Finch & C°



81 A rare Enggano Island; Indonesia, wood sculpture in the form of a human head

Dark pating with painted eyes 19th CENTURY

olded in white script Without B02/779

bland is situated south vert of Samustra in the Inobasevian Aerbipelags. It is surresunded by a creat of all which many ships have been wereleed. The art of the people of Enggann is the only evidence soley of a culture that has disappeared.

The Parence Museum of Natural History and were collected phore Elin Modification who visited the foliated in ED91, As well as exhanguaphic material be gathered on along the customs and culture of the islanders and also studied the farms of which be brought incurs that had no considered became on these constants. the explorer Elin Modigition who visited the iditated in 1991, As well as rehmagnable material be gath formations about the customs and culture of the idianders and also studied the facus of which he has take a present that had previously been undrowned. Engagesin meaning "The Idiand of Naked Prople" first appears on 16th century snape by Consolina De-ter a voyage by a Datah surginger in the weariest of the Portuguess. In 1596 another marignors were real from handing on the idiand by the hostility of the inhabitants. When Elin Modigitans sisterile in 1EPH the mareher of inhabitants had been so reduced by disease viait change that their will no upsoe sursiders had been adnoss retirely ensiled. The idianders food in 'tee hist,' houses that no longer exist, and the central pass just under the flow house was discoursed with a small human figure with arms constructed to symbolically support the to Martin late before we are unables, career als in singular of shint remains whose both the base was decorated with a small human figure with a runs constructed to symbolically support the tee. Matellians the felored were we mankles, career als invasions of data remains whose healt the base has

These, Modificant believed some war mappine, cavered in instintion of delta execution whose heads they had secreted. This smoothes head has been elevatived from its however part: in fact some off in the 19th exemuty. These self-fines that were collected by Modification, and now in Florence, while heads make this break.

They would have served the same purpose of a potent imply for the Enggans headhours, as the pr

It has been remarked that the art of Enggano bears similarities to that of Hawaii, New Zealand, and the Mangaesas Islands, but so little anthropological research has been carried out in this sets no one can so ing with comings. Perhaps the islandors' art was influenced by that on the disposerched boats that the

A RARE ENGGANO ISLAND, INDONESIA, WOOD SCULPTURE IN THE FORM OF A HUMAN HEAD HEAD

A RARE ENGGANO ISLAND. INDONSIA WOOD SCULPTURE IN THEFORM OF A HUMAN HEAD DARK PATINA WITH PAINTED EYES 19TH CENTURY

SIZE: 17 CM HIGH X9 CM WIDE

LITERATURE

ENGGANO ISLAND IS SITUATED SOUTH WEST OF SUMATRA IN THE INDONESIAN ARCHIPELAGO. IT IS SURROUNDED BY A CORAAL BARRIER REEF OFF WHICH MANY SHIPS HAVE BEEN WRECKED. THE ART OF THE PEOPLE OF ENGGANO IS THE ONLY EVIDENCE WE HAVE TODAY OF A CULTURE THAT HAS DISAPPEARED.

THE MAIN EXAMPLES OF ENGGANO ART ARE IN THE FLORENCE MUSEUM OF NATURAL HISTORY AND WERE COLLECTED. BY THE EXPLORER ELIO MODIGLIANI WHO VISITED THE ISLANDS IN 1891. AS WELL AS ETHNOGRAPHIC MATERIAL HE GATHERED INFORMATION ABOUT THE CUSTOMS AND CULTURE OF THE ISLANDERS AND ALSO STUDIED THE FAUNA OF WHICH HE BROUGHT BACK SPECIMENS THAT HAD PREVIOUSLY BEEN UNKNOWN.

ENGGANO MEANING 'THE ISLAND OF NAKED PEOPLE' FIRST APPEARS ON 16TH CENTURY MAPS BY CORNELIUS DE JODE AFTER A VOYAGE BY A DUTCH NAMGATOR IN THE SERVICE OF THE PORTUGUESE. IN 1596 ANOTHER NAMGATOR WAS PREVENTED FROM LANDING ON THE ISLAND BY THE HOSTILITY OF THE INHABITANTS.

WHEN ELIO MODIGLIANI VISITED IN 1891 THE NUMBER OF INHABITANTS HAD BEEN SO REDUCED BY DISEASE AND SOCIAL CHANGE THAT THEIR WILL TO OPPOSE OUTSIDERS HAD BEEN ALMOST EBTIRELY ERODED.

THE ISLANDERS LIVED IN 'BEE HIVE' HOUSES THAT NO LONGER EXIST, AND THE CENTRAL POST JUST UNDER THE FLOOR OF THE HOUSE WAS DECORATED WITH A SMALL HUMAN FIGURE WITH ARMS OUTSTRETCHED TO SYMBOLICALLY SUPPORT THE FLOOR. THESE, MODIGLIANA BELIEVED WERE WAR TROPHIES, CARVED IN IMITATION OF SLAIN ENEMIES WHOSE HEADS THEY HAD SEVERED.

THIS WOODEN HEAD HAS BEEN DETACHED FROM ITS LOWER PART: IN FACT SAWN OFF IN THE 19TH CENTURY. THERE ARE FOUR THAT WERE COLLECTED BY MODIGLIANI, AND NOW IN FLORENCE, THAT BEAR GREAT SIMILARITIES TO THIS HEAD.

THEY WOULD HAVE SERVED THE SAME PURPOSE OF A POTENT TROPHY FOR THE ENGGANO HEADHUNTER, AS THE PROUDLY DISPLAYED HEADS OF THE ENEMY HAD ONCE DONE.

IT HAS BEEN REMARKED THAT THE ART OF ENGGANO BEARS SIMILARITIES TO THAT OF HAWAII, NEW ZEALAND, AND THE MARQUESAS ISLANDS, BUT SO LITTLE ANTHROPOLOGICAL RESEARCH HAS BEEN CARRIED CARRIED OUT IN THIS AREA NO ONE CAN SAY ANYTHING WITH CERTAINTY. PERHAPS THE ISLANDERS' ART WAS INFLUENCED BY THAT ON THE SHIPWRECKED BOATS THAT THEY WOULD RAID ONCE THEY HAD SUNK.