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Cover photo: Model Paopao (single-hull outrigger canoe) collected in Simua before 1977 (DMNS A967.6). Model canoes are found all throughout the seafaring cultures of Oceania and within the walls of museums. Their presence in collections across the world continue to evince the relationship of Pacific Islanders to the sea and to each other.

Voyaging through the Oceanic Collection at the Denver Museum of Nature & Science

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ABSTRACT—The Oceanic Collection at the Denver Museum of Nature & Science is one of the smallest collections contained within the museum’s World Ethnology Collection, yet it is perhaps one of the largest regional collections of Oceanic materials in the Rocky Mountains—second only to the Denver Art Museum. This article provides the first in-depth look at this collection through an accession-based approach of describing the objects, peoples, and histories found within it. In using the concepts of (re)discovery and wayfinding as material culture research methods, this paper presents a “voyage” through the Oceanic Collection facilitated by collections-based and archival research. The essay ends by reflecting on the Department of Anthropology’s mission statement to curate “the best understood and most ethically held anthropology collection in North America,” and on how this statement can be promulgated through further research on the Oceanic Collection, as well as future partnerships with diasporic Pacific Islander communities living in Colorado.

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This article provides an entry point into the study and appreciation of the Oceanic Collection housed at the Denver Museum of Nature & Science (DMNS). Second in size to the Oceanic Art Collection housed at the Denver Art Museum, the DMNS collection is arguably one of the largest assemblages of Oceanic materials in the state of Colorado and, more broadly, the Rocky Mountain region (Blomberg 2014). This essay and accompanying catalog provide a glimpse into the objects, histories, and peoples that make up this collection; they also serve the purpose of making the Oceanic Collection at DMNS more accessible to researchers and the diasporic Pacific Islander community living in Colorado.

The DMNS Oceanic Collection is relatively small, consisting of a little more than seven hundred objects. Such a small assemblage is eclipsed by the larger and more comprehensive collections of Oceanic materials found in museums such as the National Museum of Natural History in Washington, DC; the American Museum of Natural History in New York City; and the Field Museum in Chicago. In addition to its size, the collection consists of objects that were donated to or purchased by DMNS from an array of amateur collectors, military personnel, art dealers, and defunct university museums. In this regard, the collection varies from other Oceanic collections found in natural history museums in the United States because DMNS never collected Pacific ethnographic materials extensively through anthropological fieldwork or collecting expeditions. Despite these limitations, however, the collection itself is a diverse assemblage of objects collected throughout Polynesia, Micronesia, and Melanesia. The collection also encompasses objects collected from the aboriginal peoples of Australia. Other than a few internal publications that have featured one or two objects from the collection, no comprehensive study of the Oceanic Collection has taken place (Colwell-Chanthaphonh et al. 2013b; Bechhoefer 2015). This article aims to encourage further research into this collection.

Publications about the Oceanic Collection stem from the year 2014, when the Department of Anthropology commenced a multiyear rehousing project to move the majority of its collection to DMNS’s newly built Avenir Collections Center (ACC), a “63,000-square-foot, two-level facility” that “provides consolidated, state-of-the-art housing for nearly 1.5 million artifacts and specimens” from various DMNS departments, including collections from Earth Sciences, Health Sciences, Zoology, and Anthropology (Denver Museum of Nature & Science n.d.). One of the first collections to be rehoused in the Avenir Collections Center by the anthropology department was the World Ethnology Collection, which includes the Oceanic Collection as well as other collections from Asia, Europe, and Africa. The rehousing project included the physical movement of the collection from the older anthropology collection storage facilities into the ACC; conservation work to stabilize objects and prepare them for storage; condition assessments for each object; the construction of customized boxes and mounts made of archive-quality materials for the proper storage of the collection; and, last, research on the collection to enrich the museum’s database and to provide further clarity behind the objects, peoples, and histories that make up the Oceanic Collection.

Research on the Oceanic Collection was a crucial component to the rehousing project. Prior to this, museum database entries for Oceanic objects typically listed only the object ID, collecting locality, object culture, name of the donor, and the accession year. Archival and collections-based research projects since then have enriched the database and accession files by supplying much-needed contextual information for individual accessions and

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1 Anthropologists and historians continue to reexamine the racialized history behind the terms Polynesia, Micronesia, and Melanesia (Thomas 1989; Douglas & Ballard 2008; Tcherkézoff 2003). Regardless of the Western origins of these terms, Pacific Islanders continue to self-identify as Polynesian, Micronesian, or Melanesian within a variety of contexts. Within a museological context, the tripartite classification system continues to be used as an organizational tool for separating Oceanic collections into distinct cultural/geographic regions.

2 In 2013, DMNS published a multiauthor volume detailing the institutional and departmental history of DMNS via their publication series, the Denver Museum of Nature & Science Annals. For more information on the founding of DMNS and the genealogy of directors that led the institution over the decades, see “A Museum here founded: a summative history” (Colwell-Chanthaphonh et al. 2013a). For a more precise history of the anthropology department, see “Anthropology: unearthing the human experience” (Colwell-Chanthaphonh et al. 2013b).

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Voyaging through Collections

Before I describe the ten largest accessions of the Oceanic Collection, I would like to elaborate on why I use the term voyaging in this article. The act of voyaging from one island to another is a tradition that can be found across Oceania, with each island group developing their own unique system of seafaring and wayfinding over time (Haddon & Hornell 1936–1938; Feinberg 1995; Howe 2006). The primary instrument of voyaging in the Pacific, the canoe, also serves as a potent metaphor (as well as a material reality) for various Pacific communities (Bonnemaison 1996; Barlow & Lipset 1997). Thus, using metaphors associated with canoes and voyaging within a museological context is not a novel development. In addition, as a Kanaka Maoli (Native Hawaiian) museum anthropologist who grew up in Hawaiian waters, I was exposed to the history of Hawaiian voyaging as a young child and as a student of Hawaiian language-and-culture-based education during the 1990s and early 2000s (Finney 1994, 2003). Learning about the role of voyaging revitalization projects to (re)connect Hawai‘i to the other island groups via ancestral pathways—as well as the role of voyaging in propagating a sense of pride among Kanaka Maoli to learn their traditions, language, and history—was crucial for developing my sense of connection to the “sea of islands” known as Oceania (Hau‘ofa 1994).

Using the term voyaging speaks to the contemporary global relevance of voyaging today. As an example, the Mālama Honua Worldwide Voyage, a project spearheaded by the Polynesian Voyaging Society, highlights the role of voyages as conduits of crosscultural engagement and environmental activism (Polynesian Voyaging Society 2016). Other examples can be found in the numerous other projects underway in the Pacific to revitalize traditional wayfinding cultures (Genz 2014). Last, voyaging continues to serve as a contemporary metaphor to describe the realities of Pacific Islanders living at home and abroad (Hau‘ofa 1994; Lyons & Tengan 2015). Through its potency as a contemporary concept that speaks to indigenous travel and cultural revitalization, voyaging is a useful way for framing the ways we “travel” through collections both physically and intellectually.

3 Seafaring and other maritime traditions are not shared universally by all Oceanian cultures. There are groups in the highlands of Papua New Guinea, for example, that do not interact with the sea directly, and their cultures are not centered on ocean traditions and lifeways.
The intersection of Pacific voyaging and museum collections is not a new undertaking. My use of voyaging here reflects an ongoing discussion on the relationship of museum collections to Pacific voyaging traditions and how the two can inform one another (Howe 2006). In the following pages, I expand on this relationship by considering how voyaging informed my analytical framework while I conducted research on the DMNS Oceanic Collection. Merging indigenous ways of knowing (i.e., Pacific conceptions of voyaging), as well as Western modes of knowledge production through the research process presents a hybrid approach to scholarship that emphasizes a process of translating knowledge across cultures that are informed empirically, ethically, and culturally (Wilson 2008; Kovach 2009; Smith 2012). It also promulgates actively the role of museums as stewards of multiple knowledges (Silverman 2015).

Like the revival of Pacific voyaging traditions, which, within a Hawaiian context, has been described as a “voyage of discovery,” so too does a voyage take place when we (re)discover objects and their histories within museum collections (Finney 1994). Nicholas Thomas (2010: 7) writes that discovery in museums connotes “finding things that were not lost, identifying things that were known to others, or disclosing what was hidden or repressed.” Drawing from this definition, (re)discovery can refer to two things. First, (re)discovery represents an object-based rather than a theory-driven inquiry, highlighting the importance of discovery for projects that aim to provide further information on objects versus projects that use collections to support or purport a particular theory. This process of (re)discovering previously unknown information about an object or a collector can be found through one’s physical movement through a museum’s storerooms, digital navigation through a museum’s database, and visits to local/digital archives.

Second, (re)discovery refers to the ways indigenous peoples “rediscover” the primary sources (objects, photographs, documents, recordings, and so on) that were created by their ancestors and are stored in museums (Simpson 1996; Herle 2002; Bowechop & Erikson 2005; Harrison 2013). I “(re)discovered” the Hawaiian objects housed at DMNS, thus sparking my interest to learn more about these mea waiwai (valuable objects) and how they made their way to DMNS. As sites where the tangible links to the past are stewarded, museums are central repositories of indigenous knowledge that are tied intrinsically to indigenous revitalization efforts. Although indigenous knowledge is preserved in museums through tangible (objects, photographs, documents) and intangible (songs, chants, language, and so on) forms of culture—forms of culture that oftentimes made their way to museums as the legacy of colonial and ethnological/ethnographical encounters—indigenous communities are collaborating increasingly with museums to determine the needs of their ancestral collections (Thomas 1997; Kreps 2008). Whether it is determining which objects need to be repatriated, or developing plans to allow community members access to the objects and archival materials created by their relatives, museums continue to work with source communities to reconstitute a living relationship between communities and the things of their ancestors as part of cultural revitalization and maintenance efforts (Clifford 1997; Fienup-Riordan 2003; Peers & Brown 2003; Watson 2007; Phillips 2011; Clifford 2013; Krmpotich and Peers 2013; Matthews 2016).

Pacific voyaging relies on a navigator’s skill to wayfind successfully from island to island by mapping routes to and from islands through the use of mental maps, muscle memory, wave and weather patterns, and celestial mapping (Finney 1994; Genz 2014). Tim Ingold (2000: 220) describes wayfiding as a “skilled performance in which the traveler, whose power of perception and action have been fine-tuned through experience, ‘feels his way’ towards his goal, continuously adjusting his movements in response to an ongoing perceptual monitoring of his surroundings.” Interest in studying

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6 See for example Rawiri Taonui’s work (2006), “Polynesian Oral Traditions,” which provides comparative descriptions of Polynesian creation myths alongside pictures of various images that can be found in museum collections across the world.

7 The plural form of knowledge is utilized here to acknowledge how knowledge is translated differently across cultural contexts. For Silverman (2015: 4), translation “is a social process that brings knowledges into a common signifying space in which meanings are negotiated and articulated, in which objects of knowledge are defined and redefined, and given new meaning.”
wayfinding is tied intrinsically to the rise of cognitive anthropology and the study of spatial cognition—in other words, how space is expressed through language, culture, and cognition (Mawyer & Feinberg 2014). Within museums, we also perform wayfinding through the ways that we become familiar with museum spaces and collections by moving intellectually (i.e., research, mental mapping of a museum storeroom, making connections between objects and collectors) and physically (i.e., handling objects, navigating through museum storerooms) through collections.

A Marshallese stick chart found in the Oceanic Collection is a useful example for considering the ways we wayfind through collections (A926.1, Fig. 1). Physically, one wayfinds through the collection by locating the aisle, cabinet, and shelf on which the stick chart is housed. For newcomers, finding the location of the object involves consulting the museum database. However, for those who have an intimate knowledge of the collection and the storeroom, they might be able to find the stick chart without having to access the database, relying solely on memory to find the object. Finding the stick chart through the latter method is plausible at DMNS, because the collection consists of only a few hundred objects stored in a single row of cabinets. And because the stick chart is the only one of its kind in the collection, it is an object that is easily remembered. Furthermore, the stick chart can be found quickly because the few Marshallese objects that are cared for by DMNS occupy a single drawer within a cabinet that is clearly labeled with the geographic locale “Marshall Islands.” Although those with an intimate understanding of the collection and storeroom do wayfind to objects from time to time, this method of finding objects becomes much more challenging if one is searching for an item in a collection that consists of thousands of objects that take up multiple rows of cabinets or are stored in separate storerooms.

The physical practice of wayfinding through museum storerooms is also complemented by the ways we wayfind intellectually through collections. By gaining familiarity with various archives and records, we are able to aggregate information about particular objects, creating biographies of when and why an object was created and used, and how it made its way to DMNS in the process. Intellectual wayfinding is crucial because it allows us to navigate through information on how an object travels across time and space, and through systems of value (Kopytoff 1986; Hoskin 2006; Svašek 2007). For example, based on extant museum records, we know that the stick chart was donated to DMNS in 1976 by Susan Raymond, who served as a sculptor and exhibit preparator. Raymond served previously as the curator of anthropology at the Denver Museum of Natural History (DMNH) between 1968 and 1971 (Denver Museum of Natural History 1968, 1971). According to museum records, Raymond received this stick chart from Atlan Anien, former speaker of the Marshallese legislature (1975–1988).

Building on the museum’s records, research into Marshallese stick charts reveal they were used traditionally as instruments to map the relative location of islands to one another, the wave patterns around and between islands, and the zones of ocean currents surrounding

![Figure 1. Image of a Marshallese Navigational Stick Chart (most likely of the rebbelib variety [a stick chart that depicts wave patterns and currents, within a chain of islands]). Each individual cowry shell represents an island group. The strips of warped bamboo represent different wave patterns and currents. (Ca. 1976, 61 × 58 cm, DMNS A926.1)](image)
each island via a network of sticks and shells (Brandt 1963; Genz 2014). For navigational apprentices in the past and present, stick charts provide a visual tool for developing a cognitive map of the islands.

In another context, stick charts have also been transmuted into Marshallese “handicrafts” for touristic consumption. They are commodities in Judy Mulford’s (2006) *Handicrafts of the Marshall Islands*, and the description of their traditional use is a form of authenticating these objects as tangible souvenirs of authentic Marshallese culture. Mulford (2006: 8) identifies stick charts similar to the one at DMNS as a *rebbelih*, which is a stick chart that depicts general wave patterns “that cover all of the Marshall Islands or those of one chain.”

By developing an intimate understanding of the space where the stick chart is stored, and by researching various archives and sources to learn more about how a stick chart “moves” over time, I adapt Ingold’s definition of wayfinding to work within a museum context: Wayfinding through collections is a “skilled performance in which” museum professionals and researchers, “whose power of perception and action have been fine-tuned through [the] experience” of working intimately with museum objects, collections, and archives adjust their movement both physically in collections spaces and intellectually through various sources of information to reach a final destination (Ingold 2000: 220). The “final destination” in this instance is a greater understanding of the objects contained within the Oceanic Collection at DMNS.

As a collection that boasts a diverse array of materials collected throughout Oceania, voyaging is an apt metaphor for thinking about the ways we move through the Oceanic Collection at DMNS (see Appendix). Based on close technical analyses of individual objects, accurate descriptions of the materials, uses, and methods of manufacture were added to the database. In some cases, this form of “close-looking” led to new insights regarding the use-lives of individual objects in the form of wear patterns, inscriptions, and older museum labels. Archival research is also crucial to provide significant new information regarding an object’s social biography, including its culture of manufacture, use context, and collector; and its transit across space and time to its ultimate deposition in DMNS. In the next section, I present part of this voyage by describing some of DMNS’s largest accessions of Oceanic materials.

**Voyaging through Objects and History: the Largest Accessions of Oceanic Materials at DMNS**

This section illustrates the myriad ways by which Oceanic objects made their way to DMNS over the decades through an accessions-based approach. What is revealed by these accessions is that the bulk of the collection came to DMNS through the transfer of materials from other museums. Although these accessions are the largest, the relative amount of information and space provided for each of them differs as a result of the information available in the museum’s archives and other external sources. Because all the accessions cannot be discussed within the pages of this publication, a table that lists the Oceanic Collection accessions at DMNS is included in the Appendix for referential purposes.


Accessions 421, 442, and 443 are the result of Alfred M. Bailey’s (1894–1978) commitment to turning DMNS into a world-class institution. Born in Iowa City, Iowa, Bailey was the longest serving director of DMNS to date, actively leading the institution from 1936 to 1969 (Fig. 2). Bailey was an ornithologist by training and an avid field man, taxidermist, and collector of natural history specimens. Some of his earliest field experiences included working as a camp cook on the US Biological Survey’s expedition to Laysan Island, located in the northwestern Hawaiian Islands (1912–1913), leading DMNS’s field expedition to Alaska (1921), and collecting natural history specimens for the Field Museum in the Ethiopian empire of Abyssinia (1926–1927) (Colwell-Chanthaphonh et al. 2013a: 26–27). During his time as director, Bailey went on expeditions to Australia, New Zealand, Labrador, the Galápagos Islands, and Bostwana between 1949 and 1958.
These museum-sponsored field expeditions allowed Bailey and his associates to collect natural history specimens, photographs, material culture, and other information used in the creation of the detailed natural history dioramas still seen at DMNS today (Colwell-Chanthaphonh et al. 2013a).

Although Bailey's primary goal was to collect birds, mammals, and other natural history specimens, he also produced a small archive of photographs, field notes, and films about various Pacific Islanders that is curated by professionals working in DMNS’s Bailey Library and Archives. These documentary collections are accompanied by the objects Bailey received from museums in Australia and New Zealand.

Accession A421 consists of more than 180 aboriginal objects from various locales throughout Australia, including the Northern Territory, Victoria, Queensland, and New South Wales. The collection was transferred to DMNS from the National Museum of Victoria in Melbourne, Australia, between 1955 and 1956. Included in this assemblage are numerous lithic scrapers, projectile points, knives (Fig. 3), painted spears, boomerangs, and shields. The collection also contains heavy winnowing trays, a Tiwi mourning armband, and ornamentation from Melville Island, Northern Territory. A brief description of the collection can be found in the DMNS’s 1956 Annual Report:

Through the kindness of R.T.M. Pescott [Fig. 4], Director of the National Museum of Victoria, we have received an outstanding collection of Australian aboriginal material. Included in the collection, which contains almost two hundred specimens, are beautifully carved and painted spears, fine examples of boomerangs, spear throwers, and churingas and a variety of stone tools. This material will be displayed in a large case next to the Australian Hall. (Denver Museum of Natural History 1956: 46).

Figure 2. Alfred M. Bailey, Director of the Denver Museum of Nature & Science (1936–1969). Here, Bailey is readying his camera in the field in Australia. (1952, BA52-062-27)

Figure 3. Aboriginal knife from Australia. One of the many lithic artifacts transferred to DMNS from the National Museum of Victoria in Australia. (before 1955, 17 × 5 cm, DMNS A421.142.1969)

Figure 4. Alfred M. Bailey (center), Director of the Denver Museum of Natural History, meeting with R. T. M. Pescott (left), Director of the National Museum of Victoria, and Henry Wichers (right), famed taxidermist. (1949, BA49-177)
Initially, spears were not sent because they were too long to fit within shipment crates. Bailey’s solution to this dilemma was to “saw into a couple spears and send them on” (Bailey 1956). Twelve aboriginal spears arrived in Denver two years later.

Later, in 1958 and 1961, a similar transfer of materials occurred, this time between DMNH and the Dominion Museum, predecessor to the Museum of New Zealand Te Papa Tongarewa in Wellington, New Zealand. Arrangements were reached between Bailey and Robert A. Falla, Director of the Dominion (Fig. 5), to transfer Māori objects to DMNS. When they entered DMNS’s permanent collection, they were accessioned as Accession A442 and A443. Like the aboriginal objects from the National Museum of Victoria, A442 and A443 consist of Māori objects sent from Wellington to Denver in conjunction with the installation of the South Pacific Hall at DMNH. Natural history specimens along with Māori materials, such as a koruru (gable mask), a hei tiki (pendant, Plate 108), a green jade mere (club, Plate 117), three two-handed clubs of the tewhatewha and pouwhenua variety (Plates 109, and 111–113), four one-handed clubs of the wahaika and kotiate variety (Plates 114–116), and a few lithic flakes, traveled thousands of miles to reach their final destination. Unfortunately, the only provenance information sent along with the objects was that they were made in New Zealand. Thus, at this time, DMNS has not been able to determine the tribal and geographic origins of these items.

Prior to the transfer of these materials, Bailey conducted four expeditions to New Zealand: in 1949, 1952, 1954, and 1957. He also undertook one collecting trip to Campbell Island near Antarctica in 1958. Like his other collecting expeditions, these trips were for the purpose of gathering natural history specimens to be displayed and studied at DMNH. When Bailey was not out in the field, he visited some of the famed Māori attractions in the area, such as Huka Falls and the thermal village of Whakarewarewa in Rotorua. After documenting these trips fervently to various points of cultural and natural interest, Bailey returned to Denver and provided public lectures on places such as New Zealand. These lectures were recorded and are stored in DMNS’s archives.

The Māori and aboriginal objects that make up Accessions 421, 442, and 443 were displayed initially in cases adjacent to DMNS’s natural history dioramas as a means “to give information on the lives of the native people of the country” (Denver Museum of Natural History 1957: 17). The juxtaposition of natural history specimens and native peoples reinforced the association of indigenous peoples with nature, collected systematically and exhibited for the education and pleasure of predominantly white museum audiences (McCarthy 2007). In the case that exhibited the aboriginal artifacts, for instance, the objects further reinforced the theme of Australian Hall: “Australia, Land of Living Fossils” (Neal 1957: 17).

In summary, Bailey’s expeditions throughout Oceania resulted in the Māori and aboriginal collections housed in DMNS today. Accessions 421, 442, and 443 speak to the historical relationship of museums and their past directors, and how these cordial relationships led to the transfer of ethnographic materials between institutions during the expeditionary age of DMNS’s history.

**Accession A967: The Gordon Hampson Collection**

Although A421, A442, and A443 are collections of objects that were transferred to DMNS from other institutions, Accession A967 represents the largest single accession of Oceanic materials from a single donor/collector, consisting of items collected on the island of Manus by Gordon Hampson (1914–2001). Manus is located in the
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Bismarck Archipelago, a group of islands that are a part of the Admiralty Islands, which is a larger island group situated northeast of Papua New Guinea. Hampson was born in Salida, Colorado, and developed a passion for collecting artifacts as a child when he found flint arrowheads in the soil surrounding his home. During World War II, Hampson enlisted in the US Navy and was stationed on Manus between 1944 and 1946. While there, he served as “Harbor Police” (Hampson 1991: 1).8 Hampson collected the bulk of the material during this two-year period, with the exception of one object—a model of a Polynesian outrigger canoe—which was collected in 1935, according to museum records.

Accession A967 consists of an array of items made and used by Manus islanders. The collection includes carved wooden toys, wooden spears, lime containers and spatulas, haircombs, palm-leaf skirts, and a selection of Manus beadwork.9 Hampson recalls being on Manus at a time when the United States established a navy base on the island as part of the preparations that were being made to invade the Phillipines. Manus was selected as a means to “bypass” Papua New Guinea, which was under Japanese occupation at the time (Hampson 1991: 1).

Hampson donated his Manus collection to the DMNS in 1977. A brief description of the collection, as found in DMNS’s former museum association newsletter, Bear Pause, provides some useful context on how the objects were collected. Although the description provides a great wealth of detail on how Hampson amassed his collection, it problematically describes Manus islanders as “pigmy natives” because of their short stature compared to the American servicemen who were on island in World War II:

Every moment he (Gordon Hampson) could spare from his Navy duties were spent visiting the pigmy natives on the island. He taught them enough English and learned enough of their pidgin in his 17 months there to be able to talk freely and to know them very well. Distrustful at first, the native men and women soon discovered that the Americans were friendly and would bring them all kinds of interesting things like soap ..., combs, cigarettes and hair oil to trade for things they used every day and had around their huts. They traded carved canoes, and crocodiles, beaded arm bands, pipes and drinking cups. The two-foot long crocodile with the half-swallowed chief is especially dramatic! (Toll & Kieser 1977: 2).

At the time Hampson donated the collection, a detailed list of the objects was compiled by Joyce Herold, former Curator of Anthropology at DMNS. Herold worked with Hampson to collect as much information as possible on the items at the time they were accessioned into the museum’s holdings. Later, in 1991, an interview was conducted with Hampson that allowed him to describe further his experiences of living on Manus, interacting with indigenous communities, and collecting locally made objects. During this interview, he also provided an anecdote on how the museum came to acquire his collection. While working in southern Colorado at Mesa Verde, Hampson was tasked with driving members of the Denver Museum Society around the site. It was at this time that he was approached by one of the curators who heard of his large private collection of arrowheads:

Well, Sir, it is supposed to [be] the third largest in the United States, privately collected. He (the curator) said, “Could we possibly pick up these items.” I said, “You bet your [sic] could.” We set up a date and I said, “Wait now, this is all head hunters. I mean stone age and they are still working why don’t I show that too.” So, I had the one room full of arrowheads and in the other room we placed all this stuff out. He said, “Boy, where did you get all this?” I said, “I collected it.” He said, “we have been trying 30 years to get something from the Manulasian

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8 In an interview with Hampson by a “Mr. Pritchard,” which can be found in the accession file for A967, Hampson states he was a part of the “suicide outfit” called “Lion Navy 3205” (3205 is the number of the naval base located in Manus). Further information on his rank and position could not be found.

9 A comparative collection of material culture from the Admiralty Islands can be found in An Ethnology of the Admiralty Islanders: The Alfred Bühler Collection, Museum der Kulturen, Basel (Ohnemus & Museum der Kulturen Basel 1998) and Admiralty Islands: Art from the South Sea (Kaufmann et al. 2002).
people.” I said, “Well, you are in luck, I have
had it for 30 years and I am sick of it, you
can have it.” (Hampson 1991: 5).

As this passage illustrates, the Gordon Hampson
Collection is accompanied by a rich archive of informa-
tion that details how the collection made its way
to DMNS, as well as the stories behind how individual
objects were collected and shipped back to the United
States by Hampson himself.

Of the various items found in Hampson’s collec-
tion, perhaps the most intriguing are the various beaded
ceremonial belts, armbands, and legbands that Hampson
came to possess. Comprised of seed beads, bark, fiber, and,
in some pieces, foreign cloth, these objects were worn
by Manus islanders for special occasions. Two pecu-
liar belts that are in Hampson’s collection contain the
beaded names “Melkior Pokiton” and “Happy” (Fig. 6).
Hampson indicates that Melkior Pokiton was the name of
the person who owned the belt. He further describes who
Pokiton was and how the belt and other beaded accou-
trament were worn: “[Pokiton] was sort of the, well, the
advisor for the village. They (the village leaders) appar-
ently would take turns running the outfit and at the time
that I was there, he was the big shot. His wife made that
(the other belt) with my name on it and that was his”
(Hampson 1991: 14). The second belt that was made by
Pokiton’s wife bears the name “Happy,” which was the
nickname Hampson received from the islanders. Herold
(1977: 5) notes that the belt was made for him “in thanks
for his good faith gestures made to interior people.”

Although Hampson primarily traded for the items,
he did purchase some of the larger pieces. In the plates
section, some of the spears (Plate 51), wood carvings
(Plates 52 and 53), and beadwork (Plates 54–64) that
Hampson collected are featured.

Accession 2013-118: The Colorado College
Collection
The Colorado College Collection arrived at DMNS in
1987 on a long-term loan from Colorado College, a
liberal arts college located in Colorado Springs. Consist-
ing of more than 1,200 objects (130 of which are of
Oceanic origin), the collection was housed originally in
Colorado College’s university museum, formerly known
as the Palmer Museum.10 The Palmer Museum oper-
ated for eighty-five years between 1880 and 1965, and
when the college administration decided to disband it,
the museum’s collections were transferred to the Taylor
Museum, another museum located in Colorado Springs
(Colorado College 2017). While at the Taylor Museum,
parts of the collection were sold, stolen by a Colorado
College alumni who worked at the Taylor Museum
(the objects were later recovered), and made inacces-
sible to the students and faculty of Colorado College
(Anonymous 1972; Stoller 1977a, 1977b). This history
of mismanaging the collection resulted in the physical
transfer of the Colorado College Collection to DMNS on
a long-term loan. In 2004, Colorado College donated
the collection to DMNS.

Figure 6. Beaded Belts from Manus Island, Bismarck Archipelago, Papua New Guinea (ca. 1944–
1945, Top: 76 × 4 cm, DMNS A967.60; Bottom: 70 × 8 cm, DMNS A967.61).

10 The museum was also known as the Colorado College
Museum.
Although the Colorado College Collection consists of numerous collections made around the world, the majority of its oceanic collection can be attributed to a single collector and two collecting events. The collector was Dr. Richard Warren Corwin (1852–1929) (Fig. 7), General Surgeon, Minnequa Hospital, Pueblo, Colorado.11

Corwin was a world traveler who made numerous trips to various locales across Europe, Asia, Africa, and Oceania. The result was a large collection of artifacts and curios that Corwin displayed prominently in more than 150 cabinets in his Pueblo home and workplace. When he died, Corwin’s nephew, Dr. William Senger, inherited the collections and cabinets. Senger eventually donated the collection to Colorado College in 1940 and 1943.

**Figure 7.** Passport photograph of Dr. Richard Warren Corwin of Pueblo, Colorado (ca. 1923). Source: National Archives and Records Administration.

Corwin was born May 24, 1852, in Binghamton, New York, to Walter S. Corwin and Rhoda Corwin. He became interested in taxidermy at an early age, pursuing preparatory courses in the subject at Port Jarvis and later at Cornell University between 1871 and 1874. He received his medical degree from Michigan State University and worked at St. Luke’s Hospital in Chicago from 1879 to 1880. During his time at Michigan State, he studied microscopy and anatomy, and served as the curator for the university’s museum for a short time. Further information on his role and responsibilities as curator could not be found.

In 1881, at the age of twenty-eight, Corwin accepted a position as surgeon general for the Colorado Fuel & Iron Works in Pueblo, Colorado. Upon his arrival, the hospital was a mere one-room facility that became overburdened with patients during a typhoid outbreak in 1882. Over time, Corwin successfully convinced Colorado Fuel & Iron Works to build a larger facility. With additional financial support from the Denver and Rio Grande Railroad, the Minnequa Hospital was built and became a world-class hospital. Two decades later, Corwin oversaw the completion of a new 200-bed facility, as well as the establishment of the hospital’s first-ever sociology department.

In addition to his role as surgeon general, Corwin was an active member in various professional medical associations, including the Colorado Medical Society, the American Medical Association, the American Public Health Association, the Association of Military Surgeons, the American Association of Railway Surgeons, and the American College of Surgeons. He was also involved in the freemasons and other local community groups in Pueblo. Corwin served on the local school board for Pueblo for forty-four years and headed the construction of the McClelland Library. Later, he became the president of the library board.

One of Corwin’s earliest international trips occurred in 1893, when he visited the Hawaiian Islands. This trip occurred conspicuously a month or so after the overthrow of the Hawaiian Kingdom in 1893 (Sai 2011). The reasons behind Corwin’s Hawai‘i trip are unknown. However, we do know he clearly supported American interests in the islands. Upon returning to Pueblo, Colorado, Corwin offered a popular lecture series about Hawai‘i that he presented multiple times over the years. The titles for these lectures—such as “Among the Pineapples and Sugarcane”; “Queen Lil and the Paradise of the Pacific”; “Hawaii, the Paradise of the Pacific”; and “What the Missionary Party Has Done for the Hawaiian”—highlight the romantic and colonial imagery that Corwin used to describe Hawai‘i as a tropical paradise, Christianized successfully by missionaries, and bountiful for American business interests (Anonymous 1893, 1894, 1897). As one article describes: “Even with mosquitos and lizards, the islands are worthy of notice of America and he [Corwin] expressed a desire to see the Stars and Stripes float from the government building at Honolulu” (Anonymous 1897).
In these lectures, American imperialistic interest in the Hawaiian Islands and, more broadly, in the Pacific are further justified through Corwin’s description of native Hawaiians as a barbarous race on the brink of extinction. As stated in a short newspaper article describing one of Corwin’s lectures:

A history of the native population [sic] was sketched, showing the rapid decrease in numbers, from the time Captain Cook estimated the population at 500,000, until the first census in 1832 when they numbered 134,000 down to 1890 when the population had dwindled to about 34,000. They are rapidly fading away, and in a few more years history alone will know the name of Hawaiian. The natives are not beauties by any means. Neither are they repulsive looking. They are kind-hearted and honest, but are lazy and non-progressive and care for nothing but sports. They owe everything to the missionary party; the reorganization of the government, railroads, electric lights, brick blocks, beautiful residences and many other evidences of higher civilization which has elevated them from the depths of barbarism to one commanding the respect of all nations. (Anonymous 1893).

The objects that Corwin collected in Hawai’i, such as “clothes made of bark (worn by natives), shoes, fans, etc.,” served as tangible evidence of the successes of Western intervention as brought forth by missionaries and, later, American businessmen. Although the whereabouts of many of the Hawaiian objects that Corwin collected are unknown, some of these items did make their way to DMNS. They include a finely decorated piece of Hawaiian kapa (tapa cloth; Plate 104), a crepe paper lei, and a tapa beater. The Hawaiian objects currently have the earliest collecting date in the DMNS Oceanic Collection.

Later in life, Corwin traveled extensively throughout the world to do comparative medical research in parts of Europe, Africa, and Asia. It was during these trips that he accumulated his amateur collection of souvenirs and ethnographic material. One of his earliest trips was to Egypt, where he visited various medical institutions and learned about ancient Egyptian medical practices. He shared his experiences with the Colorado medical community through a presentation titled “Medicine in Egypt—Past and Present.” His notes and a few of the slides were published in the Denver Medical Times (Corwin 1901).

Funded by the Rockefeller Institute for Medical Research, Corwin traveled to France twice, in 1916 and 1919, to study the new surgeries and medical techniques being used in war hospitals. For Corwin, these trips were “not for the purpose of satisfying scientific curiosity,” but rather, “it was his theory that many of the lessons taught by the great war could be applied to medical and surgical practice in [the] industry” (Colorado Fuel & Iron Company 1917). Upon his return, Corwin implemented these techniques at Minnequa Hospital, leading to the institution’s fame as a world-class, cutting-edge hospital in southern Colorado. Research trips to other countries were fairly frequent; Corwin also visited the British Isles, India, Palestine, Indonesia, Japan, China, and numerous countries throughout South America over a span of two decades.

Most of the objects that Corwin brought back were displayed prominently in glass display cases that lined the corridors of the Minnequa Hospital. He did this to provide his patients with exotic specimens to observe and contemplate throughout their time there. The “Minnequa Museum,” as Corwin called it, was a means by which convalescents could “pass hours pleasantly when out of bed but not in condition to be discharged from the hospital” (Corwin 1920: 3).

In 1925, at the age of seventy-three, Corwin made arrangements to travel throughout the South Pacific. Although many of his previous trips were for medical research, this trip, as indicated on his passport application, was for travel and recreation (United States Passport Applications 1795–1925). It was on this trip that Corwin collected the Oceanic objects found at DMNS today.

In addition to his passport application, which provides information on his visa, date of birth, dates of travel, and parentage, some of the objects from
Accession 2013-118 also contain inscriptions that confirm the 1925 date. For example, a Fijian iserukau (wooden comb) in the collection is inscribed with “Buabua wood, Suva, Fiji, January 23, 1925” (Plate 73). In addition, some of the objects are inscribed with the place from which they were purchased (Fig. 8).

Figure 8. Detail of the Handle of AN-2013-118.586, a ta’iri (fan) from the Cook Islands. The word Rarotonga is written in graphite and is most likely an original inscription by Corwin. Rarotonga is the capitol of the Cook Islands, one of the locations to which the R.M.S. Maunganui traveled on its circuit throughout the Pacific. See Plate 99 for a full image of the fan and dimensions.

Although some of the objects that Corwin collected in the Pacific were lost over time, the current assemblage has items from a range of island groups—including Fiji, Tonga, Sāmoa, Aotearoa, the Cook Islands, New Guinea, New Ireland, and the Solomon Islands—and Australia. These objects represent some of the islands that Corwin visited as a passenger abroad the R.M.H. Maunganui, a steamship based out of Wellington that sailed to various island groups as part of a leisure travel package. As the R.M.H. Maunganui traveled throughout the Pacific, Corwin had multiple opportunities to purchase an object or two at each port he visited. At this time, no information can be found on whether Corwin secured passage on other vessels, especially to locales such as New Ireland and Tonga, which were not part of the Maunganui’s route. Some of the noteworthy items that Corwin collected during this recreational trip included tapa cloth from Fiji and Sāmoa (Plates 74–76, 78 and 88), a variety of clubs from Sāmoa and Fiji (Plates 79–81 and 93–96), a Māori cloak (Plate 122) and poi (Plate 106) from New Zealand, hibiscus bark skirts (Plates 100 and 101) and fans (Plate 99) from the Cook Islands, and a malagan figure from New Ireland (Plate 43).

In 1929, Corwin passed away and, as mentioned, left his collection to his nephew William Senger, who also became Corwin’s successor as the surgeon general of Minnequa Hospital. In memory of Corwin’s dedication to the hospital and community of Pueblo, the hospital was renamed the Corwin Hospital. Senger cared for Corwin’s collection until 1940, when he began to transfer physical and legal ownership of the collection to Colorado College. By the end of 1943, more than 150 cases, many of which were those that lined the halls of Minnequa Hospital, were donated to the college.

Despite the fact that Corwin was an amateur collector who collected materials haphazardly during the late nineteenth and early twentieth century, Lucie Carreau states that collections such as his are “complex constructions of a wider colonial context” (Carreau 2012: 201), which, for this collection, refers to the increase in leisure travel via cruise tourism (Steel 2016). Indeed, in looking at the type of objects Corwin collected as well as the years in which he traveled throughout the Pacific, a clear image is unveiled that speaks to a range of historical emergences in the Pacific, such as the rise of tourism in places like Suva, Fiji (Movono et al. 2015). Further study of Corwin and his collection could provide greater insight behind this notable figure of Colorado history.

Accession A1047: The Kenneth Johnston Collection

The Kenneth Johnston Collection comprises utilitarian, ceremonial, and touristic objects made by the Yagaria, Wonenera, and Chimbu of the Eastern Highlands of Papua New Guinea. The collection was donated to DMNS in 1978 by Kenneth Johnston, Owner and Proprietor of the New Tribes Bookstore in Waukesha, Wisconsin. Johnston was a founding member of New Tribes Mission (NTM), a radical evangelical missionary association established in 1942 that continues to send missionaries throughout the world to Christianize non-Western peoples (Ethnos360 2016).
During the 1950s, NTM began to send missionaries to Papua New Guinea. Although DMNS does not have any records that indicate whether Johnston collected the materials firsthand or was gifted them, we do know they came into his possession during the early 1960s, around the time that NTM's missionary headquarters in Papua New Guinea was in Yagaria in the Eastern Highlands. Included in the assemblage are a variety of Yagaria skirts, woven armbands, carrying bags, and two mass-produced dolls that are dressed in traditional Yagaria clothing. Johnston also donated two fine examples of ceremonial axes that he collected from the Chimbu. These axes are commonly known as Mt. Hagen axes and are a quintessential cultural export of this region (Plates 32 and 33).

**Accession A1322: The Dean Porter Collection**

Although this collection consists of twenty-two objects, information on the Dean Porter collection is relatively scarce. From the accession files, we know the collection was donated to DMNS in 1984 by Dean Porter. No biographical information regarding who Porter was or how he acquired the objects was collected at the time of the accession. What was collected was a statement that indicates from where the twenty-two items objects were collected—the villages of Kaimana, Utarom, and Susunu, which are located on the southwest coast of West Papua, Indonesia. Most of the objects in the assemblage were made by Asmat artists, and include various arrows, spears (Fig. 9), drums, a bow, and a figurine (Stanley 2012).

**Accession A1434 & A1439, the Lawrence Rascher Collection**

Accessions A1434 and A1439 were processed in 1987 as purchases made by the Museum from the Primitive & Folk Art Laboratory (PFAL), a business in operation during the mid to late 20th century that specialized in the conservation, display, acquisition, and purchase of primitive art. PFAL was a local business that existed in the Five Points area of North Denver. The proprietor was Michael T. Kastner who was a volunteer in the Anthropology Department at the time the Museum purchased the collection. Kastner donated other objects to the museum prior to the purchase of this collection.

Kastner obtained the objects in accessions A1434 and A1439 from the late Lawrence “Larry” Rascher (1934–1992), a former resident of Morrison, Colorado. Larry, along with his wife Shirley Rascher (b. 1934), were missionaries that worked for the Evangelical Association known as the Evangelical Alliance Mission (TEAM). The collection was acquired by the Raschers.

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**Figure 9.** Asmat spears collected from Kaimana Province in West Papua, Indonesia. Ca. 1944–1945. (Top: 279 x 8cm, DMNS A1322.17. Bottom: 264 x 10cm, DMNS A1322.17)
when they were stationed to work in various villages in West Papua for two decades between 1960 and 1980. Missionaries like the Raschers were encouraged to work in villages along the international border of Papua New Guinea and the Indonesian province of Papua since these areas were near major mineral deposits.

A biography written by Mary Beth Lagerborg titled *Incessant Drumbeat: Tragedy and Triumph in Irian Jaya* (1992) provides a crucial biographical context behind the Raschers and their collection. During the 1950s, Larry and Shirley were both students at Columbia Bible College in British Columbia. It was here that Larry first heard of TEAM and their global aspiration to Christianize non-Western peoples. Larry was fascinated with the mission of TEAM, later dedicating his life’s work to “reach isolated tribes with the gospel” (Lagerborg 1992: 19). After Larry graduated in 1956 and subsequently married Shirley, both they and their three young children Keith, Kathy, and Chip, were sent to West Papua, then known as Irian Jaya. The year of their arrival was 1961.

The Raschers lived in West Papua for decades, returning to the United States on furlough in 1965, 1970, 1975, and 1978. Their first home was located in Saowi, a village not far from the town of Manokwari on the northern coast of the Bird’s Head Peninsula. Later in 1961, they moved to Kokonao, a Dutch government outpost on the southern coast, to conduct missionary work among the Mimika people.

While in Kokonao, the Raschers learned rudimentary Bahasa (Indonesian), lived with other TEAM missionaries, and visited Mimika villages such as Amar, which were “more responsive to the gospel and less controlled by the Catholic establishment” (Lagerborg 1992: 36). The Raschers also aided in combatting a cholera epidemic that swept through the area and had their fourth child, Gregory, in Amar (Lagerborg 1992). They later moved to Pirimapun, the westernmost village of the Asmat tribe, located near Cook’s Bay. Larry built a hospital there along with the help of some of the villagers using local ironwood that was milled at the TEAM mill in Ayam (Lagerborg 1992).

In 1968, the Raschers took a new position in the village of Sumapero to work with the Nafaripi. Sumapero is located between the towns of Kokonao and Piraimassage along the southern coast. They moved there after Korwa, a male nurse from Kokonao working for the Catholic hospital, was transferred to Akimuga and made contact with the Nafaripi people living there. As recounted in Lagerborg’s biography, the Raschers enjoyed life in Sumapero, more than they did in Kokonao (though they continued to travel to Kokonao to work with the Mimika people). They built their own large house and worked amongst the Waitiko, Epeme, and Numami clans (Lagerborg 1992).

Originally, the Nafaripi people were nomadic, but the Raschers encouraged them to adopt a sedentary lifestyle in Sumapero. The Raschers also introduced chickens and coconuts to the region along with the practice of burying the dead (Lagerborg 1992: 95). It was in Sumapero that their last child, Karen Rascher, was born in 1969.

That year rumors spread that people of the Wapu tribe were planning to attack the Nafaripi in Sumapero. Below is an excerpt of the event as told by Lagerborg. This story may be associated with the Nafaripi bow and arrows (A1434.4-7) that are part of the Oceanic collection:

> The people of Sumapero went upriver to hunt at Christmas time. The Wapu people, traditional enemies who lived an hour upriver by canoe, surrounded them and threatened war. They shot arrows at them but the clans of Sumapero did not return fire. “We have given up the old ways. We don’t want to have war,” they said.

When the Raschers returned from Kokonao, Larry was told little of the situation, and had not given what he heard much credence. Rumors were as thick in the swamps as monkey chatter. War rumors were usually started over a supposed love triangle or a stolen pig. Sometimes they perpetuated feuds which had endured for generations. Occasionally these led to kidnapping, revenge, warfare.

Now the men of Wumani clan, helping Larry unload lumber at the river, told him it was
beyond rumor. The people of Wapu were making arrows. If Sumapero did not make arrows they would be without defense. If they did make arrows, and word of it reached Wapu, there would certainly be war.

“We must make arrows,” said one young Nafaripi. “We are not women. We must defend ourselves.”

“These people have forgotten that we know how to kill and eat people,” said Esapa when he heard of it, scowling.

“Make some arrows for defense,” Larry told them. “If they attack you, I will call for help over the radio. We will pray as a village that the Lord will take from the hearts of Wapu the desire for war.”

In a short time the people of Wapu did indeed relinquish the idea and settle back into the adjustments of their own life in their own village with Moses’ school and church.

Larry bought the arrows which had been made in Sumapero. He later took them to the U.S., for souvenirs of West Irian, and also so that Wapu would not hear of arrows in Sumapero (Lagerborg 1992: 100–101).

In 1970, the Raschers returned to the U.S. on furlough, returning a year later to continue their work in Sumapero. Upon their return, the boat they traveled in capsized offshore of Sumapero, resulting in the loss of their two youngest children. Due to this tragic event, TEAM decided to relocate the Raschers to Ayam to live with the Asmat. From there, the Raschers eventually went on to live in Senggo, where they assisted in the construction of a new mission station.

In 1972, the Raschers were reassigned once again, but this time, they moved to the town of Manokwari on the Northern coast. Here, they frequently traveled to Numfoor Island to preach the word of God. Manokwari is where the Raschers met members of the Hatam tribe (Lagerborg 1992: 167). There are objects in the collection which are attributed to the Hatam.

In addition, the Raschers led conferences to the Grand Valley along the Baliem Valley. This is where they met with members of the Dani tribe, which explains the presence of Dani objects in the collection.

In 1982, Larry and Shirley returned to Irian Jaya without their three surviving children, who at this point were adults pursuing their individual interests. The couple moved to Biak Island to plant churches throughout the villages. They did not stay long due to health concerns, eventually returning to the United States in 1983.

Upon their return, the Raschers settled in Denver, Colorado. Larry served as the Rocky Mountain Representative of TEAM and frequently met with Indonesian students from the University of Colorado for bible study. He also developed his own display of objects that he collected during his time in Irian Jaya. The display was referred to as “Larry’s Traveling Woodshed” and was used to educate people about the cultures of Irian Jaya.

**Accession A1437, the Ralph and Fran Intchauspi Collection**

In 1987, Ralph and Fran Intchauspi, residents of Castle Rock, Colorado, donated a collection of 35 objects that they collected during their time in the province of Papua, Indonesia. The Intchauspis collected the objects between 1980–1982 when Ralph was working as a miner in the Jajawijaya Mountains, north of Mimika.

The objects were obtained through trade with Papuans who were living in the villages of Upper Waa, Middle Waa, and Lower Waa, located due south of the Grasberg Mine. In an interview conducted by Sandy Hoppe, a museum volunteer, in 1987, Ralph describes how he and his wife used crocheted rugs, meat loaf, and other western commodities as trade goods. He also states that trade was the only way of exchanging materials with villagers because the Indonesian government forbid any formal monetary transactions between miners and villagers. The tribes that either lived in or traveled through the villages were the Dani, Amungme, and Asmat, all of which are represented in
the assemblage. Included in this collection are a few nokken (carrying bags), a Dani necklace made of cus cus possum claws (Plate 18), a kabasi (woven cuirass), a stone adze (Plate 19), and a mouth harp (Plate 20).

**Accession A1723 and 2013-117, the University of Northern Colorado at Greeley (UNCG) Collection**

Similar to the Colorado College Collection, the UNC Greeley Collection came to DMNS as a large donation, this one from the University of Northern Colorado at Greeley (UNCG). In 1982, UNCG’s Museum of Anthropology (1972–1982) closed its doors. The Museum’s collections were transferred to DMNS in 1984 through donation of ca. 500 objects. Thirty-four of the objects were from Oceania. Because the collection was never fully incorporated into DMNS’ permanent collections, the Anthropology staff launched the UNC Greeley Transfer Collection Processing Project (also known as the Greeley Project) in 2008 to properly inventory and incorporate the collection into the Museum’s permanent collection (Whitehead & Zinanti 2011). Objects that were deaccessioned but never disposed of, including 25 of the 34 Oceanic objects, were reaccessioned under Accession 2013-117.

The Oceanic objects in the University of Northern Colorado at Greeley Collection represent the collecting activities of multiple collectors at different times and various places. Whereas the Colorado College collection is accompanied by a wealth of information on Corwin, no substantial information could be found on the individual collectors of the UNCG Collection.

The earliest collector was Frederick Howard Randall, an attorney and freemason that lived in Denver in the late 19th to early 20th century. In 1908, Randall donated two pieces of tapa from Sāmoa to the UNCG Museum of Anthropology. No information could be located to determine where Randall purchased or received the tapa from (Plate 93).

The next accession of Oceanic objects came in 1964 when Cedric Marks (1905–1999), a collector of non-Western art based in New York, donated five objects from the territories of Papua and New Guinea that he purchased in the Gulf Province. These objects included four dance shields from the New Britain Province, an Abelam yam mask from the East Sepik Province; and a gope spirit board from the Gulf Province to the museum. Marks donated similar objects to other institutions throughout the United States. For example, Marks donated a collection of 43 objects to the University of Michigan Museum of Art that included an assortment of yam masks, gope spirit boards, and shields.

In 1978, the UNCG Museum of Anthropology received a donation from James Raymond that included an array of shell belts (Plates 71–72), bracelets, necklaces, and a woven basket made of coconut leaves from the Marshall Islands. Additionally, Raymond donated a finely woven jāki (mat) made through a combination of plaited and sewn pandanus leaves (Fig. 10; Plate 69). This mat was accompanied by a piece of masking tape which indicated that Raymond purchased this mat for sale on Ujae Island, located directly southwest of Kwajalein Atoll in the Marshall Islands. Raymond was most likely a U.S. military personnel who was stationed on Kwajalein. Given that some of the objects incorporate foreign materials such as colored plastics and artificial dye, as well as the date that Raymond donated the objects to the museum, the objects were most likely produced and collected sometime during the mid-20th century (Nero 1999; Feldman et al. 1986).

**Figure 10.** Close-up of AN-2013-117.4: Mat Collected on Ujae Island, Republic of the Marshall Islands. This mat was made through a combination of sewn and plaited pandanus leaves, which unusual for this particular style of mat. This detail shows both techniques as well as the technical artistry that went into producing it. For the full mat, see Plate 69.
Accession 2009-10: The Carol Jo Koslosky Collection

Carol Koslosky lived in Greenwood Village, Colorado. When she passed away in 2005, her husband, John Koslosky, donated her collection of tourist art to DMNS in 2009. This collection contains numerous examples of Sepik River tourist art that the Kosloskys collected in 1987, when they traveled to Papua New Guinea. John provided with the collection a self-written brief narrative of their Sepik river tour:

After anchoring in the river a few miles up from the ocean for the night we began exploring the next morning. The ship carried “tinnies,” which are about 16ft aluminum boats with about 30hp outboards on them. They transported us to the villages where we met the native people with our guide and translator who is a native New Guinean. We visited at least 2 villages every day and they were all somewhat different as we proceeded up the river. They were all very primitive and none had electricity or sewage treatment and their water came from the river. Most had minimal or no clothing but they appeared clean and very friendly and curious to see us. Carol bargained and purchased all of her collection from the artists of these villages. The price varied from $10 to $100 depending on the item but most in the $20 range.12 (Koslosky n.d.).

Included in the collection are New Guinean spears (Plate 29), necklaces (Plate 27), carvings (Plates 26 and 28), and wooden masks (Plates 24 and 25) that were acquired in villages along the Sepik River. Some of the villages the Koslosky’s visited included Angoram, Kobar, Kandangai, Palembei, Tambanum, and Mindimbit (Silverman 1999).

Accession 2013-117 and 2014-132: Reaccessioned Objects

Mention of the deaccession and later reaccession of some Oceanic materials is also noteworthy. Between 1998 and 1999, more than one hundred Oceanic objects from various donors were deaccessioned, with plans to transfer the collection to the Hudson Museum in Maine. However, this exchange never occurred (although some of the items were eventually sold at auction). Thus, in 2013, deaccessioned objects from the UNCG Collection (A1723) were reaccessioned under Accession 2013-117. This reaccession was followed by another reaccession—Accession 2014-132—which included portions of the Ralph and Fran Intchauspi Collection (A1437), the Dean Porter Collection (A1322), the Kenneth Johnston Collection (A1047), and the Lawrence Rascher Collection (A1434). Luckily, reassociating these objects with their original accession can be done with considerable ease.

Voyaging through the Oceanic Collection: Conclusion

Throughout the course of this article, we have voyaged through the Oceanic Collection at DMNS, learning of the cultures, objects, histories, and collectors that make up this small yet distinctive assemblage of Oceanic materials. By wayfinding both physically and intellectually, the Oceanic Collection itself becomes a “sea of islands” (Hauʻofa 1994). Like the diverse islands of Oceania, the accessions vary in size and contour. Some collections contain numerous objects with minimal information regarding the people and places behind them. Others are accompanied by a rich biographical record that describes how and where the items were collected by their former owners. What is important to recognize are the ways in which the Oceanic Collection at DMNS can be considered a place where deep histories of contact, connectivity, and change are rear ticulated anew to recognize the value and influence that the Pacific and its people had and continue to have on Denver and the world. Although the Oceanic Collection was, previously, the least understood subcollection

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12 The film Cannibal Tours (1988), by Dennis O’Rourke, provides a good proxy for what the Kosloskys’ exchanges with Iatmul villagers would have looked like.
curated by the Department of Anthropology within the larger World Ethnology Collection, voyaging through the collection by rehousing the objects and researching who created and collected the objects and from where has led to numerous results. These include the creation of a substantial archive to accompany the Oceanic Collection, the reassociation of previously misidentified objects with the Oceanic Collection, and the recovery of some of the significant actors and histories that can be found within this eclectic collection.

As stated at the beginning of this article, its purpose is to encourage researchers to access and research this regionally significant collection. In providing an overview of what the collection encompasses, further research can be pursued to learn more about the individual collections and collectors that comprise it. For example, further research on Accession 2013-118, which consists primarily of objects collected by Dr. Richard Warren Corwin of Pueblo, Colorado, could yield significant results. Although this article focuses on a hundred or so objects that Corwin collected in the Pacific, the Corwin Collection consists of more than one thousand items collected by Corwin throughout his lifetime. Further research on Corwin, his personal curio collection, as well as the role his collection played as part of the treatment of hospital residence at Minnequa Hospital in Pueblo would prove to be a fruitful endeavor for enriching our understanding of a Coloradan collector whose collection eventually made its way to DMNS.

Beyond making the collection accessible to researchers, DMNS should continue to establish relationships with members of the diasporic Pacific Islander community living in Colorado who desire to visit the Oceanic Collection at DMNS. As but one example, on May 11, 2016, members of the Kumulau Foundation, a Hawaiian-led educational outreach organization based in Centennial, Colorado, visited the museum to pay respect to some of the Hawaiian objects in the Oceanic Collection. These objects included a kapa beater (boboau), a large sheet of decorated kapa, and a few kapa fragments. “Paying respect” for these individuals meant interacting and spending time with the objects. They also looked closely at the kapa, and provided the museum with insight into the possible dyes as well as the names of the hohoa that were used to give each piece of kapa its distinctive color and watermark. After the visit, members of the Kumulau Foundation expressed interest in visiting the Hawaiian objects on a semi-annual basis to ensure, as one member stated, “that [the items] know that they are not forgotten.” Such sentiments reflect a Hawaiian understanding of the agency of items and the *kuleana* (responsibility) that Kanaka Maoli have to care for and maintain relationships with ancestral objects (Andrade & Kahanu 2015).

Last, “Voyaging through the Oceanic Collection” reflects the ambitious vision statement of the anthropology department at DMNS “to curate the best understood and most ethically held anthropology collection in North America” by providing new insight behind the objects of the Oceanic Collection (Nash & Colwell 2016). Over the years, DMNS has worked towards this aspirational goal by (1) maintaining an active repatriation program that goes above and beyond the procedures outlined in the Native American Graves Protection and Repatriation Act (Colwell-Chanthaphonh 2010; Colwell-Chanthaphonh et al. 2011), (2) repatriating culturally sensitive materials internationally (Mashberg 2014), (3) providing internship and fellowship opportunities to students of Native American ancestry through the Native American Science Initiatives, and (4) supporting research projects that increase accessibility to and respect of indigenous collections at DMNS (Maxson et al. 2011). What is revealed through these various projects is an institution that engages in and contributes to contemporary museum theory and practice by working actively with indigenous communities and supporting the academic and professional development of indigenous museum professionals. Thus, it seems, that DMNS is entering a new age of engagement and research by embracing their role as a “crossroad of culture” (Colwell-Chanthaphonh et al. 2010).
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Voyaging through Collections

Highlights from the Oceanic Collection at the Denver Museum of Nature & Science

This plates section contains a selection of objects from the Oceanic Collection at the Denver Museum of Nature & Science. The items are organized geographically, beginning with objects from West Oceania (Melanesia), North Oceania (Micronesia), and ending with pieces from East Oceania (Polynesia). Each object is accompanied by a brief description.

West Oceania
Island groups represented in the Oceanic Collection:
Australia
Papua and West Papua Provinces, Republic of Indonesia
Papua New Guinea

Plate 1. Aboriginal fighting pick. The flaked lithic blade is known as a leilira blade, and is commonly found in Central and Northern Australia.
(Before 1955, 58 x 17cm, DMNS A421.140)
Plate 2. Kimberley point spear, Western Australia. Aboriginal toolmakers used glass and other introduced materials, like ceramic telegraph line insulators, in the production of Kimberley points. (Late 19th to early 20th century, 17 x 49cm, DMNS AN-2013-118.554)
Plate 3. Decorated multipronged fishing spear from Australia.
(Before 1956, 211 x 4 cm, DMNS A421.175)
Plate 4. Decorated multipronged fishing spear from Australia.
(Before 1956, 211 x 4cm, DMNS A421.175)
Plate 5. Decorated shield from Central Australia.
(Before 1955, 58 x 18cm, DMNS A421.151)
Plate 6. *Woomera* (Atlatls) from Australia. These multipurpose tools are found worldwide, and are effective in increasing the length in which spears and other projectiles are flung.

Top: Western Australia.
   (Late 19th to early 20th century, 79 x 8cm, DMNS AN-2013-118.569)

Middle: Northern Territory, Australia.
   (Before 1955, 79 x 5cm, DMNS A421.162)

Bottom: Queensland, Northeast Australia.
   (Before 1955, 68 x 14cm, DMNS A421.164)
Plate 7. Firemaking stick from Queensland, Northeast Australia. (Late 19th to early 20th century, 76 x 5cm, AN-2013-118.581)

Plate 8. Davidson (1936: 83) describes these objects as “pineapple-head throwing clubs” from Northeastern Australia. (Late 19th to early 20th century, 71 x 6cm, DMNS AN-2013-118.548)
Plate 9. Aboriginal boomerangs. These throwing sticks are widely distributed throughout Australia, varying in shape and size.

Top: Morington Island, Queensland, Northeast Australia. (Before 1973, 50 x 59 cm, DMNS AN-2008-59.7)
Second: Queensland, Northeast Australia. (Ca. 1920s, 51 x 11 cm, DMNS A1253.1)
Third: Australia. (Ca. 1940s, 53 x 23 cm, DMNS A1509.1)
Bottom: Northern or Central Territory, Australia. (Before 1955, 81 x 27 cm, DMNS A421.155)
Plate 10. Didgeridoo (also spelled didjeridu) are Aboriginal musical instruments that originate in the communities of Arnhem Land, Northern Australia. They are purported to be the oldest wind instruments in the world: “These instruments would have been used in a variety of ‘traditional’ ritual contexts for commemorative and memorial purposes, during initiation, fertility and mortuary rituals” (Magowan 2005: 82).

(Before 1967, 71 x 6cm, DMNS A1281.5)
Plate 11. Clapping sticks are utilized as percussion instruments. The one pictured here was collected in Woomera Village, South Australia.

(Before 1975, 25 x 3cm, DMNS A1280.11)
Plate 12. Aboriginal bark paintings are a part of one of the oldest artistic traditions in the world. Karel Kupka describes “the dynamism and pictorial quality” of bark paintings as “the strongest expressionistic paintings of all human civilizations” (1957: 266).

Left: “Women Hunting For Edible Snakes”
Bark painting by Robin Guningbal Woomera Village, South Australia.
(Before 1975, 29 x 58cm, DMNS A1280.6)

Right: “Namar the large kangaroo and his son have frightened a sleeping goanna and frill necked lizard”
Bark Painting by Curly Barduguppu Arnhem Land, Northern Australia.
(Before 1960, 64 x 37cm, DMNS A1058.1)
Plate 13. New Guinea chest ornament. When this object was first donated, it was recorded as a “New Guinea umbilical case,” possibly due to its resemblance to Native American umbilical cord cases. (Before 1900, 52 x 38cm, DMNS AN-2014-132.50)
Plate 14. Woven armbands from New Guinea. The use of nassa shell and orchid fiber as decoration can also be found on other Papuan objects at DMNS.

Top:  (Before 1900, 14 x 14cm, DMNS A901.1A)
Bottom:  (Before 1900, 14 x 12cm, DMNS A901.1B)
Plate 15. Necklace from New Guinea.
(Before 1900, 33 x 23cm, DMNSA901.1F)
(Before 1900, 64 x 7cm, DMNS A901.1E)
Plate 17. Woven cuirass (kabasi, tin) from the Dani tribe of the Western Highlands of New Guinea. The brightly-colored fiber used in this cuirass is made of orchid fiber. Collected during the 1980s by a miner, this object speaks to the development of the mining industry in the Papuan highlands and the subsequent environmental disaster that has ensued.
(Ca. 1980–1982, 64 x 39cm, DMNS AN-2014-132.34)
Plate 18. Choker made of fiber and cus cus claws. As noted by the collector, Ralph Intchauspi: “It’s a thing you see them put on on certain days, celebration days, and things like we would think of as Sunday, getting dressed up to go to church, that’s what they get dressed up with.”
(Ca. 1980–1982, 79 x 44cm, DMNS A1437.6)
Plate 19. Heider (1970: 272) notes that stone adzes such as the one pictured here were used by the Dani people “for chopping down trees, for shaping such things as digging sticks, for smoothing planks, for breaking pig bones during butchering.” The collector of this item noted that women used this tool for digging and planting.

(Ca. 1980–1982, 84 x 21cm, DMNS, AN-2014-132.4)
Plate 20. Dani bigon (mouth harp) from Western Highlands of West Papua, Indonesia. (Ca. 1980–1982, 41 x 1 cm, DMNS A1437.10)

Left:  (Ca. 1935, 133 x 56cm, DMNS A2020.1)
Right: (Ca. 1935, 138 x 57cm, DMNS A2020.2)
Plate 22. Abelam yam mask collected in Wosera, East Sepik Province, Papua New Guinea. Kaberry (1941: 356) argues that yams in Abelam culture are associated with male prowess, self discipline, and hard labor. When harvested, wickerwork masks like the one pictured here are manufactured as placed on individual yams. (Ca. 1975, 51 x 38cm, DMNS A932.2)
Plate 23. Detail of Chambri ceramic food storage pot used to store sago palm starch. Manufactured and collected in Aibom village, Chambri Lakes area, Papua New Guinea. (Ca. 1975, 38 x 38cm, A932.1)
**Plates 24–29.** Collected by Carol Koslosky in the Iatmul-speaking villages along the Sepik River, these pieces are fine examples of Sepik River tourist art. Artists in each village have distinct styles and forms, and tourist who participate in the voyages along the river banks are encouraged to purchase art from each village.

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**Plate 24.** Mask, Mindimbit Village, Sepik River, Papua New Guinea.
(Ca. 1987, 55 x 23cm, DMNS AN-2009-10.23)
Plate 25. Mask, Kandangai Village, Sepik River, Papua New Guinea.
(Ca. 1987, 46 x 20cm, DMNS AN-2009-10.24)
(ca. 1987, 55 x 23cm, AN-2009-10.13)
Plate 27. Necklaces, Angoram Village, Sepik River, Papua New Guinea.
(Ca. 1987, 52 x 21cm, AN-2009-10.17)
(Ca. 1987, 52 x 21cm, AN-2009-10.20)
Plate 29. Spear, Sepik River, Papua New Guinea.
(Ca. 1987, 241 x 10cm, AN-2009-10.31)
Plate 30. Lime container and carved lime spatula in the shape of a bird. Possibly made in Angoram Village, Sepik River, Papua New Guinea.
(Before 1989, 38 x 8cm, A1684.2.A-B)
Plate 31. Kerepuna shield from the southeastern coast of Papua New Guinea. *Kerepuna* refers to the village that manufactures these shields, but shields such as this were used by the Motu, Koita, and Koïari peoples (Davies 2012). Comparable shields can be found at the Australian Museum. (Mid to late 19th century, 72 x 38cm, DMNS AN-2013-118.544)
Plates 32 and 33. Ceremonial axes like these two are typically called *Mt. Hagen axes* in reference to their place of manufacture. These axes are produced, according to Vial (1940), in six days by members of the Chimbu tribe in the Eastern Highlands of Papua New Guinea. They are a highly valued trade good.

Plate 32. (Ca. 1962, 85 x 83cm, DMNS AN-2014-132.84)
Plate 33. (Ca. 1962, 69 x 69cm, DMNS AN-2014-132.85)
Plates 34 and 35. Papuan headbands. Both of these examples are decorated with nassa shells and colored with natural ochre.

Plate 34. Eastern Highlands, Papua New Guinea.
(Ca. 1962, 54 x 10cm, DMNS AN-2014-132.1)

Plate 35. Papua New Guinea.
(Ca. 1900s, 60 x 14cm, DMNS A901.C)
Plate 36. Fingerwoven handbag purchased in Goroka, Eastern Highlands province, Papua New Guinea. Handbags like this one are called *bilum* in Papua New Guinea and *noken* in the Indonesian provinces of West Papua and Papua. In 2011, UNESCO listed *noken* as an intangible cultural heritage of humanity. The colors, size, and patterns on *bilum* vary across New Guinea.
(Ca. 1978, 28 x 71cm, DMNS A1837.8)
Plate 37. Nafaripi carrying bag from Sempan, West Papua Province, Indonesia.
(Before 1987, 56 x 52cm, AN-2014-132.38)
Plate 38. Asmat spears are characterized by the flat decorative motifs carved near the tip of each spear. These carvings typically contain symbols like the *bi pane* (nose ornament) motif. *Ainor* is another motif that is similar to the *bi pane*. These designs are referred to as “mysterious designs” (Schneebaum 1985).

Top: Kaimana Province, West Papua, Indonesia.
(Before 1980, 279 x 8cm, DMNS A1322.17)

Bottom: Kaimana Province, West Papua, Indonesia.
(Before 1980, 264 x 10cm, DMNS A1322.16)
(Before 1980, 117 x 18cm, DMNS AN-2014-132.37)
Plate 40. Sword club from the Trobriand Islands. Famed social anthropologist Bronislaw Malinowski conducted fieldwork in the Trobriands in 1914, and noted that finely-carved sword clubs, such as this one, were used for “festivities, mortuary ceremonies, dancing gatherings, great annual feasts, and all the other numerous occasions on which large parties from various villages and districts assembled” (Malinowski 1920: 12). (Late 19th to early 20th century, 97 x 12cm, DMNS AN-2013-118.542)

Plate 41. Carved adze handle from the Trobriand Islands.
(Late 19th to early 20th century, 70 x 34cm, DMNS AN-2013-118.549)
Plate 42. New Britain war shields. The painted patterns possess protective qualities (Corbin 1996: 19).

Left: (Late 19th to early 20th century, 178 x 22cm, DMNS A1723.171)
Center left: (Late 19th to early 20th century, 182 x 32cm, DMNS A1723.172)
Center right: (Late 19th to early 20th century, 192 x 25cm, DMNS A1723.173)
Right: (Late 19th to early 20th century, 210 x 41cm, DMNS A1723.174)
Plate 43. New Ireland figure. Wood carvings like this one are associated with a mortuary ritual known as malagan. Deceased loved ones are honored by relatives through feasting and by carving these figures, which are displayed in a house built above their burial place. Malagan ceremonies are considered to be public expressions of traditional life, integral to both social and economic life in New Ireland (Groves 1935). (Late 19th to early 20th century, 167 x 81cm, DMNS AN-2013-118.502)
**Plate 44.** Long double-ended war club from New Ireland made of dark palmwood.
(Late 19th to early 20th century, 144 x 11cm, DMNS AN-2013-118.514)

**Plate 45.** Wooden club from Malaita Province, Solomon Islands.
(Ca. 1943, 127 x 12cm, DMNS A727.2)
Plate 46. *Kapkap* from New Ireland made of tridacna and tortoise shell. These ornaments were worn either on the forehead or the neck of high ranking persons (Were 2006).

(Late 19th to early 20th century, 14 x 12cm, DMNS AN-2013-118.587)
Plate 47. *Tridacna* shell bracelet, New Ireland.

(Late 19\textsuperscript{th} to early 20\textsuperscript{th} century, 8 x 8cm, DMNS AN-2013-118.590)
Plate 48. Tortoise shell nose ornament from Owaraha, Solomon Islands.
(Early to mid 20th century, 10 x 6cm, DMNS A1692.1)
**Plate 49.** Barbed club, Rennell Island, Solomon Islands. 
(Before 1943, 83 x 10cm, DMNS A727.1)

**Plate 50.** Dance wand from the Solomon Islands. 
The squatting anthropomorphic motif seen here is commonly known as *kokorra*, which simply translates to “man” (Spiegel 1967: 39). (Late 19th to early 20th century, 118 x 8cm, DMNS AN-2013-118.619)
Plate 51. Spears from Manus Island, Bismarck Archipelago, Papua New Guinea. These spears, along with other objects from accession A967, were collected by U.S. Navy Officer Gordon Hampson while he was stationed on Manus during World War II.

Left: (Ca. 1944–1945, 102 x 4cm, DMNS A967.105). Center: (Ca. 1944–1945, 171 x 5cm, DMNS A967.102). Right: (Ca. 1944–1945, 231 x 6cm, DMNS A967.106)
Plate 52. Carved wooden cup from Manus Island. (Ca. 1944–1945, 43 x 10cm, DMNSA967.24)
Plate 53. Wooden canoe prow from Manus Island. 
(Ca. 1944–1945, 22 x 10cm, DMNS A967.35)
Plate 54–64. Accession 967 also includes numerous examples of Manus Island beadwork, the majority of which are beaded armbands. These objects were used as ceremonial regalia.

Plate 54. Armband.
(Ca. 1944–1945, 9 x 9cm, DMNS A967.55)
Plate 55. Armband.
(Ca. 1944–1945, 13 x 4cm, DMNS A967.58)

Plate 56. Armband.
(Ca. 1944–1945, 12 x 4cm, DMNS A967.59)
Plate 57. Charm.
(Ca. 1944–1945, 13 x 3cm, DMNS A967.66)
Plate 58. Charm.
(Ca. 1944–1945, 17 x 11cm, DMNS A967.67)
**Plate 59.** Belt. “Melkior Pokiton” is the name of a person.
(Ca. 1944–1945, 76 x 4cm, DMNS A967.60)

**Plate 60.** Belt.
(Ca. 1944–1945, 70 x 8cm, DMNS A967.61)
Plate 61. Legband.
(Ca. 1944–1945, 27 x 19cm, DMNS A967.62)
Plate 62. Legband.
(Ca. 1944–1945, 24 x 18cm, DMNS A967.63)
Plate 63. Legband.
(Ca. 1944–1945, 49 x 18cm, DMNS A967.64)

Plate 64. Legband.
(Ca. 1944–1945, 43 x 15cm, DMNS A967.65)
North Oceania
Island groups represented in the Oceanic Collection:
Caroline Islands
Kapingamarangi
 Marshall Islands
Kiribati

Plate 65. Wooden staff from the Caroline Islands, Federated States of Micronesia. A label adhered to the object refers to it as a "Medicine Man's Wand."
(Late 19th to early 20th century, 126 x 6cm, DMNS AN-2013-118.616)
Plate 66 and 67. At DMNS, these staffs were previously listed as “Oceanic” in origin and contained no further information. Two similar staffs were purchased by the American Museum of Natural History (AMNH) in 1910 and were noted to be from the Chuuk State of the Caroline Islands (Lowie 1910: 326). It is reasonable to suggest, based on the staffs at AMNH and on what we know about the collector of the DMNS staffs, Richard Warren Corwin, that they were produced in the same island group.

Plate 66. (Late 19th to early 20th century, 124 x 5cm, DMNS AN-2013-118.532)
Plate 67. (Late 19th to early 20th century, 152 x 6cm, DMNS AN-2013-118.539)
Plate 68. Loom-woven textiles like the ones pictured here are typically made of banana or hibiscus fiber and are unique to the Caroline Islands and other parts of Micronesia (Riesenber & Gayton 1952).

Top: Kapingamarangi, Pohnpei State, Federated States of Micronesia.
(Ca. 1949, 185 x 58cm, DMNS AN2014-132.47)

Bottom: Caroline Islands, Federated States of Micronesia.
(Before 1915, 117 x 54cm, DMNS A1323.164)
Plate 69. Janini sleeping mats are made in the Marshall Islands (Mulford 2006: 12). A note that accompanies the object states that it was collected on the atoll of Ujae, located southwest of Kwajalein Atoll. The U.S. Army Kwajalein Atoll (USAKA) Installation is located in Kwajalein, which is most likely where the collector of this object was stationed.

(Ca. 1978, 190 x 95cm, DMNS AN-2013-117.4)
**Plate 70.** Belt made of dyed hibiscus fiber and cowry shells from the Marshall Islands. (Ca. 1978, 108 x 4cm, DMNS AN-2013-117.14)
Plate 71. Coix seed belt from the Marshall Islands.
(Ca. 1978, 104 x 3cm, DMNS AN-2013-117.16)

Plate 72. Shark-tooth weapon from Kiribati (Gilbert Islands). The lashing used to secure the teeth is a combination of coir (coconut fiber) and human hair.
(Late 19th to early 20th century, 17 x 49cm, DMNS AN-2013-118.551)
**East Oceania**

Island groups represented in the Oceanic Collection:

- Fiji
- Tonga
- Samoa
- Cook Islands
- Hawaii
- Aotearoa (New Zealand)

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**Plate 73. Iserukau** (wooden comb) from Fiji. Combs like the one pictured here were fashionable after the 1830s (Gatty 2009: 226). An inscription on the back, probably written by the collector, reads “Buabua wood, Suva, Fiji, January 23, 1925.”

(Ca. 1925, 41 x 10cm, DMNS AN-2013-118.531)
Plates 74–78. *Masi* (Tapa) collected in Fiji. The delicate symmetrical patterns found on *masi* are unique to Fiji, and are created with intricate stencils made of banana leaf. In modern times, X-ray film, which is stronger and more durable than leaf stencils, are also used (Neich & Pendergrast 1997: 97).

Plate 74. (Late 19th to early 20th century, 256 x 59cm, AN-2013-118.595)

Plate 75. (Late 19th to Early 20th century, 406 x 71cm, AN-2013-118.615)
Kapuni-Reynolds

Plate 76. (Late 19th to Early 20th century, 355 x 62cm, AN-2013-118.597)

Plate 77. (Mid 20th century, 260 x 57cm, AN-2014-132.88)
Plate 78. Neich & Pendergrast (1997: 97, 107) identify masi such as the one pictured here as masi kesa, “the most popular style at the present time,” that consists of “a white cloth decorated with black and brown stenciled patterns.”
(Late 19th to early 20th century, 170 x 137cm, AN-2013-118.596)
Plate 79. *Iula* (throwing club) from Fiji. The carved zig-zag pattern on the handle is known as tavatava and is found on other Fijian weapons. Clunie (1977: 62) notes that throwing clubs like this one were “the most personal weapon of the Fijian warrior, virtually every man wearing at least one thrust through his waistband, even in his home village.”
(Ca. 1925, 39 x 8cm, DMNS AN-2013-118.918)
Plate 80. Totokia are distinctive Fijian clubs because of their pineapple-shaped head.
(Ca. 1925, 84 x 19cm, DMNS AN-2013-118.540)

Plate 81. Kiakavo (spurred clubs) are sometimes called “gun-stock clubs” because of their shape.
Note that the spur on this kiakavo was sawn off. The white pigment located in the etched design on
the club’s head is made of burned coral.
(Late 19th early to 20th century, 99 x 15cm, DMNS AN-2013-118.541)
Plate 82. Straight-shafted pole club known as gadi, decorated with tavatava patterns. Similar clubs known as povai can also be found in Tonga, evidencing the ancestral trade networks that existed between Fiji and Tonga long before the arrival of Europeans.
(Mid 19th to mid 20th century, 114 x 4cm, AC.7072)
Plate 83. Fijian oil dish.
(Before 2010, 29 x 17cm, AN-2010-185.11)
Plate 84. Coconut drinking cup from Fiji used in the yagona (kava-drinking) ceremony. Gatty (2009: 129) claims that coconut cups, and kava serving bowls, were introduced to Fiji in the 1700s by Tongans.

(Late 19th to early 20th century, 8 x 8cm, DMNS AN-2013-118.575)
Plate 85. *Ngatu tabina* (tapa cloth) from Tonga, such as the one pictured here, commemorated historical events through the handpainted motifs and symbols located throughout (Neich & Pendergrast 1997: 44). Collected in 1965, this *ngatu tabina* commemorates the coronation of Tāufaʻahau Tupou IV, the King of Tonga. The word *kalauni*, which appears multiple times on the tapa, means crown, and is accompanied by a motif of the Tongan crown surrounded by an olive wreath. (Ca. 1965, 409 x 205cm, A706.1)
Plate 86. This mat fits perfectly around the waist, which suggests that it is a *ta‘ovala* dress mat. Mats such as this one continue to be worn on special occasions by both sexes. Although the origins of this particular article of clothing remains elusive, *ta‘ovala* symbolize rank, propriety and ancestry (Posesi Fanua in Teilhet-Fisk 1992: 47).
(Ca. 1965, 137 x 2cm, A706.2)
Plate 87. Finely plaited *ie toga* are the most intricate and prestigious form of Samoan mats, and are used for wedding and funeral exchanges. The red and white feathers on this piece were most likely obtained in Fiji. During important weddings, up to 100 *ie toga* were gifted to the groom's family (Mallon 2002: 79–80).

(Before 1940, 163 x 157cm, A1323.163)
Plate 88. This *siapo tāsina* is a fine example of a tapa cloth decorated with an *‘upeti fala*, a relief pattern sewn onto leaves that was then pressed onto the tapa cloth (Mallon 2002: 67). *Siapo* are still made in Sāmoa, but *‘upeti fala* have been replaced entirely by relief patterns carved into wood blocks. (Late 19th to early 20th century, 243 x 182cm, DMNS AN-2013-118.614)
Plate 89. This unusual *siapo tāsina* includes hand-painted floral motifs on all three white borders. Usually, these borders were trimmed. In this instance, the borders were left intact and decorated (Kaeppler 2005: 199).

(Before 1964, 279 x 234cm, DMNS AC7069)
Plate 90. Although made using a similar technique of rubbing and highlighting like *siapo tāsīna*, this *siapo* is known as a *siapo vala*. Siapo vala are characterized through the use of single large wooden *upeti* that is pressed across the cloth about four to eight times (Neich & Pendergrast 1997: 16).

(Ca. 1940, 118 x 220cm, DMNS AN 2014-132.86)
Plate 91. Hand painted *siapo* such as this are known as *siapo mamanu*. These pieces were made with great precision and patience, both of which are qualities of a skilled *siapo* artist.

(Late 19th to mid 20th century, 118 x 220cm, AC.7070)
Plate 92. Siapo mamanu. Neich & Pendergrast (1997: 30) state that “circular sheets with freehand concentric designs are an adaptation for the tourist market, intended as table covers or even floor mats.” (Ca. 1908, 132 x 132cm, AN-2013-117.3)
Plates 93–95. *Nifo’oti*, a variety of wooden club made in Samoa. Mallon (2002: 96) notes that this club style may have been “modelled on the blubber knifes of English and American whalers.”

Plate 93. *Nifo’oti* (Samoan wooden club). (Late 19th to early 20th century, 85 x 14cm, DMNS AN-2013-118.536)
Plate 94. *Nifo’oti* (Samoan wooden club).
(Late 19th to early 20th century, 70 x 18cm, DMNS AN-2013-118.562)
Plate 95. *Nifo’oti* (Samoan wooden club). (Late 19th to early 20th century, 58 x 39cm, DMNS AN-2013-118.567)
Plate 96. Anave (dance clubs) come in a variety of shapes and forms. The most common decorative motif on anave and other Samoan weapons is the fa’amuli’ai’ao, which are white triangles that are representative of tronchus shells (Mallon 2002: 94).

(Late 19th to early 20th century, 148 x 18cm, AN-2013-118.545)
Plate 97. Fue (orator’s stick) are used in the art of lauga (oratory) by men who are either ali’i (chief) or tulafale (orator). Mallon (2002: 132) describes the use of fue during oratory: “…several movements are often made with the fue (whisk) before a speaker commences. This may involve throwing it over the left and right shoulders before placing it on the floor parallel to an imaginary line drawn through the knees.”

(Late 19th to early 20th century, 58 x 39cm, DMNS AN-2013-118.563)
Plate 98. *'Ali* are headrests found in Samoa. Although headrests are found in Fiji, Samoan *'ali* are distinguished by their wooden “feet.” Fijian headrests are supported by wedges.

(Late 19th to early 20th century, 37 x 19cm AN-2013-118.919)
Plate 99.  Tā'iri (fans) from Rarotonga, Cook Islands. The fringed top and the pompom on each of the handles are made of stripped hibiscus bark. The Museum of New Zealand Te Papa Tongarewa have similar tā'iri in their collection, dating to the 1920s.

Top:  (Ca. 1920s, 32 x 24cm, DMNS AN-2013-118.586)
Bottom: (Ca. 1920s, 38 x 24cm, DMNS AN-2013-118.585)
Plate 100. *Pareu kir’i’au* (hibiscus bark skirts), Cook Islands.
(Ca. 1920s, 114 x 79cm, AN-2013-118.600)
Plate 101. This *pareu kiri‘au* would have been worn by a Cook Islander Maori dancer. The skirt is made of the inner bark of the hibiscus tree, soaked and washed repeatedly to produce the thin string-like strips that form the skirt.
(Ca. 1920s, 71 x 67cm, AN-2013-118.599 (skirt); 64 x 25cm)
Plate 102. Hatband made of *kūka'ō* (fernland reed).
(Late 19th to early 20th century, 30 x 34cm, AN-2013-118.611)
Plate 103. This style of carved ceremonial adze is commonly found in the Cook Islands, but are oftentimes misidentified as Austral Islands adzes. After the 1820s, when the population converted to Christianity, adzes like this were collected and made by local craftsmen for the curios market (Buck 1944: 380–381).

(Before 1950, 75 x 13, A1362.37)

Plate 104. This Hawaiian kapa was collected in 1893 by Richard Warren Corwin of Pueblo, Colorado, in Honolulu, Hawai‘i. Upon closer examination, one is able to see the delicate watermark that was finely beaten into the cloth.

(Before 1893, 309 x 90cm, AN-2013-118.1211)
**Plate 105.** ‘Umeke (calabash) from Hawai‘i. Calabashes were used to store food, clothing, and equipment.
(Early to late 20th century, 27 x 27cm, DMNS A1012.1)
Plate 106. Maori *poi* from Aotearoa. These instruments require dancers to have great flexibility and dexterity. *Poi* are swung in circular, rhythmic patterns and are struck against the back of the wrists. (Late 19th to early 20th century, 5 x 2cm, DMNS AN-2013-118.538)
Plate 107. Piupiu skirts are made of flax leaves that are boiled and dried. The darker patterns are produced by stripping the outer flax leaf and later twisting and dyeing the inner fibers. Paul Tapsell (2003: 363) states that piupiu are made by women artist, and were historically used as rain capes. Today, they are predominantly used as dance skirts.

(Late 19th to early 20th century, 109 x 74cm, DMNS AN-2013-118.565)
Plate 108. These anthropomorphic green jade carvings are known as tiki. When attached to hei, a string placed through the hole on the forehead, it becomes a hei tiki. Hongi (1918: 162) explains that tiki are worn by women and are symbolic of Maori beliefs regarding the first human pair, Tiki (male) and Hineahuone (female). (Before 1961, 9 x 5cm, DMNS A443.27)
Plate 109. The Maori of Aotearoa developed a range of two-handed clubs which are described in detail by Skinner (1918). Many of these weapons contain carvings that represent ancestral figures. (Before 1961, 139 x 7cm, DMNS A443.6)
Plate 110. Unfinished *taiaha*.
(Late 19th to early 20th century, 135 x 7cm, DMNS AN-2013-118.564)
Plate 111. Two handed Maori club known as pouwhenua. (Before 1958, 137 x 7cm, DMNS A442.3)
Plate 112. Another type of two handed Maori club known as *tewhatewha*.
(Before 1961, 120 x 13cm, DMNS A443.5)

Plate 113. *Tewhatewha* club.
(Late 19th to early 20th century, 104 x 11cm, DMNS-AN-2013-118-568)
Plate 114. In addition to numerous types of two-handed clubs, there are also a variety of one-handed clubs. Carved clubs are excellent examples of the unique carving traditions that developed in Aotearoa.

Top: Wahaika club.
(Before 1961, 35 x 13cm, A442.2)

Bottom: Wahaika club.
(Before 1961, 37 x 10cm, A442.1)
Plate 115. *Wahaika* club.

(Before 1961, 37 x 13cm, DMNS A443.3)
Plate 116. Kotiate club.
(Before 1961, 34 x 15cm, DMNS A443.2)
Plate 117. Maori jade club known as *mere*.
(Before 1961, 27 x 10cm, DMNS A443.22)
Plate 118. *Patu paraoa.* Club made of whale bone.
(Before 1961, 36 x 11cm, DMNS A443.21)
Plate 119. *Mutu* are bird catching devices that are attached to trees to create artificial perches. String would be strung through the snare, and when a bird landed on the perch, the string would be pulled taut, thus ensnaring the bird.

(Before 1961, 38 x 16cm, A443.1)
Plate 120. Koruru (gable mask). These carvings depict ancestral figures of particular iwi (tribes) and hapu (sub-tribes) and are prominently placed in the center of two large boards that create the gable apex of Maori carved meeting houses, known as whare nui or whare tupuna.
(Late 19th to early 20th century, 60 x 21cm, DMNS AN-2013-118.621)
Plate 121. This unusual piece, made of flax and kiwi feathers, evades classification. Although it is identified as a “Maori cloak,” it is similar to lambrequins which are short decorative drapery that is hung on a shelf edge or on top of windows. No comparable object has been found in another institution. (Before 1958, 193 x 43cm, DMNS A1694.1)
Plate 122. Korowai are a type of tassled cloak that developed from older forms of Maori rain capes. (Late 19th to early 20th century, 113 x 102cm, DMNS AN-2013-118.598)
References Cited
Anonymous 1894. Dr. Corwin delivers an interesting lecture with stereopticon views. The Pueblo Chieftain, February 3 1894.
Anonymous 1897. Some weeks ago Dr. Corwin ... The Pueblo Chieftain, October 7, 1897.


# Appendix: Accessions of Oceanic Materials at the Denver Museum of Nature & Science

<table>
<thead>
<tr>
<th>Accession No.</th>
<th>Name of Donor</th>
<th>Year(s) of Acquisition</th>
<th>Current No. of Objects</th>
<th>Collection Description</th>
<th>Time Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>A421</td>
<td>Museum Victoria</td>
<td>1955 and 1956</td>
<td>172</td>
<td>Aboriginal materials from Australia that were transferred from Museum Victoria to the Denver Museum of Natural History in conjunction with the opening of Australian Hall during the 1960s</td>
<td>Prehistoric–1950s</td>
</tr>
<tr>
<td>A427</td>
<td>Mrs. C. R. Greening</td>
<td>1958</td>
<td>6</td>
<td>Aboriginal clubs, a knife, and a replica throwing stick from Australia; and a set of arrows and a bow from the Philippines</td>
<td>Before 1958</td>
</tr>
<tr>
<td>A430</td>
<td>Richard Rhode</td>
<td>1958</td>
<td>1</td>
<td>One Māori piupiu (flax skirt)</td>
<td>Mid 20th century</td>
</tr>
<tr>
<td>A442</td>
<td>Dominion Museum*</td>
<td>1961</td>
<td>35</td>
<td>Transfer of Māori materials from the Dominion Museum in Aotearoa to the Denver Museum of Natural History, including a small assemblage of lithics, carved weapons, etc.</td>
<td>Prehistoric–mid 20th century</td>
</tr>
<tr>
<td>A446</td>
<td>Victor Carell</td>
<td>1962</td>
<td>1</td>
<td>One Aboriginal stone churinga from Alice Spring, Northern Territory, Australia</td>
<td>Before 1962</td>
</tr>
<tr>
<td>A592</td>
<td>Dr. Howard Powers</td>
<td>1952</td>
<td>1</td>
<td>One piece of Samoan tapa</td>
<td>Early to mid-20th century</td>
</tr>
<tr>
<td>A598</td>
<td>G. D. Noonan, MD; and R. L. Noonan, MD</td>
<td>Date unknown</td>
<td>1</td>
<td>Human head covered in clay from Malekula, Vanuatu (New Hebrides)</td>
<td>Unknown</td>
</tr>
<tr>
<td>A614</td>
<td>Ralph C. Altman</td>
<td>Date unknown</td>
<td>12</td>
<td>Arrows from miscellaneous locales</td>
<td>Unknown</td>
</tr>
<tr>
<td>A615</td>
<td>Donor unknown</td>
<td>Date unknown</td>
<td>3</td>
<td>Bows found in collections. One bow is missing (A615.2) and one has been identified as Oceanic in origin (A615.3). The provenance for A615.1 remains undetermined.</td>
<td>Unknown</td>
</tr>
<tr>
<td>A617</td>
<td>Donor unknown</td>
<td>Date unknown</td>
<td>3</td>
<td>Bows were found in collections. Two of these bows have been identified as Oceanic in origin (A617.1 and A617.2);</td>
<td>Unknown</td>
</tr>
<tr>
<td>A618</td>
<td>Donor unknown</td>
<td>Date unknown</td>
<td>27</td>
<td>Bamboo arrows found in collections</td>
<td>Unknown</td>
</tr>
<tr>
<td>A674</td>
<td>Harry A. Beck</td>
<td>1973</td>
<td>4</td>
<td>Bow and arrows from Papua New Guinea</td>
<td>Before 1973</td>
</tr>
<tr>
<td>Accession No.</td>
<td>Name of Donor</td>
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</tr>
<tr>
<td>A706</td>
<td>Mr. and Mrs. George Kerswill</td>
<td>1973</td>
<td>2</td>
<td><em>Ngatu</em> (tapa) and <em>ta’ovala</em> (mat) from the Kingdom of Tonga, collected around the time of the coronation of the King of Tonga, Tu‘afa‘ahau Tupou, IV</td>
<td>1965</td>
</tr>
<tr>
<td>A727</td>
<td>Leland H. Logue</td>
<td>1974</td>
<td>2</td>
<td>Clubs from the Solomon Islands</td>
<td>1943</td>
</tr>
<tr>
<td>A753</td>
<td>Louise G. Bittner</td>
<td>1974</td>
<td>1</td>
<td>Mt. Hagen axe collected by Colonel Gustave E. Bittner in the Eastern Highland of Papua New Guinea</td>
<td>1945</td>
</tr>
<tr>
<td>A901</td>
<td>Ardath R. Leuty</td>
<td>1969</td>
<td>6</td>
<td>Bodily adornments collected in Papua New Guinea, by the donor’s great uncle, John Hester, who was a sea captain and tea trader</td>
<td>Mid to late 19th century</td>
</tr>
<tr>
<td>A926</td>
<td>Susan Raymondel</td>
<td>1976</td>
<td>2</td>
<td>One Marshallese navigational chart, gifted to the donor by Atlan Anien, member of the Marshallese legislature, and one mat from Borneo</td>
<td>Before 1976</td>
</tr>
<tr>
<td>A932</td>
<td>Alvin L. and Geraldine R. Cohen</td>
<td>1976</td>
<td>2</td>
<td>One sago palm jar from Aibom village in the Chambri Lakes region of Papua New Guinea, and one yam mask from the Maprik district, Papua New Guinea; collected by Jack Elder of Indiana University</td>
<td>Mid 20th century</td>
</tr>
<tr>
<td>A1012</td>
<td>Albert Giesecke</td>
<td>1978</td>
<td>1</td>
<td>‘<em>Umeke</em> (Hawaiian calabash) gifted to Albert Giesecke by Ernest Giesecke of Honolulu, Hawai‘i.</td>
<td>Late 19th to mid 20th century</td>
</tr>
<tr>
<td>A1022</td>
<td>Laurance R. Blair</td>
<td>1978</td>
<td>1</td>
<td>Bark painting from Milingimbi Island, Northern Territory, Australia; collected by Don Goodal</td>
<td>ca. 1970s</td>
</tr>
<tr>
<td>A1047</td>
<td>Kenneth H. Johnston</td>
<td>1978</td>
<td>32</td>
<td>Papuan highlander objects collected in Papua, New Guinea. Tribes that are represented in this assemblage include the Yagaria, Chimbu, and Wonenara. Johnston was a missionary working for New Tribes Mission.</td>
<td>Early to late 20th century</td>
</tr>
<tr>
<td>Accession No.</td>
<td>Name of Donor</td>
<td>Year(s) of Acquisition</td>
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</tr>
<tr>
<td>A1058</td>
<td>Mr. and Mrs. Peter Natan</td>
<td>1978</td>
<td>1</td>
<td>Aboriginal bark painting from Australia</td>
<td>ca. 1960s</td>
</tr>
<tr>
<td>A1169</td>
<td>Robert P. Thacker</td>
<td>1981</td>
<td>5</td>
<td>North Oceanian textiles from the Caroline Islands and Kapingamarangi atoll in the Pohnpei Islands. There is also a San bushmen necklace.</td>
<td>Mid 20th century</td>
</tr>
<tr>
<td>A1253</td>
<td>Dan S. Caldwell</td>
<td>1983</td>
<td>1</td>
<td>Boomerang from Queensland, Australia, which was gifted to Caldwell by a friend, George Campbell, who acquired the object from an unknown collector.</td>
<td>ca. 1920s</td>
</tr>
<tr>
<td>A1271</td>
<td>Samuel D. Currie</td>
<td>1983</td>
<td>6</td>
<td>Five miscellaneous Inupiat materials from Alaska and one sling stone from Saipan, Northern Mariana Islands</td>
<td>ca. 1940s</td>
</tr>
<tr>
<td>A1280</td>
<td>James N. Barrie</td>
<td>1983</td>
<td>8</td>
<td>Miscellaneous aboriginal materials, including stick clappers, bark paintings, and a didgeridoo. Barrie acquired these objects from Padre Measday, who worked in Woomera, South Australia.</td>
<td>Mid 20th century</td>
</tr>
<tr>
<td>A1281</td>
<td>Don Rutliff</td>
<td>1983</td>
<td>1</td>
<td>Didgeridoo from Australia</td>
<td>Before 1967</td>
</tr>
<tr>
<td>A1283</td>
<td>Joyce and Louis Parker</td>
<td>1983</td>
<td>3</td>
<td>Two Amazonian dolls and one Fijian tapa</td>
<td>Before 1972</td>
</tr>
<tr>
<td>A1304</td>
<td>Ross H. Corlett, Jr.</td>
<td>1984</td>
<td>6</td>
<td>Papuan bow, arrows, and fishing spear collected in Port Moresby, Papua New Guinea</td>
<td>ca. 1940s</td>
</tr>
<tr>
<td>A1322</td>
<td>Dean Porter</td>
<td>1984</td>
<td>13</td>
<td>Asmat materials collected in the villages of Kaimana, Utarom, and Susunu, Papua Province, Indonesia.</td>
<td>Early to late 20th century</td>
</tr>
<tr>
<td>A1323</td>
<td>Margaret Knox Goggin</td>
<td>1984</td>
<td>~200</td>
<td>Objects collected by the donor’s husband, Dr. John M. Goggin, of the University of New Mexico. Two of the objects in this collection are of Oceanic origin and include a Micronesian mat and a piece of siapo (Samoan tapa).</td>
<td>Early to mid 20th century</td>
</tr>
<tr>
<td>A1362</td>
<td>Norma L. Murney</td>
<td>1985</td>
<td>62</td>
<td>Miscellaneous materials from various locales. There are two objects in the current assemblage with Oceanic roots: a Cook Islander Māori ceremonial adze and a Mermaid. Collected by Dr. Nolie Murney.</td>
<td>ca. 1950s</td>
</tr>
<tr>
<td>A1382</td>
<td>Eddie R. and Marie E. Bradfield</td>
<td>1986</td>
<td>1</td>
<td>Chest ornament from Papua New Guinea; collected by J. D. Howell</td>
<td>1921</td>
</tr>
</tbody>
</table>
## Voyaging through Collections

<table>
<thead>
<tr>
<th>Accession No.</th>
<th>Name of Donor</th>
<th>Year(s) of Acquisition</th>
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</tr>
</thead>
<tbody>
<tr>
<td>A1434 A1439</td>
<td>Michael T. Kastner, Primitive Folk Art Laboratory</td>
<td>1987</td>
<td>18</td>
<td>Objects collected by Lawrence Rascher, a missionary working for The Evangelical Alliance Mission in Irian Jaya (now known as the provinces of Papua and West Papua), Indonesia. The objects represent a diverse range of Papuan cultures, including the Asmat, Nafaripi, Hamat, and Dani.</td>
<td>Early to mid 20th century</td>
</tr>
<tr>
<td>A1437</td>
<td>Ralph and Fran Intchauspi</td>
<td>1987</td>
<td>29</td>
<td>Objects collected in the villages of Lower Waa, Middle Waa, and Upper Waa, north of the town of Tembagapura near the Grasburg mine. The materials are from various tribes of the Papuan highlands, such as the Dani and Amungme.</td>
<td>1980–1982</td>
</tr>
<tr>
<td>A1509</td>
<td>Mr. and Mrs. H. Merle Dorset</td>
<td>1988</td>
<td>1</td>
<td>Aboriginal boomerang.</td>
<td>Mid 20th century</td>
</tr>
<tr>
<td>A1522</td>
<td>Ken Locke and Angie Kittrell Locke</td>
<td>1988</td>
<td>2</td>
<td>Fingerwoven necklaces from Papua New Guinea</td>
<td>1988</td>
</tr>
<tr>
<td>A1533</td>
<td>Dr. Margaret Margolin</td>
<td>1988</td>
<td>4</td>
<td>Pieces of Sepik River tourist art</td>
<td>ca. 1980s</td>
</tr>
<tr>
<td>A1684</td>
<td>Ross Thomas Estate</td>
<td>1990</td>
<td>5</td>
<td>A canoe bailer, lime spatula, and lime container from the Sepik River region in Papua New Guinea, and two prayer books from Thailand</td>
<td>Before 1990</td>
</tr>
<tr>
<td>A1692</td>
<td>Arminta P. Neal</td>
<td>1990</td>
<td>1</td>
<td>Nose ornament from the Solomon Islands; first collected by the Territorial Trading Company</td>
<td>Early to mid 20th century</td>
</tr>
<tr>
<td>A1694</td>
<td>A. R. Acheson</td>
<td>1958</td>
<td>1</td>
<td>Māori cloak or lambrequin. The gift agreement for this object was not signed and thus was not accessioned formally into the collection.</td>
<td>Late 19th to mid 20th century</td>
</tr>
<tr>
<td>A1820</td>
<td>Ian Dixon MacKinnon</td>
<td>1991</td>
<td>1</td>
<td>Fijian masi (tapa) given to the collector by a Fijian family</td>
<td>1973</td>
</tr>
<tr>
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</tr>
<tr>
<td>A1837</td>
<td>Mr. and Mrs. William F. Garrison</td>
<td>1991</td>
<td>11</td>
<td>Miscellaneous objects from around the world, including a Melanesian mask and a carrying bag from Papua New Guinea</td>
<td>Mid 20th century</td>
</tr>
<tr>
<td>A1723</td>
<td>University of Northern Colorado at Greeley</td>
<td>1984</td>
<td>~2,000</td>
<td>A large collection of ethnological and archaeological objects from various collectors/donors that DMNS acquired when the museum at the University of Colorado at Greeley closed. Thirty-four of the objects are of Oceanic origin and were collected in New Britain, Papua New Guinea, the Marshall Islands, Samoa, and Fiji.</td>
<td>Early to mid 20th century</td>
</tr>
<tr>
<td>A2020</td>
<td>Esther M. Shockley</td>
<td>1995</td>
<td>2</td>
<td>Male carvings from the Maprik District, Papua New Guinea; collected by C. Louis Hafermehl</td>
<td>Before 1940</td>
</tr>
<tr>
<td>1999-145</td>
<td>Dr. Robert B. Pickering</td>
<td>1999</td>
<td>3</td>
<td>Woven baskets from the Caroline Islands, Federated States of Micronesia</td>
<td>1980</td>
</tr>
<tr>
<td>2009-10</td>
<td>John Koslosky</td>
<td>2009</td>
<td>34</td>
<td>Objects collected by Carol Koslosky during a river cruise from various villages along the Sepik River. Later, some of the objects were determined to be of African and Asian origin.</td>
<td>Collected in 1984</td>
</tr>
<tr>
<td>2013-117</td>
<td>University of Northern Colorado at Greeley</td>
<td>1984</td>
<td>33</td>
<td>Miscellaneous objects from various locales that were deaccessioned during the 1990s but never disposed of properly. They were reaccessioned formally in 2013.</td>
<td>Early to mid 20th century</td>
</tr>
<tr>
<td>2013-118</td>
<td>Colorado College</td>
<td>1987 (long-term loan), 2004 (donation)</td>
<td>~133</td>
<td>Materials collected primarily by amateur collector Richard Warren Corwin of Pueblo, Colorado. The objects come from a range of island groups in the Pacific, including Hawai‘i, Samoa, Tonga, Fiji, Aotearoa, the Cook Islands, and Papua New Guinea. Note that 2013-118 is a large collection of more than 1,200 objects from various regions of the world, 133 of which are of Oceania.</td>
<td>Late 19th–early 20th century</td>
</tr>
</tbody>
</table>
### Accession through Collections

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>2014-132</td>
<td>Various donors</td>
<td>Various dates</td>
<td>114</td>
<td>Miscellaneous Oceanic objects that were deaccessioned but never disposed of properly. They were reaccessioned in 2014.</td>
<td>Various time periods</td>
</tr>
<tr>
<td>AC. 6940, 6982, 7040, 7042, 7069, 7070, 7072</td>
<td>Mary and Francis Crane</td>
<td>Various dates since 1968</td>
<td>More than 12,000</td>
<td>Seven Oceanic objects that were donated to the museum at various times. The Crane Collection contains more than 12,000 archaeological and ethnological materials from around the world.</td>
<td>Various time periods</td>
</tr>
</tbody>
</table>

*Now known as the Museum of New Zealand Te Papa Tongarewa.*

Accession No., the original accession number given to the collection as a whole; Name of Donor: the name of the individual/institution that donated the collection to the Denver Museum of Nature & Science (DMNS); Year(s) of Acquisition, the year(s) the collection entered DMNS; Current No. of Objects: the current number of items that DMNS curates from any given accession, as indicated in the collections database; Collection Description, a brief description of the collection, the cultures represented in the assemblage, and general notes regarding the collection itself; Time Period, the time period during which the objects were collected.
Cover photo: Model Paopao (single-hull outrigger canoe) collected in Sāmoa before 1977 (DMNS A967.6). Model canoes are found all throughout the seafaring cultures of Oceania and within the walls of museums. Their presence in collections across the world continue to evince the relationship of Pacific Islanders to the sea and to each other.

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Voyaging through the Oceanic Collection at the Denver Museum of Nature & Science

Halena Kapuni-Reynolds

photography by
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