

Connecting With Local Communities

Iris Odyuo (Ed)



TRIBAL MUSEUM

IQAC SAO CHANG COLLEGE

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FRONT PAGE;

Carved wooden figure. Chang Naga, by
Lt. H. Chubatoshi Chang,
Tuensang Village 2010.

Acknowledgements

The Tribal Museum Catalogue publication could never have been realized without the generous support from the Principal, IQAC, teaching and non-teaching faculty, students, NGOs, government agencies and the local communities. I would like to express my sincere thanks to all those who contributed to the success of this catalogue.

K. CHONGLIU KHIAMNIUNGAN
Head of Department
Department of History
Sao Chang College
Tuensang, Nagaland
May, 2024

Foreword

The impact of Globalisation and Western education that focuses on Western philosophies, culture, and knowledge systems is that many of the oral traditions of minority societies or communities living on the periphery are fast losing the cultural memory and knowledge systems of their people.

Added to that, the 21st century is witnessing an extremely fast-paced advancement in information and communication technology. It is now possible to connect cultures from the most remote parts of the world with the mainstream dominant cultures. The downside of this connectivity is that the dominant and popular cultures influence the younger generation to such an extent that they lose connection with their roots and join the mass hysteria of popular cultures and sub-cultures that are in fashion. Many Naga youths of the present century suffer from that indigenous cultural amnesia.

Change is the only constant. Change is inevitable. However, change that is embraced at the cost of one's identity and roots is a heavy price to pay. A community needs a sound and firm foundation to stand on and grow. Retrieving our ancestral stories and salvaging the material culture that our ancestors have passed on is the need of the hour. Without any written works or documentation, very soon, such societies would be completely subsumed by the dominant culture.

This humble project of documenting the material culture of the Nagas will go a long way in preserving their oral traditions. With the use of modern technology, this documentation work comes as a beacon of hope for the young generation to know about where they came from, what were the skills of their ancestors and to learn how valuable it is to promote such skills by imbibing them in their own lives and continually upgrading on the products of their predecessors.

I congratulate Dr Iris Odyuo, the brain behind this project for successfully initiating this program called "Living Traditions". May her works continue to live and add value to the artistic abilities of the local artisans.

I also acknowledge the motivating role that IQAC, Sao Chang College has played in giving life to this project. May this continue to be one of the best practices of the college and may it grow to serve as a benchmark for all aspiring artists, ethnographers, and folklorists.

DR LANURENLA
Principal
Sao Chang College
Tuensang, Nagaland

Preface

The college adopted Tribal Museum as one of the best practices of the Institution as it seemed to be a unique concept in this time and age where tribal identity and practices seems to be fast disappearing. Preserving our invaluable heritage is our responsibility and each artifact, from intricately woven textile to every day tools, embodies the cultural legacy while telling its own story. The tribal museum would allow visitors to have a glimpse into the obscure yet traditionally the rich lives of the tribal people, passed down through generations, and shall endeavor to be a meaningful miniature display representing the rich tapestry of indigenous crafts of the Eastern Naga tribes.

DR.SANTOSH KUMAR SINGH
Coordinator
IQAC, Sao Chang College

Introduction

Iris Odyuo, Associate Professor, Department of History, Sao Chang College

In 2018, the Internal Quality Assurance Cell (IQAC) of Sao Chang College decided to establish a museum as a Best Practice for the college. The Department of History was tasked with the collection, documentation, exhibition, and research of the museum. To accomplish this, the department conducted numerous field visits to Naga villages and established connections with local and out-of-state academicians, artists, and government agencies. Over the years, the museum acquired various individual items either through donations or purchases. Between 2018 and 2024, some contemporary objects were also added to the museum's collection.

AIMS AND OBJECTIVES: *The museum aims to offer the program to students to learn techniques of traditional arts of the Nagas.*

1. To preserve and showcase Naga artifacts for teaching the history and traditions of the Nagas to the students and visitors.
2. To be an informal education center for disseminating traditional knowledge of performance art such as folk songs and dances.
3. Encourage storytelling and cultural activities.
4. Conduct research and documentation.
5. Encourage traditional and modern art among the students.

EXHIBITS:

The college museum exhibits traditional and modern basketworks, textiles, woodcarvings, metalworks, pottery as well contemporary paintings and art installations. The museum also encourages collections from other cultures.

CULTURAL ACTIVITIES:

The Sao Chang College Tribal Museum encourages students, teachers, and visitors to see and learn from the objects and discover aspects of their culture, beliefs, and values. The museum's main objective is to establish a connection with the local communities through a program called "Living Traditions". This initiative invites folk practitioners to share their knowledge and life experiences through workshops and seminars. The purpose of this program is not only to provide insights into the world of folk practitioners but also to help them take pride in their creativity and recognize the significance of their art. Taking part in the various cultural activities organized by the museum, the museum has become a community center for intellectual growth, spiritual sustainment, and unity.

Photographs from the 2018s to 2024s



Mongko Chollen making a basket container for grains (*pou*) and a chicken coop (*aushang*) in Tuensang Village 2018.

Figure 1

Mongko Chollen making a *dao sheath* in Tuensang village 2020.

Figure 2





Suji Khamniungan crafting a spear shaft at Sao Chang Boys Sochum 2018.

Figure 3



Mongko Chollen teaching students in the art of basketry at the Boys Sochum 2018. Figure 4



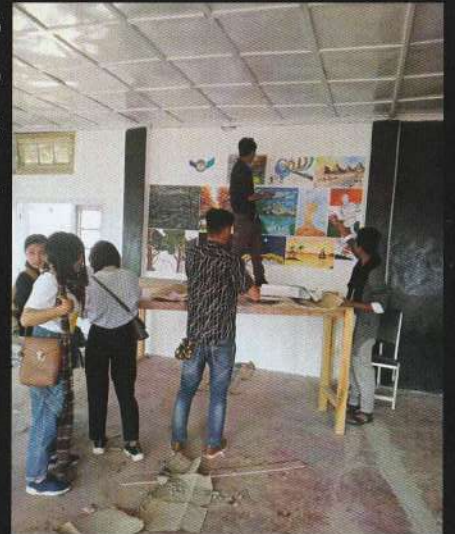
The Khuphialak sector members constructing the Naga hearth for the Tribal Museum 2020. Figure 5



Workers renovating the Tribal Museum 2020.

Figure 6

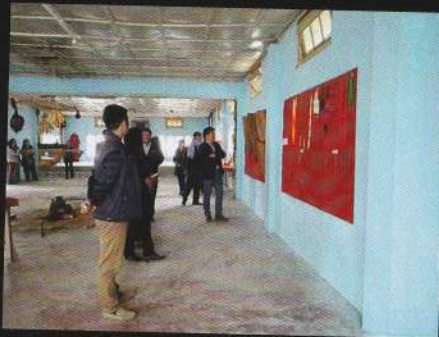
History 6th semester honours students 2020 batch putting up an art installation for the NAAC Peer Team visit in March 2020. Figure 7





The Deputy Commissioner of Tuensang Shri Jamithung Lotha inaugurating the Tribal Museum 2020.

Figure 8



The Deputy Commissioner of Tuensang Shri Jamithung Lotha inspecting the museum's collection in 2020.

Figure 9



The NAAC Team Visit 2020.

Figure 10



The Department of History, Sao Chang College conducted Tribal Museum extension program in collaboration with the District Art and Culture Office Tuensang on 25th of July 2022. The resource person Dr. Akshaya Tankha, University of Michigan, USA, spoke on the topic "The Art of the Everyday: What objects can tell us about History and the Present". The program was attended by Officials from the District Art and Culture Office, women's associations from Chang, Khamniungan, Sangtam, and Yimkhiong communities, students from BA 5th Semester (History Honours), and a few passed-out students of both the Science and Arts.

Figure 11



THE DEPARTMENT OF HISTORY AND DEPARTMENT OF ENGLISH
SAO CHANG COLLEGE, TUENSANG, NAGALAND

ONE-DAY INTERNATIONAL WEBINAR ON
My Journey as a Naga Artist | Temsüyanger Longkumer

Tuesday, 27th April 2021 | 5:00 pm onwards

Abstract:

Temsüyanger Longkumer will speak about his journey in the art world thus far. Working in mediums such as animation, ceramic, installations, painting, printmaking, sculpture and time-based arts he will take us through his works that represent his different approaches, subject matters, and important phases in his evolution as an artist.

About the Speaker:

Temsüyanger Longkumer is a contemporary Naga artist based in London. He was born in Nagaland, where he spent most of his childhood before moving away in pursuit of an art education. After several years of study and travels in India and a residency in Italy, Temsüyanger moved to London in 2001 where he did his Master of Art at the Royal College of Art. A recipient of multiple International awards, scholarships, and residencies, Temsüyanger Longkumer works across a multitude of media and materials including printmaking, painting, sculpture, installations, and time-based medias.

To view Temsüyanger's Art please visit:

<https://www.temsuyanger.com>
Instagram: temsuyanger_longkumer

*Registration link:

*Last date of registration 26-04-2021

*Platform: Google Meet

*Link to join the webinar will be shared via Email and WhatsApp before the commencement of the webinar.

*Certificate will be provided after the feedback form is submitted.



On the 27th of April 2021, the Department of History and the Department of English, Soa Chang College conducted an International webinar on "My Journey as a Naga Artist" with Temsuyanger Longkumer, a prominent Naga artist from the UK.

Figure 12

Tribal Museum
Sao Chang College
Presents

LIVING TRADITIONS
KHAMONG KHIAMNIUNG AN
AND THE STUDY OF
LEING KAH
CEREMONIAL CONICAL
HATS



Thursday 13 April 2023
1:00 PM
Conference Hall
Sao Chang College
Tuensang, Nagaland
Organised by IQAC and History Department

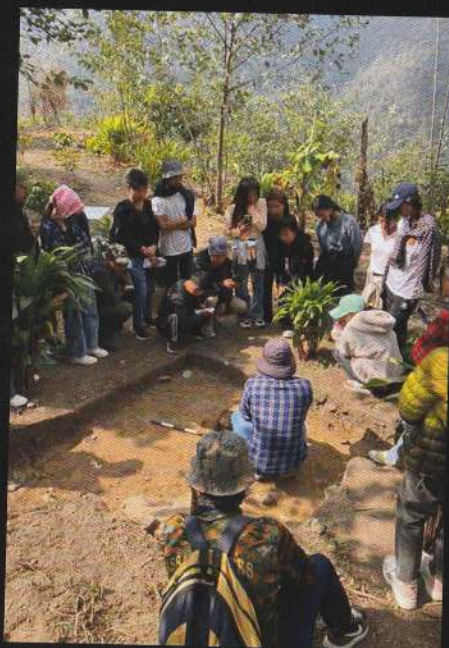
Khumong Khamniungan, a master basket maker from Tuensang shared the art of making the conical ceremonial hat (leing kaha) with the students and faculty at Sao Chang College 2023.

Figure 13



Research and object collection for the Tribal museum in Wancho Naga village of Kamhua Nokhu in Arunachal Pradesh 2023.

Figure 14



Professor Tiatoshi Jamir and his team of experts from Nagaland University, the University of Sydney, and La Trobe University, Australia, interacting with the 6th semester History Honours students of Sao Chang College during their field trip to the archaeological site at Langa Village in Shamator District 2024.

Figure 15



Students and teachers from Government Middle School (GMS) Chendang village exploring the collections in the Tribal Museum Sao Chang College on 4th of May 2024.

Figure 16



Tolman Wangsa making Wancho Naga glass beads ornaments in Kamhua Nokhu Village, Aurunachal Pradesh 2024.

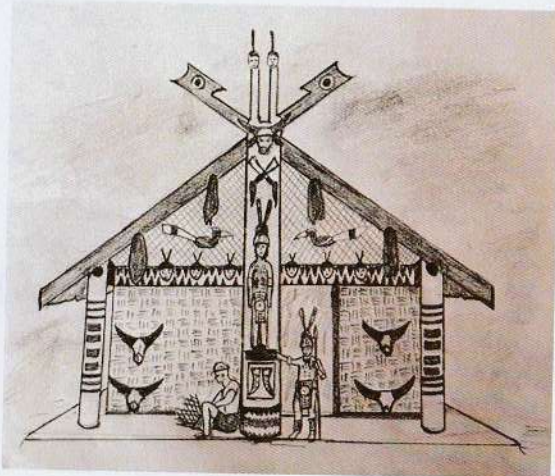
Figure 17

Symbols and meanings in the Naga *morung* woodcarvings

Iris Odyuo, Associate Professor, Department of History,
Sao Chang College

Among the Nagas, woodcarving (Odyuo 2012) communicated the value systems of the tribes. Considering the simple tools used such as the *dao*, the axe, adze and the chisel the Naga artist adorned the *morung* pillars with highly conventionalized or naturalistic human figures, python, *mithun* and buffalo heads, hornbill, elephant, gibbons, and tigers in high relief.

To the Nagas, the carvings of human figures and animals represent their characters and not their magical or spiritual powers. For instance, the carvings of animals such as the tiger, *mithun*, hornbill, python and elephants in the *morung*, are believed to make the *morung* members brave and wealthy and at the same time, create terror and panic among the enemies. The tree from which the main post, the side-beams, the ridge-pole of the *morung* and the log-drum was felled had to be strong, straight and tall without any blemish; so too the men of the village had to be just and honourable. The main *morung* post communicated the value of honourableness; carvings of tiger, elephant and human heads communicated men's strength and aggressiveness in warfare; while that of the *mithun* and python wealth and the hornbill beauty.



Sketch by
Pasham Lam
4th Semester
Sao Chang College 2024

The Art of Basketry

The process of basketry work from the gathering of the raw materials, to the tedious hours spent in preparing the splints and plaiting the baskets – not only shows the stylistic spectrum and the creativity of the Naga artisans, but also reflects social value systems, as is especially obvious in the taboos surrounding these activities (Odyuo 2008).

18. Carrier basket for chicken (*aunak phet/ aushang*)

Chang Naga, Hellpong village, Tuensang District, Nagaland, 2019
Bamboo

Collection Tribal Museum, Sao Chang College, Tuensang

Chang Naga oral tradition says that while they stayed at Mongkonyu, the Chang place of origin, men and animals lived in peace. For this blissful existence, God asked men to present him with a gift as a token of gratitude. But men did not know how to make gifts, so God produced a rough basket (*aushang*; also used as a chicken coop) and gave it to them. From then on men started making the *aushang* as an offering basket to carry game and to sacrifice to God (Odyuo 2008).



19. Wedding basket (*yatso*)

Khiamnlungan Naga, Yokao village, Noklak District 2010
Bamboo, Cane

Collection Tribal Museum, Sao Chang College, Tuensang

Yatso is a special basket given to the daughter as a wedding gift by her parents. It is used to store her clothes (Odyuo 2008) and personal belongings. The basket is either plaited by the father of the bride or bought by him from a well-known expert basket maker. It is never given away or used for any other purpose than ceremonial ones. Moreover, it is always carefully preserved in the house.

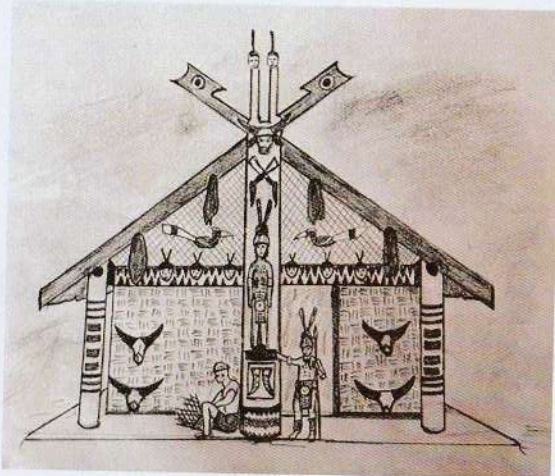


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4th Semester
Sao Chang College 2024

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Chang Naga, Helipong village, Tuensang District, Nagaland, 2019
Bamboo

Collection Tribal Museum, Sao Chang College, Tuensang

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20. Ceremonial carrier basket for rice (*yangh*)
Chang Naga, Sipongsang village, Tuensang District, 2020
Bamboo, cane, synthetic black dye
Collection Tribal Museum, Sao Chang College, Tuensang



21. Basket carrier for grains (*yanlaiu*)
Khamniungan Naga, Panso village, Tuensang District, 2023
Bamboo, cane
Collection Tribal Museum, Sao Chang College, Tuensang

22. Basket carrier for wood and vegetables (*hah*)
Yimkhiung Naga, Shamator District, Nagaland 2018
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang



23. Children's first rice carrier basket (*chötöh*)
Tikhir Naga, Sukiur village (A), Shamator District, Nagaland, 2023
Bamboo, cane
Donated by T. Shimong Tikhir
Assistant Professor, History Department,
Sao Chang College, Tuensang, Nagaland
Collection Tribal Museum, Sao Chang College, Tuensang

24. Basket for rice storage (*pou*)
Chang Naga, Tuensang village, Tuensang District, Nagaland, 2018
Bamboo, cane
Collection Tribal Museum, Sao Chang College, Tuensang



25. Basket for sowing rice seeds
Chang Naga, Litem village, Tuensang District, Nagaland 2018
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang

26. Rice measuring basket
Phom Naga, Yachem village, Longleng District, Nagaland 2019
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang



27. Chicken coop (*aushang*)
Chang Naga, Waoshu village, Tuensang District, 2021
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang

20. Ceremonial carrier basket for rice (*yangh*)
Chang Naga, Sipongsang village, Tuensang District, 2020
Bamboo, cane, synthetic black dye
Collection Tribal Museum, Sao Chang College, Tuensang



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Khamniungan Naga, Panso village, Tuensang District, 2023
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Collection Tribal Museum, Sao Chang College, Tuensang

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Yimkhiung Naga, Shamator District, Nagaland 2018
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang



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26. Rice measuring basket
Phom Naga, Yachem village, Longleng District, Nagaland 2019
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang



27. Chicken coop (*aushang*)
Chang Naga, Waoshu village, Tuensang District, 2021
Bamboo
Collection Tribal Museum, Sao Chang College, Tuensang

28. Basket carrier for children's mid-day meal
(*nak phot*)
Chang Naga, Konya village, Tuensang
District, 2018
Bamboo
Collection Tribal Museum, Sao Chang
College, Tuensang



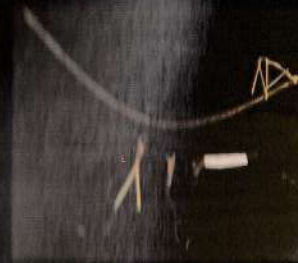
29. Basket for clothes and ornaments (*jappa*)
Chang Naga, Yangpi village, Tuensang District,
Nagaland 2024
Bamboo, cane
Donated by Tongpangkokla Chang, Assistant
Professor, Botany Department, Sao Chang
College, Tuensang, Nagaland
Collection Tribal Museum, Sao Chang
College, Tuensang

30. Basket for cotton balls
Khamniungan Naga, Sanglao village,
Noklak District 2020
Bamboo
Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College,
Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



31. Fish trap
Yimkhiung Naga, Shamator village, Shamator
District, Nagaland, 2010
Bamboo
Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang College,
Tuensang

32. Fish basket (*koksi*)
West Garo Hills, Meghalaya (2022)
Bamboo
Donated by Merenlemla Ozukum,
English Department, Assistant Professor,
Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang College,
Tuensang



33. Traps for animals and birds (*sangtok*)
Tikhir Naga, Sukiur village (A), Shamator
District, Nagaland, 2023
Bamboo, cane, plant fibre
Donated by T. Shimong Tikhir, Assistant
Professor, History Department, Sao
Chang College, Tuensang, Nagaland
Collection Tribal Museum, Sao Chang
College, Tuensang

34. Rain cape (*mhiipho*)
Chakhesang Naga, Phusachodu village,
Phek District, Nagaland, 2020
Tree bark
Collection Tribal Museum,
Sao Chang College, Tuensang



28. Basket carrier for children's mid-day meal
(*nak phot*)
Chang Naga, Konya village, Tuensang
District, 2018
Bamboo
Collection Tribal Museum, Sao Chang
College, Tuensang



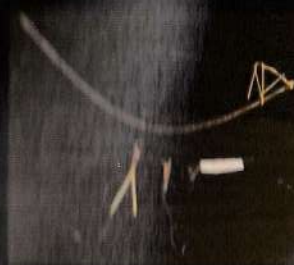
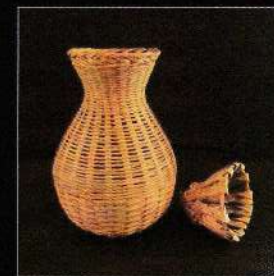
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Nagaland 2024
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Khamniungan Naga, Sanglao village,
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Bamboo
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Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



31. Fish trap
Yimkhiung Naga, Shamator village, Shamator
District, Nagaland, 2010
Bamboo
Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang College,
Tuensang

32. Fish basket (*koksi*)
West Garo Hills, Meghalaya (2022)
Bamboo
Donated by Merenlemla Ozukum,
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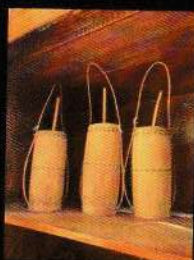


33. Traps for animals and birds (*sangtok*)
Tikhir Naga, Sukiur village (A), Shamator
District, Nagaland, 2023
Bamboo, cane, plant fibre
Donated by T. Shimong Tikhir, Assistant
Professor, History Department, Sao
Chang College, Tuensang, Nagaland
Collection Tribal Museum, Sao Chang
College, Tuensang

34. Rain cape (*mhiipho*)
Chakhesang Naga, Phusachodu village,
Phek District, Nagaland, 2020
Tree bark
Collection Tribal Museum,
Sao Chang College, Tuensang



35. Ceremonial rice beer mug (*dobü thong*)
Chang Naga, Chentang village, Tuensang
District, Nagaland, 2019
Bamboo, cane
Collection Tribal Museum, Sao Chang
College, Tuensang



36. Rice beer mug (*khaotsao*)
Khamniungan Naga, Choklangan
village, Noklak District, Nagaland (2023)
Bamboo, Barks of fig tree
Collection Tribal Museum, Sao Chang
College, Tuensang

37. Bamboo water container
Chang Naga, Helipong village, Tuensang
District, Nagaland, 2011.
Bamboo
Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College,
Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



38. Salt container
Chang Naga, Tuensang District,
Nagaland, 2018
Bamboo
Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College,
Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



39. Rice winnow (*ein*)
Khamniungan Naga, Pangsha village,
Noklak District 2023
Bamboo
Collection Tribal Museum, Sao Chang
College, Tuensang

40. Grain sieve (*nyauheu*)
Khamniungan Naga, Pathso village,
Noklak District 2023
Bamboo
Collection Tribal Museum, Sao Chang
College, Tuensang



41. Container for meat and vegetables (*kam*)
Chang Naga, Hakchang village, Tuensang
District, Nagaland 2023
Bamboo
Collection Tribal Museum, Sao Chang
College, Tuensang

42. Rain shield (*chingkie*)
 Khamniungan Naga, Nokhu village,
 Noklak District 2023
 Bamboo, palm leaves
 Collection Tribal Museum,
 Sao Chang College, Tuensang



43. Jew's harp (*kongkin*)
 Chang Naga, Noksen village,
 Tuensang District, 2018
 Bamboo
 Donated by Chubasangla,
 Assistant Professor, Education
 Department, Sao Chang College,
 Tuensang Collection Tribal Museum,
 Sao Chang College, Tuensang

44. Bamboo mug
 Tuensang village, Tuensang District,
 Nagaland 2019
 Bamboo
 Donated by Iris Odyuo, Associate Professor,
 History Department, Sao Chang College,
 Tuensang Collection Tribal Museum,
 Sao Chang College, Tuensang



45. Miniature rain shield
 Khamniungan Naga, Pangsha village,
 Noklak District, Nagaland 2018
 Bamboo, palm leaves
 Collection Tribal Museum,
 Sao Chang College, Tuensang



46. Miniature carrier basket
 Khamniungan Naga, Pangsha village,
 Noklak District, Nagaland 2018
 Bamboo
 Collection Tribal Museum,
 Sao Chang College, Tuensang

47. Spoon (*shiklak*)
 Chang Naga, Tuensang District,
 Nagaland (2022)
 Bamboo
 Collection Tribal Museum,
 Sao Chang College, Tuensang



48. Broom (*kongkujen*)
 Chang Naga, Tuensang District,
 Nagaland 2020
 Palm leaves
 Collection Tribal Museum,
 Sao Chang College, Tuensang



Cultural Resilience

Iris Odyuo, Associate Professor, Department of History,
Sao Chang College

Khumong is a fifty-year-old Khamniungan expert basket maker from Chipur village in the Noklak district, which is some 169 kilometres from Tuensang. In the 1980s, he came to Tuensang to study in the Government High School, which is now known as Tuensang Higher Secondary. He studied till class eight and took up carpentry training from the Office of Industry in Tuensang. But he soon got bored, so he went back to the village where he would observe his father and his grand- father weaving hats, wristlets and leg guards. Although he could never master the complicated art of weaving the wristlets or the leg guards, he earned enough money from weaving and selling the hats to invest in a gayal (*Bos frontalis*) leg for 1,500.00 INR. He came back to Tuensang in the early 2000s and bought a plot of land and built a house, and then got married. He earns his livelihood mainly from making ceremonial hats but when orders from customers are low, he does masonry or carpentry work as a hired labourer. Many families who used to weave these ceremonial accessories have abandoned it, but Khumong and his father Peshing continue this traditional art. As practiced for generations, they use the same old technique of boiling the cane splints with the leaves of haam (no Latin or scientific name) for a week before boiling it again with the crushed bark of the longpai (no Latin or scientific name) tree and wei (*Rubia cordifolia*) roots. Although this is a highly intensive technique, this is what gives the red dyed cane its fastness and its lustre. He is well known in Nagaland for his intricate ceremonial accessories, such as the conical hats, wristlets and leg guards (Odyuo 2023).



Peshing Lam, the father of Khumong Lam at work in Chipur village, Noklak District, Nagaland 2021

Figure 49



Khumong Lam at work in Tuensang, Tuensang District, Nagaland 2021.

Figure 50

Ornaments

Nagas are closely related to their environment and natural materials like bamboo, cane, orchid stems, stone, glass, red dyed goat's hair, claws, bones, teeth, horns, sea-shell, glass beads, white Job's tears, natural dyes, feathers and even beetle wings found their way into their ornaments. The tiger's tooth, claws and the boar's tusk are considered to be of high value and the owner of it is formidable, respected and feared. Apart from the husband, the wife also gains the right to wear certain ornaments. Hornbill feathers are also worn by wives and daughters of men who had done the mithun sacrifice and among the Konyak the daughter of a warrior chief can wear the feather on her headdress (Odyuo 2013).

51. Conical ceremonial hat (*leing kaha*)
Khamniungan Naga, Chipur village, Noklak District 2020
Bamboo, cane, orchid stem, synthetic boar's tusk
Collection Tribal Museum, Sao Chang College, Tuensang



52. Dao-sheath (*muomü pou*)
Chang Naga, Tuensang village, Tuensang District, Nagaland, 2020
Wood, cane, job's tears, cotton cloth, human hair
Collection Tribal Museum, Sao Chang College, Tuensang

53. Wristbands
Wancho Naga, Kamhua Noknu village, Tirap District, Arunachal Pradesh, 2023
Glass beads, synthetic threads
Collection Tribal Museum, Sao Chang College, Tuensang



54. Boar's teeth (*meihau*)
Chang Naga, Tuensang village, Tuensang District, Nagaland, 2020
Synthetic
Collection Tribal Museum, Sao Chang College, Tuensang

55. Man's scarf
Ao Naga, Mokokchung District, Nagaland (2023)
Glass beads, cowrie shells, synthetic bone
Donated by Longtichang Tzudir, Vice Principal, Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang College, Tuensang



56. Hornbill feathers (*mulah koi*)
Naga, Tuensang town, Tuensang District, Nagaland, 2018
Paper, bamboo stick, glue, acrylic paint
Collection Tribal Museum, Sao Chang College, Tuensang

57. Spiral bangles (*chinyu*)
Chang Naga, Tuensang village, Tuensang
District, Nagaland, 2020
Bronze
Collection Tribal Museum, Sao Chang
College, Tuensang



58. Earrings
Wancho Naga, Kamhua Noknu village,
Tirap District, Arunachal Pradesh, 2023
Glass beads, steel wires, synthetic threads
Collection Tribal Museum, Sao Chang
College, Tuensang

59. Earrings (*natapsi*)
Garos tribe, Meghalaya (2022)
Aluminium
Donated by Merenla Ozukum,
English Department, Assistant Professor,
Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



60. Necklace (*lakthaoi phan*)
Khamniungan Naga, Yokao village,
Noklak District, Nagaland 2022
Glass beads, synthetic threads,
mollusc shells
Collection Tribal Museum, Sao Chang
College, Tuensang

61. Necklace (*chisiyak*)
Chang Naga, Tuensang District,
Nagaland, 2020
Glass beads, synthetic bone, threads
Collection Tribal Museum, Sao Chang
College, Tuensang



62. Necklace (*rigitok*)
Garos tribe, Meghalaya (2022)
Glass beads, synthetic bones, threads
Donated by Merenla Ozukum,
English Department, Assistant Professor,
Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang

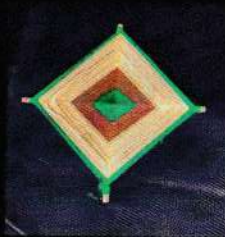
63. Earrings (*shopi/auwi num*)
Chang Naga, Tuensang District,
Nagaland (2023)
Synthetic thread, red seeds, wool
Collection Tribal Museum, Sao Chang
College, Tuensang



64. Head covering (*khudi*)
Chang Naga, Tuensang village, Tuensang
District, Nagaland, 2018
Cotton
Collection Tribal Museum, Sao Chang
College, Tuensang

65. Hand bag

Wancho Naga, Kamhua Noknu village,
Tirap District, Arunachal Pradesh, 2023
Glass beads, synthetic threads
Collection Tribal Museum, Sao Chang College,
Tuensang



66. Woman's burial object

Chang Naga, Tuensang village,
Tuensang District, Nagaland, 2018
Bamboo, cotton, wool
Donated by Iris Odyuo, Associate Professor,
Department of History, Sao Chang College,
Tuensang

67. Comb (*khusei*)

Chang Naga, Noksen village, Tuensang
District, Nagaland 2018
Bamboo, cane
Donated by Chubasangla, Assistant
Professor, Education Department,
Sao Chang College, Tuensang
Collection Tribal Museum,
Sao Chang College, Tuensang



68. Tobacco pipe for men and women
Sanglao village, Noklak District,
Nagaland 2022

Fibre thread, bamboo, clay
Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College,
Tuensang.

Rain cape (*mhiipho*)

*Ciekrovoto, Assistant Professor, Mathematics Department,
Sao Chang College*



Figure 69

The traditional rain shield (*mhiipho*) is made with the scale (tree bark) of a tree in the olden days. The scale is extracted and shredded into small strips and then weaved these strips to make one. Farmers use this shield as protection from harsh rain and the scorching sunlight while working in the field. The tree from which this shield is extracted is referred to as *mhiipho* tree. The word *mhii* (in Phusachodu native dialect) is derived from the word *imhil* which means a raincoat. The word *pho* translates to body. And as such *mhiipho* refers to a raincoat/rain shield that covers the body as a form of protection from rain or sunlight.

Weapons

Successful warriors could decorate their dao (a kind of long knife) handle and dao holder, and the spear with a red dyed cane and goat's hair and yellow orchid stem. The shields used in war were usually made of buffalo, rhinoceros or elephant hide.

70. Dao (*inlou*)

Chang Naga, Tuensang village, Tuensang District, Nagaland, 2020

Steel, wood

Donated by L.Tochi Chang, President, NDPP, Tuensang

Collection Tribal Museum, Sao Chang College, Tuensang



72. Shield (*shekhao*)

Khamniungan Naga, Thonoknyu village, Noklak District 2015

Bamboo, cane

Donated by Iris Odyuo, Associate Professor, Department of History, Sao Chang

College, Tuensang

Collection Tribal Museum, Sao Chang

College, Tuensang

73. Dao-sheath

Chang Naga, Tuensang village, Tuensang District, Nagaland, (2022)

Wood, cane

Donated by Sao Chang Student Union, Sao Chang College, Tuensang

Collection Tribal Museum, Sao Chang College, Tuensang



Textiles

Among the Nagas it was not only the social identity of the weaver which added values and meaning in the cloth but the rareness of the materials, the amount of labour invested in their production and the symbolic meanings of the design motifs. The most crucial role of textiles for the Nagas was in identifying the gender, social status and specific regional locations of the wearer (Odyuo 2013).

74. Mekhela (*alungzah*)

Yimkhiung Naga, Shamator District, Nagaland 2019

Cotton

Collection Tribal Museum, Sao Chang College, Tuensang



75. Mekhela (*hanbü idset*)

Chang Naga, Tuensang District, Nagaland (2020)

Cotton

Donated by Bendangla Sangtam, Assistant Professor, Political Science Department, Sao Chang College, Tuensang

Collection Tribal Museum,

Sao Chang College, Tuensang

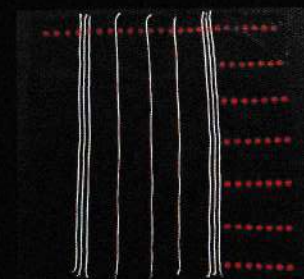
76. Mekhela (*nehzam*)

Khamniungan Naga, Noklak District, Nagaland (2020)

Cotton

Donated by Kien Lam, History Honours 6th semester

Collection Tribal Museum, Sao Chang College, Tuensang



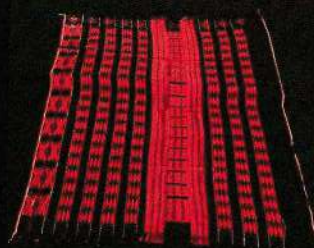
77. Mekhela (*alongzeh shü*)

Sangtam Naga, Tuensang District,
Nagaland (2020)

Cotton

Donated by Iris Odyuo, Associate Professor,
History Department, Sao Chang College,
Tuensang

Collection Tribal Museum, Sao Chang
College, Tuensang



78. Mekhela (*chiecha lohe*)

Angami Naga, Kohima, Kohima District,
Nagaland 2014

Cotton

Donated by Iris Odyuo, Associate Professor,
Sao Chang College, Nagaland,
Collection Tribal Museum, Sao Chang

College, Tuensang

79. Shawl (*lohe phe*)

Angami Naga, Kohima, Kohima District,
Nagaland 2014

Cotton

Donated by Iris Odyuo, Associate Professor,
Sao Chang College, Nagaland, 2018

Collection Tribal Museum, Sao Chang
College, Tuensang



80. Shawl (*mükhok khim*)

Yimkhiung Naga, Chessore village,
Shamator District, Nagaland (2020),

Hand spun Cotton

Donated by Hojila (80 year old), collected by
Doyingla S. Catherine, Assistant Professor,
Political Science Department, Sao Chang
College, Tuensang

Collection Tribal Museum, Sao Chang
College, Tuensang

81. Women's shawl (*tsungrum khim*)

Cotton

Yimkhiung Naga, Shamator District,
Nagaland (2020)

Collection Tribal Museum, Sao Chang
College, Tuensang



82. Women's stole (*itsung su*)

Ao Naga, village, Mokokchung District,
Nagaland (2020)

Poly

Donated by Moajungla, Assistant Professor,
History Department, Sao Chang Chang
College, Tuensang

Collection Tribal Museum, Sao Chang
College, Tuensang

83. Women's shawl (*khaoneh*)

Khiamniungan Naga, Noklak District,
Nagaland (2020)

Donated by Mongshai 6th semester History
Honours, Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



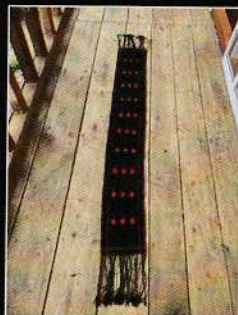
84. Women's stole (*cheküthaqhum*)

Sumi Naga, Zunheboto District, Nagaland 2024

Donated by Alitoli V. Sumi, Assistant Professor,
History Department, Sao Chang Chang College,
Tuensang

Collection Tribal Museum, Sao Chang College,
Tuensang

85. Women's stole
Tikhir Naga, Shamator District,
Nagaland (2022)
Poly
Donated by Among Tikhir, 5th-semester
History Honours, Sao Chang College,
Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



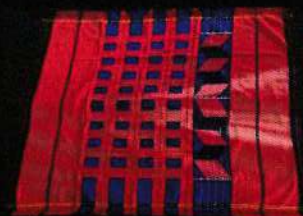
86. Women's stole (*etsük sü*)
Lotha Naga, Yikhum Village, Wokha District,
Nagaland (2017)
Poly
Donated by Iris Odyuo, Associate
Professor, Sao Chang College, Nagaland, 2018
Collection Tribal Museum, Sao Chang
College, Tuensang

87. Women's stole (*saonei*)
Chang Naga, Hak village, Tuensang
District, Nagaland (2019)
Poly
Collection Tribal Museum, Sao Chang
College, Tuensang



88. Men's shawl (*phemhou*)
Sangtam Naga, Tuensang District,
Nagaland (2019)
Collection Tribal Museum, Sao Chang
College, Tuensang

89. Men's shawl (*rongkhim*)
Yimkhiong Tuensang District,
Nagaland (2019)
Collection Tribal Museum, Sao Chang
College, Tuensang



90. Men's shawl (*nongbü nei/ pinei*)
Chang Naga, Tuensang District,
Nagaland (2019)
Collection Tribal Museum, Sao Chang
College, Tuensang

91. Men's shawl (*nehjet/ nütse*)
Khamniungan Naga, Noklak District,
Nagaland (2019)
Collection Tribal Museum, Sao Chang
College, Tuensang
Among the Khamniungan an individual
who has feasted the village can wear
the nehjet (Noklak upper area) or nütse
(Panso Lower Khamniungan area)



92. Dhubashi shawl
Tuensang District, Nagaland (2024)
Wool
Donated by Bendangla Sangtam, Assistant
Professor, Political Science Department,
Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang

93. Hand bag

Wancho Naga, Kamhua Noknu village,
Tirap District, Arunachal Pradesh, 2023
Glass beads, synthetic threads
Collection Tribal Museum, Sao Chang
College, Tuensang



94. Shoulder bag

Yimkhiung Naga, Chessore village, Shamator District,
Nagaland (2020),
Cotton
Donated by Hojila (80 year old), collected by Doyingla
S. Catherine, Assistant Professor, Political Science
Department, Sao Chang College, Tuensang
Collection Tribal Museum, Sao Chang
College, Tuensang



95. Art installation

Grass stalks, wool
Collection Tribal Museum, Sao Chang
College, Tuensang



96. A girl swallowed by a tree : Lotha Naga Tales Retold.
Donated by L. Jamithung Lotha
Deputy Commissioner, Tuensang District,
Nagaland 2019
Nzanmongi Jasmine Patton

97. Back-strap loom (*nei takshang*)

Chang Naga, Tuensang village, Tuensang District,
Nagaland, 2018
Cotton yarn, bamboo, cane, wood
Collection Tribal Museum, Sao Chang College,
Tuensang

