Heading:

Description: [Huts in Rohr on the Torassi River]

Material:

Format: Positive/negative:

Album:

Dimensions: Photograph:	H.	W.	inches
	H.	W.	cm
Mount or page:	H.	W.	inches
	H.	W.	cm

Region: Papua New Guinea/Irian Jaya (Indonesia) border area

Country: Papua New Guinea Former name: Territory of Papua

River: Torassi (now Bensbach)

Ethnic group: Kanum

Language group: KANUM

Village: Rohr

Hamlet:

Culture:

Other:

Date of photograph: January-February, 1917

Date of print:

Subject:

Bibliography & published references: PUBLISHED TWICE WITH THE
FOLLOWING CAPTIONS/DESCRIPTIONS:

Wirz 1925a: Tafel 23, Abb. 2; caption on p. 221:

"[Tafel 23] Abb. 2. Hüttchen in Rohr am Torassi; sie sind
aus Eukalyptussträuchern und -rinde hergestellt und haben die
Form einer halben Tonne."

[Huts in Rohr on the Torassi River; they are made out of
Eucalyptus saplings and bark and have the shape of a semi-
circle.]

Wirz 1928b: Abb. 64, facing p. 224:

"64. Blick in die Siedlung Rohr am Torassifluß"

[View in Rohr settlement on the Torassi River.]

Keywords:

Notes & Inscriptions:

Inscriptions on photo: on reverse "Hütten u. Rhor"
(appears to be Paul Wirz handwriting)

Inscriptions on mount/page:

Detailed description:

Condition:

Additional curatorial comments: Wirz (1928b:170) refers to this photograph in his description of a trip across the border and up the Torassi River from 18 January - 16 February, 1917.

See 1992.417.900 for a very similar image; also see 1992.417.312, 1992.417.699, and 1992.417.910 for related photographs. (TEH 1999)

* * * * *

APPENDIX 7
 PHOTOGRAPHS IN THE METROPOLITAN MUSEUM OF ART
 PAUL WIRZ COLLECTION:
 LOCATIONS

<u>Photograph Nos.</u>		<u>Location (Box No.)</u>
Loose Photographs:		
1992.417.1 - 88		C-12
1992.417.89 - 186		C-11
1992.417.187 - 193		C-10
1992.417.194 - 303		C-9
Photographs in Albums:		
1992.417.304 - 310	Album #1	C-9
1992.417.311 - 383	Album #3	C-9
1992.417.384 - 458	B&W Flowery Album	C-10
1992.417.459 - 595	Album #7	C-10
1992.417.596 - 672	Red "Eclipse"	C-10
1992.417.673 - 734	Album #6	C-11
1992.417.735 - 902	Album #8	C-11
1992.417.903 - 953	Album #4	C-12
1992.417.954 - 1099	Album #9	C-12
Photographs on Loose Pages:		
1992.417.1100 - 1110		C-12

* * * * *

APPENDIX 8
PHOTOGRAPHS IN THE METROPOLITAN MUSEUM OF ART
PAUL WIRZ COLLECTION:
SUMMARY CHARACTERIZATION

<u>Photographer</u>	<u>Type</u> ¹	<u>Subject</u> ²	<u>Number</u>	<u>"Unique"</u> ³	<u>Published</u> ⁴
Wirz			712	588	334
Bijlmer	P		8	7	2
Gooszen	P		4	2	4
Rautenfeld	P		284	259	27
Unknown	CC		17	17	1[+16] ⁵
Unknown	CP		9	9	[9]
Unknown	P		76	73	41
TOTALS			1110	955	409 [+25]

* * * * *

Wirz			712	588	333
		BAK	25	21	14
		BAM	1	1	1
		BEN/GKU	3	2	0
		DAN	27	21	23
		GOG	53	32	35
		GUL	38	34	2
		IJ	12	11	0
		IND	1	1	0
		KAN	16	12	4
		KAN/LOW	2	1	2
		KAN/TON	1	1	1
		KIM	4	4	3
		KWO	11	10	2
		LOW	2	2	2
		MAM	6	6	2
		MAR	234	206	82
		MDB	1	1	0
		MGI	2	1	2
		MOI	1	1	1
		MOM	1	1	1
		MOT	40	29	7
		NCO	3	3	2
		NEK	44	36	26
		NEK/PUR	1	1	1
		NG	15	12	0
		NIM	2	2	2
		OKL	8	6	5
		PNG	7	7	0
		POR	1	1	1
		PUR	9	6	6
		SEN	98	78	77
		SEN/YOT	2	2	2
		SKO	1	1	1
		SOK	5	3	2
		TOL	5	5	0

		YEY	17	15	14
		YOT	13	12	11
			*		
Bijlmer	P		8	7	2
		DAN	1	1	1
		MAM	7	6	1
			*		
Gooszen	P		4	2	4
		MAR	1	1	1
		YAQ	3	1	3
			*		
Rautenfeld	P		284	259	27
		BAK	4	4	1
		BIN	10	10	2
		BOR/HAT	1	1	1
		DEM	1	1	0
		FUY	17	16	4
		GUL	10	10	0
		GUM	1	1	0
		KAY	2	1	0
		KIL	9	5	4
		KLA	2	2	0
		KOR	3	3	0
		KUN	2	2	0
		KWO	21	21	1
		MAS/SEP	2	2	0
		MEK	7	7	0
		MEK/MOT	1	1	0
		MEK/ROR	3	2	0
		MGL	2	1	0
		MKW	2	2	0
		MOT	6	5	3
		NAF	1	1	0
		NEK	11	8	4
		NEP	24	24	0
		NOT	2	2	0
		OKL	20	19	4
		OPA	3	3	0
		ORO	7	6	1
		ORO/MGL	1	1	0
		PNG	12	11	0
		POR	6	5	0
		PUR	13	12	1
		ROR	4	4	0
		SEN	8	6	0
		SEP	36	33	0
		SKO	11	10	0
		SUA	7	6	0
		TOL	3	3	0
		UAR	1	1	0

		WED	1	1	1
		YAB	1	1	0
		YOT	4	3	0
		*			
Unknown	CC		17	17	1 [+16] ⁵
		KEA	1	1	[1]
		KWQ	2	2	[2]
		MAR	4	4	1 [+3]
		MOT	5	5	[5]
		NEP	1	1	[1]
		PNG	2	2	[2]
		SEN/YOT	1	1	[1]
		TOL	1	1	[1]
		*			
Unknown	CP		9	9	[9]
		KIL	1	1	[1]
		MAR	1	1	[1]
		MDB	1	1	[1]
		MEK/ROR	1	1	[1]
		MOT	5	5	[5]
		*			
Unknown	P		76	73	41
		ASM	9	9	3
		DAN	4	4	2
		MAM	8	8	5
		MKA	7	7	2
		MOM	1	1	0
		OBJ	35	32	24
		[OBJ ADM	1	1	1]
		[OBJ BAK	1	1	0]
		[OBJ GUL	5	5	0]
		[OBJ IJ	1	1	0]
		[OBJ KWO	5	5	3]
		[OBJ MAR	7	7	7]
		[OBJ NEK	2	2	0]
		[OBJ PUR	2	2	2]
		[OBJ SEN	9	6	9]
		[OBJ SOK	1	1	1]
		[OBJ YEY	1	1	1]
		RAU	4	4	0
		WAM	3	3	2
		WRZ	5	5	3
		*			

Notes:

- ¹ CC = Commercial Postcard
CP = Commercial Print
P = Print

ADM = Admiralty Islands area and/or people
 ASM = ASMAT area and/or people (broadly speaking)
 BAK = BIAK area and/or people
 BAM = BAMU KIWAI area and/or people
 BEN = BENA BENA area and/or people
 BIN = BINANDERE area and/or people
 BOR = BORAM area and/or people
 DAN = WESTERN DANI (Swart Valley) area and/or people
 DEM = DEMA area and/or people
 FUY = FUYUGE area and/or people
 GKU = GAHUKU area and/or people
 GOG = GOGODALA area and/or people
 GUL = Papuan Gulf area and/or people
 GUM = GUMASI area and/or people
 HAT = HATAM area and/or people
 IJ = Unidentified Irian Jaya area and/or people
 IND = Unidentified Indonesia area and/or people
 KAN = KANUM area and/or people
 KAY = KAYUPULAU area and/or people
 KEA = KEAPARA area and/or people
 KIL = KILIVILA area and/or people
 KIM = KIMAGHAMA area and/or people
 KLA = KEHELALA area and/or people
 KOR = KORAFE area and/or people
 KUN = KUNI area and/or people
 KWO = Kerewo area and/or people
 LOW = LOWER MOREHEAD area and/or people
 MAM = Mamberamo River area and/or people
 MAR = MARIND (and BIAN MARIND) area and/or people
 MAS = Massim area and/or people
 MDB = MANDOBO area and/or people
 MEK = MEKEO area and/or people
 MGI = MORIGI area and/or people
 MGL = MANAGALASI area and/or people
 MKA = Mimika area and/or people
 MKW = MUKAWA area and/or people
 MOI = MOI area and/or people
 MOM = Mombum area and/or people
 MOT = Motu or Motu/Koita area and/or people
 NAF = NAFRI area and/or people
 NCO = Unidentified North Coast Irian Jaya area and/or people
 NEK = NORTH-EASTERN KIWAI area and/or people
 NEP = Northeast Papua area and/or people
 NG = Unidentified New Guinea (Irian Jaya or Papua New Guinea)
 area and/or people
 NIM = NIMBORAN area and/or people
 NOT = NOTU area and/or people
 OBJ = Ethnographic/Art Objects
 OKL = OROKOLO area and/or people
 OPA = OPAO area and/or people
 ORO = OROKAIVA area and/or people
 PNG = Unidentified Papua New Guinea area and/or people

POR = POROME area and/or people
 PUR = PURARI area and/or people
 RAU = Paul Baron de Rautenfeld
 ROR = RORO area and/or people
 SEN = SENTANI area and/or people
 SEP = Southeast Papua area and/or people
 SKO = SKO area and/or people
 SOK = SOUTHERN KIWAI area and/or people
 SUA = SUAU area and/or people
 TOL = Tolai area and/or people
 TON = TONDA area and/or people
 UAR = UARIPI area and/or people
 VAR = Various areas and peoples; see detailed characterization
 WAM = Wambon area and/or people
 WED = WEDAU area and/or people
 WRZ = Paul Wirz (and/or Elisabeth Wirz)
 YAB = YABIM area and/or people
 YAQ = YAQAY area and/or people
 YEY = YEY area and/or people
 YOT = YOTAFA area and/or people

- 3 Number of photographs of which I do not find in the collection another print that appears to be of "the same" image
- 4 Number of photographs which I have located in published form (includes "multiple" prints of "the same" image)
- 5 In brackets: number of photographs which, since commercially-produced, have been "published," but it is as yet unknown whether they also have been published elsewhere

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APPENDIX 9
 PHOTOGRAPHS IN THE METROPOLITAN MUSEUM OF ART
 PAUL WIRZ COLLECTION:
 DETAILED CHARACTERIZATION

<u>Subject/Photographer</u>	<u>No.</u>	<u>Photograph Nos.</u> ¹	<u>Comments</u>
NEW GUINEA:			
UNIDENTIFIED:			
Wirz	15	355 Waterside Scene	
		374 Scene from River	= 420
		409 Echidna (Spiny Anteater)	
		418 Fence at Edge of Forest	
		420 Scene from River	= 374
		638 Mound in Forest	
		648 Waterside Scene	= 927
		674 Long-Nosed Marsupial (probably Bandicoot)	
		689 Wallaby	
		690 Bird of Paradise	
		785 Strange Fish	= 981
		840 Men Picking Up Logs from Surf	
		853 Low Mountain Range	
		927 Waterside Scene	= 648
		981 Strange Fish	= 785
		* * *	
DUTCH NEW GUINEA:			
UNIDENTIFIED:			
Wirz	12	404 Landscape	= 427
		406 Landscape	
		410 Landscape	
		427 Landscape	= 404
		443 Landscape	
		462 Man and Youths	
		537 Women with Long Skirts	
		547 Landscape	
		551 Landscape	
		552 Large Body of Water Seen from Hill	
		554 Landscape with Two Men in Western Trousers	
		598 Woman with Large Bag	
		* * *	

NORTHERN DUTCH NEW GUINEA:
NORTH COAST:

Wirz

- | | | | |
|---|-----|---|-----|
| 3 | 285 | Fern Forest in the
Cyclops Mountains | PUB |
| | 286 | River Scene | |
| | 320 | Eroded Rock
Formation | PUB |
| | | * * * | |

BIAK:

Wirz

- | | | | |
|----|-----|--|--------------------|
| 25 | 243 | Canoes in Geelvink
Bay | PUB |
| | 284 | Biak Twins | PUB; = 351 |
| | 318 | The Latest Fashion
in Northwest New
Guinea | PUB;
= 716, 799 |
| | 326 | Tables Loaded with
Bird of Paradise
Skins | |
| | 342 | Dressing | PUB |
| | 351 | Biak Twins | PUB; = 284 |
| | 370 | Boy from West New
Guinea | PUB |
| | 378 | Man Preparing Bird
of Paradise Skins | PUB; = 867 |
| | 381 | Old Biak Woman | PUB |
| | 627 | Anthropometry
Portrait | |
| | 628 | Anthropometry
Portrait | |
| | 629 | Anthropometry
Portrait | PUB |
| | 630 | Anthropometry
Portrait | PUB |
| | 631 | Anthropometry
Portrait | |
| | 632 | Anthropometry
Portrait | |
| | 633 | Anthropometry
Portrait | PUB |
| | 634 | Anthropometry
Portrait | |
| | 635 | Anthropometry
Portrait | |
| | 716 | The Latest Fashion
in Northwest New
Guinea | PUB;
= 318, 799 |
| | 765 | Outrigger Canoes
(from Ship?) | |

- 799 The Latest Fashion
in Northwest New
Guinea PUB;
= 318, 716
- 831 Three Men with
Cloth Loincloths
- 866 Two Men with
Loincloths
- 867 Man Preparing Bird
of Paradise Skins PUB; = 378
- 882 Outrigger Canoes
(from Ship?)

*

Rautenfeld

- 4 199 Youth from Manokwari
- 200 Two Young Men from
Bosnik
- 205 Communal House near
Manokwari
- 206 Mother and Child, Bosnik,
Biak Island

* * *

BORAM or HATAM:
Rautenfeld

- 1 215 Man from Andai
* * *

DANI (WESTERN):
Wirz

- 27 446 Men and Women from
the Panara Valley PUB; = 876
- 448 View from the Dika
Valley PUB; = 895
- 450 Panara Valley Woman
Carrying Child PUB; = 890
- 452 Panara Valley Woman PUB
- 455 Mountain Landscape
- 456 Round Dance at a
Pig Festival PUB
- 457 Panara Valley Woman
Carrying Child PUB; = 892
- 511 Dika Valley Man
with Soldier PUB; = 899
- 637 Hut for Ghost of
the Dead PUB; = 836
- 795 Woman near Stream
- 836 Hut for Ghost of
the Dead PUB; = 637
- 837 Panara Valley Gardens
and Settlements PUB
- 856 Cremation Site PUB
- 857 Ceremonial Pig Kill PUB

863	Preparing an Earth Oven	
864	Funeral Pyre	PUB
865	Ceremonial Pig Kill	PUB
874	Woman and Child of the Dika Valley	PUB
876	Men and Women from the Panara Valley	PUB; = 446
890	Panara Valley Woman Carrying Child	PUB; = 450
891	Woman Carrying Child in Panara Valley	PUB
892	Panara Valley Woman Carrying Child	PUB; = 457
893	Woman Carrying Child in Panara Valley	PUB
894	Dika Valley Men and Boys	PUB
895	View from the Dika Valley	PUB; = 448
896	Woman and Youth at Cooking Fire	
899	Dika Valley Man with Soldier	PUB; = 511

*

Bijlmer	1	454	Jongejans with Timorini Men	PUB
---------	---	-----	--------------------------------	-----

*

Unknown P ³	4	025	Pygmies from the Mt. Goliath Region	PUB
		873	Mountain Range from Distance	
		875	Camp of the Schultz- Doorman Patrol	PUB
		879	Camp of the Schultz- Doorman Patrol	

* * *

DEMTA:

Rautenfeld	1	249	Demta Canoe Prow	
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* * *

KAYUPULAU:

Rautenfeld	2	195	Kayupulau Settlement	= 339
		339	Kayupulau Settlement	= 195

* * *

MAMBERAMO RIVER:
Wirz

6	022	People of the Mamberamo	
	130	Men from the Tor River	PUB
	131	Women from the Tor River	PUB
	881	Woman from the Tor River	
	886	Settlement on Riverbank	
	888	Settlement on Riverbank	

*

Bijlmer

7	568	Camp on Riverbank	= 871
	770	Pionierbivak, Mamberamo River	PUB
	838	Camp on Riverbank	
	871	Camp on Riverbank	= 568
	877	River Scene	
	880	River Scene	
	897	River Scene	

*

Unknown P³

8	085	Two Dayak Carriers	PUB
	769	Man from the Lower Mamberamo	PUB
	833	Edi Rapids on the Mamberamo River	PUB
	835	Papuans from the Rouffaer River	PUB
	839	River Scene	
	846	River Scene	
	869	Brown Creek on the Tor River	PUB
	870	River with Forested Banks	

* * *

MOI:

Wirz

1	362	Young Man from Sorong	PUB
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* * *

NAFRI:

Rautenfeld

1	301	Nafri Cult House	
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* * *

NIMBORAN:
Wirz

2	315	Nimboran Man	PUB
	352	Nimboran Maiden	PUB
		* * *	

SENTANI:
Wirz

98	029	Young Man with a Drum	PUB; = 276, 345, 361
	049	Figure to Ward Off Illness Demon	PUB; = 074
	074	Figure to Ward Off Illness Demon	PUB; = 049
	148	Old Man Carving Canoe	PUB
	192	Outrigger Canoes and Ship	
	201	Carved Posts of Former Chief's House, Osei	PUB
	228	Carved Post from Chief's House, Ayafo	PUB
	229	Carved Post in Chief's House, Ayafo	PUB; = 232
	232	Carved Post in Chief's House, Ayafo	PUB; = 229
	242	Sacred Stone from Auyawo Island	PUB; = 367
	244	Young Men's House in Ayafo	PUB
	245	Two Sacred Stones from Auyawo Island	PUB
	246	Mound of Earth on Ondinarowa Island	PUB
	248	Two Children with Wavy Hair	
	251	Making Stone Axe Blades	PUB
	252	Medium with Sacred Stone	PUB; = 258, 340
	253	Medium with Sacred Stone	PUB; = 360
	254	Burial Ceremony in Kabiterau	PUB; = 267
	255	Burial Ceremony in Kabiterau	

256	Father and Child	PUB; = 316
257	Man at Steering Paddle of Canoe	PUB
258	Medium with Sacred Stone	PUB; = 252, 340
259	Carved Post of Collapsed House	PUB
261	Young Men's Clubhouse in Osei	PUB
262	Sleeping Man	PUB
264	Woman Resting	PUB
266	Burial Ceremony in Kabiterau	
267	Burial Ceremony in Kabiterau	PUB; = 254
268	Sacred Stone in Branches of Tree	PUB; = 618
269	Sacred Stone in Branches of Tree	PUB; = 271, 617
271	Sacred Stone in Branches of Tree	PUB; = 269, 617
272	Dancing Young Men and Maidens	PUB
273	Medium with Sacred Stone	PUB; = 344
274	Housework	PUB; = 327
275	Two Young Sentani Women	PUB; = 382
276	Young Man with a Drum	PUB; = 029, 345, 361
278	Family Gravesite in Kabiterau	PUB
279	Baberongko Settlement	PUB
280	Coming Home	PUB
281	Bringing Back Sago Porridge to the Young Men's House	PUB
282	Houses with Walkway	
287	House Under Construction	
288	Samforo Settlement	PUB
289	Women Poling Canoe	
291	Chief's House in Osei	PUB
292	Women Looking at Hands	

293	Men in Canoes	
294	Samforo Settlement	PUB
295	Two Magicians with Sacred Stones	PUB; = 324
296	View of Settlement on Lake	
297	Youth with Carved Figure	= 298
298	Youth with Carved Figure	= 297
299	Magician's Hut at Baberongko	PUB; = 824
313	Sacred Stone in Branches of Tree	
314	Blowing the Sacred Flutes	PUB
316	Father and Child	PUB; = 256
317	Burial Ceremony on Lake Sentani	PUB
319	Morning Fog on Lake Sentani	PUB
322	Parade of Novices	PUB
324	Two Magicians with Sacred Stones	PUB; = 295
327	Housework	PUB; = 274
332	Young Canoeists	PUB
336	Village Street in Ayafo	PUB
337	Two Young Boys	
338	The Picturebook	PUB
340	Medium with Sacred Stone	PUB; = 252, 258
341	Satisfying Salt Hunger	PUB
344	Medium with Sacred Stone	PUB; = 273
345	Young Man With a Drum	PUB; = 029, 276, 361
347	Three Young Girls	PUB
353	Child with Small Canoe	PUB
354	Making Dugout Canoes	PUB
356	Satisfying Salt Hunger	PUB
359	Maiden from Osei	PUB
360	Medium with Sacred Stone	PUB; = 253

361	Young Man with a Drum	PUB; = 029, 276, 345
364	Boy Licking Salt	PUB
365	Child Suffering from Yaws	PUB
367	Sacred Stone from Auyawo Island	PUB; = 242
373	Salt-hungry Children	PUB
375	Sentani Maidens	PUB
376	Young Woman	
377	Boy Drawing Water	PUB
379	Woman with Child at Breast	
380	Siesta in the House Vestibule	PUB
382	Two Young Women Sunning on Rocks	PUB; = 275
383	Young Women and Girls	
607	Men in Canoe	
608	Men in Canoe	
612	Outlet to Lake Sentani	PUB
617	Sacred Stone in Branches of Tree	PUB; = 269, 271
618	Sacred Stone in Branches of Tree	PUB; = 268
665	Posts of a Burned-down Settlement	PUB
666	Making Dugout Canoes	
764	Gravesite with Tapa Cloth	PUB
824	Magician's Hut at Baberongko	PUB; = 299
859	View of Ifar Settlement	PUB
908	Dancers	

*

Rautenfeld	8	203	Men at Ajafo, Sentani	= 713
		224	Ayapo, Lake Sentani	
		225	People Swimming in Lake Sentani	
		302	Children and Old House Post	= 350
		335	Old Man at Ajafo	
		350	Children and Old House Post	= 302

713	Men at Ajafo, Sentani	= 203
811	Old Man at Ajafo	
* * *		

SENTANI or YOTAFA:

Wirz	2	270	Sago Porridge	PUB
		283	Two Young Women on Rocks	PUB
		*		

Unknown CC ²	1	311	"Native"	"PUB" ⁶
		* * *		

SKO:

Wirz	1	003	Young Men from Jambuëe, Sko	PUB
		*		

Rautenfeld	11	197	Sko Man Sitting on Canoe	
		198	Sko Man	
		204	Sko Man Aiming Arrow at Sky	
		207	Sko Man Aiming Arrow at Sky	
		208	Sko Man with Coconuts	
		209	Sko Man Aiming Arrow at Sky	
		211	Sko Man	
		212	Sko Man and Children	
		214	Sko Man and Child	= 349
		303	Man from Yambue, Sko	
		349	Sko Man and Child	= 214
		* * *		

YOTAFA:

Wirz	13	238	Papuan Bride	PUB
		239	Youths from Entsjau, Humboldt Bay	PUB
		240	Children	
		241	Humboldt Bay Children	PUB
		250	Girls on Bridge	PUB; = 277
		263	Beauties of Humboldt Bay	PUB
		265	Woman from Humboldt Bay	PUB
		277	Girls on Bridge	PUB; = 250
		290	Settlement and Outrigger Canoe on Humboldt Bay	PUB

300 Two Women and Children
 323 Two Young Women PUB
 333 Outrigger Canoes at
 Entsjau, Humboldt
 Bay PUB
 358 Girls on Front Porch
 of House PUB
 *

Rautenfeld 4 196 Two Former Chiefs,
 Engros = 678
 202 Tobati Woman and Child
 210 Scene of Engros,
 Humboldt Bay
 678 Two Former Chiefs,
 Engros = 196
 * * *

SOUTHERN DUTCH NEW GUINEA:

ASMAT:

Unknown P³ 9 193 Canoes on the
 Eilanden River PUB
 543 Men Poling Dugout
 Canoes
 565 Men Poling Dugout
 Canoe with Ship in
 Background
 566 Men from the Eilanden
 River and Steamship
 "Swallow" PUB
 569 View of Mt. Carstensz
 from Upper Utaqua
 River PUB
 571 Men Poling Canoes
 595 Men Poling Canoes
 Seen from Ship
 708 Men from the Eilanden
 River
 848 Tree House
 * * *

KANUM:

Wirz 16 247 Huts in Rohr on the
 Torassi River PUB; = 900
 312 Bush Settlement of
 Rohr, Torassi River
 371 Assistant Sitting in
 Boat = 584
 403 People in Front of House
 405 Assistants in Canoe
 416 Men in Front of House
 433 Assistants at Campsite

480	Rest Stop on the Bangu River	PUB; = 898
584	Assistant Sitting in Boat	= 371
621	Boat on Riverbank	
657	Two Men	
661	Women in Front of Bark Shelter	
699	Large Structure with Cross-slat Walls	= 910
898	Rest Stop on the Bangu River	PUB; = 480
900	Huts in Rohr on the Torassi River	PUB; = 247
910	Large Structure with Cross-slat Walls	= 699
	* * *	

KANUM or LOWER MOREHEAD:

Wirz	2	357	Mourning Attire in the Torassi River Area	PUB; = 979
		979	Mourning Attire in the Torassi River Area	PUB; = 357
			* * *	

KANUM or TONDA:

Wirz	1	501	Upper Torassi River Landscape	PUB
			* * *	

KIMAGHAMA:

Wirz	4	478	Fredrik-Hendrik Island Men	PUB
		514	Settlement on Fredrik-Hendrik Island	PUB
		623	Settlement in Forest	
		636	Conical Hut	PUB
			* * *	

LOWER MOREHEAD:

Wirz	2	331	Carrier Line at Wontermai	PUB
		548	Wontermai Settlement	PUB
			* * *	

MANDOBO:

Wirz	1	033	Man's Hairstyle	*
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Unknown CP⁴

1 723 Man with Mud Hair
Lengtheners

* * *

MARIND (including BIAN MARIND):

Wirz	234	002	Scene from the Crab Myth	PUB
		005	<u>Uar-ti-zi</u> Dema Performer	PUB; = 050, 588
		014	<u>Dema</u> Performer	PUB; = 020
		019	<u>Dema</u> Performers	
		020	<u>Dema</u> Performer	PUB; = 014
		021	Marind Woman and Child	
		032	Man Holding Coconuts	
		034	<u>Gari</u> Performers	PUB
		035	Group of Dancers	
		036	Women's Hairstyles	PUB
		039	Decorated <u>amnanga</u>	PUB; = 045, 046, 468, 524
		041	<u>Dema</u> Performers	PUB; = 343, 483
		042	<u>Dema</u> Performer	PUB
		043	<u>Majo</u> Novices	
		044	Coconut and Sago Plantations in Kondo	PUB
		045	Decorated <u>amnanga</u>	PUB; = 039, 046, 468, 524
		046	Decorated <u>amnanga</u>	PUB; = 039, 045, 468, 524
		047	Okaba Maiden	
		048	Cassowary <u>Dema</u>	
		050	<u>Uar-ti-zi</u> Dema Performer	PUB; = 005, 588
		052	Crowd at Festival	
		053	<u>Majo</u> Novices	PUB
		063	Marind Man with Vreni Wirz	
		064	Marind Man with Vreni Wirz	
		067	Young Man from Wambi	PUB

068	<u>Majo</u> Novices	PUB; = 591, 953
069	Men Pulling (Canoe?)	
070	Decorated Man	
071	Decorated Youth	
072	Men and Youth	= 525
073	Decorated Man	
075	Man with Hourglass Drum	
077	Men with Hourglass Drums	PUB
080	Decorated Young Man	PUB
082	Women and Children	
083	Man with Pointed Nose Ornaments	
086	Man with Dog's Teeth Necklace	
087	Man and Woman	
187	<u>Gari</u> Figure in the <u>Majo</u> Cult	PUB
188	Women and Children in Shelter	= 526
189	Women's House on the Kumbe River	PUB
325	Crowd Scene	
328	Crowd Scene	
330	Two Boys	= 485
334	Pig Festival at Novari	PUB
343	<u>Dema</u> Performers	PUB; = 041, 483
346	Scarification on Marind Woman	PUB
348	The Bow <u>Dema</u>	PUB
366	Man with Bird Head Ornament	= 482
372	Myth Enactment	PUB
384	Marind Man	= 503
386	Scarification on Marind Woman	PUB; = 477
393	Marind Men	
394	Marind Women	
395	Women and Children in Shelter	
396	The Bow <u>Dema</u>	PUB
398	Crowd at Festival	
399	Women Sitting on Platform	
401	Women and Food Platform	
407	Festival Guests	PUB
411	Marind Women	

413	Street Scene in Modern Town	
414	Decorated Shield	PUB
415	Decorated Man	
417	Young Man on Beach	
419	Man with Long Hair-dressing	
421	Bade-anim Canoe	PUB
422	Man Holding Trophy Staff	
423	Kava Garden	PUB
424	Decorated Man	
426	Young Woman	
428	Marind House	
429	Youth Adjusting Man's Hair Lengthener	= 486
432	Man with Hair- lengtheners	
435	Marind Woman	
436	Man from Rear	
438	Man Chewing (Betel Nut?)	
439	Men Sitting around Fire	
440	Young Man at Cooking Fire	
441	Platform with Food Display	
442	People Sitting under Shelter	
445	Marind Young Woman	PUB
460	Marind Women's Hairstyles	PUB
464	Men in Dugout Canoe	
465	Old Woman in Mourning	
466	Marind Women's Hairstyles	
467	Scarification on Marind Woman	
468	Decorated <u>amnanga</u>	PUB; = 039, 045, 046, 524
469	Man Shooting Bow	PUB
470	Boy with Hair- lengtheners	
471	Man and Woman	
472	People on Beach	
473	People at Festival Platform	

474	Decorated Men on Platform	
475	Marind Women's Hairstyles	PUB
476	Scarification on Marind Woman	
477	Scarification on Marind Woman	PUB; = 386
479	Jobar (Yobar) Settlement	PUB
481	Men around Camp Fire	
482	Man with Bird Head Ornament	= 366
483	<u>Dema</u> Performers	PUB; = 041, 343
484	Decorated Marind Man	
485	Two Boys	= 330
486	Youth Adjusting Man's Hair Lengthener	= 429
487	Large Group of Men	
488	Large Group of Men	
489	Marind Women	
490	Two Men	
491	Marind Men	
493	Scarification on Marind Women	
494	Sago Processing	
495	Decorated Man	
496	Sago Processing	PUB; = 616
497	Decorated Man	
498	Marind Man	
499	Marind House	
500	Women at the <u>Samb-zi</u> Ceremony	PUB
502	Urumerik Settlement on the Kumbe River	PUB
503	Marind Man	= 384
504	Scarification on Marind Women	PUB
505	Woman and Modern Building	
507	Feast Preparations at Domandeh	PUB
509	Marind Women's Hairstyles	PUB; = 520
512	Marind Young Woman	= 684, 720
516	Young Women	
517	Scarification on Marind Woman	
518	Marind House	

519	Marind Women's Hairstyles	PUB
520	Marind Women's Hairstyles	PUB; = 509
521	Two Men with Heavy Bracers	
522	Two Men with Heavy Bracers	
523	Young Woman	
524	Decorated <u>amnanga</u>	PUB; = 039, 045, 046, 468
525	Men and Youth	= 072
526	Women and Children in Shelter	= 188
527	Scarification on Marind Women	
528	Men Holding Long Snake	
529	Partially Hollowed-out Log	
530	Large Group	
531	Scaffolding	
532	Scarification on Women from Kumbe	PUB
533	Line-up of People	
534	Marind Women	
535	Marind Women and Children	
536	Three Young Boys	
538	Women of the Bade Tribe, Kumbe River	PUB
539	Woman from the Kumbe Region	PUB
544	Decorated Boy and Woman in Sarong	
545	Group of Men and Bush Shelters	
546	Savanna Landscape	PUB
558	Preparing for the <u>Waiko</u> Festival	PUB
560	Marind Women and Child	
561	Elisabeth Wirz and Marind Women	
562	Young Woman from Rear	
563	The Sago <u>Dema</u>	PUB
564	Marind Youth	
573	Marind Men's Hairstyles	PUB
580	Marind Man	

581	The Bow <u>Dema</u>	PUB
582	<u>Gari</u> Figure in the <u>Majo</u> Cult	= 646, 1109
583	Festival Procession	PUB
585	Festival Procession	PUB
586	Youth Having Hair Adjusted	= 647, 1110
587	The Cassowary <u>Dema</u>	PUB
588	<u>Uar-ti-zi</u> <u>Dema</u> Performer	PUB; = 005, 050
589	<u>Dema</u> Performer	PUB
591	<u>Majo</u> Novices	PUB; = 068, 953
592	Elisabeth Wirz with Marind Men	PUB
593	Crab <u>Dema</u> Myth Enactment	PUB
594	<u>Dema</u> Performers	= 639
597	Eli River Landscape	PUB
599	Marind Man	
600	Man with Sleeping Child	PUB
601	Men and Children Around Fire	
603	Festival Hut, Upper Kumbe River	PUB
604	Sago Processing	PUB; = 667
605	Women and Children	
606	Banana Plantation	PUB
609	Marind Group	
610	Marind Group	
613	Sago Processing	
614	Sago Processing	
615	<u>Uar-ti-zi</u> <u>Dema</u> Performers	PUB
616	Sago Processing	PUB; = 496
619	Three Women of the Bade Tribe, Kumbe River	
620	Scarified Woman with Man	
622	Men with Pandanus Fruit	
624	Marind Man	
625	Young Boy	
626	Marind Man	
639	The Crocodile <u>Dema</u>	PUB; = 594
640	Marind Woman	
641	People under Shelter	

643	Man Climbing Coconut Palm	
645	Cooking Fires near Coconut Palms	
646	<u>Gari</u> Figure in the <u>Majo</u> Cult	= 582, 1109
647	Youth Having Hair Adjusted	= 586, 1110
650	Young Marind Woman	
651	Young Marind Women	
652	Older Marind Woman	
653	Marind Man	
654	Women and Dog	
655	Seven Men in a Canoe	
660	People on Beach with Europeans	
662	Beach Settlement Scene	PUB
664	Marind Women from Rear	
667	Sago Processing	PUB; = 604
684	Marind Young Woman	= 512, 720
720	Marind Young Woman	= 512, 684
728	Man with White Clay on Trunk and Legs	
797	Landscape	PUB
804	Man Looking Askance	
847	Man with Penis Shell	
851	Young Storks in Captivity	
852	Young Storks in Captivity	PUB
855	<u>Majo</u> Novices	
858	Dancers at <u>Waiko</u> Festival	PUB
901	Men Paddling Canoe	
907	Three Women and House Platform	
914	Beach Settlement near Merauke	PUB
935	Hairstyles: Marind Man	PUB
941	Man from Novali in Western Clothing	PUB
946	Novari Landscape	PUB
953	<u>Majo</u> Novices	PUB; = 068, 591
961	People Around Cooking Fire	
1100	Long Head Decoration	
1102	Five Women and Boy	

1103 Man Seated with Woman
Standing
1104 Four Seated Men
1105 Six Women Sitting on
Canoe
1106 Street in Modern Town
1108 Large Group
1109 Gari Figure in the
Majo Cult = 582, 646
1110 Youth Having Hair
Adjusted = 586, 647
*

Gooszen 1 412 Straw Figure in
Majo Ceremony PUB
*

Unknown CC² 4 065 Marind-anim Man "PUB"⁶
078 Marind Man and
Youths "PUB"⁶
227 Marind Men "PUB"⁶
459 Marind Man and
Father Vertenten PUB
*

Unknown CP⁴ 1 088 Marind-anim Woman "PUB"⁶
* * *

MIMIKA:

Unknown P³ 7 015 Line of Mimika Men
540 Men Poling Canoes
570 Elaborate Canoe
Prow PUB
576 Three Men in
Loincloths
577 Two Men in
Loincloths
578 Mimika Men
668 Steamship Landing
on Uakwa River PUB
* * *

MOMBUM:

Wirz 1 559 Men from Mombum PUB
*

Unknown P³ 1 542 Mombum Men Poling
Canoes
* * *

WAMBON:

Unknown P³

- 3 541 Tree Houses on the PUB
Upper Digul River
550 Tree House on the PUB
Upper Digul River
567 Tree House from River
* * *

YAQAY:

Gooszen

- 3 190 Yaqay People from PUB;
Yamu = 602, 921
602 Yaqay People from PUB;
Yamu = 190, 921
921 Yaqay People from PUB;
Yamu = 190, 602
* * *

YFY:

Wirz

- 17 040 Jee-anim Women PUB
from Komadeo
066 Obat River PUB
Landscape
084 Men of the Mirmir PUB
Tribe
408 Jee-anim Woman in PUB
Mourning Attire
434 Jee-anim Men
437 Jee-anim Girls PUB;
= 506, 762
492 Jee-anim Women PUB
506 Jee-anim Girls PUB;
= 437, 762
515 Old Woman, Young PUB
Women, and Children
555 Jee-anim Woman in
Mourning Attire
556 Young Jee-anim Women
from Komadeo PUB
557 Jee-anim Women from PUB
Yavar
590 Komadeo Women in PUB
Mourning Attire
644 Woman in Mourning Cape
762 Jee-anim Girls PUB;
= 437, 506
872 Jee-anim Man PUB
889 Jee-anim House PUB
* * *

PAPUA NEW GUINEA:
UNIDENTIFIED:

Wirz

- | | | | |
|---|-----|-------------------------------------|--|
| 7 | 453 | People in Outrigger Canoe | |
| | 787 | Sleeping Child on Beach | |
| | 823 | Cove | |
| | 828 | View of Ocean from Hilltop | |
| | 829 | View of Offshore Island from Beach | |
| | 854 | Man and Boy with Large Wooden Tubes | |
| | 862 | Launch on River | |

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Rautenfeld

- | | | | |
|----|------|--|-------|
| 12 | 703 | Europeans Crossing Suspension Bridge | |
| | 726 | Young Man in Police Shirt | |
| | 808 | Men Carrying Patrol Box | |
| | 813 | Outrigger Canoe with Yacht in Background | |
| | 814 | Women in Trees | |
| | 826 | Sailing Canoes on Beach with Large Rocks | = 950 |
| | 827 | Young People on Large Rocks | |
| | 861 | Shore with Large Rocks | |
| | 932 | Man Milking Cow | |
| | 950 | Sailing Canoes on Beach with Large Rocks | = 826 |
| | 1091 | Police and Carriers at Rest House | |
| | 1092 | Landscape | |

*

Unknown CC²

- | | | | |
|---|-----|-------|--|
| 1 | 062 | Woman | |
|---|-----|-------|--|

* * *

(MANDATED) TERRITORY OF NEW GUINEA:

BENA BENA or GAHUKU:

Wirz

- | | | | |
|---|-----|---------------|-------|
| 3 | 089 | Decorated Man | = 513 |
| | 513 | Decorated Man | = 089 |
| | 860 | Man with Drum | |

* * *

TOLAI:

Wirz

- | | | | |
|---|-----|--------------------------------|--|
| 5 | 788 | Men and Pigs in Front of House | |
| | 794 | Man in Front of House | |

800 Children with Lime-
bleached Hair
801 Children with Lime-
bleached Hair
915 Volcanic Cones of
Rabaul Harbor (?)

*

Rautenfeld 3 993 Woman and Children on
Beach
1034 Two Men and Post
1082 Men and Child

*

Unknown CC² 1 055 Man in Outrigger
Canoe in Harbor "PUB"⁶
* * *

YABIM:

Rautenfeld 1 844 Outrigger Canoe and
Modern Town
* * * * *

TERRITORY OF PAPUA:

MASSIM or SOUTHEAST PAPUA:

Rautenfeld 2 1001 Pots Being Fired
1019 Lineup of Women in
Village
* * *

NORTHEAST PAPUA (Unidentified):

Rautenfeld 24 023 Man Blowing Conch
Shell
220 Dancer, Collingwood
Bay
842 Women on Beach,
Collingwood Bay
963 Large Group
977 Man and Two Children
989 Men with Pig on
Carrying Pole
1002 Dense Forest Landscape
1006 Young Boy
1007 Decorated Man and Woman
1017 Hydrographers Range,
River Seen from Hill
1020 Group by Coconut Palms
1021 Youths on Outrigger
Canoe
1023 People in Outrigger Canoe
1025 Men in Grove of Trees

1026 Old Man and Blankets (?)
 on Platform
 1031 Men Under Temporary
 Shelter
 1032 Young Woman
 1044 House with Fish Nets Drying
 1050 Woman on Beach
 1056 Landscape
 1060 Decorated People under
 Coconut Palms
 1062 Europeans and People in
 Settlement
 1086 Men and Coconuts
 1098 Young Women and Pig

*

Unknown CC²

1

1088 Male Dancers with Drums

* * *

PAPUAN GULF (unidentified):

Wirz

38

001 Men Looking at Dead
 Shark = 030
 008 Youths in Front of
 House = 185
 028 Display of Dead Shark
 030 Men Looking at Dead
 Shark = 001
 141 Man with "Pineapple-
 Club"
 147 Group in Front of
 House
 153 Village with Canoes
 155 Canoe in Swamp
 160 Women in Front of
 House
 171 Canoe Full of People
 185 Youths in Front of
 House = 008
 310 Canoe Full of Young
 Girls
 385 Men Emerging from
 Longhouse
 389 Woman and Child at
 House Entrance
 579 Man with Feather
 Headdress PUB
 649 Man in Canoe with
 Splashboard
 672 Papuan Gulf Man at
 Helm of Modern Boat PUB
 673 Old Man

675 Youths Sitting on
 Front Platform of
 House
 676 Young Girl with Heavy
 Necklaces = 929
 681 Side View of Man = 928
 691 Young Girl in Cloth
 Skirt
 696 Woman and Two Children
 at House Entrance
 701 Canoe Making Way
 through Swamp
 704 Settlement from River
 705 Houses in Swampy Area
 718 Steamship Aground on
 Mud Bank
 722 Three Older Men
 727 Men Poling Dugout Canoe
 through Grass
 754 Settlement on River

 767 Old Woman Smoking Pipe
 822 Man Aiming Arrow at
 Water
 912 Two Boys
 918 Man Blowing Conch
 Shell
 919 House Under Construction
 923 Three Women and Children
 in Dugout Canoe
 928 Side View of Man = 681
 929 Young Girl with Heavy
 Necklaces = 676

*

Rautenfeld

10 913 People and Police on
 Veranda
 986 Boy with Drum
 992 Settlement on River
 1011 Plank Walkway at Low
 Tide
 1028 Village Scene
 1039 Plank Walkway to
 Settlement
 1040 Man from Side
 1045 Village Scene
 1074 Canoes and Settlement
 1097 People in Dugout Canoe

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SOUTHEAST PAPUA (unidentified):

Rautenfeld	36	013	Old Woman	
		213	Rona Falls	
			Landscape	= 985
		574	Man and Boy in Front of "Beehive" House	
		685	Youths with Flowers in Hair	
		686	Children with Curly Hair	
		687	Men Pulling Sea Turtle	= 933
		757	Lime Gourds and Other Objects on Table	
		763	Outrigger Canoe Off Beach	
		849	Rona Falls Landscape	
		905	Men Holding Sea Turtle	= 945
		933	Men Pulling Sea Turtle	= 687
		945	Men Holding Sea Turtle	= 905
		962	Women with Full Skirts	
		966	Two Men on Dock	
		969	People on Beach	
		973	Boys on Beach	
		974	Young Man Looking Out to Sea	
		978	Large House	
		982	Two Women in Outrigger Canoe	
		984	Man	
		985	Rona Falls Landscape	= 213
		996	Two Young Women and Children	
		998	Large Fenced Village	
		1004	People near Large House	
		1005	People under Shelter of House	
		1008	Family Group on Beach	
		1009	Group on Beach at Low Tide	
		1010	Village Scene	
		1054	Girl and Boy Climbing Coconut Palm	
		1064	People in Loaded Outrigger Canoe	
		1065	People in Outrigger Canoe	

1067 Woman and Children on
Platform
1068 Rona Falls
1093 Settlement and Coconut
Palms
1095 Fence around Settlement
1101 Boy Astride Sea Turtle
* * *

BAMU KIWAI:
Wirz

1 051 Dancing Men, Bamu
River Mouth PUB
* * *

BINANDERE:
Rautenfeld

10 012 Father and Son,
Taututu, Mambare
River PUB
742 Man Blowing Conch
Shell PUB
748 Young Man on
Hilltop
773 Men Drumming and
Dancing
792 Shoreline Settlement
793 Three Young Women and
Young Man
806 People in Outrigger
Canoe
1033 Group of Men
1036 Man with Paddle
1083 House on Stilts
* * *

FUYUGE:
Rautenfeld

17 307 Mountain Landscape,
Korio Range PUB; = 771
745 Mafulu Village PUB
747 Mafulu Dancers PUB
771 Mountain Landscape,
Korio Range PUB; = 307
802 Girl and Small Child
958 Mafulu People in
Village
980 Group Shot
983 Man with Bow
1013 Mafulu Young Woman
1014 Church and Village on
Hilltop
1015 Settlement on Hill
1024 Village from Distance
1069 Three Young Women

1070 Two Mafulu Men
 1071 Two Men
 1072 Man and Woman
 1090 Man and Young Woman

* * *

GOGODALA:
 Wirz

53	076	Canoe at River Settlement	
	092	Preparing a Meal in Front of the <u>genamo</u>	PUB; = 463
	093	Carved Beam	= 642
	102	Gogodala Widows in Mourning	PUB; = 103, 104
	103	Gogodala Widows in Mourning	PUB; = 102, 104
	104	Gogodala Widows in Mourning	PUB; = 102, 103
	105	Clan Totem Mark on Coconut Palm	PUB
	106	New Men's Canoe	PUB; = 508
	107	Carved Canoe Prow	PUB; = 306, 680
	108	Women in Social Gathering	PUB; = 909, 940
	109	Woman in Mourning Headnet	= 698, 943
	112	Woman Carrying Water	= 916
	116	Canoe Shield, Gaima	PUB; = 663
	135	Man with Small Mask on Head	
	136	Boy with Small Mask on Head	= 944
	137	Painting a Canoe Prow, Gogodala	PUB
	306	Carved Canoe Prow	PUB; = 107, 680
	368	Gogodala Village Scene	PUB
	369	Women in Water	
	387	Man in Decorated Canoe	PUB; = 679
	388	Gogodala Woman Weaving Fish Trap	PUB; = 400, 430, 709, 906

392	Gogodala Woman in Widow's Mourning Headnet	PUB; = 942
400	Gogodala Woman Weaving Fish Trap	PUB; = 388, 430, 709, 906
425	New Kava Garden	PUB
430	Gogodala Woman Weaving Fish Trap	PUB; = 388, 400, 709, 906
431	Gogodala Longhouse	PUB
463	Preparing a Meal in Front of the <u>genamo</u>	PUB; = 092
508	New Men's Canoe	PUB; = 106
596	Carved Beam	PUB
642	Carved Beam	= 093
658	Home for a Ghost of the Dead	PUB
659	Gogodala Woman Weaving Large Basket	= 917
663	Canoe Shield, Gaima	PUB; = 116
679	Man in Decorated Canoe	PUB; = 387
680	Carved Canoe Prow	PUB; = 107, 306
688	Gogodala Boys in Conical Hats	PUB
697	Gogodala Boy in Conical Hat	
698	Gogodala Woman in Mourning Net Hood	= 109, 943
707	Gogodala Man Chewing Betel Nut	PUB
709	Gogodala Woman Weaving Fish Trap	PUB; = 388, 400, 430, 906
725	Gogodala Canoe Landing	PUB
906	Gogodala Woman Weaving Fish Trap	PUB; = 388, 400, 430, 709
909	Women in Social Gathering	PUB; = 108, 940

916 Gogodala Woman
 Carrying Water PUB; = 112
 917 Gogodala Woman Weaving
 Large Basket = 659
 938 Gogodala Women Sitting
 under a Shelter
 939 Women with Net Hoods
 940 Women in Social
 Gathering PUB;
 = 108, 909
 942 Gogodala Woman in
 Widow's Mourning
 Headnet PUB; = 392
 943 Gogodala Woman in
 Mourning Net Hood = 109, 698
 944 Boy with Small Mask
 on Head = 136
 948 Loaded Dugout Canoes
 1029 Boy in Conical Hat
 * * *

GUMASI:

Rautenfeld

1 789 People and Pottery
 * * *

KEAPARA:

Unknown CC²

1 059 "Hula Girl" "PUB"⁶
 * * *

KEHELALA:

Rautenfeld

2 809 Crowd at Entrance
 to Settlement
 841 Large Group of Men
 and Boys
 * * *

KERFWO:

Wirz

11 010 Kikori Delta Man
 Holding Staff
 031 Papuan Gulf Girl
 and Vreni Wirz
 124 Front of Ceremonial
 House
 127 Decorated Boy
 143 Aird Delta Man with
 Headhunting Trophy PUB
 145 Plank Walkway to
 Ceremonial House
 152 Kikori Delta Men in
 Everyday Attire
 177 Woman Eating Sago
 Grubs PUB

180 Young Girl in Canoe
 732 Woman Holding Child = 782
 782 Woman Holding Child = 732

*

Rautenfeld	21	139	Agibe Shrine in Clan House, Dubumuba	PUB
		736	Goaribari Men	
		739	Two Men from Aird Delta	
		740	Decorated Man	
		749	Man Aiming Arrow at Sky	
		821	People on Plank Walkway	
		955	Longhouse on Riverbank	
		1016	Man in Front of Large House	
		1022	Man on Plank Walkway	
		1030	Women on Plank Walkway	
		1035	Two Men and Longhouse	
		1043	Men with Large Pubic Shells	
		1049	Tall Communal House	
		1057	Girl on Plank Walkway	
		1059	Two Young Men Face-to-Face	
		1061	Men in Canoes	
		1073	Man in Dugout Canoe	
		1075	Young Woman from Rear	
		1077	Young Woman from Front	
		1094	Two Young Woman from Rear	
		1099	Women at Front of House	

*

Unknown CC ²	2	054	"Goaribari Girl with Motu Marks"	"PUB" ⁶
		056	"Goaribari Girl with Motu Marks"	"PUB" ⁶

* * *

KILIVILA:

Rautenfeld	9	223	Yam Houses, Sinaketa, Trobriand Islands	PUB; = 878, 952, 954
		755	Crowd on Beach	
		791	Trobriand Girls and Children	= 951

796 Trobriand Girls and
Children
817 Children Dressed for
Dance
878 Yam Houses, Sinaketa,
Trobriand Islands PUB; =
223, 952,
954
951 Trobriand Girls and
Children = 791
952 Yam Houses, Sinaketa,
Trobriand Islands PUB;
= 223,
878, 954
954 Yam Houses, Sinaketa,
Trobriand Islands PUB;
= 223,
878, 952
967 Two Young Women
1055 Young Woman
*

Unknown CP⁴

1 730 "Trobriand Island
Girl" "PUB"⁶
* * *

KORAFE:

Rautenfeld

3 752 Two Men from Cape
Nelson Area
816 People on Beach
972 Man and Woman
* * *

KUNI:

Rautenfeld

2 734 Two Girls
790 House Under Coconut Palms
* * *

MANAGALASI:

Rautenfeld

2 219 Man from Side = 832
832 Man from Side = 219
* * *

MEKEO:

Rautenfeld

7 009 Dancers
216 Mekeo Women on Food
Platform
807 Small Bridge across
Pool
987 Village Scene
988 Mekeo People

1003 Mekeo Women on Food
Platform
1076 Young Men on Platform
* * *

MEKEO or MOTU:
Rautenfeld

1 682 Young Woman
* * *

MEKEO or RORO:
Rautenfeld

3 004 Man with Hourglass
Drum = 1047
1047 Man with Hourglass
Drum = 004
1078 Men on Porch of Tin
Building
*

Unknown CP⁴

1 693 Decorated Young Boy
* * *

MORIGI:
Wirz

2 081 Man with Feather
Headdress PUB; = 134
134 Man with Feather
Headdress PUB; = 081
* * *

MOTU:
Wirz

40 038 Woman in Cloth
Skirt
126 Boy with Toy
lakatoi = 868, 931
129 Coastal Rocks
133 Young Woman with Pot
308 Three Boys on Boat
309 Boy on Deck of Small
Canoe = 695
444 Woman with Sarong and
Boy
572 Women and Children near
Modern House
575 Men in Laplaps Dancing
671 Lakatoi (?) Without
Sails Furled
677 Man Seated with
Children
695 Boy on Deck of Small
Canoe = 309
706 Three Young Girls
710 Crowd at Festival = 775

712	Two Young Women with Bananas	
717	Young Woman with Pot and Girl	
719	Young Man with Necklaces	= 924
721	Women Dancers	= 922
724	Blowing a Conch Shell	= 1027
761	Two Women and Child	
772	Women at Cooking Fire on Beach	
774	Mock Battle at Festival	= 885
775	Crowd at Festival	= 710
776	Mock Battle at Festival	= 926
777	Mock Battle at Festival	
778	Hanuabada Food Display Platform	PUB
779	Hanuabada Food Display Platform	PUB; = 904
868	Boy with Toy <u>lakatoi</u>	= 126, 931
883	Dancers at Festival	
884	Dancers at Festival	
885	Mock Battle at Festival	= 774
902	Dancers at Festival	
904	Hanuabada Food Display Platform	PUB; = 779
922	Women Dancers	= 721
924	Young Man with Necklaces	= 719
926	Mock Battle at Festival	= 776
930	Aboard a <u>lakatoi</u>	PUB; = 949
931	Boy with Toy <u>lakatoi</u>	= 126, 868
949	Aboard a <u>lakatoi</u>	PUB; = 930
1027	Blowing a Conch Shell	PUB; = 724

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Rautenfeld

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018	<u>Dubu</u> Ceremonial Platform, Hanuabada	PUB; = 221
221	<u>Dubu</u> Ceremonial Platform, Hanuabada	PUB; = 018
843	Canoe in Bay	
1052	Man Poling Dugout Canoe	

		1053	Hanuabada Pile-houses	PUB
		1081	Girls and <u>dubu</u> Platform	
			*	
Unknown CC ²	5	057	Woman	"PUB" ⁶
		058	"Hanuabada Girl"	"PUB" ⁶
		060	"Kapa Kapa Woman"	"PUB" ⁶
		061	"Vabukori Girl"	"PUB" ⁶
		702	Settlement with Modern Houses	"PUB" ⁶
			*	
Unknown CP ⁴	5	683	Woman with Pot	"PUB" ⁶
		694	Decorated Young Man	"PUB" ⁶
		729	"Typical Papuan of Korabada Village"	"PUB" ⁶
		731	Lakatoi	"PUB" ⁶
		819	Children on Beach	"PUB" ⁶
			* * *	
MUKAWA:				
Rautenfeld	2	784	Village Scene, Collingwood Bay	
		1051	Man with Drum	
			* * *	
NORTH-EASTERN KIWAI:				
Wirz	44	007	Man in Canoe	= 161
		024	Boys' Segregation Hut, Wapo Creek	PUB; = 363
		026	Wapo Man with Head Trophy	PUB
		119	<u>Ubudubu</u> Hanging in <u>eravo</u> , Era Region	PUB; = 163, 733
		120	Carved Figure	= 175
		122	Front of Communal House	
		142	<u>Irivake</u> over Entrance to a Clan House	PUB
		149	Fishing on a Creek, Wapo Region	PUB
		150	Dressing a <u>kanipu</u> Figure, Era Region	PUB
		154	Trophies and Shield, Era Region	PUB; = 164
		156	Man by Canoe	
		157	<u>Kaiamunu</u> in <u>ravi</u> , Era Region	PUB; = 850

158	Sago Palm Bark Canoe, Era Region	PUB
161	Man in Canoe	= 007
162	<u>Ubudubu</u> in Clan House, Wapo	PUB
163	<u>Ubudubu</u> Hanging in <u>eravo</u> , Era Region	PUB; = 119, 733
164	Trophies and Shield, Era Region	PUB; = 154
165	Shrine in Ceremonial House	
166	Modelled Headhunting Trophy, Wapo Region	PUB
167	Settlement on Wapo Creek	PUB
168	People on Veranda	
169	People on Veranda	
172	Pig Skulls with Small <u>agibe</u> , Wapo Region	PUB
173	<u>Kaiaimunu</u> Figure	PUB
175	Carved Figure	= 120
178	Man with Drum	
179	Front of Communal House	
181	People on Veranda	
183	View from Veranda, Wapo Creek	PUB
184	Painted Canoes, Wapo Region	PUB
186	<u>Ubudubu</u> Hanging in <u>eravo</u> , Era Region	PUB
363	Boys' Segregation Hut, Wapo Creek	PUB; = 024
390	<u>Kaia-imunu</u> in <u>eravo</u> , Era Region	PUB; = 669
391	People on Veranda	
397	Men in Dugout Canoe	
669	<u>Kaia-imunu</u> in <u>eravo</u> , Era Region	PUB; = 390
670	<u>Kaiaimunu</u> Figure	PUB
692	Two Men on Veranda	
700	Youth and Boy on Veranda	
733	<u>Ubudubu</u> Hanging in <u>eravo</u> , Era Region	PUB; = 119, 163
758	<u>Kaia-imunu</u> Figure	
759	Settlement on River	
850	<u>Kaiaimunu</u> in <u>ravi</u> , Era Region	PUB; = 157
934	<u>Kaiaimunu</u> Figure	PUB

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Rautenfeld	11	016	Interior of Cult House, Wapo	PUB; = 017, 182
		017	Interior of Cult House, Wapo	PUB; = 016, 182
		121	<u>Irivake</u> Figure, Urama	
		144	Skull Rack in Men's House, Wapo Region	PUB
		182	Interior of Cult House, Wapo	PUB; = 016, 017
		194	Men in Canoes near Kinomeri	= 798
		798	Men in Canoes near Kinomeri	= 194
		803	Large Group in Water	
		812	Settlement near River Mouth	
		968	Urama Village Scene	PUB
		1089	Men on Plank Walkway	
			* * *	

NORTH-EASTERN KIWAI or PURARI:

Wirz	1	176	<u>Agibe</u> Shrine in Cult House	PUB
			* * *	

NOTU:

Rautenfeld	2	760	Men Spear-fishing in River	
		815	Men Standing in Stream	
			* * *	

OPAO:

Rautenfeld	3	964	Woman with Coconut Opener	
		1037	Village Scene	
		1038	Woman Opening Coconut	
			* * *	

OROKAIVA:

Rautenfeld	7	830	Man and Boy with Spears	= 1046
		1046	Man and Boy with Spears	= 830
		957	Decorated Dancers	
		970	Yega Orokaiva Woman in Mourning Attire	PUB
		976	Orokaiva Funeral Feast	PUB

997 Group of Decorated
People
1048 Yega Orokaiva Woman
in Mourning Attire
* * *

OROKAIVA or MANAGALASI:
Rautenfeld 1

994 Two Men with Hair
Wrappings
* * *

OROKOLO:
Wirz

8 006 Hevehe Masks PUB; = 027
027 Hevehe Masks PUB; = 006
037 Man Fishing from
Perch
117 Upuai Mask PUB; = 170
128 Costumed Dancer
159 Two Figures in
Woven Costumes
170 Upuai Mask PUB; = 117
174 Aia-imunu Masks
in ravi, Orokolo PUB
*

Rautenfeld

20 138 Kovave Dancers
222 Man and Women from
Orokolo = 1087
714 Young Men with
Tufted Hairstyles
743 Orokolo People with
Fishing Nets
751 Orokolo Youths at
Initiation Ceremony
780 Man in Surf with
Fishing Net
781 Young Men with Tufted
Hairstyles from Rear
810 Elema kovave Masks PUB
818 Man with Freshly-
killed Game
936 People with Fishing
Nets
937 People with Fishing
Nets
959 Men's House in Orokolo
965 Orokolo Communal
House PUB
975 Orokolo Village
Scene PUB
990 Young Man

1012 Young Woman with
Large Fishing Net
1041 Kovave Dancers
1042 Orokolo Young Men's
House PUB
1087 Men and Women from
Orokolo = 222
1096 Men with Topknots
and Fishing Nets
* * *

POROME:

Wirz

1 146 Constructing a
Ceremonial House in
Porome PUB
*

Rautenfeld

6 226 View of Aird Delta. = 960
711 View of River from
Hill
735 Decorated Man and
Longhouse, Aird Hill
737 Two Women and Decorated
Man
738 Decorated Man
960 View of Aird Delta = 226
* * *

PURARI:

Wirz

9 079 Mourning Widows,
Purari Delta PUB; = 911
151 View inside ravi
with Hanging Mask PUB
191 Woman and Girls
Mourning on
Streambank PUB
305 Irivake in ravi,
Purari Delta PUB; = 329
329 Irivake in ravi,
Purari Delta PUB; = 305
715 Young Woman on
Plank Walkway
825 Woman and Girls
Mourning on
Streambank = 887
887 Woman and Girls
Mourning on
Streambank = 825
911 Mourning Widows,
Purari Delta PUB; = 079
*

Rautenfeld	13	132	Young Woman Processing Sago	
		140	Interior of Men's House, Purari Delta	
		218	Purari Woman	= 656
		656	Purari Woman	= 218
		741	Processing Sago in Ukiravi	PUB
		744	Processing Sago in Ukiravi	
		783	Dugout Canoe on Riverbank	
		805	Processing Sago in Ukiravi	
		971	Man with Bow on Walkway	
		991	Man Aiming Arrow from Walkway	
		995	Sago Processing	
		1000	People in Front of House	
		1063	Communal House under Construction	
			* * *	
RORO:				
Rautenfeld	4	766	Large Group of Dancers	
		925	Young Man with Flower in Hair	
		999	Two Young Men	
		1066	Young Man	
			* * *	
SOUTHERN KIWAI:				
Wirz	5	447	A "Papuan Picture"	PUB; = 947
		451	Men on Modern Boat	= 768
		756	Settlement on River	
		768	Men on Modern Boat	= 451
		947	A "Papuan Picture"	PUB; = 447
			* * *	
SUAU:				
Rautenfeld	7	217	Women from Rogeia Island	= 1058
		845	Outrigger Canoe and Beach Settlement	
		1018	Young Woman from Rogeia Island	
		1058	Women from Rogeia Island	= 217
		1079	Two Women and Girl	
		1084	Beach Scene	
		1085	Large Group	
			* * *	

UARIPI:				
Rautenfeld	1	750	<u>Kovave</u> Dancer, Kerema * * *	
WEDAU:				
Rautenfeld	1	1080	Aqueduct at Wamira * * * * *	PUB
MISCELLANEOUS:				
PAUL WIRZ:				
Unknown P ³	5	123	Paul Wirz in Canoe with Collection	PUB
		260	Paul Wirz Returning to Lake Sentani	PUB
		402	Paul Wirz (?) with Two Assistants	
		549	Paul Wirz in Front of Men's House, Upper Bian	PUB
		553	Paul Wirz and Assistants in Boat * * *	
P.B. de RAUTENFELD:				
Unknown P ³	4	125	<u>Kovave</u> Dancers and P.B. de Rautenfeld	
		746	Rautenfeld with Mukawa People	
		753	Rautenfeld with Two Men	
		956	Rautenfeld with Two Mafulu Girls * * *	
INDONESIA:				
Wirz	1	458	Modern Port City * * *	
OBJECTS:				
Unknown P ³	35	011	YKY Jee-anim Headhunting Trophy	PUB
		090	MARIND Magic Implements	PUB
		091	MARIND Magic Implements	PUB
		094	KEREWOW <u>Agibe</u> Figure	
		095	PAPUAN GULF Object	
		096	MARIND Magic Implements	PUB
		097	NORTH-EASTERN KIWAI Mask	

098	PURARI Molded Skulls	PUB
099	SOUTHERN KIWAI Flat Wooden Figures	PUB
100	PAPUAN GULF Three Masks	
101	PAPUAN GULF Two Carved Figures	
110	MARIND Magic Implements	PUB
111	KEREWO Small Fringed <u>agibe</u> Figure	PUB
113	KEREWO Cuscus Skull	
114	MARIND Magic Implements	PUB
115	PAPUAN GULF Drum	
118	KEREWO Carved Hardwood Posts	PUB
230	SENTANI Idol from Former Chief's House, Ifar	PUB
231	SENTANI Human Figure from Post of Chief's House, Ifar	PUB; = 237
233	SENTANI Human Figure from Post of Chief's House, Ifar	PUB
234	SENTANI Tree Fern Idol from Cult House, Kabiterau	PUB; = 321
235	SENTANI Human Figure from Post of Chief's House, Ifar	PUB; = 236
236	SENTANI Human Figure from Post of Chief's House, Ifar	PUB; = 235
237	SENTANI Human Figure from Post of Chief's House, Ifar	PUB; = 231
304	IRIAN JAYA (?) Modeled Skull with Hair Lengtheners	
321	SENTANI Tree Fern Idol from Cult House, Kabiterau	PUB; = 234
449	NORTH-EASTERN KIWAI Mask	
461	MARIND Mask	PUB
510	MARIND Prepared Heads	PUB
611	PURARI Fruitcase Magical Implements	PUB

786	? Trans-Fly Area	
	"Man-Catcher"	
834	ADMIRALTY ISLANDS	
	Decorated Board	PUB
903	Map of North Coast	
	of Irian Jaya	PUB
920	KEREW0 Cuscus Skull	
	Trophy	PUB
1107	BIAK Skull Mounted	
	on Carving	
* * * * *		

1 The prefix accession numbers "1992.417." are not repeated
 for these purposes; thus, e.g., 1992.417.1 is rendered as
 001.

2 CC = Commercial Postcards

3 P = Prints

4 CP = Commercial Prints

5 PUB = Photograph has been published in the literature

6 "PUB" = Photograph has been "published" as a postcard or a
 commercial print; whether or not also in the literature is
 unknown.

* * * * *

APPENDIX 10
PAUL WIRZ NEW GUINEA NEGATIVES KNOWN TO EXIST

<u>Source</u>	<u>Number</u>	<u>MAR</u> ¹	<u>MAMB/DANI</u> ²	<u>SEN</u> ³	<u>GULF</u> ⁴
MUSEUM DER KULTUREN:					
<u>Inventarbereich:</u>					
Lot 135	71	X	0	0	0
Lot 427	[not recorded under Wirz in B. Gardi 1997]				
Lot 498	755	755	0	0	0
Lot 942	782	X	0	X	0
Total	1,608 ⁵	755+	0	?	0
Schmidt n.d.:					
Lot 135	78	23	31	0	0
Lot 427	5	3	0	0	0
Lot 498	775	407	0	0	368
Lot 942	456	141	0	315?	0
Total	1,314 ⁵	574	31	315?	368
WIRZ FAMILY ARCHIVE:					
Hays Inventory:	2,110 ⁶	22	7	165	0
GRAND TOTAL:	3,400 - 3,700	600+	38	480?	368

¹ Includes all of Southern Dutch New Guinea and Papuan border area.

² Includes North Coast Dutch New Guinea, Mamberamo River, and WESTERN DANI.

³ Includes SENTANI and YOTAFA.

⁴ Includes Papuan Gulf and Port Moresby area (MOTU).

⁵ Totals include negatives not considered here, i.e., 'New Britain,' 'Gazelle Peninsula,' 'Trobriand Islands,' and 'Sepik.'

⁶ Total includes 293 glass plate negatives of personal photographs and photographs of objects, 1,355 35mm negatives from regions not considered here, and 268 35mm transparencies also from later trips. The total relevant to this discussion, therefore, is 194.

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APPENDIX 11
PHOTOGRAPHS IN THE METROPOLITAN MUSEUM OF ART
PAUL WIRZ COLLECTION: REPRESENTATIVENESS

<u>Original Negatives</u>	<u>"Marind"</u>	<u>"Mamberamo /Dani"</u>	<u>"Sentani"</u>	<u>"Gulf"</u>
KNOWN (Museum der Kulture + Wirz Family Archive): ¹	600+	38	480?	368
PRESUMED BASIS FOR PUBLISHED PHOTOGRAPHS: ²	270	57	111	96
PRESUMED BASIS FOR PHOTOGRAPHS IN MUSEUM'S PAUL WIRZ COLLECTION: ³	243	55	92	160
[+ OBJECTS	8	1	6	15]
PHOTOGRAPHS IN MUSEUM'S PAUL WIRZ COLLECTION KNOWN TO HAVE BEEN PUBLISHED: ³	88	35	71	60
[+OBJECTS	8	0	6	4]

¹ Includes (unknown number of) duplicate negatives.

² Includes only "unique" images.

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APPENDIX 12
BIBLIOGRAPHY OF PUBLICATIONS ON NEW GUINEA
BY PAUL WIRZ

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Volkenkunde 61:340-369.

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