

OFFICIAL/UNOFFICIAL IMAGES: PHOTOGRAPHS FROM THE CRANE PACIFIC EXPEDITION, 1928–1929

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The Crane Pacific Expedition was privately funded by Cornelius Crane and institutionally sponsored by the Field Museum, Chicago. Originally planning a pleasure trip, Crane offered to fund and organize a scientific one for the museum. The expedition circled the globe from November 1928 to October 1929, and collected over 18,000 specimens of all types for various departments at the Field Museum. Sculptures were also collected and given to several museums. However, the Crane Expedition is particularly significant for its photographic record of the Sepik River, New Guinea. One official photographer, Sidney N. Shurcliff, was documented, yet five men are now known to have taken photographs and motion pictures. Over 500 photographs were made of people, art, architecture, and everyday life in New Guinea, especially while traveling the Sepik, Keram, and May Rivers during April and May 1929. This article discusses the planning and participants, and provides information and attributions for both the official and unofficial photographers of the Crane Pacific Expedition.

THE CRANE PACIFIC EXPEDITION was one of several groups of Americans that traveled through the Pacific during the first decades of this century (Figure 1). It was not the first group of Americans to conduct exploration in the Pacific, neither was it the largest. It is significant because of the diversity of its work, especially its photographic legacy.

We know the multiple agendas of the Crane Pacific Expedition from the very complete collections that survive today. This legacy includes natural history specimens, sculpture, diaries, correspondence, photographs, and films. A popular travel book, *Jungle Islands*, published in 1930, recounts the events of the expedition, but because the book was based on only one participant's diary,

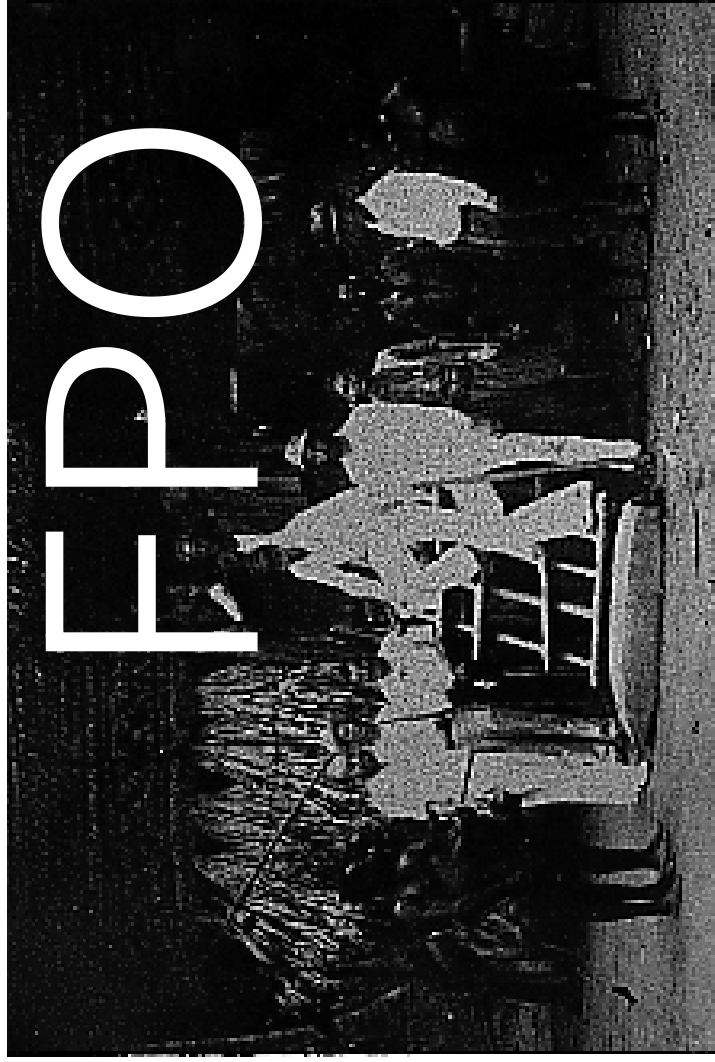


FIGURE 1. Group of Crane Pacific Expedition members at Tambanum village, New Guinea. Photograph by Sidney N. Shurcliff, 14 May 1929. *Left to right:* Two unidentified men, Father Franz Kirschbaum, Dr. William L. Moss, Captain Seldon Boutilier, Cornelius Crane (on ladder), Dr. Albert Herre (behind Crane), two unidentified men, Charles Peavy, Dr. Karl P. Schmidt, an unidentified man, Murry Fairbank, and another unidentified man. Walt Weber and Frank Wonder remained at Marienberg Mission to collect specimens. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)

many details are omitted, and the itinerary seems to have been changed for literary purposes. This essay will include a brief history of the expedition, identifying the participants, itinerary, and objectives. The photographic activity will be described with special attention given to images made in New Guinea, where the most comprehensive photography took place.¹ Through these images we can construct the vision of several men and see how they pictured the peoples of the Pacific. Also, details about the expedition fill a gap in the history of Euro-American contact with several Pacific communities.

The Crane Pacific Expedition lasted eleven months. It began on 16 November 1928 and returned to port in the United States on 21 October 1929, taking its name from the family who initiated the project and provided most of the financial support. The Crane family of Chicago was socially prominent, wealthy, and adventurous. Family members were also great philanthropists, supporting science and the arts. Crane businesses, which included plumbing companies, were located throughout the United States with a few offices in Europe. The family had grand residences in Chicago as well as Boston and Ipswich, Massachusetts. The head of the family and its numerous businesses, Richard Teller Crane Jr. (1873–1931), was a member of the Board of Trustees of the Field Museum of Chicago (1908–1912, 1921–1931). His wife, Florence, was the daughter of Harlow Higinbotham, who had been president of the World Columbian Exposition in Chicago in 1893 and of the Field Museum 1899–1909 (Shurcliff 1979a:16). Some anthropology and natural history displays at the Columbian Exposition later became part of the Field Museum. Richard and Florence had two children, a daughter named Florence and a son named Cornelius Crane (1905–1962). It was Cornelius who provided the idea for an expedition.

In 1927, having just completed his studies at Harvard University, the twenty-two-year-old Cornelius was promised a yacht as a graduation present from his father. This is quite an extravagant gift by today's standards, but in the second decade of this century before the great stock market crash, it was even more staggering. The wealth of the family was so great that, it is said, the crash of 1929 had little effect on their way of life. The two institutional affiliations with Harvard and the Field Museum provided Cornelius not only with prestige and academic resources, but with an inspiration regarding the use of his soon-to-be-built yacht. Rather than take his friends on a pleasure cruise around the world as he originally planned, Cornelius decided to investigate the possibility of sponsoring a scientific expedition for the Field Museum, where, because of his father's position as trustee and benefactor, he had access to the scientific staff.

Among the earliest documents relating to the idea of the expedition is a letter from Cornelius dated 27 January [1928]. Written on Castle Hill sta-

tionery, from the name of the extraordinary Crane family summer estate in Ipswich, the content of the letter implies that informal discussions about an expedition had taken place by that time between Cornelius Crane and the director of the Field Museum, D. C. Davies. In this letter Crane thanks Davies for sending him information regarding “the question of weather, winds, etc.,” and states that he has decided to sail through the South Pacific. Crane also suggests a collaboration with the Field Museum. “I think it would be entirely possible to work out some sort of itinerary of value both to the Museum and to myself and would be very glad to take with me two or three men from the museum providing the cost is not too great.”² This letter thus began the formal financial negotiations, choice of personnel, and overall planning of the expedition.

Crane not only wanted to have an adventure and to cruise the South Seas, but he decided to mirror his multidisciplinary expedition to follow parts of the routes taken by Charles Darwin in 1831 and his “co-evolutionist” Alfred Russell Wallace, who traveled to the East Indies in the 1850s (Shurcliff 1930: 275). Crane’s education and relationship with the Field Museum made him aware of the expeditions that went to the Pacific before him, especially to New Guinea. George Dorsey of the Field Museum had gone on a world tour in 1908 that included what was then German New Guinea. The collecting possibilities inspired Dorsey to raise funds to send anthropologist Albert Buell Lewis to the area between 1909 and 1913. On the Joseph N. Field Expedition, Lewis collected approximately 14,000 objects and made 2,000 photographs, 1,500 of which are now at the Field Museum.³ Crane also wanted to visit New Guinea, not to specifically follow the course set by Lewis, but to go to areas that had not been systematically visited by Europeans or Americans since the German colonial expeditions of the prewar period. New Guinea was where Crane felt he could still visit “unknown and undiscovered” places.

The Expedition Personnel

Crane knew that the staff of the Field Museum were skilled professionals in their respective fields of study and of good demeanor, which was of special concern to Crane. Crane describes the qualifications and type of personnel he thinks are needed for a trip that would sail around the world through the Pacific and Asia: “I should think it would be necessary to have someone who knew the New Guinea or Celebes regions. . . . As to the men themselves of course they would have to be thorough gentlemen and congenial as well as men who knew their work.”⁴

Crane’s selection of “gentlemen” to accompany him began in the zoology department with then assistant curator Karl Patterson Schmidt (1890–1957).

Schmidt was a herpetologist who had started at the Field Museum in 1922 (Shurcliff 1979b:20). He had participated in the museum's Brazilian Expedition and was highly regarded by Dr. W. H. Osgood, then head of the department. Schmidt was approved by Crane and appointed supervisor of the scientific staff. Osgood knew that Schmidt's now prominent position on this expedition provided a way to expand the departmental collections, so he pushed for additional staff from the Field Museum to participate in the expedition. In a museum memorandum to Director Davies, Osgood wrote in support of the expedition, as it would provide an opportunity "to make a beginning in collections of marine invertebrates and material for the Museum's Marine Hall." He suggests additional personnel: "The [next] man might be younger . . . but it would be particularly desirable if he were competent as an artist for making sketches. . . . Such a young man is probably available in the person of a young student at the University of Chicago."⁵ Although unnamed in this memorandum, he was referring to Walt Alois Weber, a twenty-two-year-old artist who eventually joined the trip. Osgood further wrote, "May I call attention to the qualifications of Mr. Frank Wonder who is now employed as assistant skin dresser and general assistant in the Department of Zoology."⁶ Osgood praised Wonder's work experience, indicating that, if given the opportunity, he would develop into an extraordinarily good field man. Wonder was signed on and was to help prepare and mount all of the natural history specimens collected on the expedition.

Although Osgood preferred to include his own scientists, specialists were not forthcoming in every area. Several ichthyologists were proposed, but none of the men were available. In March 1928, Crane selected Dr. Albert W. Herre from Stanford University. He had considerable credentials and had specialized in studying fishes of the Pacific for twenty years.

A medical doctor was an absolute necessity for a trip of this type, as the scientists and crew would be exposed to many different environments on a world cruise. Also, the content of his letters indicate that young Crane was not a healthy man. His secretaries often wrote to reschedule his appointments because of sickness or operations. Crane suffered from asthma and spent time convalescing in warmer climates such as Bermuda. For the health of the crew and his own well-being, a physician was chosen. Dr. William Lorenzo Moss, from the staff of Harvard University and Boston Children's Hospital, was an ideal candidate for this position. He had received his medical training at the University of Georgia and Johns Hopkins Medical School, and he had done graduate work in Berlin. In 1916 he had accompanied a Harvard University-sponsored expedition to Peru. His expertise in epidemiology and tropical medicine, and his prior travel made him an ideal choice to take care of the personnel. Crane's expedition greatly interested Moss, as it would pro-

vide him the opportunity to continue his pioneering work defining human blood types and studying tropical diseases. In 1928 the system that we now use to identify human blood types was not yet in place. Moss's research helped formulate the system that is used today to make transfusions a safe procedure. In addition to his professional experience and to the great delight of Crane, Moss was also known to be a thorough gentleman.

While the scientists were being selected for the trip, Crane was busy contacting friends that he wanted to take with him on his world cruise. Charles R. Peavy of Mobile, Alabama, was the next man to join. He had attended Harvard with Crane and had sailing experience. Sidney N. Shurcliff of Boston was a childhood friend and Harvard classmate of Crane. Their families lived near each other during their summers in Ipswich; Sidney's father, Arthur Shurtleff, was a well-known landscape architect who worked on designing the grounds of the Crane estate there.⁷ Shurcliff was appointed the official photographer. Shurcliff's sister Alice remembered that Crane hired a "Hollywood type" to train Shurcliff in movie film techniques (pers. com., 27 June 1986).

The last person to join the expedition was Murry Fairbank. Fairbank proved to be a versatile and valuable member of the crew. A mechanical engineer, he had also attended Harvard with Crane, graduating in 1928. At the time of the expedition, he was superintendent of airplane maintenance at Boston Airport Corporation (Shurcliff 1930:10–11). Documentation indicating when Fairbank was officially asked to join the crew is lacking. His name does not appear in any of the preliminary correspondence. He may have been contacted as late as October 1928. Fairbank was probably invited because Crane had planned to bring an airplane along. The plane was to have folded wings, making it easier to transport. Much to his disappointment, Crane realized during the planning stages that there would not be enough room on the ship, but Fairbank was still invited (Shurcliff 1930:6).

The yacht that was to transport the expedition was named the *Illyria*. It was constructed in Lussinpiccolo, Italy, by Marco Martinolich. Designed by Henry J. Gielow of New York, it was a brigantine of 357 gross tons and 133 feet long (Tod 1965:247–248). A crew of eighteen sailors was selected, to be led by Captain Seldon Boutilier, who came from the Massachusetts area. Crane now had a full picture of his expedition.

The itinerary of the expedition was global. From Boston Harbor on 16 November 1928 they sailed to Bermuda, Cuba, Haiti, through the Panama Canal, to the Galapagos, the Marquesas, Tahiti, Fiji, New Hebrides (now Vanuatu), and the Solomon Islands before reaching New Guinea. The visits ranged from a few hours to several days. During the first five months they became settled on the ship and began their scientific work by collecting specimens. They took photographs and movie film of the places they visited and

some of the plants and animals they collected. In retrospect, they were conservative in their picture-taking activities from November to April in comparison to their time in New Guinea. It was there that they took the most photographs.

The Photographers

Photography was to be an almost daily activity on the Crane Pacific Expedition. Crane wanted photographs to document every aspect of the trip. As the “official” photographer, Shurcliff took many photographs and exposed thousands of feet of movie film, but he was not the only photographer active on the expedition. There were other “unofficial” photographers. Diaries and correspondence have revealed several other men with cameras.

Schmidt was planning to take camera equipment. In fact, the details regarding photographic equipment and supplies were initiated in a list written by Schmidt. He wrote to Shurcliff on 30 August 1928, relating his plans: “Mr. Crane suggested that I write to you regarding my photographic needs. . . . The only apparatus I shall take is a (4 × 5) Graflex, using roll film in six exposure rolls.”⁸ Schmidt indicates in the same document that he plans to take flash pictures. This would be necessary if he was to photograph any nocturnal species. Schmidt may also have used an Eastman View camera that was a personal possession. Shurcliff informed Schmidt that he would be using a slightly smaller film format, 9 × 12 cm. We know from Shurcliff’s diary and book that he also used a Graflex camera.⁹

Dr. William Moss also brought along a camera. He used a small Kodak Autographic, which used A-122 and A-118 film. It was a folding-type model that he can be seen carrying in several still photographs. Like Shurcliff he too referred to his camera in his letters and journal by the brand name, Kodak.¹⁰

In addition to his position as engineer, Murry Fairbank was asked to be assistant photographer to Shurcliff. He was not assigned any specific camera or task, so his duties included filming, moving equipment, and developing and editing film. In addition to assisting Shurcliff, Fairbank seems to have brought along a Leica for his personal use. The Leica is a 35 mm. range-finder camera, radically different in format from the Graflex, Kodak, and View cameras belonging to the other men. It uses smaller, rectangular-format film. The shutter of the Leica operates without making the loud “clunk” that other cameras make, enabling the photographer to get fairly close to his or her subjects.

Charles Peavy may also have brought along a Leica, but few details are available regarding his photographic activity.¹¹ We know of his participation in the photography because Shurcliff recorded it in his diary. Referring to their visit in Wala, he noted that “Murry and Chuck did pretty good with their

small Leica cameras at Wala.”¹² In total there were at least five still cameras on the expedition, possibly more.

The formats of cameras and film, in fact, assist with photographer attributions. No separate lists of photographs were made. The details we know regarding photographers and their equipment come from diaries and correspondence. Descriptions of events, people, and places in the written documents provide clues to a photographer’s identity. Using this information along with negative sizes, images can be assigned to a specific individual.

Crane aspired to make an adventure film in the tradition of Frank Hurley and Martin and Osa Johnson. To accomplish this, he purchased three movie cameras that used black-and-white, silent 35 mm. film. The movie *Jungle Islands* attained that goal, although it was not a commercial success. All of the men used the movie cameras. To film a scene from different angles, often three cameras were used at once. The primary camera was an Akeley, which was the most dependable but also the most cumbersome (Figure 2). It was

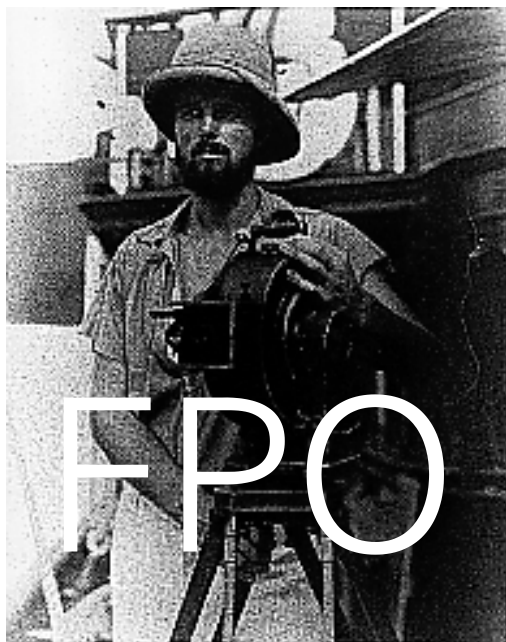


FIGURE 2. Sidney N. Shurcliff with an Akeley movie camera. Photograph by Murry Fairbank, 1928–1929. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)

heavy and needed to be mounted on a tripod or firm support. However, Shurcliff often secured it to unlikely places such as treetops and the *Illyria*'s crow's nest in order to take interesting footage.¹³

Two smaller, more portable De Vry movie cameras were the second type used.¹⁴ They could be and were hand carried while walking. They were often used by the scientists in the smaller boats to film the approach to shore. This portability subjected the cameras to adverse conditions, and they often got wet and jammed. However, like the Leica still cameras, they enabled the photographers to move freely and closely to capture the action.

Remarkably, an underwater movie camera was included, as was the heavy and cumbersome diving equipment of the time. The scientists wanted to photograph aquatic life and coral reefs. They successfully made a reel of underwater film that survives today.

They brought along a movie projector for their own entertainment and to view the film they had shot. A few commercially made silent movies were also brought along. In addition, a Victrola record player was a cherished possession, providing music when the crew needed reminders of home.

The *Illyria* had a fully equipped darkroom, which was well used during the trip. Still photographs were developed and printed by Shurcliff and Fairbank. Shurcliff found local photographers to process the movie film when time was limited. When they reached the Pacific, especially New Guinea, they rarely had time to work in the darkroom, because they were moving quickly from place to place and were so busy preparing specimens.

The sophistication of the photographic equipment reflected the preparedness of the scientists, the wealth of funding, and Crane's commitment to making a photographic record of his trip. Crane's enthusiasm and his knowledge of the best camera equipment available in 1928–1929 created the setting for the Crane expedition to show the world their adventure on film.

The Collections

Today the collections relating to the expedition are dispersed in the United States. The sculpture collections made by Crane, Moss, Peavy, and Shurcliff are primarily at the Peabody Museum of Archaeology and Ethnology, Harvard University. There are a few objects at the Field Museum and the Metropolitan Museum of Art. The 18,000 natural history specimens collected by Schmidt, Herre, Fairbank, Wonder, and Weber are at the Field Museum. Shurcliff's four volumes of diaries were deposited in the Peabody Essex Museum, Salem, Massachusetts, as were copies of his photographs and movie films. Shurcliff gave contact prints of his photographs and a complete copy of the film *Jungle Islands* to the Metropolitan Museum of Art in 1973. Fairbank's negatives were also given by Shurcliff to the Metropolitan

Museum of Art at the same time. Schmidt's photographs, specimen notes, and expedition correspondence are at the Field Museum. The sculptures he collected are now at the Peabody Essex Museum. Dr. Moss's family has carefully kept his detailed diary and the letters he sent home. They also preserved and cared for his negatives and photographs. Shortly after the expedition, Moss gave a selection of prints to the photograph archives, Peabody Museum, Harvard. The Metropolitan Museum of Art also has a copy set obtained from the Moss family. The extraordinary photographic record that Crane, Shurcliff, Schmidt, Moss, Peavy, and Fairbank assembled (over 500 images of New Guinea alone) takes the form of contact prints, enlargements, and hand-colored lantern slides held by the Metropolitan Museum, the Peabody Museum, the Field Museum, the Peabody Essex Museum, and the Moss family.

The unique quality of the photographs is their intimacy. In general, they do not conform to static pictorial tropes common to anthropometric study. These are not "field photographs" in a proper anthropological sense. There were no anthropologists on board, and neither did they stay long enough in any one location to make a systematic cultural study. Except for one or two instances where people were posed to emphasize gender or physical stature, the photographs are spontaneous. They reveal the in-between moments that only the photographic medium can capture. Indices of reality are cut out of time and imprinted onto film to reveal reciprocal moments of wonder during each encounter. An "experience of wonder" is present in the photographs (Greenblatt 1991:15). The movie film also portrays the moment of the encounter in a seamless, cinematic way. Liminal moments of contact and exchange during the expedition were filmed.

In New Guinea

The Crane Pacific Expedition arrived in Rabaul, New Britain, on 26 April 1929. Rabaul had been a major port during the German colonial period and was then the center of Australian administration. There the expedition obtained supplies, packed and shipped specimens back to the United States, and inquired about traveling to remote districts of the northern coast of the island of New Guinea.

The long-term German residents and sailors that they met in Rabaul assured them that they could travel to the interior of New Guinea by going up the Sepik River. Various scientific and commercial expeditions had been sent up the Sepik during the prewar period, when the northeast part of the island was a German colony (Souter 1964; Firth 1982; Scheps and Liedtke 1992; Sack and Clark 1979). Government administrators, scientists, business-

men, and missionaries had traveled parts of the river many times before May 1929. Crane was advised to seek out a Father Franz Kirschbaum, who had lived on the Sepik for many years. Father Kirschbaum was a member of the Catholic Mission of the Holy Ghost, Society of the Divine Word, based at Sek, Alexishafen, in 1909. He had arrived in New Guinea in 1907 (Streit and Dindinger 1955:523). Kirschbaum ran a smaller mission station at Marienberg on the lower Sepik River, which was well established by 1914 (Firth 1982:154). Crane located Father Kirschbaum at Alexishafen, and after some discussion, he agreed to guide the expedition upriver in exchange for taking three tons of provisions and transporting fifteen local people back to Marienberg. Kirschbaum was key to the success of the Crane Pacific Expedition. He had linguistic abilities, knew village locations, and literally guided the expedition upriver.

The *Illyria* made its way to Marienberg on 9 May 1929. Weber and Wonder remained to collect birds while the rest of the expedition sailed up the Sepik. Because the ship had traveled quickly from Alexishafen, it was decided that the *Illyria* would go back downriver to stop at villages that they passed along the way. The first major photographic activity took place in Bien village, among the Angoram-speaking people on 10 May 1929. The people were the primary subject of the photographs, and the images here include the few pictures that are suggestive of a standard anthropological style. In composition, they resemble anthropometric photographs made at the turn of the century. But, according to Shurcliff, the men and women of Bien village were posed in a line not to be measured, but for photographs. The women of the village ran away as the all-male expedition entered the village. Kirschbaum facilitated the photography by asking a man in the village to have both men and women pose in a line so Fairbank, Moss (Figure 3), and Shurcliff (Figure 4) could take photos (Shurcliff 1930:215).

On May 11, at the suggestion of Father Kirschbaum, the expedition headed for Murik Lagoon, northwest of the Sepik. Kirschbaum had previously visited the villages in this area with other missionaries and taken photographs. In Darapap village they were permitted to enter one of the men's houses, where elaborate feather headdresses were being constructed (Figure 5). Shurcliff, Fairbank, and Moss took photographs of these headdresses.

As they moved up the Sepik, the river and landscape became the subject of many photographs. Schmidt noted in his diary the great variety of vegetation and wildlife along its banks. Landscapes and river views are numerous in the photographic corpus.

By May 14 they had reentered the Sepik River after Murik, passed Marienberg again, and entered the middle section of the river. In addition



FIGURE 3. Dr. William L. Moss preparing to photograph the women of Bien village, posed in a line. Photograph by Sidney N. Shurcliff, 10 May 1929. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)



FIGURE 4. Women and children of Bien village, posed in a line. Photograph by Sidney N. Shurcliff, 10 May 1929. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)

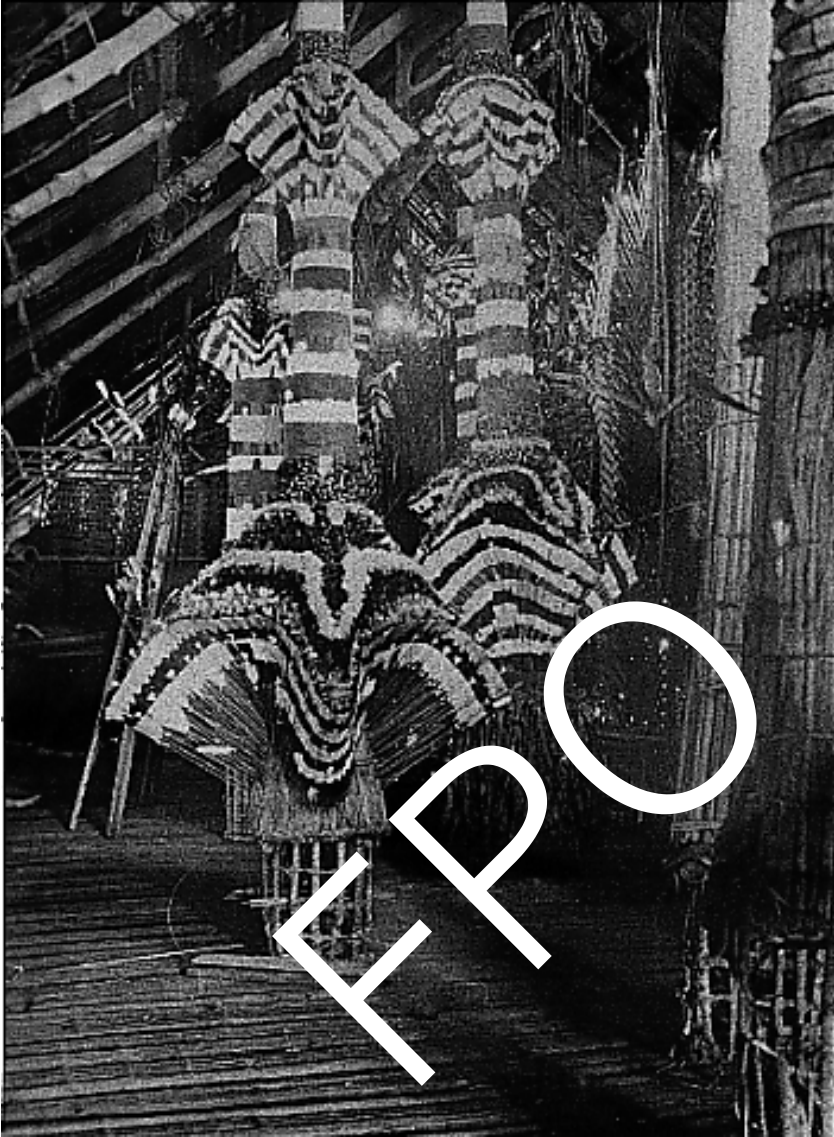


FIGURE 5. Feather headdresses in house interior, Darapap village, Murik Lagoon. Photograph by Sidney N. Shurcliff, 11 May 1929. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)



FIGURE 6. Two unidentified men, Tambanum village. Photograph by Dr. William L. Moss, 14 May 1929. (Courtesy of Peabody Museum, Harvard University [N31769, H2:3075])

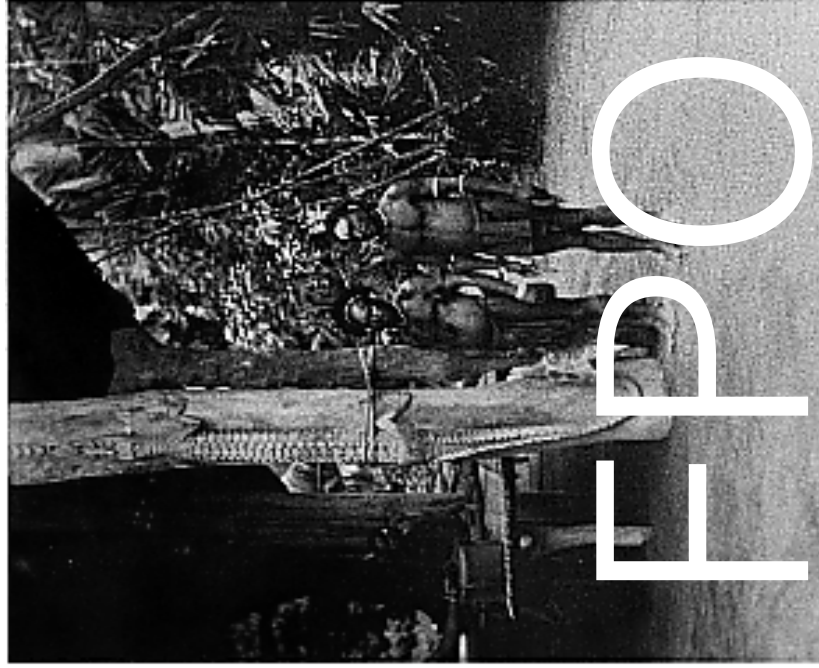


FIGURE 7. Two unidentified men, Tambanum village. Photograph by Sidney N. Shurcliff, 14 May 1929. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)

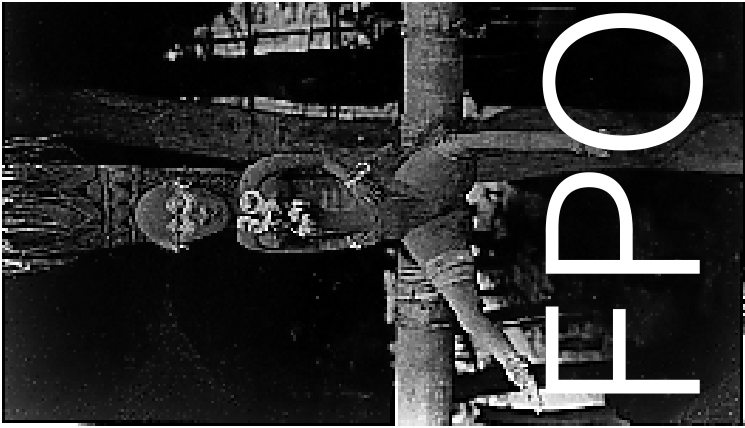


FIGURE 8. Detail of gable sculpture, Tambanum village, Iatmul. Photograph by William L. Moss, 14 May 1929. (Courtesy Peabody Museum, Harvard University [N31770, H23076] and Moss Family Collection, Athens, Georgia)



FIGURE 9. Flash photograph of people in canoes, Timbunke village. Photograph by Karl P. Schmidt, 23 May 1929. (The Field Museum, Chicago [Neg. C5A-69998])

to the linguistic and ethnic changes, the architecture and art they now saw was quite different. They were in an area inhabited by the Iatmul-speaking people, some of the most prolific and inventive artists and architects in New Guinea.

The first Iatmul village they visited was Tambanum, on May 14. Dr. Moss's images indicate their primary photographic interest in the Iatmul area was architecture. The photographs taken by Fairbank and Shurcliff show that the extraordinary style, construction, and decoration of domestic and ceremonial buildings fascinated the expedition.

The picture-taking activity was so intense in Tambanum and other Iatmul villages that photographs were made almost simultaneously by the men. For example, Moss and Shurcliff each photographed the same scene, an elaborately carved housepost and two men (Figures 6 and 7). At first glance the images appear identical, but closer examination reveals that the subjects turned their heads slightly for each photographer. The cameras Moss and Shurcliff used were similar in format, both the Kodak and Graflex being held at the chest. The duplication of images poses questions regarding the notion of unique artistic style. If the same scene is photographed simultaneously by two different photographers, with nearly identical equipment resulting in nearly identical images, where is the individuality of the photograph? Its unique quality is not in the choice of composition, it is unique because it is a different frame of time, indexing the same referents at another moment from another position. The photographer's approach to a subject is also apparent. There is a photograph by Shurcliff showing Dr. Moss standing on a ladder opposite the gable of a house, preparing to take a photograph of the sculpture; and a detailed photograph by Moss of the female figure that was carved into the post (Figure 8). When the set is seen together, we can locate the movement of the photographers and sequence their activity.

After Tambanum village, the expedition continued up the Sepik. The same day, May 14, they visited Timbunke village. In fact, they stopped here also on May 23, on their return back downriver. It is difficult to attribute some of the photos to either date with any certainty, as their activities were similar on both visits. They took motion picture film of children in the village swimming across the river, and several photographs and film footage were made of people in canoes (Figure 9).

They stopped at Kanganaman village on May 15, and again they photographed the architecture in great detail. The ceremonial or men's houses and objects kept inside were the subject of many images. The proliferation of photographs from diverse angles and positions has produced a discernible narrative of photographic activity.

The expedition reached Malu village about noon on 16 May 1929. Malu

had been visited by outsiders as early as 1887, when Dr. Schrader and Dr. Hollrung of the Neu Guinea Kompagnie had set up camp in the area (Kaufmann 1990:592; Souter 1964:115). The first extended European visit to Malu was in 1912–1913, when the Kaiserin-Augusta-Fluss Expedition traveled through the area. A member of that group, Dr. Adolf Roesicke, spent a great deal of time near Malu village, because the expedition's base camp was located nearby at Ambunti (Kaufmann 1990:592–593). Some of Roesicke's notes and photos survive today at the Museum für Völkerkunde, Berlin. The photos from the Crane Pacific Expedition add to the few additional photos of the area. It was rare for people to travel past the patrol post at Ambunti on the upper part of the Sepik River.

By May 18 the expedition had passed Ambunti and approached the villages of Wogamush and Kubka. They were not permitted ashore but photographed from the *Illyria* and traded with the men who came out to the *Illyria* in their canoes. Schmidt collected two hornbill bags now in the Field Museum. He can be seen displaying them in two photographs (Figure 10).

Navigating by German maps, finally, on May 19, the *Illyria* reached the May River. The name reflects the month seventeen years earlier when the Germans reached it. Unfortunately, the Crane expedition did not obtain names of the villages or people they visited, so it is difficult to make attributions of the photos. Later research indicates that they may have passed Pekwai village (Newton 1973). The encounter and active exchange between the expedition and the villagers was photographed. The images by Fairbank especially frame the action. He captured the liminal moments of trade between the men with his quiet and small Leica. Satisfied that they had visited an “unknown” place not seen by outsiders for at least seventeen years, Crane and his men headed back toward the mission.

On their return to Marienberg, the expedition went down the Keram River to Kambot, Korogopa, and Geketen villages. Father Kirschbaum and another missionary named Father Girards had previously visited these villages. They had seen and photographed the featherwork that decorated the architecture on certain occasions. When Crane arrived, the large feather displays were down, but the architecture, carving, and painting once again enthralled them. In Kambot they made photographs of the underside of the painted roof gables that extended out over the entrance. Flash photos were taken of the house interiors (Figure 11). The flash photographs are especially valuable, because they show the art inside these extraordinary buildings. They were also very dangerous to make: one person held the flash gun with the exploding gunpowder, while the second person opened the shutter of the camera to expose the film. Together, the many photographs form a very complete record of the way Kambot village looked on 24–25 May 1929.

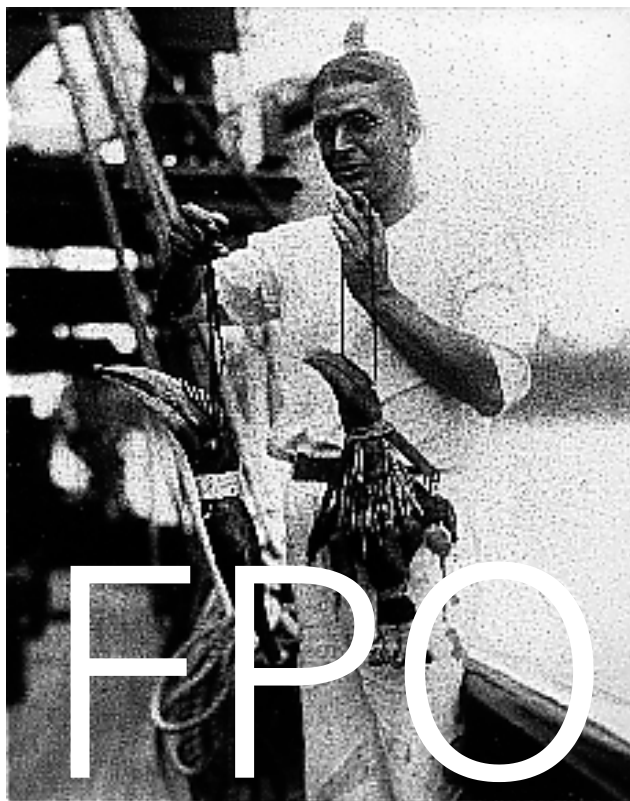


FIGURE 10. Dr. Karl P. Schmidt holding two hornbill bags, near Wogamush village, Wogamusin. The hornbill bags are now in the collection of the Field Museum, Chicago. Photograph by Sidney N. Shurcliff, 18 May 1929. (The Metropolitan Museum of Art, New York, Gift of Sidney N. Shurcliff, 1973)

Finally returning to Marienberg Mission on the evening of May 26, the expedition members were tired but elated by their experiences. Each one of them had either made photographs or films, or collected objects or specimens. The trip up the Sepik River in New Guinea was the last “official” stop of the expedition. The collecting and photography systematically ceased after they left the island and made their way home through Asia. The scientists dispersed at different locations, and Captain Boutillier brought the *Illyria* back to Massachusetts after a voyage of eleven months.



FIGURE 11. Four unidentified men inside ceremonial house, Kambot village, Keram River. Photograph by Sidney N. Shurcliff, 24 May 1929. (The Field Museum, Chicago, Crane album, p. 99)

Because of the insight, social position, and above all the wealth of one young man and his family, we now have a photographic record with supporting documentation of the way that New Guinea looked to several Americans during the month of May in 1929. The nearly 500 photographs were framed, composed, and inspired from their perspectives. In a literal sense, the photographs look a certain way because of the types of equipment they used and the limited number of positions from which views could be taken. But the personal vision and objectives of the men, and of course the time period, contributed to the choice of subjects and scenes. The Crane Pacific Expedition can now be added to the chronologies of Pacific exploration in the transitional period after German colonial presence and before the visits of Margaret Mead, Gregory Bateson, and others. These newly relocated images by the official and unofficial photographers can now be made available to contemporary audiences and used to construct histories from the perspectives of their own time and various cultures.

NOTES

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1. The information in this article is based on my Ph.D. dissertation, hereafter referred to as Webb 1996.

2. Crane to Davies, Jan. 27 [1928], Crane Pacific Expedition, Folder 2. Citations are from the official expedition documents located in the Museum Archives, Field Museum of Natural History, hereafter cited as CPE.

3. A publication containing Lewis's extensive diaries is forthcoming by Dr. Robert Welsch. See Welsch 1998; Welsch 1988; Welsch and Terrell 1991; and Parker 1978 for descriptions of Lewis's work.

4. Crane to Davies, Jan. 27 [1928], CPE, Folder 2.

5. Osgood to Davies, Feb. 7 [1928], CPE, Folder 2.

6. Osgood to Simms, Oct. 6 [1928], CPE, Folder 9.

7. Around 1928 Arthur Shurtleff changed the family name to Shurcliff. Throughout the expedition documents both names were variously used.

8. Karl Schmidt's papers are located in the Field Museum Library. Schmidt to Shurcliff, Aug. 30 [1928]. "Shurtleff," B21, F4 KPS Papers, Field Museum Library.

9. Sidney Shurcliff Diaries (hereafter SNS Diaries), MSS E-42, Phillips Library, Peabody Essex Museum, Salem, Mass., vol. 1, entry December 27, 1928; vol. 2, January 7, 1929, and elsewhere.

10. See, for example, a letter to his wife, Marguerite, on 13 May 1929. Moss Family Collection, Athens, Georgia.

11. To date, no journal or diary by Peavy has been located.

12. SNS Diaries, vol. 3, entry April 4, 1929.

13. SNS Diaries, vol. 3, entry May 15, 1929.

14. A third De Vry was purchased on 24 February 1929, while in Tahiti. SNS Diaries, vol. 2, entry Feb. 24, 1929.

ARCHIVAL SOURCES**The Field Museum of Natural History, Chicago, Illinois**

Museum Archives

“Crane Pacific Expedition of the Field Museum.” Eighteen folders of correspondence regarding planning; letters and documents of expedition.

Field Museum Library

“Karl Patterson Schmidt Papers,” Boxes 1–31.

Files: “Crane,” “Fairbanks,” “Field,” “Moss,” “Shurtleff,” “Crane Pacific Expedition.”

Moss Family Collection, Athens, Georgia

Photographs, journals, and correspondence of Dr. William L. Moss

Courtesy Marguerite Moss Heery, Athens, Georgia; Elizabeth Moss Schmidt, Sheffield, Massachusetts; William Lorenzo Moss II, Athens, Georgia. All rights reserved.

Peabody Essex Museum, Salem, Massachusetts

Sidney Nichols Shurcliff [Shurtleff] Diaries

MSS E-42, Phillips Library.

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