



# JPS

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*Special issue*

*TABUA AND TAPUA:*  
WHALE TEETH IN FIJI AND TONGA

THE POLYNESIAN SOCIETY  
THE UNIVERSITY OF AUCKLAND  
NEW ZEALAND

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*Special issue*

*TABUA AND TAPUA:*  
WHALE TEETH IN FIJI AND TONGA

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AUCKLAND, NEW ZEALAND

Cover image: Detail of men bearing wooden tokens of *kahokaho* yams slung like *tapua* for presentation at the 'inasi 'ufimui, Lapaha, Tongatapu, July 1777.  
Engraving after John Webber.

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The articles published in this issue are outcomes of a research project entitled *Fijian Art: Political Power, Sacred Value, Social Transformation and Collecting since the 18th century*, based at the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas at the University of East Anglia, UK, and the Museum of Archaeology and Anthropology at Cambridge University. The project is funded by the UK's Arts and Humanities Research Council (2011-14; AHRC grant no. AH/I003622/1; [www.fijianart.sru.uea.ac.uk](http://www.fijianart.sru.uea.ac.uk)), whose support is gratefully acknowledged by the authors. Other results of this project are an exhibition in Cambridge, *Chiefs and Governors: Art and Power in Fiji*, and its associated catalogue (Herle and Carreau 2013). Further international exhibitions and collaborations are being planned.

### *Notes on the Authors*

Fergus Clunie, formerly Director of the Fiji Museum, is a Sydney-based research associate of the Fijian Art project, Sainsbury Research Unit, University of East Anglia, UK. He is currently investigating cultural overlaps between Fiji and Western Polynesia, particularly Tonga.

Steven Hooper is Director of the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas at the University of East Anglia, UK. He completed his PhD in 1982 at the Department of Social Anthropology, Cambridge University, after conducting over two years of fieldwork in Lau, eastern Fiji. During 2003-2006 he ran a research project on Polynesian art, culminating in the exhibition and publication *Pacific Encounters: Art and Divinity in Polynesia 1760-1860* (2006). He is currently (2011-14) principal investigator on a research project focusing on Fijian art ([www.fijianart.sru.uea.ac.uk](http://www.fijianart.sru.uea.ac.uk)), which involves several exhibitions and publications.

### *Notes on Orthography*

The following usual orthographic conventions for Fijian have been adopted: /b/ is pronounced /mb/ as in English *amber*; /c/ is pronounced /th/ as in English *that*; /d/ is pronounced /nd/ as in English 'under'; /g/ is pronounced /ng/ as in English 'singer'; /q/ is pronounced as the /ng/ in English *anger*. The prefix *i* has been attached to the noun concerned rather than separated from it, e.g., *isoro* not *i soro*. Compound words have been spelt as one word, e.g., *kalouyalo* not *kalou yalo*; compound place names have been similarly treated, e.g., Vitilevu, not Viti Levu, Vanualevu, not Vanua Levu, etc. For both Fijian and Tongan, we have not indicated vowel length. It is rarely indicated in historical sources and is sometimes controversial.