

University of St Andrews



Full metadata for this thesis is available in
St Andrews Research Repository
at:

<http://research-repository.st-andrews.ac.uk/>

This thesis is protected by original copyright

A BRIEF HISTORY OF THE NORTH AMERICAN ETHNOGRAPHIC COLLECTIONS
IN SIX SCOTTISH MUSEUMS

Beverley J. Craw-Eismont,
Department of Art History,
University of St. Andrews,
May 1992



I, Beverley J. Craw-Eismont, hereby certify that this thesis, which is approximately 31,500 words in length, has been written by me, that it is a record of the work carried out by me, and that it has not been submitted in any previous application for a higher degree.

date. *6. May 1992* signature of candidate

I was admitted as a candidate for the degree of M.Litt. in October, 1990. The higher study for which this is a record was carried out in the University of St. Andrews between October, 1990 and May 1992.

date. *6. May 1992* signature of candidate.

I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of *M. Litt* in the University of St. Andrews and that the candidate is qualified to submit this thesis in application for that degree.

date. *8 May 1992* signature of supervisor

In submitting this thesis to the University of St. Andrews I understand that I am giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. I also understand that the title and abstract will be published, and that a copy of the work may be made and supplied to any *bona fide* library or research worker.

date. *6. May 1992* signature of candidate

ACKNOWLEDGEMENTS

I would like to thank the following people for their encouragement and help:

Dr. Ian Carradice, Supervisor, Art History Department.

Dr. Julian Crowe, Computer Advisor, (without whose endless patience this work would never have been produced).

Elizabeth Kwasnik, Scottish Museums Council

Dr. Anna Spackman, friend and advisor.

The Following Museums:

Chambers Street (NMS): Dale Idiens, Keeper of History and Applied Art.

Dundee (McManus Galleries): Janice Murray, Keeper of Human History and Adrian Zealand, Assistant Keeper.

Hunterian Museum: Dr.E.W. MacKie, Deputy Director.

Kelvingrove (Museum and Art Gallery): Antonia Lovelace, Assistant Keeper of Human History and "Freddie".

Marischal Museum: Charles Hunt, Curator.

Perth (Museum and Art Gallery): Susan Payne, Keeper of Human History.

Most of all, thanks are due to the adventurous Scots who chose these collections and cared enough to send or bring them back with an "aye" for posterity!

ABSTRACT

Starting in the late 18th century, when Captain Cook's crews numbered many Scots among them, and throughout the 19th century, when trade and exploration between the "Old" and "New" World particularly flourished, strong ties between Scotland and North America were formed. Scholars, explorers, fur-traders, surveyors and map-makers, artists, missionaries, adventurers and "tourists" were keen, when they returned home, to share the fascinating items and "artificial curiosities" which they had discovered amongst the Native American peoples.

Most of the North American and Inuit objects collected, therefore, and which have been subsequently donated to museums, were acquired in a casual and unplanned way with a few notable exceptions. Most of this material derives from the whaling and fur trading activities in the 19th century and early 20th century.

Now, over a hundred years later, a variety of interest, use, emphasis, and type of display, was discovered in the museums visited which seemed to reflect trends in historical and anthropological views and those of current "museology". This ranges from the "Cabinets of Curiosities", through Pitt Rivers typology to the modern thematic approach.

The concerns of this dissertation are to investigate the collections of North American Ethnographic Material in Six Scottish Museums in the following categories: one national museum, one city corporation, two university museums, and two district councils and briefly to describe their history.

TABLE OF CONTENTS

INTRODUCTION	p.1.
CHAPTER I: PERTH MUSEUM AND ART GALLERY.	p.3.
CHAPTER II: THE "CURIOSITIES AND WONDERS" OF DUNDEE	p.24.
CHAPTER III: NATIONAL MUSEUM OF SCOTLAND, CHAMBERS STREET	p.49.
CHAPTER IV: THE ART GALLERY AND MUSEUM, KELVINGROVE.	p.86.
CHAPTER V: THE HUNTERIAN MUSEUM	p.108.
CHAPTER VI: "ABERDEEN AND THE WORLD" - THE MARISCHAL MUSEUM	p.133.
CONCLUSION:	p.158.
GENERAL BIBLIOGRAPHY.	p.167.
ETHNOGRAPHICAL GROUPS APPENDIX	

INTRODUCTION

My initial investigations into the whereabouts, content and extent of North American Ethnographical material held by Scottish museums revealed twenty-two such establishments. For practical reasons of time and space, I decided to concentrate my study on six of these selected from a broad cross-section of such holdings, excluding private collections.

The museums considered represent two university collections (Marischal College of Aberdeen University and The Hunterian Museum, University of Glasgow). Also included are the two District Councils of Dundee (McManus Galleries) and Perth and Kinross (Perth Museum and Art Galleries). The Corporation of Glasgow is represented by The Art Gallery and Museum, Kelvingrove, and The National Museum of Scotland, (Chambers Street, Edinburgh,) is a National Museum.

I have focussed mainly on the history of the collections (and their collectors, in some instances) from primarily nineteenth-century origins. To a lesser extent, and as time has allowed, I have discussed display, interpretation, and the educational use of this material up until the present day and in at least one case (The Hunterian) the future, since it is now being re-designed and redisplayed.

In this year of the five hundredth anniversary of Columbus' discovery of America it is perhaps appropriate to reflect on some of the items of Native American manufacture which now reside in Scotland. For the purposes of this dissertation, my definition of Native American will include Inuit and American Indians living in Arctic Canada and Alaska and those relevant peoples with whom contact was made as far South as the border of what is now Mexico.

There has been some difficulty over the use of the term Eskimo and Inuit, Eskimo being the Cree term for those people which means "eaters of raw meat" and Inuit being the term used by them to describe their own people or "the people." Since this double description applies in other instances (and indeed for the Indians terms for White Men), I have decided to use the term Eskimo because it is still being used in the museums studied and in the records about their objects.

It will be noted that there is also some confusion about the terms "ethnology" and "ethnography", both terms used seemingly interchangeably to describe collections as styles and attitudes have changed (or not) in the museum world. It is not the purpose of the present paper to try to disentangle the historical convolutions of past curators - or even present ones - but to explore the collections in their care. With the intention of being as objective as possible, to that task we now turn.

CHAPTER I: PERTH MUSEUM AND ART GALLERY

In 1784 eight men of Perth "consisting chiefly of some Gentlemen and Clergymen in the Town and Neighbourhood"(1) got together in order to found The Literary and Antiquarian Society of Perth in imitation of The Edinburgh Society of Antiquaries (1780). The "interests" of the society ranged far and included Natural History and "Curiosities" from all over the world as well as the antiquities of Scotland.

Besides holding meetings in order to hear papers on a variety of subjects, the Society also began to collect and attract donations of books and objects. The earliest record books reveal a jumbled catalogue of keenly acquired members' contributions, including coins, fossils, minerals, skulls of various animals, butterflies, spears, snakes etc. There are sometimes detailed accounts or covering letters of an idiosyncratic nature such as the one describing a curiosity "taken from the stomach of a horse after having occasioned its death at Huntingtower June 1828".(2) "These collections soon became so extensive that they outgrew their cramped quarters... and in 1824,"(the same year as the founding of the Watt Institution at Dundee,) "new premises to house both the Public Library and the Literary and Antiquarian Society were built with funds raised by public subscription."(3)

In common with many such societies, The Perth Literary and Antiquarian Society, with its intelligent educated middle-class membership and its energetic enthusiasm for all things, reached its zenith in the nineteenth century. There were problems regarding careful curation in those early days, not least of all because moving premises meant "loss" of objects and, as seen by the example of the contents of the horse's stomach, records were mainly anecdotal as to provenance, etc.

This exhibition explores 5,000 years of
History, with an
Enterprising use of objects.

Take a look at a Tahitian!
Investigate why people settle in Perth and Kinross.
Mull over the effects of farming on our landscape.
Enjoy the story.

Ogle the glover's apprentice.
Follow the development of our transport services, see

Oliver Cromwell's fort overlooking the city.
Understand the Pictish language?
Ruminate over the Romans.

L laugh at life, think about hard times.
Idle over the salmon and pearls.
Vow to come back again and see
Everything in The Time of Our Lives
Soon!



MUSEUM & ART GALLERY

GEORGE STREET, PERTH

Open Monday - Saturday 10.00 - 5.00

ADMISSION FREE

There is a letter from William Blair, Perth, dated 7 January 1813, which offers the following North American items:

A bowl manufactured by the Carolina Indians
 Sea Island Cotton Seed with a few unripe Cotton pods
 A wampum belt—purchased off the chief of the Oneida Indians—
 July 1809— He was then considerably over 100 years old.
 A silk bag with Indian figures purchased off a nun in one
 of the Quebec Nunneries.
 Two Arrows used by the Cacaba Indians for shooting birds.
 A square bottle containing some of the locusts which infest
 the forests in the State of New York. Summer 1809.
 A quart bottle containing the wings and tail of a flying
 fish.

Such part of the above as suit the Perth Museum may be deposited there, and these unfit for the collection returned.(4)

History does not relate the further fate of this selection of items.

We are fortunate, however, in having some early Perth Society records, which can be consulted and matched with collections which are in some cases over two hundred years old. (Dale Idiens, Keeper of History and Applied Arts at the National Museum of Scotland, Chambers Street, prepared the first *Catalogue of the Ethnographic Collection: Oceania, America, Africa*, published as late as 1983, very long overdue, an excellent and detailed account). (5)

"The nineteenth century was a period when many Scots sought opportunities abroad, and Perth produced its share of travellers and emigrants. Invariably the donations of foreign material... were made by men born in Perth who retained ties of family or of sentiment."(6)
 One such "traveller" was Colin Robertson who in 1833 gave a collection of Northwest Coast Indian objects from Canada to the museum.



Photograph of oil painting, Colin Robertson, c.1821
attributed to G.S.Newton
(National Archives of Canada C8984)

Robertson's precise connection with The Perth Literary and Antiquarian Society has not been revealed by my researches. He was born in Perth in 1783, the son of a weaver, and spent most of his adult life in Canada as a "factor" in the employ firstly of the Northwest Company (which had Scottish/American origins) and later The Hudson's Bay Company (which was English), but he did make some journeys back to Scotland for family reasons such as that of bringing his son Colin to school in Aberdeen. As will be seen by his letter below, he originally intended to bring the objects back to Perth instead of sending them.

Tall, with ginger side whiskers, Robertson had the reputation of being a "rogue" and a "scrapper", and was also referred to as the "Don Quixote" of the fur country. "He was one of the few traders who had read most of Shakespeare's works and could recite the main soliloquies." (7) It is thus fitting that he should have made some donations to The Perth Literary and Antiquarian Society.

Collecting in the hostile terrain of Western Canada was conceivably not a very practical activity for traders travelling in canoes tightly packed with trade furs and kit. The everyday objects and possessions of the Indians with whom the trade took place were probably not held in any special regard by most "Voyageurs" who were used to eating the pemmican prepared by Indians in order to sustain them during their strenuous trips, to wearing buckskin jackets and trousers and to travelling in birchbark canoes (in the case of George Simpson complete with Highland pipers on occasions - see photograph in the National Museums of Scotland section, Chapter III,) and in having moccasins and snowshoes made for them by Indian women. "They universally adopted the moccasin as the most practical footwear for the wilderness. Closely related to the manufacture of moccasins was the Indian woman's role in making the snowshoes which made winter

travel possible."(8) Although the travellers seem to have taken these adaptations as a matter of course, and indeed vital for pragmatic survival, some of the objects they acquired were brought back and have found their way into museums where they can still be found today in storage or sometimes even on display.

Many of the fur traders (including Robertson himself who married Theresa Chalifoux of "mixed Blood" and left seven children when he died in 1842) married or took "country wives" and seem to have simply adapted to rough Native American life. Robertson, exceptionally, and as far as we know acting on his own initiative, however, appears to have truly "appreciated" Indian objects enough to bother to send them the thousands of miles back to Perth. It should be mentioned that Robertson did not actually collect the items he sent back but probably acquired them from colleagues working near The Fraser River before 1833. Dale Idiens has discussed this more fully in her paper "Northwest Coast Artefacts in the Perth Museum and Art Gallery: The Colin Robertson Collection." (It will be seen below, in Chapter III, the chapter on the Chamber's Street collection, that Northern Athapaskan objects were specifically collected by Hudson's Bay Company factors for that museum). In his letter describing his gift he mentions the "ingenuity" of the Indians, although Dale Idiens feels that as "a man of his time, Robertson responded to the technological, rather than the artistic skills."(9)

Gibraltar Cottage,
19 November 1833.
David Morrison, Esq.,
Dear Sir;

It was my intention last year to have visited the place of my nativity, but from the unfortunate circumstances of an accident I met with when riding out debared (sic) me of the pleasure I had anticipated in presenting a few curiosities collected on the shores of Columbia and the surrounding countries about the Rocky Mountains.

Presuming they may be an object of some attraction to my own folks to augment the varieties (sic) of the Society, and point out to the Inquisitive members of that respectable Body that the Indians of that part of the world, tho' far behind in the arts of civilized life, have some claims to notice on the score of ingenuity.

I am, Dear Sir,
Your most
Obedient and Very Humble Servant,
Colin Robertson" (10)

As Dale Idiens has pointed out in her discussion of the collection:

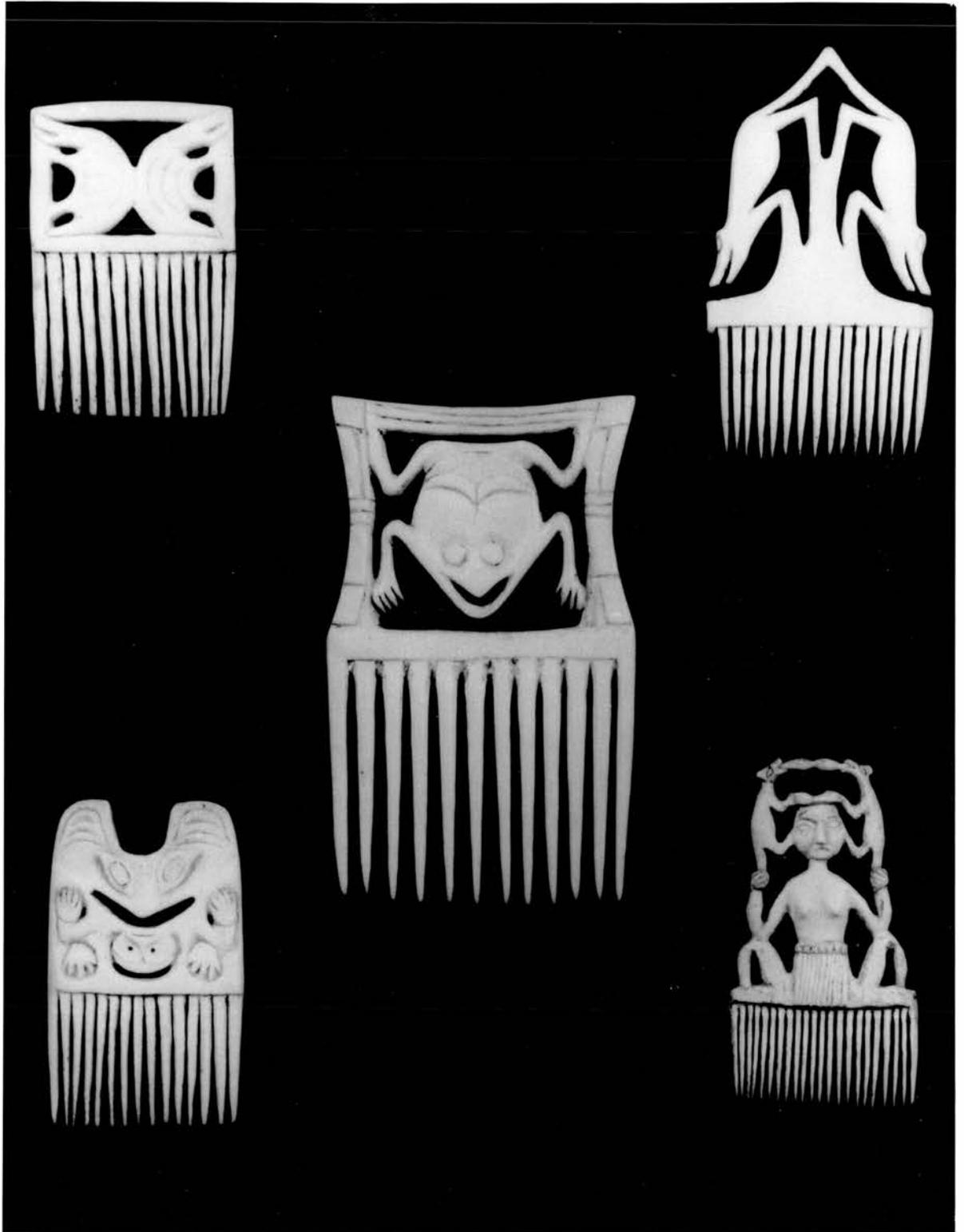
More than twenty objects from Robertson's original gift are preserved in Perth Museum and the majority would today be regarded as remarkable examples not only of the ingenuity of the Indians, but also of their artistic ability. Indeed, one piece, the Salish cloak, (catalogue number 706) has already been sought out and published by several authorities, and the horn bracelet (catalogue number 717) and ivory combs (catalogue numbers 712-715) are rare and beautiful articles also.(11)

Apart from the Robertson collection of 1833, there are various other interesting North American objects held by Perth including items from the Indians of the Northwest Coast, the Northern Forest, the Great Lakes, the Plains, and a few from Arizona and California as well as nearly one hundred and fifty Eskimo items.

It would seem, however, that from quite early on these collections were not held in any very special regard. It was not until 24 November 1835 that the 1833 gift was mentioned along with other items in the *Perth Literary and Antiquity Society Minute Book of 1827-1877* as follows:

The miscellaneous curiosities sent to the Society, many of them from distant lands, have been so numerous that the Council had some difficulty in selecting those, which they ought first to bring under the notice of the meeting.

Soon after the meeting in 1833 the following arrived from Mr. Colin Robertson in Montreal containing fifty-five different articles in two packages.(12)



Ivory and Horn Combs Sent by Colin Robertson.

Top Left - ivory, two animals

Top Right- ivory, two animals

Bottom Left - ivory, bear's head holding man in jaws

Bottom Right- bone, female figure with animals

Centre - bone, with frog figure

(Perth Museum and Art Gallery.)

Colin Robertson had sent his gifts in 1833, but they do not gain mention (nor indeed do any other North American items) in the *Reports on Local Museums in Scotland* by Joseph Anderson and George F Black published in 1887/8 which considered collections of antiquities and ethnographical objects in Scotland:

Among the Savage Weapons, of which there is a large collection, are three New Zealand Patoo-Patoos, three stone axes, and a Tiki of jade; a Stone Knife - a rough triangular flake of greenstone with a dab of gum on the butt end, from Denver Island, one polished Australian Stone-Axe, mounted with gum, and a quantity of Wooden Clubs and Spears from Polynesia.(13)

Other letters in the *Letter and Minute Books* mention contributions of North American objects: "If they are worthy of a place in the Perth Museum Captain Rankin begs Mr. Morrison will accept the accompanying Pair of Canadian Shoes made a few years since in Quebec---Cornhill 15 December 1828." (14) Another example is the letter from Capt. Duncan, R.A. who offered, (Dundee, 22 January 1834) "According to promise, a speciman of an American Canoe, a piece of The Rock of Gibraltar, and Gufstein from the Rhine - for the Museum at Perth."(15) The canoe now appears in the Perth Ethnographic Catalogue as Number 773.

This letter serves well to illustrate the eclectic nature of the Society's "collecting policy."

Despite these early acquisitions, the first real catalogue of Perth's ethnographic items was not published until 1983. This was because after years of non- development regarding the museum and its collections, it was only in 1975 that a new curator (and the current one) was appointed. This meant that the bulk of the collection was not formally accessioned until 1977-79, when it was possible to employ temporary staff under government-sponsored employment schemes. There has never been a Keeper whose sole responsibility has been Ethnography

and this function is now performed as one of many subsumed under the title of Keeper of Human History. "The temporary staff ... undertook the task of numbering and measuring the objects and bringing together all available data on a new record system of index cards." (16) It should now be possible for this information to be incorporated into the current *Survey of Foreign Ethnographical Material in Scottish Museums* being carried out by Elizabeth Kwasnik at The Scottish Museums Council.

The main Eskimo articles, in common with those of Dundee, Chambers Street, and The Kelvingrove collections, were acquired during the first half of the twentieth century and attributed to the following donors:

Milne 1901-1908

Howie 1919-1923

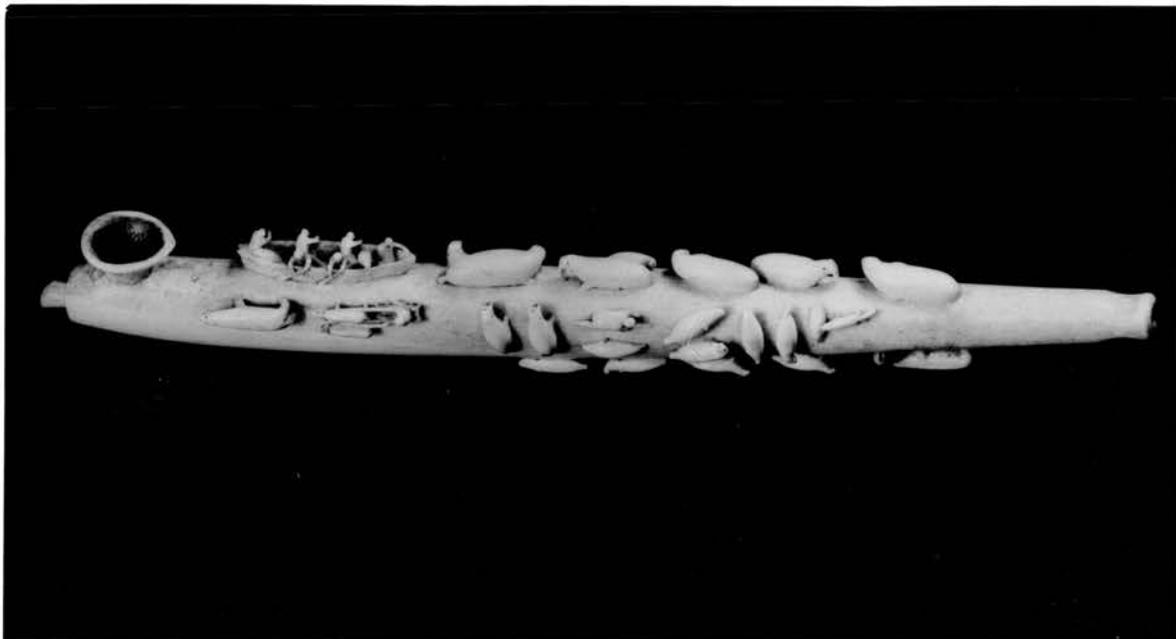
McVean 1921

Stewart 1937-39

The present Keeper of Human History was unable to supply any further information about these donors.

The nature of the Eskimo articles, very similar to, for instance, the Dundee collections, consists of everyday utilitarian objects: woven grass baskets, steatite lamps, kettles, knives, scrapers, needles, arrowheads, harpoonheads and lines, awls, bodkins, bow drills, etc. made from stone, bone, wood, and ivory. There are also a number of lip ornaments, necklaces, combs and small articles of clothing such as sealskin mittens, slippers and boots. There are a large number of model kayaks, Eskimo figures and animals carved in ivory and a few carved in the more precious and rare wood.

One of the most charming objects, in my opinion, is described in the Ethnographic Catalogue as:



No. 698 Pipe, Alaska 420x55 1977.1628, carved ivory, the stem covered with figures in relief of hunters, seals, walrus and polar bears and people rowing an open boat. A European sailing ship and Russian lettering inscribed on one side.

Melville Gray 1946

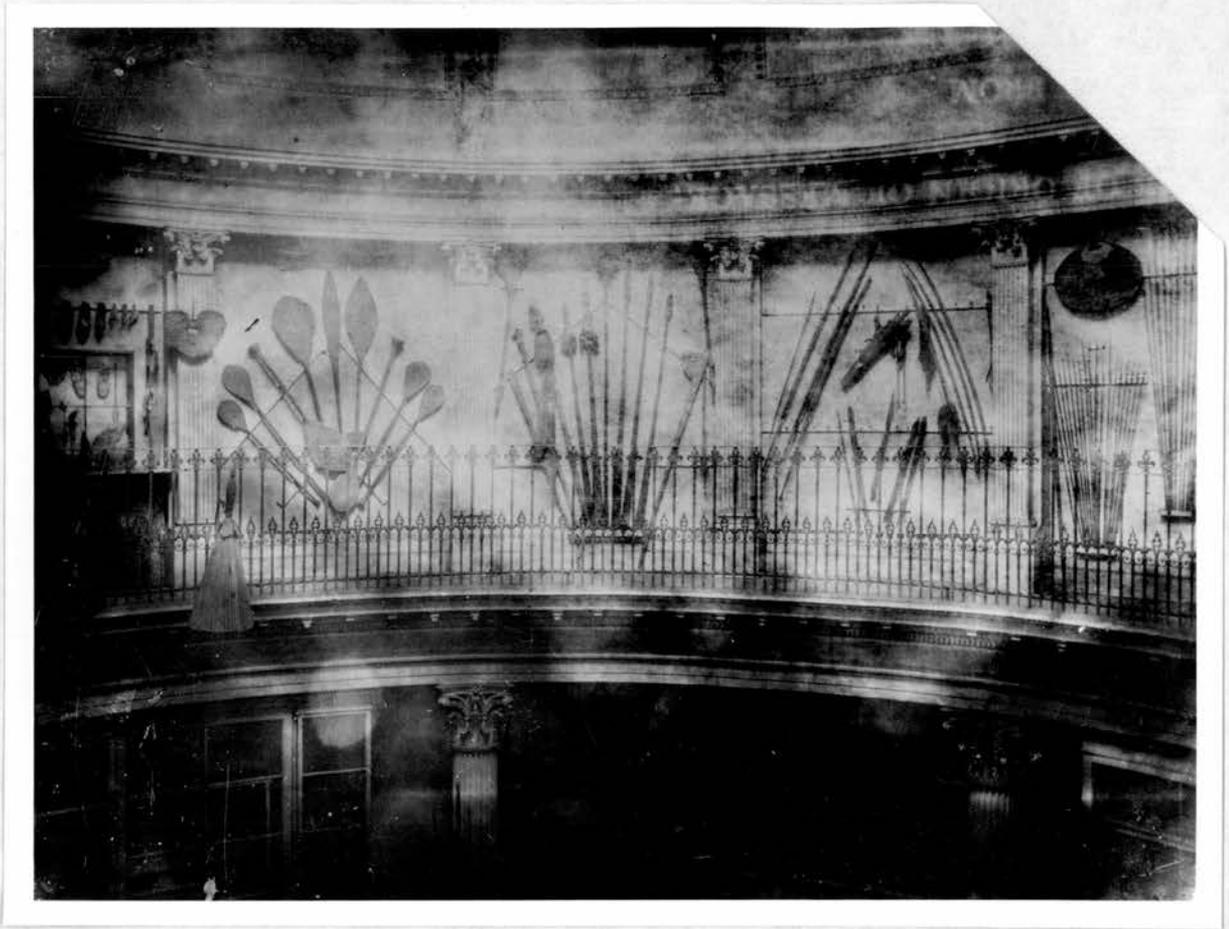
Exhibited Museum of Mankind London 1978(18).

(Perth Museum and Art Gallery).

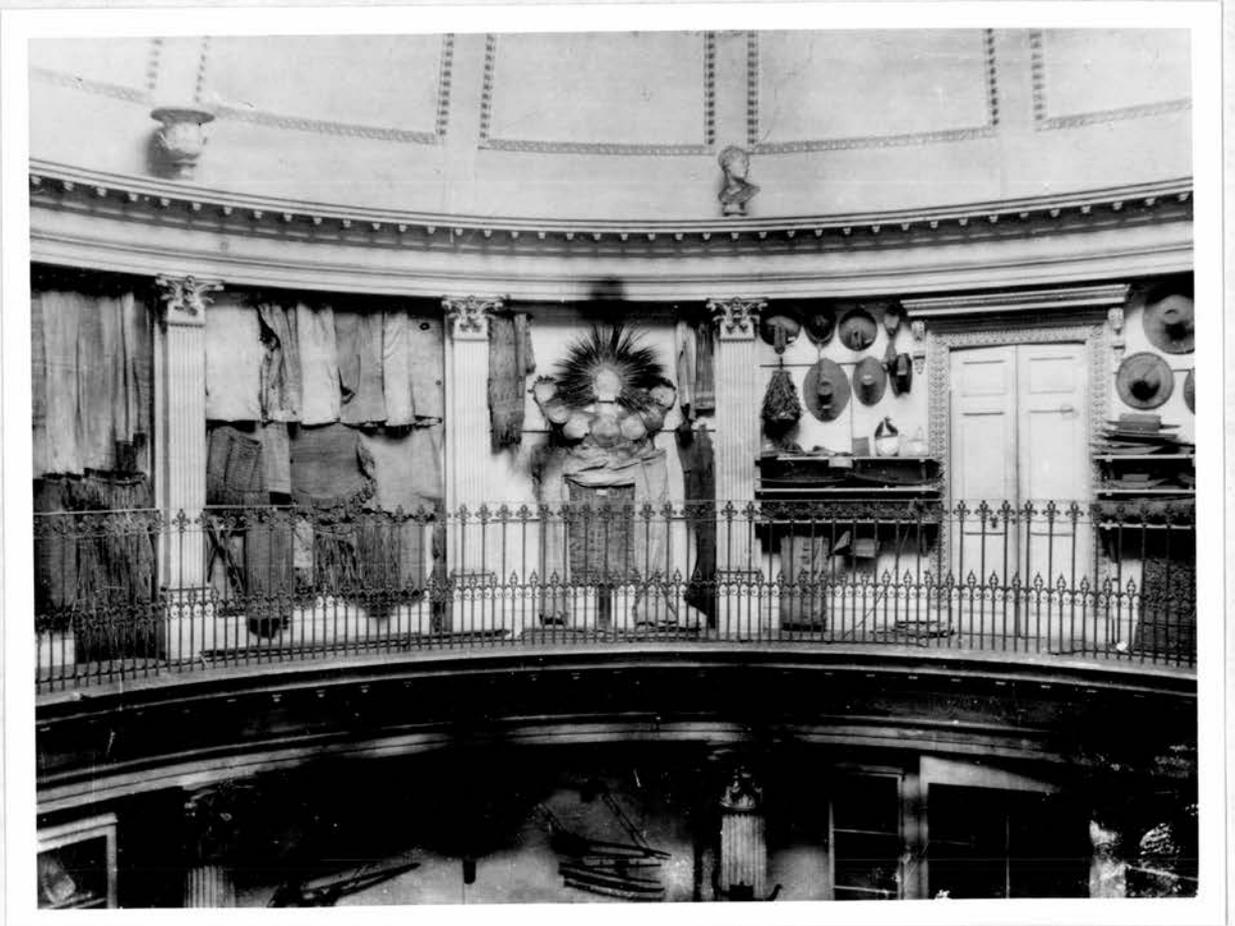
There are also three coloured postcards in the collection at Perth,- one of "Heathen Eskimos" from N. Labrador 1910. The latest recorded date for the acquisition of Eskimo items appears to be 1937.

The Perth Literary and Antiquary Society disbanded in 1914, by which time it had become more or less a library and reading room, and handed "the building and collections... to the city, but because of its poor state the museum remained closed."(18)

It was not until 1935 that the new and present domed Museum and Art Gallery was opened.



Views of the Ethnographical Displays, 1919, Marshall Monument.
(Perth Museum and Art Gallery)



The new museum had opened in 1935 and it is indeed unfortunate that World War II followed so soon after the opening. Record books in the form of handwritten diaries from 1935 to 1940 show a steady inflow of visitors and educational parties receiving talks, demonstrations, and supplements to BBC broadcasts, especially on Nature Study, History, and Biology. On 3 January 1937, four hundred and eighty-one visitors were recorded, and on 17 January two hundred and eighty-two. The total number of visitors for that month was six thousand one hundred and eleven making an average of two hundred and three visitors per opened day for January 1937. One Professor Peacock from Dundee called with his Adult Education Class on Saturday 22 May 1937 and they spent the afternoon in the museum. On 19 June 1940 there were thirty-nine visitors and the museum, suffering from loss of man power and under orders for fire-watching and war-time precautions, fades from written record books for a time.

As mentioned previously, a new director was appointed in 1975 and "the present Museum and Art Gallery Department came into being with the introduction of local government reform in 1975. In 1978 Perth and Kinross District Council approved the Museum and Art Gallery Department's first Collecting Policy."⁽¹⁹⁾ Since that time the director has brought the museum forward slowly, but as rapidly as financial and administrative considerations have permitted. "In recent years the number of curatorial staff has increased and a programme of improvements to store and display area has been undertaken."⁽²⁰⁾ In a report of August 1986 the director stressed the importance of meeting "Public Demand" and "Professional Need" and his view that the museum should balance these two priorities.

The subject of Ethnography is included at the end of the section of the Collecting Policy dealing with the Human History Collections:

Ethnography

The Ethnography collection was built on a nucleus of material donated to the Literary and Antiquarian Society of Perth in the 19th Century. Of these donations there are two notable collections made by Dr Ramsay and presented in 1825 and Colin Robertson, presented in 1833. Significant donations made in this century include collections donated by Dixon in 1917 and Woodward in the 1950s. There are over 1,000 items in the collection, over half are from Oceania, the remainder being American and African. Notable pieces include a Tahitian mourner's costume and a unique feather cloak from New Zealand.

Recommendations

The Museum and Art Gallery Department will not acquire further material unless there is a strong connection with Perth and Kinross District or the existing collection. The Museum and Art Gallery Department will refer potential offers of other material to an appropriate institution.(21)

Except for one Colin Robertson canoe model which is now in the new Human History Gallery, the rest of the North American ethnographical collection is in storage. Its main use is for research, mainly on the premises, because it is thought to be too old and valuable to transport. There are possibilities for organising suitable loans where conditions are favourable. During the course of 1980/81 according to the Annual Report, individuals such as Mrs. Samuel of Oxford have researched the North American material as well as Miss Idiens of Edinburgh, Mr. Hoover of British Columbia, and Miss Loveseed of Canada, who was looking at Salish Indian material. With far better and more efficient methods of record keeping in force it should be easier to ascertain the level of interest being shown in this material.

In keeping with "modern" trends in museum display, a new gallery of Human History was opened in October 1991 consisting of "mixed" displays:

Variations on a Theme - *The Time of Our Lives*" uses a wide range of objects from Pictish stones to medieval hairnets, from a Tahitian mourner's costume to a telephone switchboard, along with illustrations from Britain and Europe to interpret its six themes."(22)

The six themes are Settlement, Farming, Transport and Communication, Trade and Industry, Power and Authority, and The Common Good. The gallery is described, in the information provided by the museum, as illustrating 5,000 years of history and entitled "The Time Of Our Lives." It is intended to highlight the themes of the district using unique objects and images and informative text.

An example of this from the Trade and Discovery section reads as follows:

Over the last two hundred years increasing sea trade has given local people more opportunity to travel to other parts of the world.

Some travellers send or bring home curiosities from other countries and items are given to the Literary and Antiquarian Society of Perth.(23) The society's collections are still housed here at Perth Museum. Many of these objects are now extremely rare.(24)

At the very end of the gallery, in a small section devoted to the history of the museum, is found a small model canoe from British Columbia given to Perth Literary and Antiquity Society by Robertson in 1833. The caption reads: "catalogue number 757 - model canoe - Salish 670 x 127 Dug-out canoe - containing two men carved in one with the canoe. They wear hats; one sits in the stern with a paddle, the other kneels in the prow and may formerly have held a weapon. Robertson 1833." (25)

This display recalls the words of Colin Robertson's original letter - "the Indians of that part of the world, tho' far behind in the arts of civilized life, have some claims to notice on the score of ingenuity".(26)

Footnotes to Chapter I: Perth

1. *Perth Literary and Antiquarian Society Letter Book 1785-1883*, unpublished, p.1.
2. *Perth Letters*, p.118.
3. D. Idiens, *Catalogue of the Ethnographic Collections: Oceania, America, Africa*, Perth (1983?) p.v.
4. *P.Letters*, p.90.
5. Dale Idiens, Keeper of History and Applied Arts at the National Museum of Scotland, Chambers Street, prepared the first *Catalogue of the Ethnographic Collections: Oceania, America, Africa*, published in 1983. Long overdue this is an excellent and detailed account.
6. Idiens, p.v.
7. P.C.Newman, *Caesars of the Wilderness, Company of Adventurers* vol.2, Ontario, Canada, 1987, p.172.
8. S. Van Kirk, *Many Tender Ties, Women in Fur Trade Society 1670 -1870 in Western Canada*, Winnipeg, 1983, p.54.
9. D.Idiens, "Northwest Coast Artefacts in the Perth Museum and Art Gallery: The Colin Robertson Collection", *American Indian Art Magazine*, 13(1), Winter 1987, p.49.
10. *P.Letters*, p.140. See Appendix for contents of cases
11. Idiens, *Catalogue*, p.vi and appendix.
12. *Perth Literary and Antiquarian Minute Book 1827- 1877*, unpublished, Perth Museum, p.400.
13. J. Anderson and G. Black, "Reports on Local Museums in Scotland Obtained Through Dr.R.H.Gunnings: Jubilee Gift to the Society", P.S.A.S.1887/88, Edinburgh, p.341.
14. *P.Letters*, p.122.
15. -- p.144.
16. J.A.Blair, Idiens *Catalogue* Foreword, p.1.
17. Idiens *Catalogue*, p.44.
18. M.Taylor, "100,200 and 50 Perth Anniversaries", *Scottish Museum News*, Winter 1985, p.18.
19. *Perth Collecting Policy-1990-1995*, Perth and Kinross District Council preface.
20. Taylor, p.18.
21. *P. Collecting*, p.16.
22. *Musepaper No.1*, Special Edition, "A New Exhibition Opens at Perth Museum and Art Gallery", no date (1991?), p.2.

23. This is verbatim. I find the use of the present tense here puzzling, the implication being that the Perth Literary and Antiquarian Society still exists.(d.1914)
24. Perth Museum and Art Gallery *The Time of Our Lives* Exhibition.
25. *Idiens Catalogue*, p. 48.
26. *P.Letters*, Colin Robertson letter, p.140.

Chapter I: Perth: Works Consulted

Alexander, W. and L. Castell, *Scottish Museums and Galleries, the Guide*, Edinburgh, 1990.

Anderson, J. and G. Black, "Reports on Local Museums in Scotland Obtained Through Dr. R. H. Gunnings Jubilee Gift to the Society" in *P.S.A.S.* 23 April 1887/88.

Idiens, D. *Catalogue of the Ethnographic Collections: Oceania, America, Africa*, Perth, no date, (1983?).

"Northwest Coast Artefacts in the Perth Museum and Art Gallery: the Colin Robertson Collection" in *American Indian Art Magazine*, Scottsdale, Arizona, 13(1), Winter 1987.

Musepaper No. 1, Special Edition, Education Dept. Perth Museum and Art Gallery, no date, (1991).

P. C. Newman, *Caesars of the Wilderness, Company of Adventurers*, vol. ii, Ontario, Canada, 1987.

Perth Literary and Antiquarian Society Minute Book 1827-1877, Perth Museum and Art Gallery, unpublished.

Perth Literary and Antiquarian Letter Book 1785-1883, Perth Museum and Art Gallery, unpublished.

Report of the Council of Management of the Literary and Antiquarian Society of Perth to the General Meeting held at Perth Nov. 24, 1835, Perth Museum and Art Gallery, unpublished.

M. Taylor, "100, 200, and 50 Perth Anniversaries", *Scottish Museum News*, Winter 1985.

S. VanKirk, *Many Tender Ties, Women in Fur Trade Society 1670-1870 in Western Canada*, Winnipeg, 1980.

Appendix to Chapter I: Perth

CURIOSITIES FROM FRAZER'S RIVER GULF OF GEORGIA
NORTH WEST COAST OF AMERICA PACKING LIST NUMBER ONE

(Colin Robertson's Shipments to Perth)

- Numbers 1 & 2 Hats
- 3 An attempt to make a Highland Bonnet
- 4--8 Blankets of different kinds and qualities
- 9 A young princesses garment
- 10 A common garment. The blanket constitutes the men's dress as it does with the addition of the petticoat, the woman's
- 11 & 12 Belts
- 13 Waistbands (sic) should be wristbands?
- 14 Combs
- 15--17 Baskets
- 18--19 Toys for children
- 20 & 21 Pipes
- 22 & 23 A mallet and wedge. These serve to split firewood, spear handles, and to make canoes with.
- 24--26 Masks. for these they entertain some kind of superstitious reverence and they are only possessed by chiefs and made use of but on very particular occasions such as at grand feasts etc.
- 27 These (??) accompany the masks when dancing in the ceremony.
- 28 An image of a woman in the attitude of suckling her child.
- 29 Bow and arrows. These arrows are made of cedar wood that may not sink when they fall into the water.
- 30 A fire apparatus (firesticks?)
- 31 A Matt. These serve as bedding, carpeting and to make hats with etc.
- 32 With these the hats are made.
- 33 A mountain sheep or a goats skin entire, a year old. With the hair and wool of these animals the natives make their finest blankets.

Appendix to Chapter I: Perth (Continued)

34--35 Represents Indians fishing for sturgeon. No 34 shows them in the act of putting the spear in the water. That this may be better understood - take the handle of the spear which will be found in three pieces, join them together as is always done when to be made use of, then place the barbs on the forks, the string in the left hand, and the spear in the right, so that they may decline downwards over the bow of the canoe and fancy the steersman to be paddling up the stream with all his might. The bowsman grunting as loud as possible (for this likewise in their imagination is essentially necessary) and pushing up and forward his spear into the water, when the spear is brought to a perpendicular position which will be seen by placing the handle of the spear of No 35 after it is joined together with the string in the bowman's hands they will drift down keeping the bow of the canoe against the current - the bowsman taking care to keep his spear straight and near the bottom where the sturgeon most commonly are - when it comes in contact with anything he instantly perceives from the feel what it is and seldom misses pushing it into the fish. This may be somewhat strange considering the depth of the water which is in parts of the river from 70 to 90 ft. Some days prior to going out on this kind of exercise they scour themselves all over the body with brooms of cedar and pine branches, rub off large patches of skin off the cheeks and smear themselves with red earth and abstain from every kind of uncleanness, even a smile at this time would contribute to lessen their success they imagine."

- 36 Instead of a piece of handle to this fork, put one of 80 or 90 ft long with a cord of 35 or 40 fathoms to that which holds the barbs and it may then be called a Frazer river Indian Sturgeon Spear completed
- 37 A mallet, with these the sturgeon are killed after they are speared and brought up to the surface of the water (see also club from Dundee collection)
- 38 A salmon scoop net. the wood part is shaped thus (sketch included)
- 39 A small chest
- 40 A waterproof shirt.
- 41 A dish.

Nov. 20, 1833 C. Robertson

Appendix to Chapter I: Perth (Continued)

CONTENTS OF CASE 2: DONATIONS FROM COLIN ROBERTSON 1833

- 1 A native blanket or covering made with small triangular patches of the skins of the Dvis Monlaza and the Capra Americana
- 2 A waist (??) cover, the border fringe and lining of dressed Elk leather, the centre piece manufactured by the natives from the wool of the Capra Americana, and dyed with a variety of roots and mosses
- (No 3)
- 4 Two stuffed specimens of the mole.
- 5 & 6 Two native hats, no 5 made of a species of rush, the other; with the small fibrous roots of the pine
- 7 Two Indian tobacco pipes
- 8 A basket of the same material as Hat no 5
- 9 A bow with seven arrows
- 10 The material with which the natives made their hats and other fishing implements
- 11 A species of fox
- 12 American Panther skin
- 13 Seed of the large Wallamatte Pine
- 14 Seed of the Bois de Senteur.

CHAPTER II: THE "CURIOSITIES AND WONDERS" OF DUNDEE

"Most local museums began as collections of curiosities and insofar as their originators had a conscious purpose, that purpose was to bring together curiosities and wonders".(1)

Of nowhere could this be more truly said than of the collections of Dundee.

Before considering the specific area of North American Ethnographical material, it will be necessary to turn briefly to the history of the collections in general. It is hoped that in this way the accumulated Ethnographical material held currently by the City of Dundee District Council Art Galleries and Museums will be understood in context.

The origins of this organisation, and thus of its collections, lies in the setting up of The Watt Institution in 1824, according to the tenets of rational theology as espoused by its philanthropic founders and the notions of "self-improvement" thought to be stirring in the minds of workers in the newly formed factories of the city:

New Years Day 1838, witnessed a further expansion of the Watt Institution's activities, the opening of the museum, the brainchild of C.W. Boase. The museum was open free of charge to members (annual subscription ten shillings) and fees for the public were:

ladies and gentlemen 6d
working people 3d.(2)

The history of the Watt Institution was influenced by the economic factors of the day, and as such was always haunted by financial problems and crisis: "The institution was extricated from this crisis only by virtue of extension of its range of its activities, the staging of a large scale exhibition of natural and scientific curiosities and works of art."(3)

There seem to have been times when the "enlightenment" of the workers was outpaced by the desire of the founders to have the institution stay solvent by attracting the admission-paying public.

Even in those early days there appears to have been some conflict of interests between scholarship and showmanship!

To this end the director canvassed likely persons in the Dundee area "for the loan of any article, scientific apparatus, machine or model, natural or artificial curiosities, antiquities, drawings, paintings, or ANYTHING tending to illustrate the past or present state of this or ANY OTHER COUNTRY."(4) (Author's capitals.)

Evidently this is how the earliest "collections" were coaxed in, by appealing to a wide selection of contributors and their potential for loans, with no particular aims as to the type of object or subject matter - though presumably elements of "curiosity and wonder" would have mattered.

The special exhibition, "composed of donations and loans, began on 26 August 1842 and attracted 30,000 visitors during the three months it was open."(5) By 1843, however, the annual report warned that "despite the large numbers of donations made to the museum by local gentlemen and sea captains," (6) the museum was still in debt.

There were other problems involved such as the logistics of attempting to house the museum and library/readingroom together, but paid lecturers, mainly on scientific subjects such as Astronomy, attracted quite large audiences. There do not seem to have been any lectures on Ethnographical topics at that time.

The Dundee Watt Institution was established in the year 1824 for the instruction of young tradesmen in the useful branches of the arts and sciences and after maintaining a somewhat chequered existence for about twenty-five years, during which it appears to some extent to have accomplished these objectives, the doors were finally closed in the year 1849, in consequence of the directors being unable to discharge a heavy debt which had been incurred. (7)

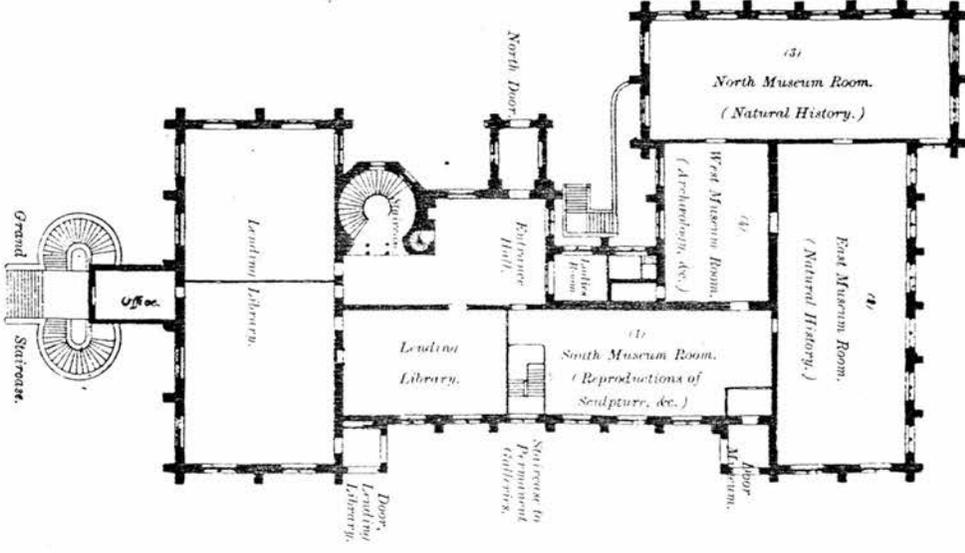
The collapse of the Watt Institution was discussed at a public meeting on 28 November 1850 in order to try to generate interest in saving the contents of the library and museum in preference to its being sold off by auction and thus scattered. By 1854 sufficient subscriptions had been raised to enable them to take out a three-year lease on Lindsay Street Hall which could house the library and museum collections: "In the late 1850s and 1860s the Watt Institute, as far as the public of Dundee was concerned, meant the library and museum. Museum visitors were charged 1d. at the door... On Saturday evenings the museum was often crowded."(8)

In 1869 the contents of the museum were at last handed over to the Town Council which by then had decided to have constructed an "appropriate memorial building" dedicated to Prince Albert who had been closely associated with Literature, Science, and the Arts. An enormous statue of Queen Victoria guards it still. Thus it was that The Albert Institute, consisting of a new museum and art gallery, was opened in 1873 in keeping with many similar civic endeavours across the nation in memory of the late Prince.

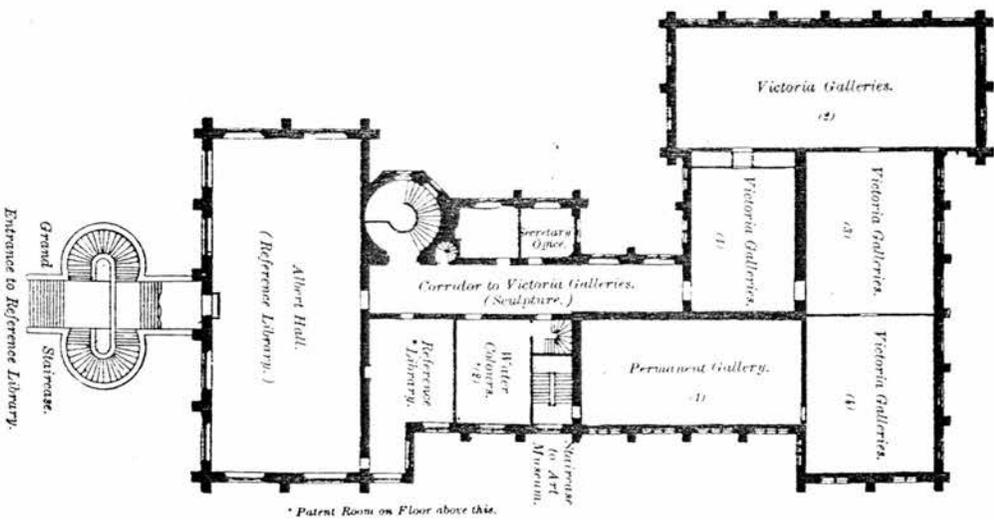
As had been written in 1917, "The museum specimens from the Watt Institution were placed in the South and East Rooms. These included Arctic fauna and ethnographical objects that had been gathered for many years, some of which are still shown in the museum."(9)

In reading through the annual reports of The Albert Institute persistent themes recur, one of which is the reporting on and encouragement of donations by locals. At the end of each report there was a long list of donors including a number of sea captains. There is also

ALBERT INSTITUTE—Plan of Ground Floor.



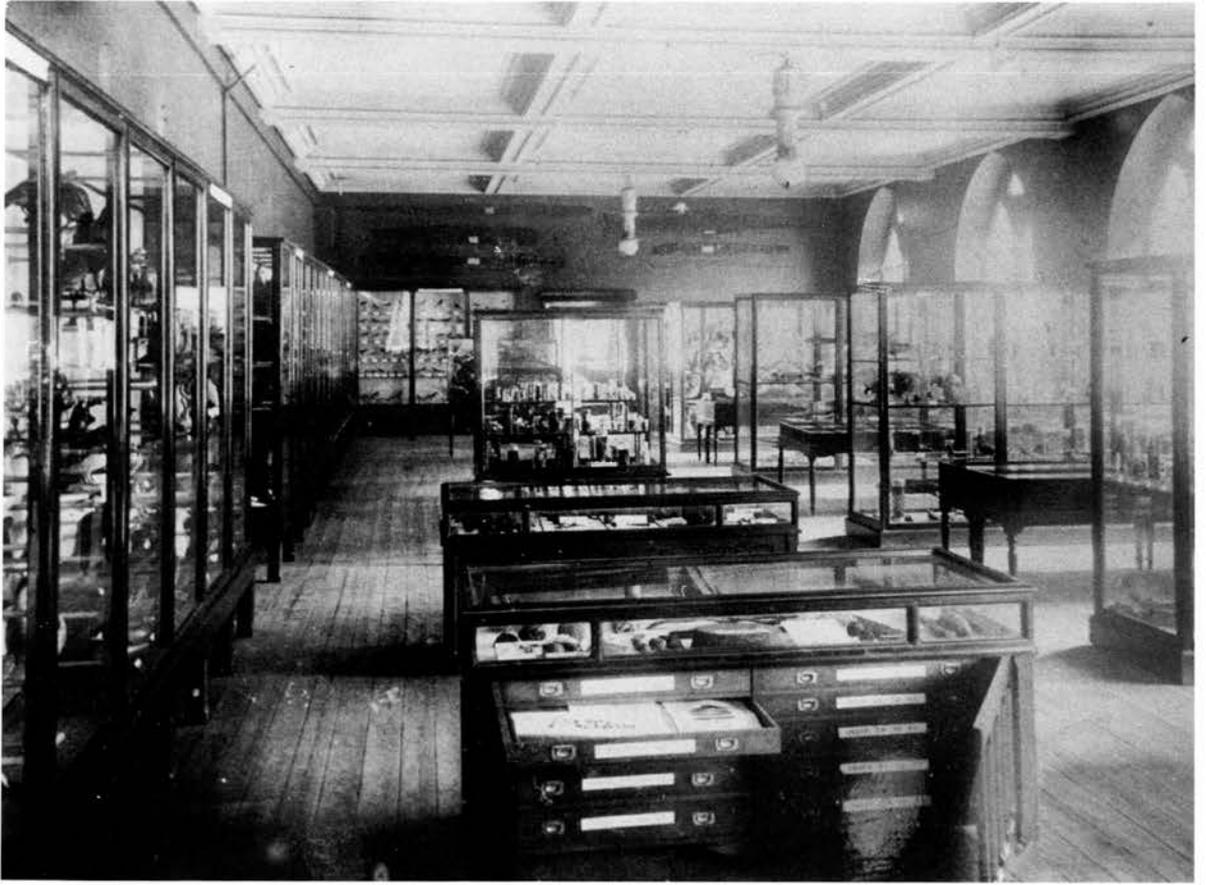
Plan of First Floor.



* Patent Room on Floor above this.



Plan of Albert Institute—1889/90 Dundee Free Library Report. (Central Library, The Wellgate, Dundee)



Above - East Room Below - South Room c.1917
(Collection of Central Library, The Wellgate, Dundee)



mention of objects borrowed from the collections of the "nobility and gentlemen."(10)

In the Annual Report of 1874, for instance, the following comments occur:

The committee hope that the warm appreciation shown by the population of the Art and Science treasures thus provided for them, and the REFINING AND ELEVATING (author's capitals) tendency such exhibitions must have on their minds, will procure for the gallery a succession of loans from the many valuable private collections... and prompt many of our wealthy and public spirited citizens... to bequeath or present....(11)

There was much mention of "elevating tastes" and books and specimens which would accomplish a "higher mission."(12) Another theme was civic as well as individual pride. The museum represented the city and was described as "all that could be desired, the building being large, handsome" (and therefore showy) "and well-lighted" (the installation of electricity had been a high point in 1889) "and the cases had been constructed at great expense... specially adapted for the exhibition of specimens of Natural History or Antiquities."(13)

Mention is made that "the museum has again been largely indebted to the owners and captains of the whaling fleet for many valuable Arctic specimens"(14) and indicates how along with Natural History collecting, manmade artefacts were also being acquired by the whaling captains and their crews and eventually found their way from North America to Dundee's Albert Institute as "donations".(15)

The *Report on Local Museums in Scotland* of 1888 by Anderson and Black mentioned The Albert Institute, Dundee. This early report is surprisingly useful in providing a comprehensive overview of the museum:

In the Ethnographic Department the most notable objects are a case of New Guinea things... a selection of articles used by the Eskimaux including a stone lamp, about twenty inches by twelve inches, a case of Peruvian Relics, including a small dessicated body; a collection of about thirty American Arrowheads of chert.

The Museum of the Albert Institute, Dundee, established in 1873 in connection with the free library, is open free daily, on Monday and Thursday from 12 until 4 and from 7 until 9 P.M. on Tuesday, Wednesday and Friday from 12 until 4 and on Saturday from 11 A.M. to 9 P.M. The museum consists of four large rooms on the ground floor of the Institution, with a suite of Picture Galleries above. Its collections are principally general Natural History, Geology, and Botany, but a considerable amount of space is given to Archaeological and Ethnographical Collections, chiefly lent by local collectors."(16)

In the storerooms today, for instance, can be found the relics of "Captain Fairweather's Grim Discovery."(17) Captain Fairweather and his crew on the whaler, The "Balaena," had discovered at Elwin Bay, Northwest Territory, Canada, in 1894 the remains of an "Eskimo" settlement whose inhabitants had apparently died of starvation and reportedly, according to the captain, had resorted to cannibalism before giving up the unequal struggle. For his part the captain had "gathered up some of the tools and weapons which were lying around and brought them home. They included a hunting bow made from a whale's rib, the curved horns of a Musk Ox... iron bladed knives, a device again made of whalebone for drilling holes in the ice etc."(18)

Equally dramatic material can be seen in a "spearhead" of flint "being found in the body of a whale caught in The Davis Straits by Captain Milne of The "Eclipse" (another whaling vessel) or a copper sawblade from one of Sir John Franklin's ships used as a knife by Nechlik Eskimos who added their own bone handle. Such eccentric finds would have undoubtedly provoked interest then as they would now and, indeed, the "Grim Discovery" collection was resurrected by a reporter in March 1973 whilst describing "recent reports of cannibalism after a plane crash in Canada... The exhibit has been in storage at the

museum for some time but there are plans to put it on show again... as part of the centenary exhibition which the museum is holding later this year."(19) The present Keeper of Human History has confirmed that the items were in fact put on display in Broughty Castle briefly, soon after the report in response to the publicity in the newspapers. They have not been displayed since.

But, on the whole, the collection of whaling weapons, harpoon heads, knives, needle cases, the "items brought to Dundee by the donor's brother who sailed on the whaler "Morning"-- one pair of doll's Eskimo sealskin boots, one sealskin purse, one carved wooden float from a model kyak " (sic) were ordinary utilitarian items. In the case of the abundance of model kayaks and sealskin purses, we see straightforward tourist/trade/souvenir momentos acquired by the sailors from the Eskimos when briefly on Arctic shores during their whaling operations. Slides of whaling activities and ships were found in the house of Mr. R. Ferguson of Perth after his death and were acquired by the museum. In 1935 Mr. J.G. Henderson of Dundee bequeathed his own collection which had been acquired by a whaling crew in 1897.

There can be no doubt that the great majority of the hundreds of items from North America now found in Dundee Museum's stores were both collected randomly and therefore not necessarily provenanced adequately - and represented utilitarian tools and weapons and materials from every day life of the native population or toys and models of the same. It would seem very natural that Dundee sailors/whalers would be curious about Eskimo artefacts concerned with hunting and fishing and that they would wish to share them with a wider public once home in Dundee as mementoes from their journeys.



Captain Adams, bringer of Eskimos, and contributor to the museum, in the Crow's Nest about to be hoisted up the masthead.
(*Sagas of the Sea*, p.33)



Uno-Atwango c.1873-74 (Central Library, The Wellgate, Dundee)

SOME ESKIMO VISITORS TO DUNDEE

Ock-O-Kok c.1873-74.



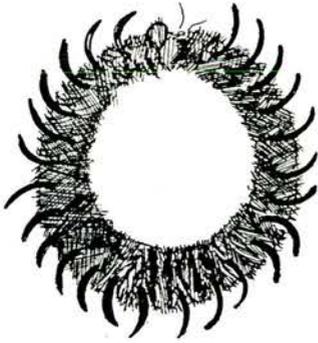
Shoodlue c.1895-96 (Central Library, Dundee)

Whaling captains did not confine themselves to bringing inert collectables back from North America. One Captain Adams whose name appears annually on the Donations List of the Albert Institute Museum's *Annual Reports* between 1874 and 1878 gained headlines in *The People's Journal* as "The Bringer of the First Northlander" under "Tales of the City's Eskimo Visitors" (*The People's Journal* 9 May 1925) Yet there had been other Eskimo visitors to Scotland for some time.(20) Between 1873 and 1924 seven such known visitors were brought back to Dundee by various captains, some to learn a trade such as mica cutting but mostly as tourists and "curiosities". They were photographed in local studios, displayed in music halls, and/or interviewed by zealous local reporters. For instance, in *The People's Journal* of 11 November 1894- an article described an "Esquimaux from Home, Delighted with Dundee but Prefers Davis Straits"- There was also a sketch of the visitor "from the deck he catches glimpses of civilisation which afford him endless astonishment and delight".(21)

It is not known whether these visitors would have appeared at The Albert Institute in order to explain or demonstrate some of the artefacts which they had brought from their own country or which had come from there. The visitors certainly gave demonstrations of kayak skills in the harbours both at Dundee and Aberdeen which attracted thousands of spectators and if they did not take part in the museum it was a lost educational opportunity!

Although the main North American Ethnographical objects at Dundee are derived from maritime interests, there are some North American Indian items also. One of the earliest is a carved argilite Haida .

The races of man and their history are always interesting and a collection of every-day and ritualistic items gives us an insight into their customs and way of life. In the main they had only natural materials at their disposal, but the design and craftsmanship of their relics provide evidence of their artistic ability. Native items from several countries are on show in the Museum.

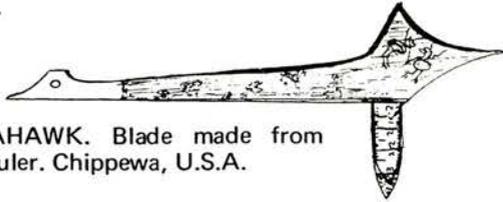


NECKLACE of bear claws for Chieftain. Winnebago Indians, U.S.A.



FEATHER. Each notch for a slain enemy. N. American.

TOMAHAWK. Blade made from steel ruler. Chippewa, U.S.A.



RIDING WHIP. N. American.



TOMAHAWK. Chippewa, U.S.A.



DANCING RATTLE. Carved horn rattles. N. American



SKIRT OF TWISTED FLAX. Maori, New Zealand.



(Illustrated Guide, Webb, p.28.)

Bear Claw Necklace - Winnebago Tribe

pipe bowl from the Northwest Coast. A collection of twenty-one pipes was donated by Sir J.K.Baird, Belmont Castle, Meigle, Perth in 1896.

There is, additionally, the collection of arrowheads mentioned previously.

Sir John Caird also donated one of the most visually stunning specimens, a necklace from the Winnebago Tribe (Eastern Woodland), Lake Michigan, composed of twenty five bear claws resting on a band of fur. This was on display in the Ethnography Gallery in 1970 and singled out with a few other items in the museum guide of the same year, as being of special interest, although in common with the objects mentioned above it is now lodged in the museum storeroom.

The Chippewyan "War" club at Dundee (currently being researched as to its exact origins) is of particular interest in illustrating the type of "ingenuity" referred to by Colin Robertson in his letter to The Perth Antiquarian and Literary Society in 1833 quoted in the previous chapter. Its blade is made up of a steel engineer's rule with the numbers still plainly seen on it. The rule was a traded or found piece of manufactured (probably British) material. The steel blade has been set in a traditional handle to suit the Indian's purpose in the same way in which the copper sawblade from Franklin's ship in the Dundee collection had been adapted for use by the Nechilik Eskimos who had fitted it with a bone handle to transform it into a blubber knife for their own usual purposes.

Although North American Indian material is greatly outweighed by Arctic material in Dundee, one Major Lamb - about whom nothing now appears to be known, although the Lamb family was well-known in the area - donated a wampum belt in 1937 and a horsewhip in 1934 thought to be of Plains Indian derivation. There are also some beaded garters and belts in the collection. In 1961 a buckskin jacket and moccasins

were transferred from the Museum and Art Gallery, Kirkcaldy. There is also a shaman's rattle adorned with small pieces of animal horn about which very little is known.

We realise from contemporary descriptions that the presentation and display as well as the collecting of objects has been "random."

It was reported in the November 1876 Annual Report that:

The accommodation provided for specimens in the museum is all that could be desired - the building being large, handsome, and well-lighted, and the cases have been constructed at great expense and are specially adapted for the exhibitions of specimens of Natural History or Antiquities.(24)

Or in 1887:

No doubt the Sculpture was somewhat out of place beside the Ethnographical Specimens in the same room, but there was then no other space available, and they remained there for twenty years.(25)

More improvements were introduced in 1889/90 when:

Handsome new cases of ebonised mahogany with plate glass fronts and shelves... have enabled specimens to be displayed in a manner important...(26)

And by 1911-15:-

New cases were provided for the North Wall of the South Room and the apartment was reserved for an Ethnographic Section, containing native weapons, implements, textiles, etc. from all parts of the world, arranged geographically".(27)

The above comments emanate more from the administrative side of the museum than from the curatorial side, and are taken from annual reports which are commenting on the material progress of the museum as a whole, and very possibly justifying the expenditure on items such as

new shelves and cases for the collections on view in public galleries. It is not until a much later date that comments are available as to the care and security of the actual objects..

In a "List of Exhibits in the Central Museum and Art Galleries... Compiled for the use of the Education Committee, October 1935" the General Room in the Ethnographical Section is described thus:

Specimens of weapons, agricultural implements, domestic utensils, tools, looms, textiles, musical instruments, native dresses, ornaments, native grasswork, basket making etc. Specimens of idols, head-dresses etc. used in religious and ceremonial processions from Africa, Zululand, Uganda, Sierra Leone, Nigeria, Congo, South Sea Islands, Fiji, Celebes Islands, Dutch East Indies, North America, New Zealand and India along with NATIVE INDIAN BRASSWORK AND SILVER TROPHIES OF THE BLACK WATCH (Author's capitals.)

Quite a varied visual feast for visiting eyes which also included a:

collection of over two hundred Smoking Pipes, ancient and modern - German and Austrian Porcelain pipes, Dutch cherry wood pipes... pipes made of soapstone used by North American Indians... pipes made of ivory from the Eskimo Arctic Circle, etc. (28)

The rest of the gallery and its remaining floor to ceiling spaces contained a hodge-podge of coins, medals, flags, weapons etc. - a true Victorian inheritance of crammed clutter, and a totally object-centred museum.

Some attempt at this time had been made at a co-ordinated display in the Arctic Room. Natural History, including the skeleton of the famous Tay Whale, was interspersed with "Arctic Relics, Whaling Implements, etc."(29) The same list as that of 1935 appears again in May 1938 which would indicate that no changes had been made during the three year period just before the war.

The war years showed an understandable inactivity as collections were stored and fire-watching instructions were implemented in museums across the land. It is thought that in some cases the storage and removal of objects and their reintroduction after the war had a

positive effect in that it caused people to look at the artefacts in their care with new eyes and afforded the perfect excuse for long overdue reordering.

An article in the June 1953 issue of *Museums Journal* described a New Exhibition of Shipping and Industry at Dundee which was:

closely linked with the shipping section at Ward Road... the new Polar and Whaling Room opened at the City's Central Museum... a visual record of the part played by Dundee in Arctic whaling... Also displayed in this room are some Eskimo and Arctic relics brought to Dundee by whaling crews. Relics of many Arctic and Antarctic polar expeditions including material relating to Franklin and Shackleton.(30).

It would be interesting to know the motives behind this choice of subject for a new postwar exhibition, but undoubtedly it had something to do with the morale boosting of citizens, reminding them of the strength and importance of the city and its brave entrepreneurial past.

When it came to the centennial of the museum in 1973 an impressive and glossy descriptive catalogue was produced as part of the celebrations:

ETHNOLOGY

The department's collection of ethnological items is virtually world-wide in its scope and represents the links that have grown up between Dundee and the rest of the world over the last century. The specimens offer tangible evidence of the involvement of Dundonians in commerce, industry, exploration and evangelism on a global scale, sometimes in areas and business ventures which are hard to picture now as part of the commercial life of the city.

They offer, too, an interesting sidelight on the collectors themselves who, whilst often deeply involved in other fields, still found time to bring back selections of items relating to the places and times in which they lived. It is impossible to assess the importance of these efforts on behalf of their home-town-museum. The passage of time has altered whole countries and cultures, and some of our collections represent the last evidences of vanished customs, and peoples.

From the New World, Dundee received North American Indian material following the involvement of citizens in a variety of enterprises including cattle ranching. Some of the outstanding items relate to the Chippewa and tribes of the

north-west coast. One Specimen which attracts attention is a CHIPPEWA TOMAHAWK (illustrated in catalogue), the blade of which is made from a steel ruler of the type used by engineers. The shale carvings and large wooden fish-hook, are characteristic of north-west tribal items and show the 'totem' carving which was such a speciality of that region...

The whalers who plied their trade around Greenland and the Canadian Arctic in the nineteenth and early twentieth centuries are commemorated by the superb collection of Eskimo material which they brought back. This collection, of international importance, contains priceless relics of a people now changed almost beyond recognition in their life-style. The range here is from full-sized kayaks to the toy versions which were made for children (illustrated), domestic items and hunting gear, to dolls and other popular souvenirs which the whalers brought home with them. The dolls, by their dress patterns, and the miniature kayaks, by their construction,(31) show the traditional styles of the areas and tribes from which they came and now have an importance beyond their original function.(32)

Unfortunately this statement is not elaborated any further by its writer. In a conclusion to this ethnological section he muses:

Lest it be thought that collecting in this field is now restricted to a narrow range of purchases, it must be emphasised that donations of material from places so far apart as Greenland and Malaya are still arriving to augment the collection. THE PARTICULAR FEATURE OF THIS COLLECTION IS REALLY THAT, AFTER A GOOD START - WHEN THE WATT INSTITUTION COLLECTION WAS HANDED TO THE CITY IN 1869, AND THROUGH CONTINUED INTEREST BY DUNDEE PEOPLE, TRAVELLING ABROAD FOR MULTITUDE OF REASONS, IT IS STILL BEING ADDED TO - OVER A CENTURY LATER. (33) (Author's capitals.)

Unfortunately, the Chippewa War Club which had been included in the centennial display was removed the following year..It would seem that the club was then included in an educational display at Barrack Street.It is now in storage at the museum.

"The ethnographical gallery was discontinued to make way for the Centenary refurbishments in 1973."(34)

A publication called *Museums in Education 1975* described two lectures related to North American Ethnographical Material:

Item 17:The North American Indian:

Television and cinema have created a mythology about the 'Red Indian' which we hope to dispel. A variety of relics including a Chippewa tomahawk, a dancing rattle as well as a necklace of bear's claws and skin, have been included in a

special teaching display in Barrack Street Museum. This lecture will explore the life and culture of the Indian and his relationships with the white man. Suitable for primary and secondary classes.

Follow Up: An interesting development from this lecture could be a study of the other primitive cultures featured in the teaching displays.(35)

It would have been interesting to see how these disparate objects were used in lectures "to dispel mythology" when they appear to be just the types of items which might well contribute to it. There was another lecture called:

Item 18: The Eskimo

When the museum opened one hundred years ago, some of the most enthusiastic collectors were the whaling men who sailed into the Arctic. We have assembled a teaching display in Barrack Street Museum which features a wide range of Eskimo relics. These include a stone cooking pot, a snow knife made from the rib of an animal, wooden snow goggles, the head of a sealing harpoon and an Eskimo bible(!). This lecture will bring together these diverse items to create a vivid picture of the Eskimo, coping with his harsh environment. Suitable for all ages. Follow-up: Why not examine how other primitive people adapt to their different environments? (36)

Sometime during the sixties there was a display called *Craftwork from the New World* which included North American Indian beadwork, textiles, footwear and carved tobacco pipes.

During the late 1960s and early 1970s there seemed to be interest in the ethnographical material and its universal aspects - Dundee related to the world at large - as also indicated by the tone of the article in the centennial catalogue mentioned above. In a report of 1968-70 an account of the ethnological gallery stated that it had been "given a facelift recently", and the illustrated guide to the museum of 1970 included some of the objects mentioned previously. In 1972 both North American Indian and Eskimo were included in educational talks under *Geography* -which included "Art and Craftsmanship of Various Geographic Regions" and under *School Loan Collections* "Dundee Whaling" which offered illustrations of ships,



City Museum—the Ethnology gallery was given a face-lift recently

(Annual Report 1968-70, Dundee Museum and Art Gallery)

Eskimo life, etc. In the same brochure describing the educational facilities which were being offered at the time there was a note under "Special Category Loans" which cautioned that: -

Eskimo artifacts and many whaling historical items are now so rare, and hence of considerable value, that they cannot be loaned freely. However, subject to suitable security provision it is sometimes possible to arrange short-term loans of some of this material.(37)

The doors were still ajar to loans at this time but by 1992 -

There are no plans to release N. American Indian material as educational handling material until such time as the collections are properly assessed and documented.(38)

By now firm policies had been decided.

The Central Museum/Albert Institute was redesignated The McManus Galleries in 1984 named after Maurice McManus who had been Lord Provost for most of the 1960s and early 1970s and developed to its present layout 1979-87 with the addition of a gallery for costume completed in 1991. It may be that displays of ethnographic material will be shown in this gallery in the future. This was the plan anticipated by the Keeper of Human History in a letter to the writer. She also hoped to be able to change the exhibition every two years. "There are no firm plans for re-displaying the North American Indian Collection at present other than a generalised desire to see the Ethnographic collections on display both in their own right and integrated into other displays."(39)

So it would seem that the present emphasis of the museum (gallery) is to focus on Dundee in another way. The Acquisitions Policy of 1991-1996 commented on the ethnological collection which is in store: "Its main significance lies in representing the activities of 19th Century British Imperialism and particularly Dundee's economic and missionary links overseas. There is little chance of much of it

going on display in the foreseeable future. Its usefulness to researchers is limited by its uneven scope."(40)

As for future "collection" this will be Passive ("selective acquisition of unsolicited material by donation")... After nearly one hundred and seventy years, the objects which had been collected from North America are in store and "Most areas closed."(41)



Notes to Chapter II: Dundee

1. A. Millar, *Jubilee of the Albert Institute 1867-1912*, Dundee, 1917, p. 82.
2. James V. Smith, *The Watt Institution, Dundee, 1824-49*, p.27.
3. Smith, p.27.
4. -- pp.31,32.
5. -- p.32.
6. -- p.38.
7. -- p.47.
8. -- p.51.
9. Millar, p.55.
10. Dundee Free Library, *Reports by the Free Library Committee to the Town Council*, 1874, p.8.
11. *Library*, p.9.
12. -- , 1877, p.10.
13. -- , 1876, p.8.
14. -- , 1879, p.8.
15. J.Anderson and G.Black, "Reports on Local Museums in Scotland Obtained Through Dr.R.H. Gunnings Jubilee Gift to the Society," P.S.A.S. 1887/88, vol.22, p.349.
16. Anderson, p.346.
17. *Dundee Evening Telegraph*, 15 March 1873.
18. *Telegraph*
19. *Telegraph*
20. D.Idiens, "Eskimos in Scotland,1682-1924" in *Indians and Europe* C.F. Feest, Aachen 1987.
21. *People's Journal*, 11 November 1894.
22. C. Gilman, *Where Two Worlds Meet, The Great Lakes Fur Trade*, St. Paul 1982. There was a considerable trade in steel axes manufactured in such centres as Sheffield made specifically for trade with the Indians.
23. R. Coe, *Sacred Circles, Two Thousand Years of North American Indian Art*, London, 1976, pp.97,178, etc. At time the Indians embellished the blades with their own markings.
24. *Library*, 1876, p.8.

Notes to Chapter II: Dundee (continued)

25. Millar, p.56.
26. *Library*, 1889/90, p.9.
27. Millar, p.57.
28. *List of Exhibits in Central Museum and Art Galleries*, compiled for Use of the Education Committee, Dundee, October 1935.
29. *List*, p.6.
30. J. Boyd, "New Exhibition of Shipping and Industry at Dundee", *Museums Journal*, vol.53 No.3 (June 1953), p.84.
31. unpublished, undated *List of Kayaks* (in Local History Library, Dundee). See Appendix.
32. J. Blair, ed. *One Hundred Years of Dundee Museums and Art Galleries 1873-1973*, p.36.
33. Blair, p.37.
34. personal correspondence, Janice Murray, Keeper of Human History, McManus Galleries, Dundee, 14/2/92.
35. T. Clegg, *Museums in Education*, Lectures and Guided Tours for School Parties, Dundee Museums and Art Galleries 1972, p.7.
36. Clegg, p.7.
37. --
38. Murray, correspondence.
39. --
40. *City of Dundee District Council Art Galleries and Museums Department, Human History Section - Acquisitions Policy 1991-1996.*

Chapter II: Works Consulted: Dundee

Blair, J., ed., *One Hundred Years of Dundee Museums and Art Galleries 1873-1973*, City of Dundee, 1973.

Clegg, T., *Museums in Education*, Lectures and Guided Tours for School Parties, Dundee Museums and Art Galleries, 1972.

Dundee - City of Dundee District Council - Art Galleries and Museums Department, Human History Section, *Acquisitions Policy 1991-1996*

. Dundee Free Library - *Reports by the Free Library Committee to the Town Council of Dundee for the Years:*

1874

1876

1877

1879

1889/90 and including plan of the museum

List of Exhibits in Central Museum and Art Galleries. Compiled for use of the Education Committee, October 1935, unpublished.

Dundee Museums and Art Galleries Report 1968-1970

1967-1968

and photograph of ethnographic gallery p.23.

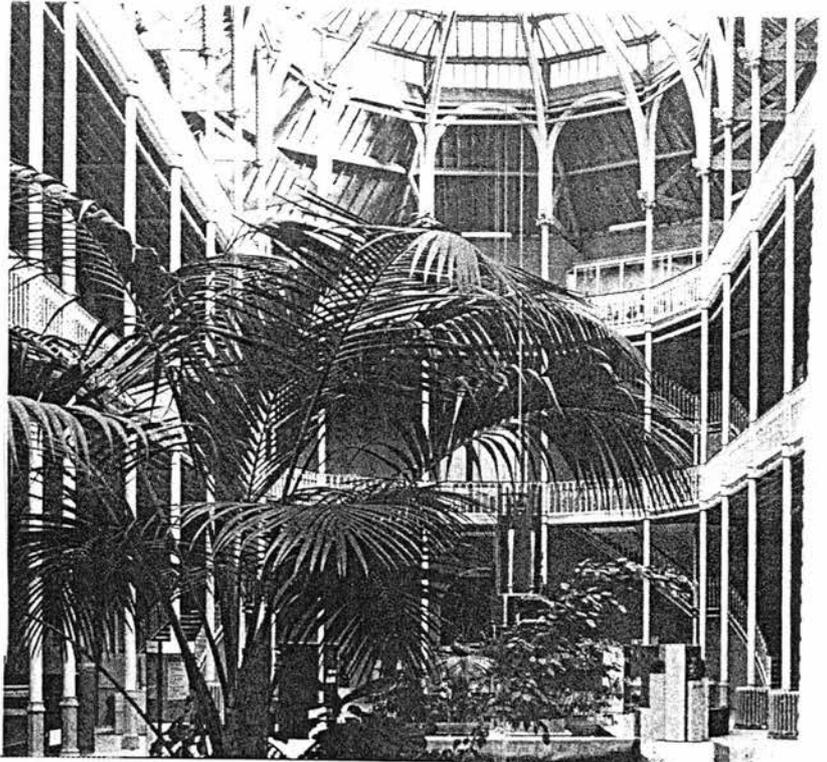
Idiens, D., "Eskimos in Scotland 1682-1924" in C.F. Feest, *Indians and Europe*, Aachen, 1987.

Millar, A., *Jubilee of the Albert Institute 1867-1917*, Dundee, 1917.

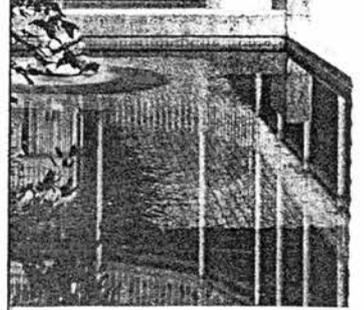
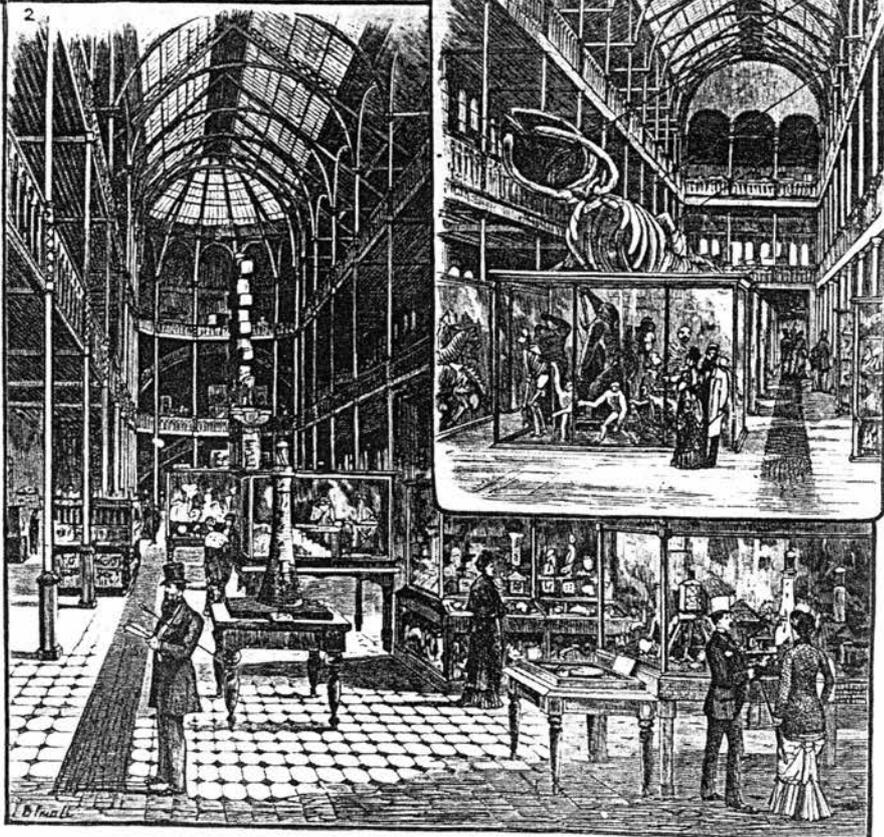
Smith, J., *The Watt Institution Dundee, 1824-49*, Abertay Historical Society, 1978.

Webb, M., *Dundee Museum An Illustrated Guide*, Dundee Museums and Art Galleries, July 1970.

(Museums Journal,
June 1986, p.4)



The Main Hall of the Royal Museum of Scotland, Chambers Street, designed by Captain Francis Fowke and built 1861-1888.



CHAPTER III: NATIONAL MUSEUMS OF SCOTLAND, CHAMBERS STREET

"The National Museums of Scotland present Scotland to the World and
the World to Scotland."
(Museum Leaflet, 1992)

The background of some of the North American ethnographical collections which are now maintained by The National Museum of Scotland, Chambers Street, Edinburgh, (which I shall refer to for the sake of clarity as Chambers Street Museum), reaches back to the very beginning of The Society of Antiquaries of Scotland. Their museum was founded by Lord Buchan in 1780, and a Curator's Report of July 1782 already mentioned "several pieces of (American) Indian dress, shoes, garters, hose and a pouch, all decorated with coloured porcupine quills."(1).

Through the years, donations from interested antiquarian members and zealous collectors, in common with similar antiquarian and sometimes literary societies of the 19th century (such as that of Perth, 1784,) were "varied". This can easily be seen by a glance at the P.S.A.S. *Report on Local Museums* by Anderson and Black and a glimpse at the photograph of the two of them posing in the museum is better than any verbal description.

Ethnography was perhaps considered... as linked to Natural History, for it is not easy to see what it had originally to do with the society's concern for Scotland. Later the worldwide arts of mankind were retained for comparison with Scottish archaeology, with emphasis on stone and bone artefacts.(2)

Interest in the society and its collections varied as did the premises for containing them. Premises were changed four times in thirty years. There were the financial difficulties in meeting the building's rent and the danger of possibly having to sell the collections in order to pay debts. Fortunately, this state of affairs



Anderson and Black Posing in the Museum of Antiquities, Royal Institute, Edinburgh, 1890. (National Museums of Scotland, Queen Street).



roused the fellows and David Laing, their treasurer, to instigate publication of a descriptive catalogue of the museum in 1849. The catalogue was compiled by Daniel Wilson, the antiquarian who eventually settled in Canada and will be mentioned later as being instrumental in obtaining important ethnographical collections for Chambers Street.

Daniel Wilson had been much influenced by C.J. Prichard and his notions of "monogenesis." "Following Prichard, much of the Scottish material was displayed alongside analogous material from other societies, for the purpose of comparison".(4) The photograph taken in 1890 illustrates the display trends being followed around that time. As the museum's didactic role vis à vis the public became stronger, following The Great Exhibition of 1851, it was decided to hand over the collections to the government's Board of Manufactures in 1858, and The National Museum of Antiquities was born:

"It was only in 1954 that the large Egyptian and ethnographical collections (and some classical objects from outside Britain) were transferred outright to the Royal Scottish Museum (Chambers Street) that museum had been giving a great welcome to such material for over seventy years."(5) In 1866 the Industrial Museum, later to become the Royal Scottish Museum opened in Chambers Street and in 1891 the National Museum moved to a new building in Queen Street which it shared with the Scottish National Portrait Gallery.

Another institution which contributed early on to the present-day Chambers Street collections was the University of Edinburgh:

When John Walker (1731-1803) became professor in 1779, he commenced the formation of a museum for teaching purposes...On Walker's death, in 1803, the museum was claimed by his representatives as his private property, removed from the precincts of the University, and sold The University, however, possessed a few cases containing

specimens of birds, serpents and minerals and some ethnographical objects.(6)

In 1812 a Natural History Museum for students and the general public had opened. "To this museum, the explorers who brought zoological specimens also contributed a considerable amount of ethnographical material."(7) This included the early contributions from the Parry Expeditions to the Arctic..

The irresistible attraction of acquiring specimens of all sorts, as in the case of the "antiquaries," meant that the original collections were very encyclopaedic in scope. However, one must not be disparaging of this zeal because "without the energy and adventurousness and the spirit of enquiry at home and abroad these museums would never have developed."(8)

I have briefly touched on the early history of Chambers Street and its relationship with Queen Street because the style and pattern of development naturally affected the future destiny of their collections. As the antiquarian emphasis became more concentrated on things Scottish (namely archaeology) and as storage space became more limited, the ethnographical collections apparently ceased to have the same relevance and were eventually handed over. This trend towards Scottishness is perhaps not unknown in the present day in view of the forthcoming planning and construction of the new Museum of Scotland.

The earliest collected North American ethnographical objects from The University of Edinburgh's Museum of Natural History were given to Chambers Street in the 1850s and thus had been collected before 1850. These objects are prefaced by "UC" in the catalogue index. They are recorded numerically in separate handwritten ledgers. Details of provenance, descriptive details etc., of this transferred material are scant, as might be expected. There are representative

objects from Algonquin, Northwest Coast, Eastern Woodlands and Northern Athapaskan Indian groups.

There are several existing Athapaskan artefacts from this pre 1850 early period which appear in the catalogue of March 1979 published by the museum:(9)

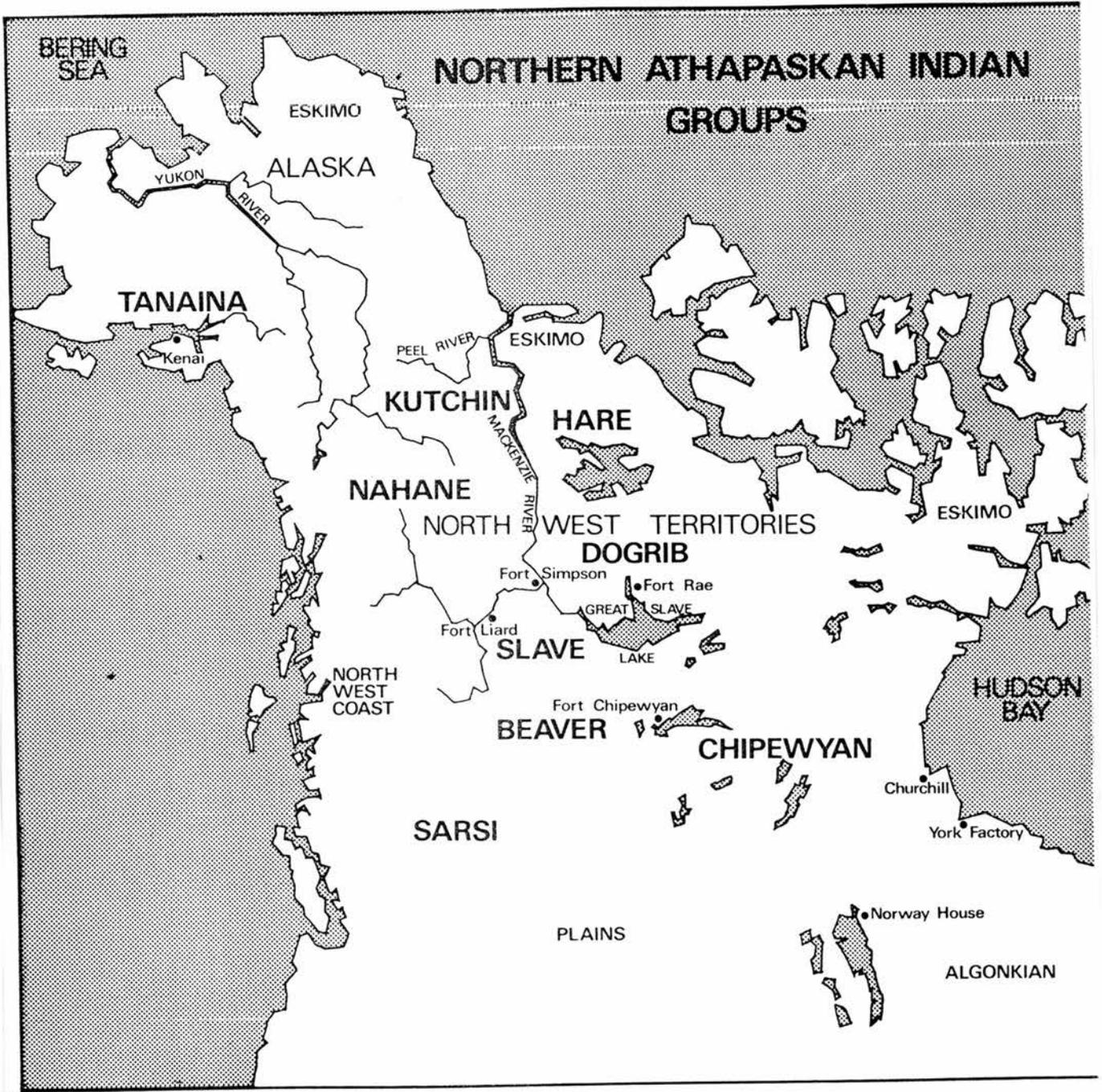
- p.7 UC 295 & A Moccasins-smoked moose
- p.9 UC 294 & A Garters with porcupine quills
- p.12 UC 303.1-4 Set of birchbark plates stitched with spruce roots
- p.16 UC 304.1-10 Set of ten stacking dishes
- p.16 UC 829 & A Model canoe and paddle
- p.16 UC 300 & 301 Pipe bowls of carved stone

However, the majority of objects in the Northern Athapaskan Indian collection, and some others, came not from accidental acquisition by interested explorers and early travellers to North America, but instead from an early enlightened and very deliberate "collecting policy" instigated by George Wilson, the first director of The Industrial Museum of Scotland(1854). Professor George Wilson was the brother of the antiquarian Daniel Wilson, mentioned earlier, who had gone to Canada after organising the first classified descriptive catalogue for the Society of Antiquarians and their museum in 1849. Daniel very soon had become Canada's first anthropologist:

Like Daniel, George believed that Britain was the most advanced nation on earth but he also believed that all men were equal in the sight of God and all invention sprang from a common human condition: 'Half of the Industrial Arts are the result of our being born without clothes; the other half of our being born without tools'. So in addition to collecting everything from minerals, raw materials and the most sophisticated modern inventions and industrial processes, he also collected examples of the work of what he called 'Savage Technologists'. One of the people he applied to for help was his brother who had spent the summer of 1855 on a trip to visit the Indian tribes of Lake Superior.



Governor George Simpson accompanied in his canoe by Scottish
Pipers—Hudson Bay Company's Calendar. Painting by L.L.
Fitzgerald, (HBC Archives, Provincial Archives of Manitoba).



(Catalogue of Northern Athapaskan Indian Artefacts in the Collection of The Royal Scottish Museum, Edinburgh).

In the following year George wrote in his weekly letter to Daniel: "Is it at all possible to procure specimens of Red Indian work for the Museum?" (10).

Daniel contacted Sir George Simpson of the Hudson's Bay Company, an obvious but inspired choice, for he had :

converted his house (in Lachine, Montreal) into a showplace, permanently exhibiting paintings and objects from the continent's hinterland. Besides the portrait of Napoleon in his ante-chamber, the house was filled with a dozen oil portraits from the Indian Country by Paul Kane and other artists, Indian bark boxes with porcupine quill embroidery, ornamental canoe paddles, a model bark tent, buffalo robes and glasscases brimming with stuffed birds. (11)

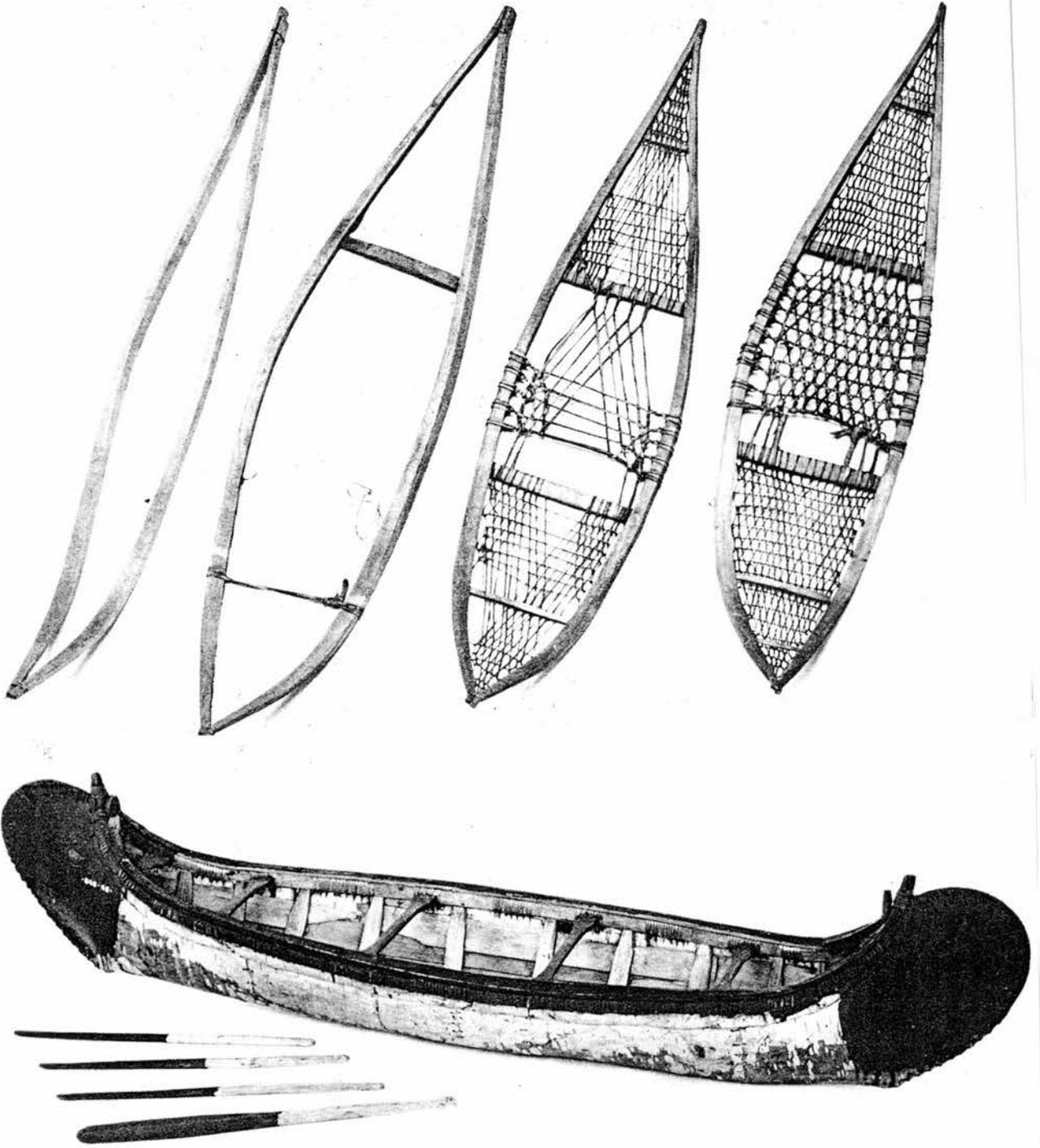
Simpson was obviously sympathetic to the collecting syndrome.

He :

arranged for a number of his company factors, many of whom were Scotsmen, to collect material from the Athapaskan-speaking Indians of North Central Canada for the new Museum. Over the next few years cases were shipped from remote Company forts to Edinburgh containing finished 'manufactured' articles as well as items at various stages of completion and models of articles too large to send (such as canoes). (12)

In 1862, for instance, B.R. Ross sent, to name but a few, examples of the stages of making moccasins, porcupine and goose quills, some dyed with natural dyes and others with red and blue aniline dyes, and quillwork in progress on a wooden bow as well as belts in progress and a detached dress fringe gathered from the Slave Indians. (See map of the *Northern Athapaskan Indian Groups*.)

The Athapaskan Indian collection is remarkable for its complete documentation: schedules were drawn to be filled in by the collectors, including notes on the provenance of articles, tribal origins and materials, and methods of manufacture... The Wilson brothers "saw human progress in terms of technological advance that met immediate human needs. Societies advanced at different rates and developed different requirements depending on local conditions... a progression from rudeness to refinement. (13)



Stages in Making Snowshoes and a Model Bark Canoe
(*Catalogue of Northern Athapaskan Artefacts in the Collection of
the Royal Scottish Museum, Edinburgh, p.15*).

The primary Hudson's Bay Company's collectors were George Barnston at Norway House, the main distribution depot, James Hargrave at York Factory on Hudson Bay, Robert Campbell at Fort Chipewyan in what is now Alberta and Bernard Ross at Fort Simpson, in the Northwest Territories.

The greatest contribution was made by Ross (who was Irish), whose interest led him to send written accounts of Indian crafts, such as quillworking. The number of 'series', i.e. groups of one type of article, such as moccasins showing the process of manufacture are nearly all due to his intelligent response to Wilson's requirements.(14)

In addition, "Chief Trader Bernard Ross wrote articles on natural history and gathered specimens for the Smithsonian Institution." (15) A list of items sent in 1858, the first year of collecting, will illustrate the types of things which were sent from the far north of Canada:

282 & 282a Pair of snowshoes used by the Whites on the Northwest Shore of Hudson's Bay. Network of centre part made of skin of the Moose or Red Deer, that of end parts being made of the skin of a reindeer.

Given by James Hargrave- York Factory, Hudson's Bay

283 Bow and Arrows in case and Quiver of Wolf's Skin from the Blackfoot Indians

284.1 Four models of Eskimeaux Men's Canoes made of Sealskin

284.2 Model of Eskimeaux Dog Sledge

284.4 Eskimeaux Gloves of Reindeer Skin

284.5 Eskimeaux Shoes of Reindeer Skin

284.6 Small bags used by the Eskimo formed from the coecal appendages of the intestine of seals and walruses

284.7 Eskimeaux Bag of Reindeer Skin

284.8 Eskimeaux child's cap of seal's skin

284.9 Babiche or line made of Reindeer's hide

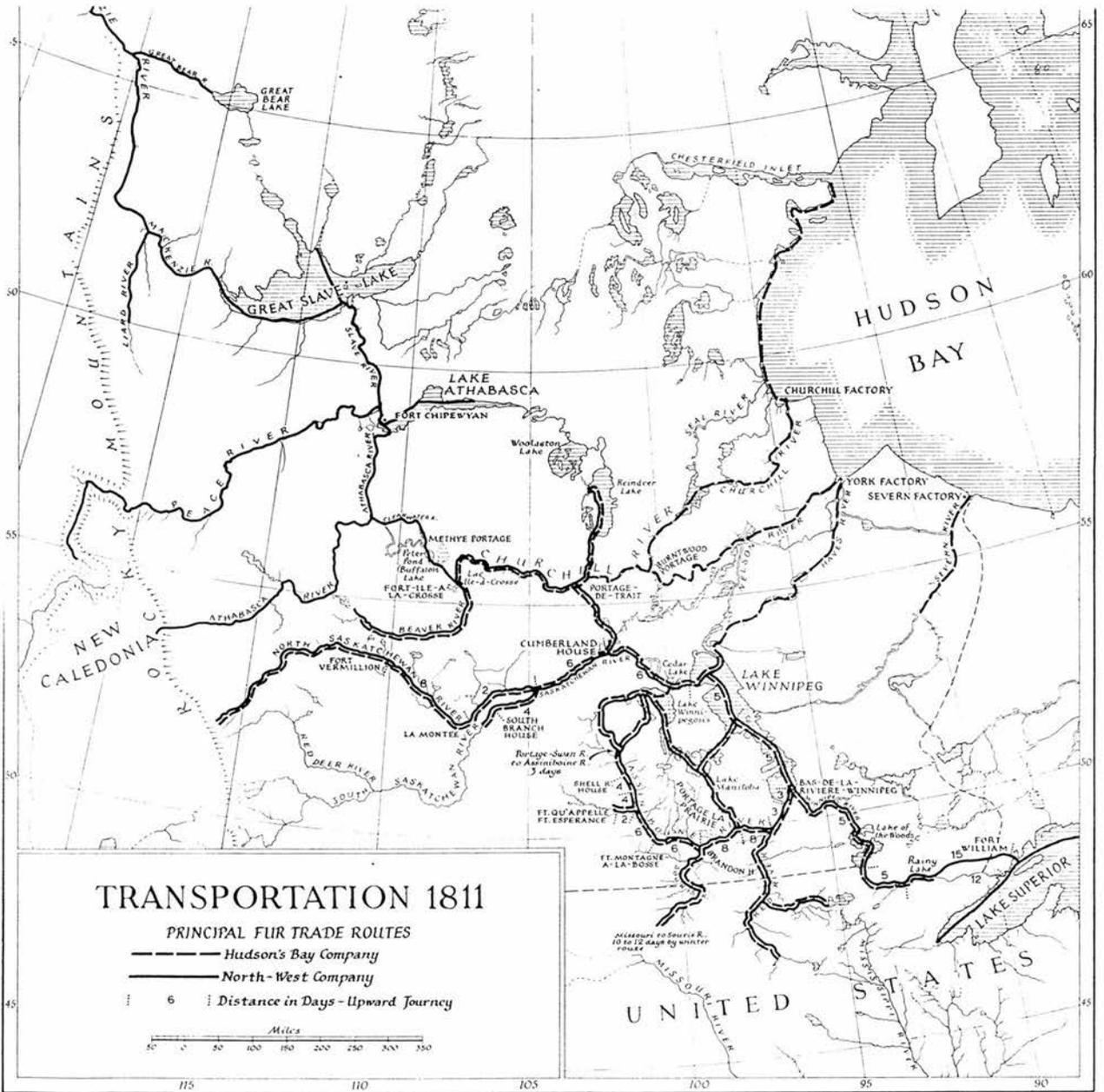
284.10 Reindeer sinew used as thread by Indians

- 284.11 Eskimeaux fishing lines of Reindeer sinew
- 284.12 Eskimeaux salmon hooks
- 284.13 Eskimeaux child's necklace of dog's teeth
- 284.14 Pair of Eskimeaux bracelets of dog's teeth
- 284.15 Eskimeaux child's horn spoon
- 285.1 Porcupine Belt- James Anderson Hudson's Bay Company
- 285.3 Black Lead from Yoricon Post
- 285.4 Mineral Jar McKenzie River District
- 287 Native coat made of Rabbit's fur Norway House District Bought by the Hudson's Bay Company for 8/6d.(16).

Eastern Woodland material is also recorded as having been sent to the museum in 1858 by Campbell and Anderson, from B.R. Ross in 1860, from Dr. James Hector in 1861, and from the Rev.W.W. Kirkby in 1862. They were all acting through the Hudson's Bay Company's various networks of highly organised trading forts distributed strategically over the vast Canadian distances. (see map).

Arctic material was also acquired by the Rev. W.W. Kirkby through Mr B.R. Ross and by Dr. Robert Brown, F.R.G.S. of Edinburgh, who in 1862 donated about seventy Eskimo items including sealskin clothing, bags, tobacco pouches (for trade), fishing equipment including floats, toys, skins of rat and ermine, model boats, eye-goggles, arrows, quivers, weapons, knives, scrapers and drinking vessels which came from Greenland. Brown was also Commander of the Vancouver Island Exploring Expedition in 1868 when he acquired some Northwest Coast objects for the museum as did Robert Macfarlane through Hudson's Bay Company in 1864.

George Wilson's enlightened request to his brother on behalf of his Edinburgh museum was fortuitously timed for George Simpson died in September 1860, and by 1870 fur trading was over as a major industry. Thus it was inevitable that the extensive transport and



Map Showing Principal Trade Routes
(Beyond the River and the Bay, Ross, Toronto).

communications network established and developed by the Northwest Coast Company and the Hudson's Bay Company would never be the same again until possibly the advent of the railways. Nor would the very special conditions for collecting provided by the unique closely-knit system of interdependence between the Native Americans and the mainly British traders ever be repeated. Exceptional timing, foresight, and zeal yielded collections which are not only numerous in quantity but also important for illustrating technologies and materials of those times which were rapidly changing as eager entrepreneurs of all sorts pushed further into the Canadian wilds and non-native contacts grew.

As trade had provided a means of acquiring North American Ethnographic objects, so exploration also played its part - and the two are by no means unconnected.

In Edinburgh, (as in The Hunterian Museum, Glasgow), there are a few examples of Northwest Coast artefacts which are thought almost certainly to have come from the late 18th century voyages of Captain Cook. Sir John Pringle had also given two John Webber drawings from Nootka Sound to The Society of Antiquaries which can now be seen in The National Gallery, Edinburgh, and he also donated some early objects which might otherwise have ended up in London). Adrienne Kaeppler who has looked at 18th century "Cook" objects in European Museums attributes four to Chambers Street:

1. a bark beater made of whalebone p.263
2. a harpoon head given by Mrs Cook to John Pringle, North west Coast of America or Asia(????) p.275
3. a spearthrower (UC244) attributed to Cook's voyage in an early catalogue made before the collection came to the Royal Scottish Museum (Chambers Street) p.271

4. a basketry hat with whale fishing scene p.253 (17).

"The visit of Cook and his men may have been the first contact between Europeans and the Indians of Nootka Sound, and it was certainly the first of any length... It was from Cook... that we have the first ethnographic account of the Nootka and the first detailed



"The 'Resolution' and The 'Discovery' anchored in Nootka Sound"

Detail from pen and wash drawing by John Webber, 1778.
(National Maritime Museum)

description of their reactions to the alien presence."(18) The third voyage from which these Nootka objects came also led to Cook's death, and after the ships' premature return the acquired specimens tended to become scattered amongst crew members who dealt with them in various ways. Some were given to Mrs. Cook.

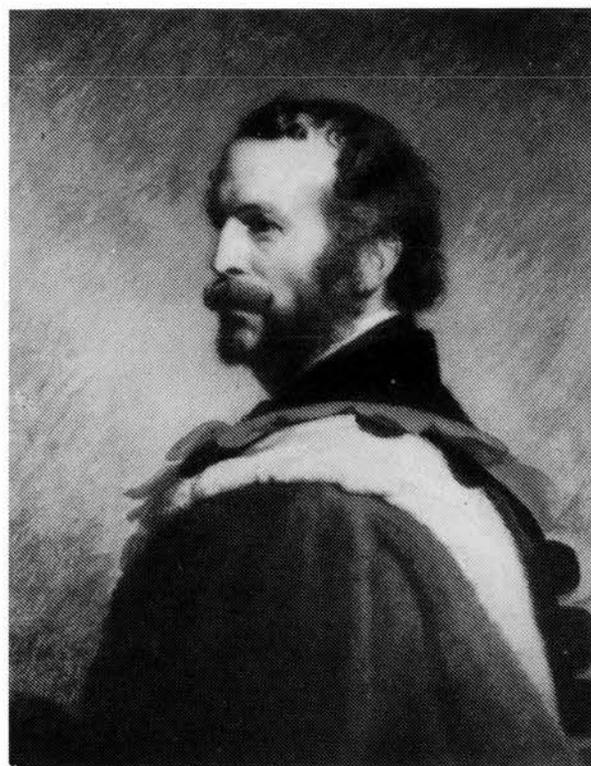
Despite his untimely end these explorations were important:

The voyages of Capt. Cook in the previous century had convinced both the government and scientific bodies of the value of exploration and its accompanying sciences... The age of the professional scientist was only just beginning but a growing enthusiasm for scientific enquiry was to attract many into new areas of interest.(19)

Following the years of fur trade rivalry and competition for territorial gain and control between The Northwest Company and the Hudson's Bay Company the two companies finally amalgamated so that

at the time of the union of 1821 British exploration was principally concerned with the renewed search for a Northwest Passage. The Hudson's Bay Company, besides assisting the official expeditions at considerable cost to itself, undertook to complete the survey of the Arctic coastline. To this project two Scottish officers made the most significant contributions. Thomas Simpson, Master of Arts of King's, Aberdeen, and a first cousin of Governor George Simpson, and Dr. John Rae, an Orkney surgeon with an Edinburgh degree. (20)

Dr. John Rae was involved in the scientific exploration of the Arctic and travelled through the Northern Arctic doing survey work. He was personally interested in ethnology and in fact adapted the Eskimo habits of keeping his equipment to a minimum and living off the land. While charting the territory, he also became involved in the search for the missing Franklin expedition which had been going on since it had vanished in 1845. "In 1853/4 he found some Eskimos in Repulse Bay who told him of the final fate of Franklin's ships and crew and were able to sell him relics of the dead sailors."(21)

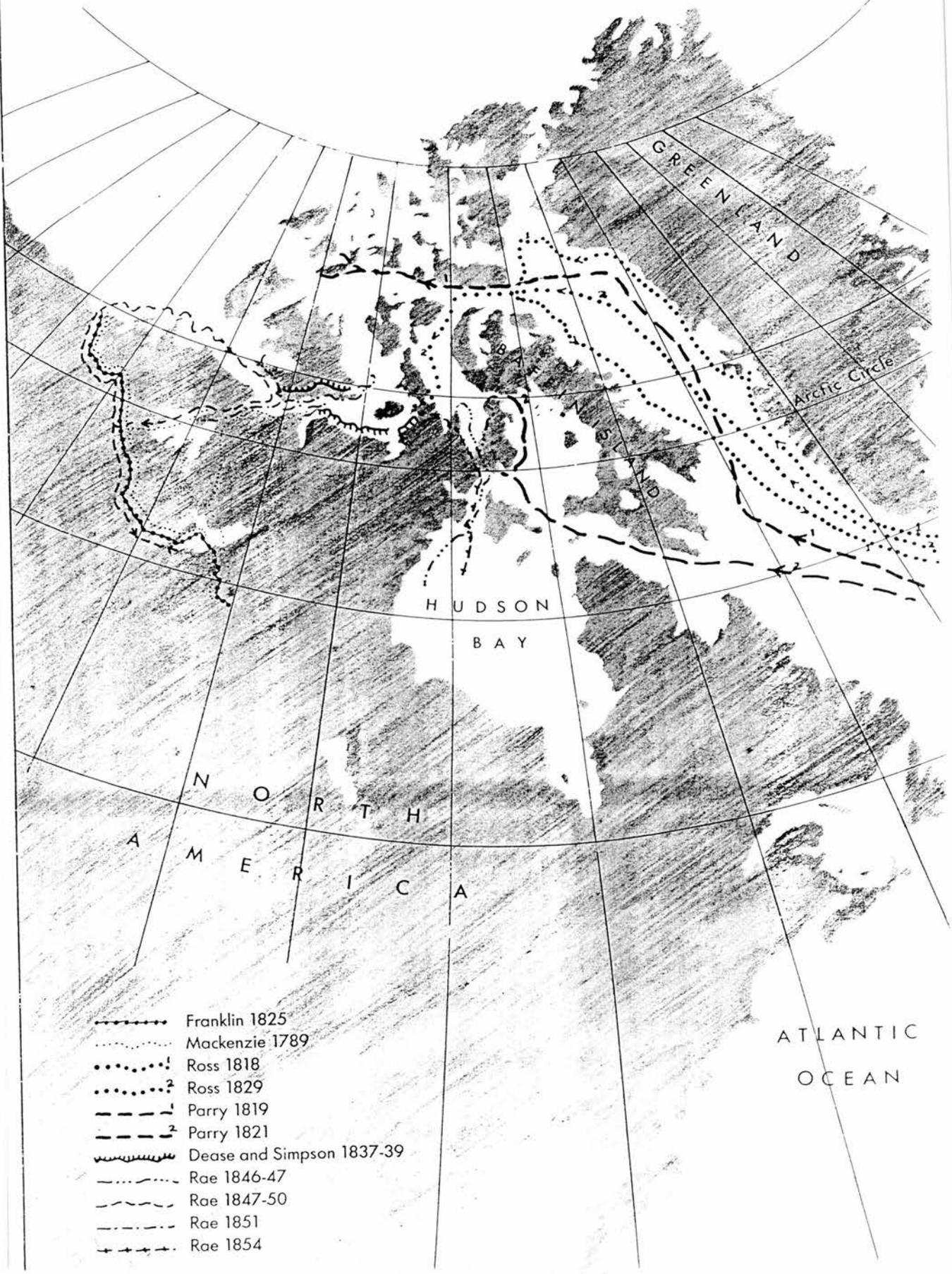


Dr. John Rae, replica of portrait by S. Pearce
(Scottish National Portrait Gallery.)



The tomb of John Rae, St. Magnus Cathedral, Kirkwall, Orkney. "Life-sized figure of a man asleep on a buffalo sleeping bag with his moccasins on and a gun and open book at his side." *The Scottish Tradition in Canada*, p.43). Plate No.1909, Kent Collection, Orkney Library, Kirkwall.)

The Arctic: Routes followed by Scottish Explorers in the Arctic 1789-1854



- Franklin 1825
- Mackenzie 1789
- Ross 1818
- Ross 1829
- Parry 1819
- Parry 1821
- Dease and Simpson 1837-39
- Rae 1846-47
- Rae 1847-50
- Rae 1851
- Rae 1854

(Polar Scots)

In 1893, Mrs Rae presented to Edinburgh University a collection of some two hundred and six items: "The collection of Eskimo and North American Indian Ethnographical Specimens formed by John Rae, M.D. LL.D. FRS., together with some Personal Relics and Relics of the Franklin Expedition".(22)

On 17 August 1926, the University Court of Edinburgh University passed the collection to the Chambers Street Museum where it remains today.

Included in the "personal relics" were books, medals, and snowshoes belonging to John Rae and relics of the Franklin Expedition. "The general label reads: A few of many Arctic Relics of the Franklin Expedition, brought home by Rae and his party of seven men in 1854 with the first news of their sad fate... Rae's Expedition of 1853/4 was wholly a Hudson's Bay Company's one, fitted out and paid for by them... and it was by their free permission that Rae retained these few relics; the great bulk given up to the Government and deposited at Greenwich Hospital.(23)

The Rae collection contains artefacts from the Plains Indians, Algonquin, Northwest Coast and Arctic groups and such objects are prefaced in the catalogue by "L304". Several objects from this collection appeared in the "Sacred Circles" Exhibition in London in 1976 as representatives of some of the finest examples of their kind in the world (see appendix list).

So it was, in common with other museums discussed in this paper, that the bulk of North American Ethnographical collections at Chambers Street was acquired before the end of the nineteenth century. There were, of course, many private donations through the years, also, including the Arctic objects given in 1890 by J. McDonald of the "S.S. Maud," Dundee, (a whaler lost in the Davis Straits in 1892). Travellers, soldiers, missionaries, and other individuals contributed to the growing collection. Bequests from early collectors also helped the museum. For instance, when the early collector Harry Beasley died, his collection was given to the museum by his widow, Mrs.I.Beasley.

Mrs. Muriel H.M. Whitty, in 1968 donated Algonquin objects which had been collected by her grandfather, Baillie John Clark of the Hudson's Bay Company. This also occurred in Aberdeen where Mary Livingstone in the same year gave Eskimo objects collected by her brother. Algonquin material was also acquired by Chambers Street in 1961 from Lord Elphinstone of Meigle, in 1962 from The Needlework Development Scheme, Glasgow, in 1968 from the Royal High School, Edinburgh, and from the Royal Lyceum Wardrobe in 1970. As recently as 1983 some modern items were bought for this section of the collection.

Some articles were also purchased, especially Arctic, Northwest Coast, and Algonquin (Micmac boxes) from one John Dixon during the late 1920s and early 1930s. A collection of Southwestern pottery was obtained from Miss Cree in 1939 (in Edinburgh as well as in Glasgow).

The Northwest Coast totem pole which now stands in isolation at the foot of the staircase near the temporary tea counter was purchased in 1930 for the sum of £600 from Marius Barbeau, a Canadian art historian. Miss Isobel W. Hutchinson, F.R.S.G.S. sold two hundred and thirty nine Arctic items to the museum in 1937 for the sum of thirty pounds (including tools, weapons, labrets, pipes, toggles, fish hooks, and needlecases. A mask which was also included was reproduced in a book on Eskimo Art by Cottie Burland in 1972.) These she had acquired from the Eskimos of Point Hope and the Diomed Islands and brought home after a visit to her brother who was Bishop of Alaska.

Some new material came to the museum as all such institutions emerged from the post war period in the 1950s and took a fresh look at its *raison d'être* and had new impetus for reflection and reorganisation. Thus, items from The Wellcome Historical Medical Museum were received in 1951 and 1953, and in 1956 Algonquin material, for instance, was transferred at long last on permanent loan from



The Totem Pole today, part of it blocked off and thus obscured at the bottom of a staircase near the temporary tea-room
N.B. In May 1992 the totem pole was moved to a new location in the Main Hall

National Museum of Antiquities of Scotland, as that institution decided to concentrate more fully on things Scottish and storage space grew more and more limited. In 1956 there were also exchanges with The Denver Art Museum of Algonquin and Plains material. Some of the Chambers Street material was transferred to Kelvingrove in the early 1950s which is mentioned in the section dealing with that museum under South West American material). There is little Southeastern or Southwestern Indian material at Chambers Street.

Some purchases continue to be made when the opportunity arises and financial constraints allow.

Writing in June 1954 in the *Museums Journal*, the then-director, Douglas A. Allan, commented that "owing partly to general rearrangement of the collections throughout the building and partly to the structural alterations found to be necessary, it is impossible at present to display the important collections of native material from Africa, from the Pacific, and from North and South America" (a very familiar theme). And "upstairs, on the second floor, the department devotes one gallery to a display illustrative of comparative ethnography".(24)

In a publication celebrating the museum's centennial 1854-1954 Robert Kerr, Keeper of Art and Ethnography, reviews the history of ethnographical display:

Since the foundation of the museum, the boundaries of aesthetic experience have been greatly enlarged and a number of arts that were unsuspected in 1860 have now been generally accepted. Not the least of these is the art of primitive peoples; and it has been ethnographical collections which have largely preserved the materials from which such appraisals have been made.(25)

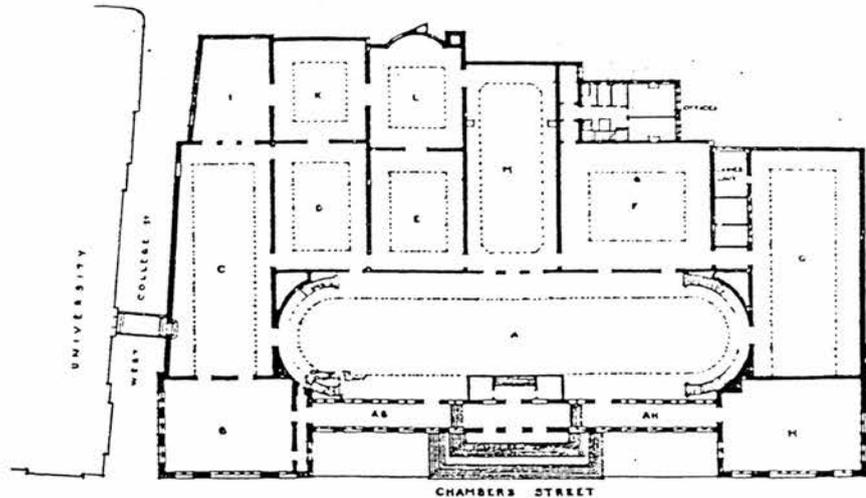
He wrote also of changing attitudes from considering "native curios" to appreciating "ethnographical specimens."

As will be seen by the plan and catalogue references of the Royal Scottish Museum in 1921 there was then a gallery devoted to Comparative Ethnography "where the material is displayed on the lines of the evolutionary system developed by General Pitt-Rivers".(26) In 1938 "Mechanically operated batteries of film strips were successfully utilised for the first time in the Ethnological galleries, projecting suitable illustrations on a screen eighteen inches wide."(27)

The museum was closed to the public, on 2 September 1939, and the most valuable objects moved to country castles while the rest went into the cellars. After the war, as in other museums, but on a much more overwhelming scale, it was necessary to check and overhaul the material which had been unsuitably stored for nearly six years. "The Second World War evacuation gave the opportunity for rearrangement on simpler lines with the return of peace"(28) - this was into Natural History and Geology to the East, Art and Ethnography in the Centre and Technology in the West.

In 1964, the person who is now Keeper of History and Applied Arts, which includes Ethnography, was appointed. At that time there was a strong emphasis on displaying Egyptian material, which reflected the interests of the then keeper. One of the present keeper's earliest tasks was to help in the dismantling of the Pitt Rivers type gallery of Primitive Art dating from the 1920s mentioned above. It has been renamed Tribal Art. A specific gallery was developed in the 1970s as a teaching exhibition which described "Seven peoples and their different ways of life in order to show the infinite variety of ways in which man adapts to his environment." (29) Amongst the seven were Eskimo, Northwest Coast and Plains Indians. For each "people" a descriptive booklet ("tutorial text") was produced describing the concerns of ethnography in general and the hunter-gatherer or the farming way of life particularly represented. Each text contained an

Plan of the Royal Scottish Museum.



The list appended indicates, by reference to the letters A, B, &c., on the plan, the contents of the halls on the ground floor of the Museum and of the galleries or floors above them. Thus, A 1st Floor is the first gallery of the Great Hall, B 2nd Floor is the second floor of hall marked B, and so on.

CONTENTS:

LETTER ON PLAN.	Ground Floor.	PAGE.	1st Floor. <i>North side.</i>	PAGE.	2nd Floor. <i>North side.</i>	PAGE.
A	Architecture. } Sculpture. } Indian Art. Coins.	5 11 14	Minor Arts—Greek. Mediæval. Renaissance. <i>South side.</i>	16 17 17	Economic Botany. Arts of Asia.	49 23
	A H	Medals. Postage Stamps. }	Glass, Pottery. } Porcelain, &c. }	15	<i>South side.</i> Economic Botany. Arms and Armour	49 24
			Japan. } China. }	19		
	B	Woodwork.	14	Egypt.	17	Reptiles, etc.
A B	Metal-work.	14	Japan. } China. }	19	Fossil Ichthyology. } Fishes. }	31
C	Mammals.	25	Birds.	28	Hugh Miller Collection. }	32
D	Mammals.	26	Invertebrates. } Insects. }	32	Gen. Coll. Minerals	51
E	British Zoology.	27	Shells.	33	Zoolog. Type Coll.	33
F	Mining and Metallurgy. }	44	Textiles. Lace. } Costumes. }	22	Meteorology. Physics, Chemistry } Botany, Geogr'p'y. }	48
G	Machinery.	35	Ethnography.	20	Coll. of Geological Survey of Scotland	52
H	Library.	55	Africa, India, } Ceylon, Burma, }	20	Coll. of Minerals of Scotland.	53
			Tibet, etc.		Gen. Coll. Fossils	54



introduction to the gallery, the layout plan of the cases and the text from the case labels themselves as well as the object labels within each case (some of these labels have persisted to the present day), and a bibliography. All of this information, except for the bibliography, was to be found in the exhibition gallery itself. So, for instance, for the Eskimo one case showed Winter Hunting and one Summer. There were also cases on Art and Ceremonial Life, Costume and Domestic Life, Religion, Crafts and Tools.

The Eskimo and Northwest Coast cases have disappeared from the Tribal Art Gallery whilst the Plains Indians display remains in two double-sided cases. There is an example of a man's clothing from the Aleut Indians, Kodiak Island, Alaska.

The Athapaskan (now sometimes called Dene people) collection came into its own when there was a joint exhibition organised by The Royal Scottish Museum and The National Museum of Man (as it was then called) in Ottawa, Canada, 10 August 1974-16 March 1975. This exhibition was called "Strangers of the North" and was a real celebration of the early collections which had been made by the Hudson's Bay brigade for Chambers Street and also included some Canadian museum material. Here was to be found the Shaman's headdress collected by R. Campbell made of tanned caribou skin sewn with sinew and mounted with seventeen bear claws, the raw materials mentioned earlier, and examples of tools, containers, hunting and fishing equipment and clothing which even then had begun to show the types of changes which contact had influenced and "inspired".

William E. Taylor, Junior, Director of The National Museum of Man wrote in the catalogue: "In this exhibition, the Indians of the northern interior are revealed in their artifacts. Here we recognize the same shared human needs - to make a living, raise a family, accept

old age - and the same longings for beauty, recognition and community."(30)

The accompanying background material which has been produced and continues to be produced (31) by the Education Department for the use of visiting schoolchildren (the tutorial texts were written specially for teachers) would seem to indicate the popularity of and interest in North American ethnographic subjects. The Northwest Coast display had been removed at the request of the Education Department in order to make way for more Plains Indian display. This topic was in demand because of various BBC programmes for schools and possibly also because of the heightened interest generated by the "Sacred Circles" exhibition in London in 1976. During recent visits I have observed primary children using the Plains material as part of their studies about the "environment."

Unfortunately, the ethnographical gallery - see Tribal Art on plan - has been (and continues to be) under threat from roof repairs, "imminent" closure, and currently the extension and reconstruction involved in the new National Museum development plans.

There were a few sentences in the booklet called *Things To See in the Royal Scottish Museum* (1980) Second Floor West Wing:

The arts of Africa, the Pacific and the Northwest coast of North America are exhibited in the hall of PRIMITIVE ART. 'Primitive' in this context means simply those areas of the world which fall outside the old civilisations of the East and West, and is not to be understood as a critical term. Indeed the objects on this gallery demonstrate enormous artistic talent and considerable technical mastery of materials.(32)

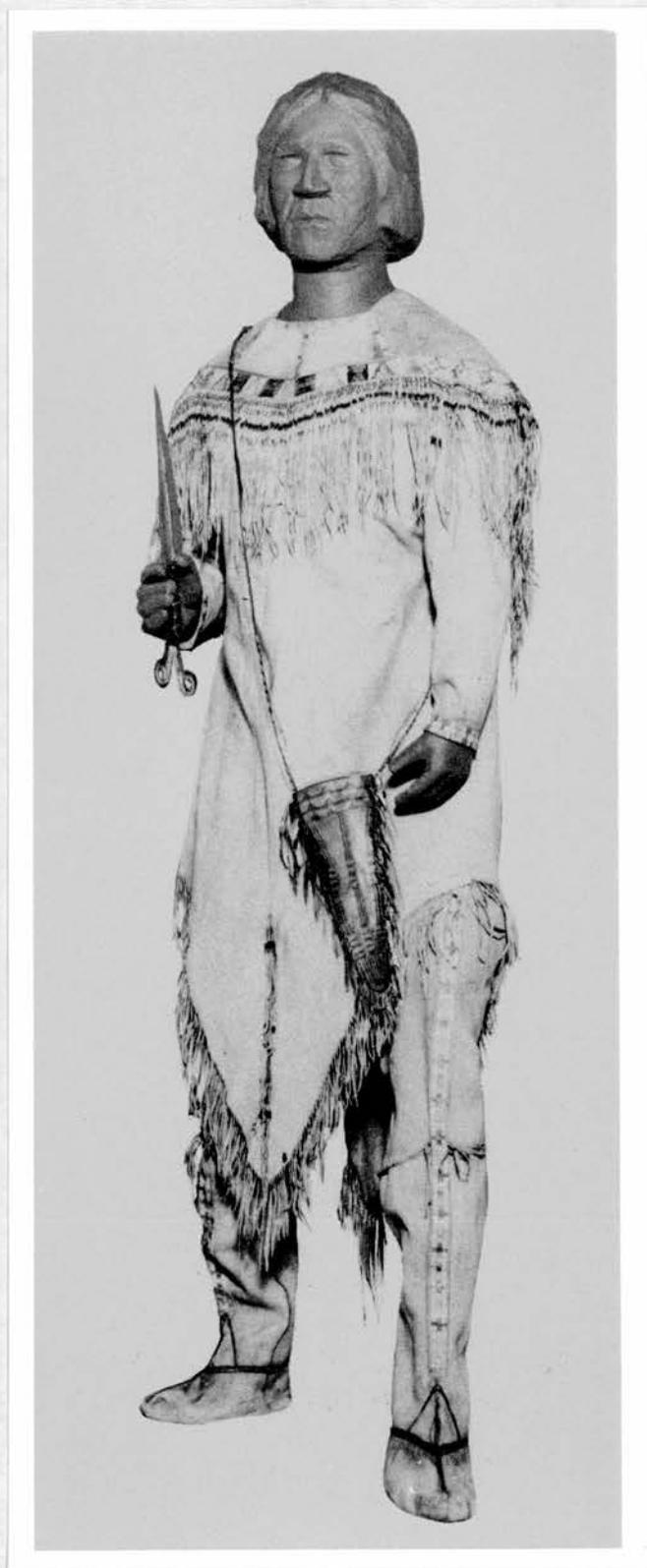
However, the most current descriptive leaflet devoted to The National Museums mentions very little to do with ethnology in the general description, and nothing at all in the section dealing



Plains Indian material, back and front of case containing headdress and roaches, peyote fans on wall behind headdress, 1992.



Plaster model of Kenai Indian, (*Northern Athapaskan Indian Artefacts in the Collection of the Royal Scottish Museum Catalogue*, p.11).

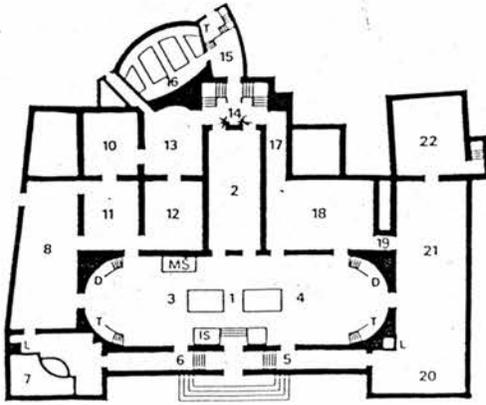


Man's Summer Costume of tanned caribou skin decorated with red, white and blue quills and red ochre, and sewn with sinew. Kutchin Indian. Collected by Rev.W.W.Kikby, 1860. (*Athapaskans, Strangers of the North Catalogue*, p.131. *Strangers of the North Brochure*, p.3).

specifically with Chambers Street, nor is there any relevant photograph. There are no postcards or other background materials on North American subjects in the bookshop (and there are many of these available for children) nor are there any representative objects in the museum shop for sale.

A few objects from the vast collection numbered in thousands have been included in various small exhibitions at the museum such as the labrets in "About Face" in March 1987 and a display of traditional costumes from various nations. Objects are also loaned to other museums and exhibitions ("Sacred Circles", London 1976; "The Spirit Sings", Calgary 1988; "Northwind Dreaming," Alberta etc.)

It is no wonder that this excellent collection should be in demand from scholars and interested persons worldwide for its depth and scope and its beauty. One hopes that within the new museum it will be possible to find more time and space for the display of these particular important collections and that they will have a future which is far less under threat (as it has been in the recent past) from collapsing roofs and "imminent closure."



GROUND FLOOR

- G 1 Main Hall
- G 2 Asiatic Sculpture
- G 3 Main Hall
- G 4 Entrance To Waterwheel & Early Power
- G 5 Entrance to Evolution Wing
- G 6 Evolution
- G 7 Large Mammal Hall
- G 8 Mammals & Reptiles
- G 10 CLOSED
- G 11 British Animal Hall
- G 12 British Birds & seating for TEA ROOM
- G 13 Tearoom Servery & Rear Stairs
- G 14 Tearoom relocated at G14
- G 15 Lecture Theatre relocated at G22
- G 16 Victorian Photographs
- G 17 Victorian Engineering
- G 18 Bullion Balance & Transport
- G 19 Waterwheel, Early Power & Textile Machinery
- G 20 Power & Transport
- G 21 Lecture Theatre

IS INFORMATION SERVICES

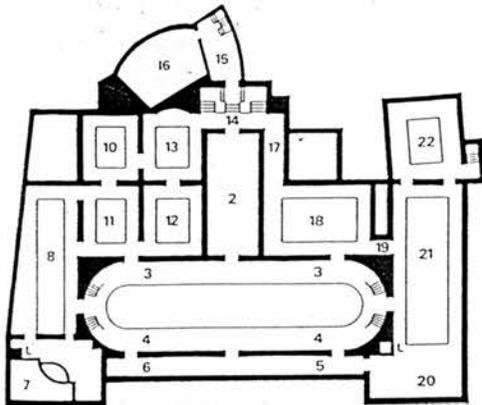
MS MUSEUM SHOP

L Public Lifts to all floors. All lifts are suitable for wheelchair use.

Entrance without steps opened by request
Wheelchairs are available for use in the building

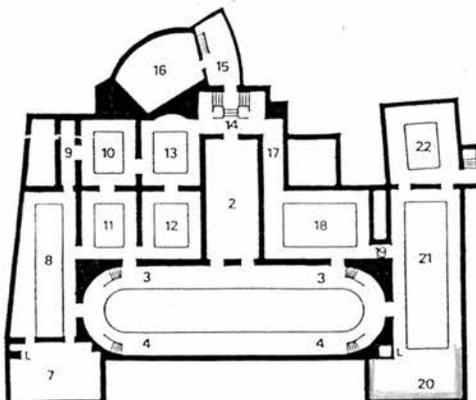
D TOILETS SUITABLE FOR USE BY DISABLED VISITORS

T PUBLIC TOILETS - Situated in the Main Hall



FIRST FLOOR

- 1. 2 European Art 1400-1800
- 1. 3 European & Classical Ceramics
- 1. 4 Glass
- 1. 5 Closed
- 1. 6 Closed
- 1. 7 Evolution (PISH)
- 1. 8 Closed
- 1. 10 Biology
- 1. 11 Closed
- 1. 12 Insects & Shells
- 1. 13 Children's Nature Gallery
- 1. 14 Rear Stairs
- 1. 15 Education Centre (Closed for Renovation)
- 1. 16 Lecture Theatre - relocated at G22
- 1. 17 20th. Century Jewellery
- 1. 18 Costume
- 1. 19 Lighthouses
- 1. 20 Ancient Egypt
- 1. 21 Timekeeping Weights & Measures
- 1. 22 Navigation & Bridges (By appointment)
- 1. 22 LIBRARY



SECOND FLOOR

- 2. 2 Closed
- 2. 3 Chinese Art
- 2. 4 Islamic Art
- 2. 7 Minerals & Gems
- 2. 8 Closed
- 2. 9 Osteology
- 2. 10 Fossils
- 2. 11 Closed
- 2. 12 Closed
- 2. 13 Invertebrates
- 2. 15 Library - relocated to 1.22
- 2. 16 Library - relocated to 1.22
- 2. 17 Closed
- 2. 18 Instruments of Science
- 2. 19 Closed
- 2. 20 Tribal Art
- 2. 21 Closed
- 2. 22 Library (Admission by appointment)

EMERGENCY PROCEDURE in the case of an emergency Museum staff will indicate to visitors the most direct exit from the

Plan of the museum, 1992, showing allocation of Tribal Art space.



Plains Indian Moccasins

Left - moccasins, Blackfoot
 geometric beadwork on buckskin,
 silk ribbon, wool tassels and

tin cones, rawhide sole (Royal High School)

Right - moccasins, Sioux, 1891.212,
 decorated with beads and dyed
 porcupine quills.

Footnotes to Chapter III: National Museum of Scotland, Chambers
Street, Edinburgh

1. R. Stevenson, "The Museum, its Beginnings and its Development, Part 1 to 1858" in Bell, A., *The Scottish Antiquarian Tradition*, Edinburgh, 1981, p.44.
2. Stevenson, p.43.
3. R. Stevenson, "The National Museum of Antiquities of Scotland" *Museum's Journal*, June 1954, No.3, p.56.
4. J. Calder, *The Enterprising Scot*, Edinburgh, 1986, pp.44 and 45.
5. Stevenson, *M.J.*, Vol.54, p.57.
6. D. Murray, *Museums, Their History and Their Use*, vol.1, Glasgow, 1904, p.157.
7. D. Allan, "The Royal Scottish Museum," *Museum's Journal*, vol.54, p.64.
8. Calder, p.13.
9. D. Idiens, *A Catalogue of Northern Athapaskan Indian Artefacts in the Collection of the Royal Scottish Museum*, Edinburgh, 1979, pp.7-16.
10. Calder, p.13.
11. P. Newman, *Caesars of the Wilderness, Company of Adventurers*, vol.ii, Canada, 1987, p.270.
12. see map, photos.
13. Calder, pp.49 & 50.
14. Idiens, p.4.
15. E. Mitchell, "The Scot in the Fur Trade" in *The Scottish Tradition in Canada*, Toronto, 1976, p.46.
16. N.M.S. Records, Chambers Street.
17. Dr.A. Kaeppler, *Artifical Curiosities being an Exposition of Native Manufactures Collected on the Three Pacific Voyages of Capt. Cook*, R.N., Honolulu, 1978, p.253.
18. R. Fisher and H. Johnston, *Captain James Cook and His Times*, Seattle, 1979, p.84.
19. Calder, p.100.
20. Mitchell, p.43.
21. I.Bunyan, *Polar Scots*, Edinburgh, 1986, museum publication, no page number.

Footnotes to Chapter III: Edinburgh (Continued)

22. NMS Record, Chambers Street. (An exhibition about Rae is being planned by the NMS for 1993.)
23. ----"----
24. D. Allan, p.65.
25. R. Kerr, "The Dept.of Art and Ethnography" in D. Allan, *The Royal Scottish Museum 1854-1954*, Edinburgh, 1954.
26. *Guide to the Collections, Royal Scottish Museum*, Edinburgh, 1921.
27. Kerr, Dept.of Art & Ethnography, p.31.
28. Allan, *M.J.*, 54, p.65.
29. D. Idiens(?) *The Way of Life of Seven Different Peoples*, no date (1970's?)
30. W. Taylor, *Athapaskans, Strangers of the North, An International Travelling Exhibition of the National Museum of Canada and the Royal Scottish Museum*, Ottawa, 1974, p.7.
31. Museum Publications, Education Department.
- 32.. S. Brock, *Things to See in the Royal Scottish Museum*, 2nd edition, Edinburgh, 1980.

Chapter III: Edinburgh: Works Consulted

NMS Chambers Street

Alexander, W. and L. Castell, *Scottish Museums and Galleries, the Guide*, SMC, Aberdeen University Press, 1990.

Allan, D. *The Royal Scottish Museum, 1854-1954*, Edinburgh, Oliver and Boyd, 1954.

Museum's Journal, vol.54, No.3, June 1954.

The Athapaskans, Strangers of the North, An International Travelling Exhibition of the National Museum of Canada and the Royal Scottish Museum, Ottawa, 1974.

Bell, A., ed., *The Scottish Antiquarian Tradition. Essays to Mark the Bicentenary of the Society of Antiquaries of Scotland and its Museum 1780-1880*, Edinburgh, 1981.

Brock, S. *Things to See in the Royal Scottish Museum*, HMSO 1980 2nd edition, Dept. of Education and Public Relations, 1980.

"The National Museums of Scotland," Aberdeen Conference, July 1986. *Museum's Journal*, December 1986.

Bunyan, I. *Polar Scots, Scottish Explorers in the Arctic and Antarctic*, NMS, 1986.

Calder, J. *The Enterprising Scot*, Royal Museum of Scotland, HMSO, 1986.

The Royal Scottish Museum, The Early Years.

Coe, R. *Sacred Circles, Two Thousand Years of North American Indian Art*, Arts Council, 1976.

Fisher, R. and H. Johnston, *Captain James Cook and His Times*, Seattle, 1979.

Idiens, D. *A Catalogue of Northern Athapaskan Indian Artefacts in the Collection of the Royal Scottish Museum, Edinburgh*, Edinburgh, March 1979.

Kaeppler, Dr. A. *Artificial Curiosities Being an Exposition of Native Manufactures Collected on the Three Voyages of Capt. Cook, R.N.*, Honolulu, 1978.

Kerr, R. "The Department of Art and Ethnography" in *The Royal Scottish Museum 1854-1954*, Oliver and Boyd, Edinburgh, 1954.

Mitchell, E. "The Scot in the Fur Trade" ch.3 in Reid, W., *The Scottish Tradition in Canada*, Toronto, 1976.

Newman, P. *Caesars of the Wilderness, Company of Adventurers*, vol.ii, Canada, 1987.

Murray, D. *Museums, Their History and Their Use*, vol.i, Glasgow, 1904.

Reid, W., ed. *The Scottish Tradition in Canada*, Toronto, 1976.

Royal Scottish Museum, Guide to the Collections, Scottish Education Dept., Glasgow, 1921.

Chapter III: Edinburgh: Works Consulted (Continued)

- Stevenson, R., "The Museum, its Beginnings and its Development Part I to 1858" in Bell, A. *The Scottish Antiquarian Tradition*.
"Part II The National Museum to 1954."
"The National Museum of Antiquities of Scotland," *Museum's Journal*, June 1954.
- Williams, Dr.A, chairman, *A Heritage for Scotland: Scotland's National Museums and Galleries, the Next 25 Years*, HMSO, 1981.
- Publication of the Royal Scottish Museum, HMSO, no date (1970's).
- The Way of Life of Seven Different Peoples*, Tutorial Text:
no.1 Northwest Coast Indians
no.4 Eskimo
no 3 Plains

Appendix to Chapter III: Edinburgh

NMS OBJECTS WHICH WERE EXHIBITED
IN "SACRED CIRCLES" EXHIBITION 1976

Set of Five Costume Articles mid 19th century, Cree:

a.Gun Case. L.304.127.

b.Octopus bag. L.304.128.

c.Belt. L.304.130.

d.Garters. L.304.131 &A.

e.Huron Bag. L.304.129.

collected by Dr. John Rae (1813-1893), Arctic Explorer. (page 91).

Octopus Bag, Cree, (full colour plate, p.36).

Bandoleer Bag, 19th Century, Chippewa, Great Lakes, (p.95).

Finger Woven Bag, pre 1850, UC 308, Ojibway, Ontario, cloth, beads, (p.94).

Bag With Three Headed Bird, 19th century, (p.94).

Canoe Model, Haida, L.304.110, (p.150).

Coat With Caribou Insert, 19th century, Algonquin, (p.90).

Coat, Before 1850, U.C.273, (p.90).

Dress, Before 1859, Black Pawnee, (p.183).

Woman's Hood, c.1860, Woodlands, Micmac, cloth, (p.86).

Shirt and Leggings, c.1840, (p.171).

Shirt, before 1838, Plains, painted stick style, (p.172).

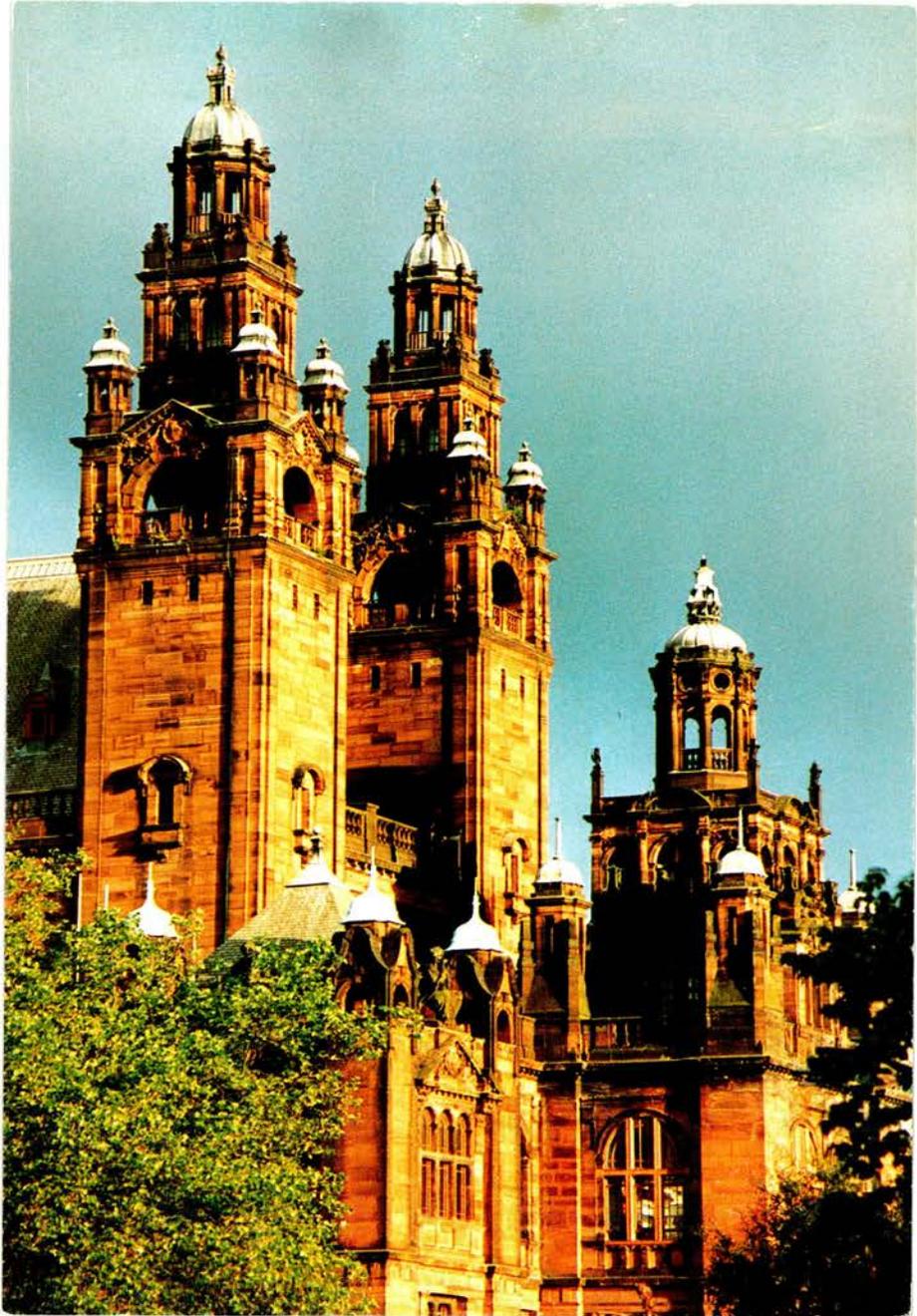
Shirt and Leggings, late 1870's, North Plains, (p.172).

Head Ornament, 19th century, (p.176).

Pipebowl, Sioux, (p.185).

Pouch, Athabaskan-Slave Lake Area, (p.103).

Shirt, c.1860-1870, North Plains etc., (p.170).



Art Gallery and Museum, Kelvingrove, by Roman Michnowicz



ART GALLERY AND MUSEUM
Kelvingrove, Glasgow G3 8AG Tel: 041-357 3929

CHAPTER IV: ART GALLERY AND MUSEUM, KELVINGROVE

"Glasgow Art Gallery and Museum is the headquarters of Glasgow Museums Department and it houses major exhibitions as well as the city's collections of Natural History, Archaeology, History and Ethnography, Decorative Art and Fine Art".(1)

Compared to the other museums discussed in this paper, The Art Gallery and Museum, Kelvingrove, Glasgow, is a late arrival on the scene. "The profits of the 1888 Glasgow Exposition, together with money raised by the Art Gallery Building Fund Appeal, were used to erect a new Art Gallery and Museum in Kelvingrove Park in time for the 1901 Exposition."(2) "Glasgow was ready for a major exhibition which can be seen in the context of this vigorous municipal activity as another bid for a cultural status to match the city's industrial strength."(3) The Corporation Art Galleries which had been the home of the Art Treasures of Glasgow closed on 20 September 1902 to re-open on 25 October of the same year. Art "as well as the contents of what was formerly Kelvingrove Museum were thrown open"(4) to a welcoming public. It very soon made up for lost time. Today: "Glasgow runs far and away the biggest local authority museum service in Scotland. Indeed it spends more on museums than all of the other local authorities in Scotland put together."(5)

"The initiative and original funding derived from the Association for the Promotion of Arts and Music in the city but the project was taken over by Glasgow Corporation in 1896 and brought to a successful conclusion at a total cost of around £200,000."(6) "In every way the venture was a success, as visitors flocked to it from all over the world; and, after defraying expenses, a surplus of about £40,000 was available for the development of the art and science collections."(7) As will be seen later from discussion of the history of collections,

any surplus sums would be spent on purchases to compensate for a somewhat late start.

Thus, from the very beginning the museum and gallery complex has seen itself as a tribute to the wealth of the city. As such, it was not averse to making a profit in order to pay for collections, or indeed to hiring out its galleries for private functions as it is now doing. These entrepreneurial skills served to illustrate the foresight and altruism of its political leaders riding high on the crest of shipping, trade and manufacturing industry, and yet very much devoted to the leisure entertainment and educational enlightenment of the community. It is safe to say that this ethos has existed up until the present day, both in the administration of the museum and in the wide range of opportunities which it offers to the public.

The contemporary guide leaflet to the museum is perhaps significant in that an entire page, and the first one, is devoted to explaining the history of the building, which above all else is impressive, and to describing the funding mentioned above, whilst the second page of equal length describes The Displays and Education Services: "The Ethnography Gallery has tools, weapons, clothes, religious and ceremonial objects relating to non-European societies."(8)

Arriving relatively late on the museum scene, Kelvingrove had, of course, missed opportunities in the acquisition of North American ethnographical materials which had been taking place in the nineteenth century such as those instigated by Daniel Wilson for Chambers Street with his Canadian contacts and Hudson's Bay Company network. D. Murray, in his review of ethnographical collections in his three-volume history of museums published in 1904, when the museum was scarcely up and running, took Glasgow to task on two scores:

"In these days of missionary enthusiasm more advantage might be taken of the presence of cultured and experienced men in uncivilised (sic) countries, to obtain systematic collections of the arts and industries of the people amongst whom they reside."(9) There had, indeed, been "exhibitions" given by homecoming missionaries which perhaps had prompted Murray's enthusiasms and led him to further advice:

Temporary museums of ethnographical objects arranged by the missionary organizations with a view to promoting interest in their work are common and are often very attractive. Glasgow contributes largely to the support of foreign missions and if the attention of missionaries were directed to the subject, there is no doubt they would give valuable assistance in providing additions to our museums. One requisite, however, is that a scheme be prepared, and distinct instructions given of what is wanted. At present whatever comes into the museum is by chance and in a haphazard way.(10)

Murray's second objection was that "there is no organized system of collections, and yet no place is more favourably situated than Glasgow for obtaining the necessary specimens." Moreover, "Glasgow has a magnificent mercantile fleet and commercial relations with every other country under the sun... but practically no advantage has been taken of this for obtaining material for her museums."(11). That there were individual collectors, particularly of Fine Art, can be in no doubt (witness McClellan and Burrell to name but two), but there did not seem to be the all embracing "curiosity and wonder" about the world which had prompted the early collectors of Perth and the souvenir-hunters amongst the whalers of Dundee. It may well be that mercenary considerations were at work, and that the everyday utilitarian objects which were Ethnography's held no attraction as "valuable" objects to be put on display. Murray even goes so far as to suggest that "it would be an immense advantage to our museums if a short memorandum were prepared stating what sort of objects are wanted

and the particulars to be recorded regarding them, and a copy given to each officer of a ship going foreign."(12)

However, neither of these suggestions seem to have been taken up. The Hunterian Museum attached to The University of Glasgow had had the earliest start as the first public museum in Scotland (1807) nearly one hundred years earlier (see below) and had indeed, acquired some of the earliest Ethnographical items from North America. It may have been felt unnecessary or impossible to try to compete with it.

The pattern of the history of the collections at Kelvingrove was, as Murray described, haphazard. Interested travellers and other citizens continued to donate items, but unlike the other museums discussed in this paper there were a great number of purchases both from private individuals and from commercial galleries. Other major contributions came from The Wellcome Historical Medical Museum in 1951 (which had also given items to Chambers Street at that time) and from The Royal Scottish Museum. The present Assistant Keeper of Human History has supplied me with handlists arranged within categories and chronologically, and it would appear from them that there have been few if any acquisitions of North American ethnographical material since the 1960s, although I was told by her that it is possible that some local families might still be handing over the remnants of nineteenth century collections.

In the case of Eastern Woodlands materials there are about one hundred items listed, including half a dozen from the late nineteenth century which were gifts, and one chief's dress bought at a sale as well as a collection of stone implements bought from a dealer, R.W. Cairns of Edinburgh. The usual array of moccasins, mittens and model canoes were presented by various donors in the early twentieth century, and in 1955 an assorted collection found its way from The



Eastern Woodlands - coat, moccasins, snowshoes, mittens and Iroquois mask

Royal Scottish Museum, Edinburgh. In 1965 items which had been donated by J.W. Douglas in the 1860s and 1880s and a Miss Pike in 1878 to Thornhill Museum, Dumfries, and were part of the Grierson Collection, were given over to Kelvingrove. A frequent source of purchased materials was Thomas B. Lindsay who was in the Education Department during the 1960s and who will feature again in this discussion later.

Two interesting entries which show the strong European influence on the Eastern Woodlands Indians are a "beaded cap copying the shape of the Highlander's Glengarry bonnet. Made and worn by the Iroquois women. Black velvet ground, central design of white dove (A7031) and two tomahawk pipes with steel blades of "industrial manufacture."

There is quite a large group of Northwest Coast (and Alaskan) pieces, being the "collection of eighty one North American items, mainly Alaskan and Northwest Coast, some Plains and Woodlands, purchased from Mrs. E.K. Wilkie of Edinburgh in 1902" who acquired these things "when visiting her brother-in-law, Bishop Rowe in Alaska, in 1900" (13). Mrs Wilkie filled her returning steamer trunks with a varied selection which included carved model totem poles, household utensils such as sheep's horn ladles (including those used for feasts), and bowls of carved wood, as well as bows, spears, arrows and knives used for fighting, dancing, and battle. There are several Shaman's accoutrements - a rattle, and a medicine box made of whale bone, a hat and necklet of fur and a head ornament with woman's hair. There is also a Chilcat dancing apron and another apron or blanket.

In 1951 Haida carved bowls and Tlingit and Haida boxes and a rattle were given by The Wellcome Historical Medical Museum.

Throughout the 1950s and 1960s many North American Indian items were purchased from The Berkeley Galleries in London and include

cedar wood paddles, many baskets and basketry hats, stone implements and "eight sea otter arrowheads, made from polished moose ivory and threaded on a piece of hide." (14) There are a few items on the handlist with the notation: "Accession details lost."

All of the North American collections follow a similar pattern of acquisition, but the handlist accompanying the Plains Indian Material contains particularly colourful descriptions of provenance set against a background of famous Indian battles and chiefs whose names have gone down in history and become familiar household words. In 1892 a collection of Sioux (Dakota) material was purchased from David T. Boyd, Singapore, and included a "pair of buckskin leggings embroidered with beads worn by "Calls-the Name" Squaw Chief of the Brule Sioux 1876 and buckskin leggings worn by "Yankton Charlie" Sioux Warrior and Scout to the U.S. Army in 1876 and 1890. There are many items of buckskin - bags, (Par Flesch) tobacco pouches and clothing. There is a War (sic) necklace made from sections of deer's hoof said to be taken from a "Sioux Warrior after the Battle of Wounded Knee, 30 December 1890."(15) and the usual pipes of peace, marriage and one for a christening(?) "used by the daughter of Sitting Bull, a war chief of the Sioux, assassinated through jealousy in 1890".(16) Although the descriptions are rather short on the objective details beloved of meticulous curators, there is quite a lot of anecdotal detail and many objects "acquired" at The Battle of Wounded Knee, including a Sioux cradle and a "ghost shirt of cotton cloth with feather ornament, blessed by "Short Bull" the High Priest to the Messiah and supposed to render the wearer invulnerable to bullets. Taken from Sioux Warrior killed at the Battle of Wounded Knee, 30 December 1890, and purchased along with other items from George C. Crayer, Sioux Interpreter".(17) This is on display in the museum at the present.



Top - Ghost Shirt taken after the massacre of "Wounded Knee"

Bottom - Pair of beaded moccasins, Plains, Hunkpapa Band of the Dakotas, soft skin on rawhide sole

As in the case of the other collections, there are items purchased from Mrs. E.K. Wilkie and gifts from The Wellcome Historical Medical Museum in its 1951 distribution. One such gift attracts particular notice:

a buffalo robe, cured in 'white man' fashion, with back whitened for application of designs in crayon. An enthusiast in the Education Department, Thomas Lindsay, an amateur specialist in North American Indian cultures, was given permission (!) to paint an appropriate design on the back of the robe to simulate those genuine Indian buffalo robes.(18)

Mr. Lindsay's handiwork still exists in the Education Department's handling collection on Plain's Indians although he has now retired.

Another late donation of 1961 from Mr. A.I. Bowman of Glasgow is accompanied by the following description:

Rectangular buckskin pouch decorated with geometric designs in beadwork, with semicircular flap over top and fringe along bottom. Contained two smaller pouches... and an awl case. Donor said that the pouch had been picked up by an American Army officer on the battle field of the Little Big Horn River. The officer gave it to a girl in Princeton, N.J. with whom he was friendly. 'As a small boy I used to visit the girl, when she was an old lady; and when I left America she gave me the pouch. She told me that when she was given it, it contained a scalp; but she destroyed this (much to my disappointment). It also contained some traces of pigments - I can remember seeing some yellow and blue powder in it, but as I and my friends used it a good deal in playing, this was lost. What I was uncertain about was the tribe of Indians from whom it had come; but your information corroborates what I had expected'. At this battle General Custer and his troops were defeated by the Tetou Dakota.(19)

The pattern of acquisition of the South West American Material at Glasgow Art Gallery and Museum follows very similar lines to the other North American collections, in that some items were donated at the end of the nineteenth century and after the new building was launched, purchases were made. A large amount - nearly forty items (pottery and basketry from New Mexico of Zuni, Zia, and Pina Apache origin, and stone mortars and axes from Arizona)- was bought from J.E. Cree of



Southwestern (Pueblo) modern bowl, pottery, jars and basketry, displayed on a Navajo rug, post 1880 (Use of aniline dyes as evidence)

Edinburgh in 1903 whose family also sold some items to Chambers Street around this time. And in 1951 baskets and woollen clothing were presented by the Department of Art and Ethnology, Royal Scottish Museum, Edinburgh including a Zuni woman's dress of black wool and a Hopi woollen cape.

Once again there were purchases of an Apache Squaw Beater, a war club, a Hupa Indian woman's hat, and a rattle "Hopi, Pueblo Indians" bought in the 1960s from Thomas B. Lindsay and the auction sale acquisitions from The Berkeley Galleries in London.

Of all of the museums considered in this paper, The Art Gallery and Museum at Kelvingrove has the most extensive collections of North American (Eskimo and other) items actually on display in the Ethnography Gallery. These consist of Eskimo, Plains, Southwest, Northwest Coast and Eastern Woodland Indian and in some instances more than one case for the category.

Unfortunately, this gallery has remained much the same as when it was first devised in the 1960s and 1970s. The present Assistant Keeper of Human History in a personal interview has stated her dissatisfaction with the state of display which has, for instance, clothing supported by visible iron pipes and filled out with fading tissue paper which was also used at that time to create amorphous faceless heads. "Eskimo" cases, instead of forming one unit, are on opposite sides of the gallery from each other and colour schemes are dated. Within displays is some of the handiwork of Mr. Thomas B. Lindsay who, for instance, replaced the feathers in the war bonnet and had a go at painting a shield in the Plains Indian case.

The Assistant Keeper would like to rearrange the gallery, inserting maps and photographs where appropriate, giving precedence to certain objects such as the Iroquois mask, and perhaps grouping the drums and masks together. As can be seen in the photographs,

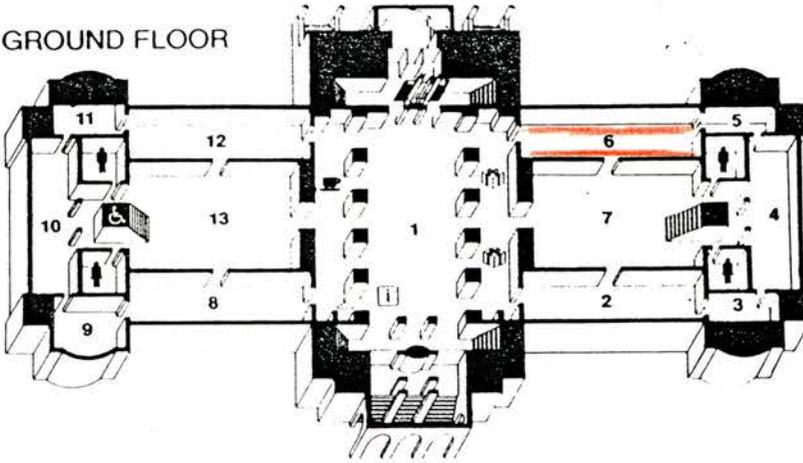


Athapaskan woman's winter clothing, long dress of caribou skin, Russian beads decorate the top and belt tie (Alaska). Left - Inuit man's clothing made of caribou skin, hood trimmed with ermine. On the floor a "cloak made from eagle down. This is worn by the Eskimos living along the Alaskan coastline"). To the far left man's waterproof clothing and hat, tufts of red and black wool and dyed strips of skin. (Kodiak. Aleut)

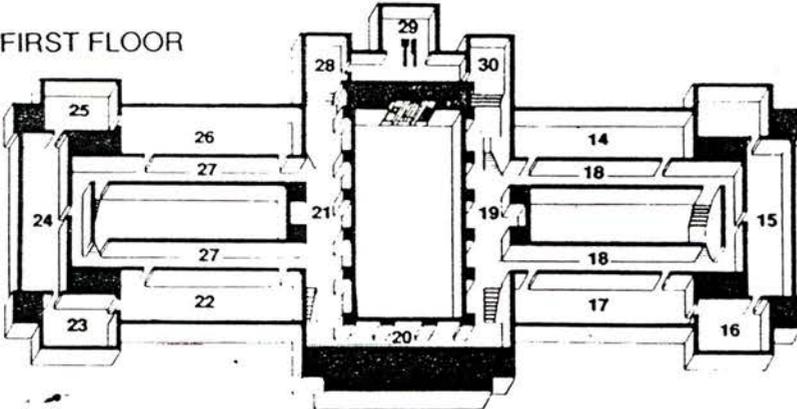
Glasgow
Museums
& Art
Galleries

ART GALLERY AND MUSEUM, KELVINGROVE

GROUND FLOOR



FIRST FLOOR



- 1 CENTRE HALL
- 2 GEOLOGY
- 3 TIME TREK
- 4 BIRDLIFE
- 5 FOREIGN MAMMALS
- 6 **ETHNOGRAPHY**
- 7 NATURAL HISTORY OF SCOTLAND
- 8 EXHIBITION GALLERY
- 9 LECTURE ROOM
- 10 EXHIBITION GALLERY
- 11 HISTORY
- 12 ARCHAEOLOGY
- 13 ARMS AND ARMOUR
- 14 EXHIBITION GALLERY
- 15 EXHIBITION GALLERY
- 16 NEW ARTS
- 17 EXHIBITION GALLERY
- 18 EAST CORRIDORS
- 19 EAST BALCONY
- 20 SOUTH BALCONY
- 21 WEST BALCONY
- 22 THE CLASSICAL TRADITION
- 23 ART OF THE CHURCH
- 24 THE REALIST TRADITION
- 25 THE VICTORIAN AGE
- 26 THE MODERN PERIOD
- 27 WEST CORRIDORS
- 28 EUROPEAN GLASS
- 29 TEA ROOM
- 30 SILVER

- ENQUIRIES
- TOILETS
- DISABLED TOILET
- SHOP
- CLOAKROOM
- COFFEE SHOP
- TOILETS
- TEA ROOM

1992 Plan showing Ethnographic Gallery

labels have been grouped together at the sides of the cases and refer to small numbers near the objects. The labels give provenance, whether purchased or a gift, and some further description such as the materials used, within the limitations of the available space. This is the same method being used in the updating of the Hunterian Museum cases, and it represents an economical use of limited case space with minimum visual disruption. It is possibly, however, not ideal for visitor viewing comfort, especially in crowded circumstances (such as school parties), where it takes a real act of will to pursue finely printed labels to their relevant numbered object in the case.

The Art Gallery and Museum, Kelvingrove has, since its inception seen itself as having a strongly didactic role in relation to its visiting public. In 1936 it was stated:

for museum purposes the educative influences of Kelvingrove are the first concern in the arrangement of the exhibits in their various cases, for the museum function of these days, in contradistinction to the old idea of a repository of curiosities aims at providing practical elucidation in the study of nature and man. The naturalist, the geologist, the zoologist, the archaeologist, the ethnologist and the historian have collaborated in providing material for the educative background of the museum. (20)

The Empire Exhibition in 1938 was one of several

substantial National Imperial exhibitions held in different cities in the British Isles after 1900, presenting the empire to the public in the form of museum-like displays, constructed environments and popular entertainment... Glasgow carried the imperial theme onto an epic scale... the century which saw the disappearance of empire was the also the one that lauded it most lavishly. (21)

This was reflected in the style of display.

Surprisingly and admirably the war-time situation vis à vis the museum was turned to positive advantage and a courageous publication entitled "An Educational Experiment 1941-1951" appeared. This described talks to schools (including one on North American Indians - see photograph) and the type of improvisation which was involved in



Top - Iroquois Mask-Eastern Woodlands
 Bottom - Northwest Coast Bark Baskets, Hat, and Blankets Showing characteristic patterns of designs.

using available materials to best advantage. In an article entitled "Temporary Exhibitions in Education" (1958), Samuel Thompson, who was the Museums Education Officer, and his assistant Louise Annand discussed their work in education:

with the end of the war and the rehousing of the permanent collection, the Art Gallery and Museum returned to its normal functions, but the temporary exhibition had justified its place and now several are staged each year. One very successful such exhibition was Canadian Eskimo Carvings.(22)

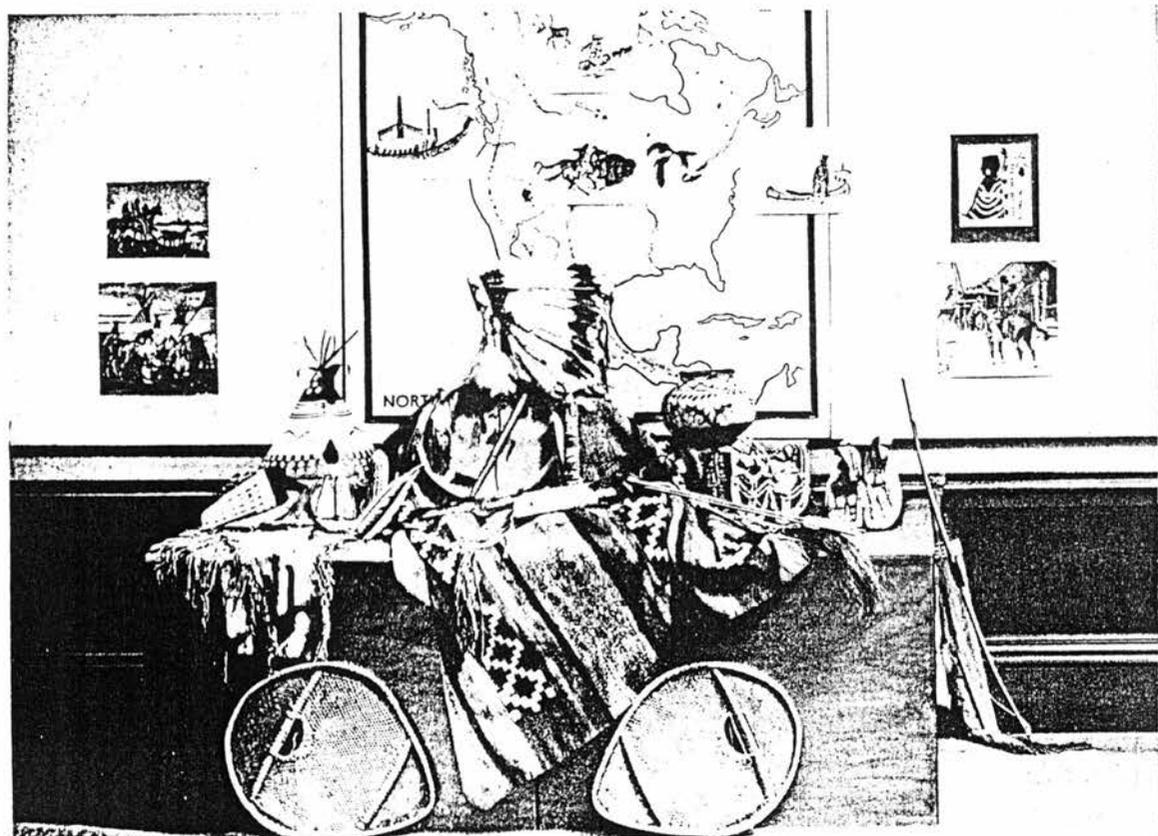
The article continues:

In the case of lessons connected with temporary exhibitions, the aim is, of course, to illuminate or explain further what is already provided in the exhibition. With "Eskimo Carvings" it seemed probable that these would be appreciated and enjoyed more if the visiting school children could have as interesting a lesson as possible on the ways of the Eskimo in general. The carvings themselves are a small part of Eskimo life, but they reflect almost every other part: their size and nature have reasons in the Eskimo environment, and this was what we set out to illustrate.(23)

The facilities offered and the ideas of that time have been carried through until the present day with a thriving Education Department which also includes amongst its topics work to do with North American material.

One of the several teachers in the museum education department has produced an Information Pack for Teachers called "How to Use The Art Gallery and Museum, Kelvingrove, to Learn About North American Indians". This combination of information and activities for children was produced with advice from the Assistant Keeper of Human History and contains a map, explanation of the tribes which are represented in the museum, a short glossary, and guidelines for using the items on display in the gallery. In a covering letter, the author of the educational material explained that the museum teachers would be visiting schools to follow-up the 1992 exhibition "Home of the Brave" at The McClellan Galleries.

THE CLASS VISIT



Material for a lesson on the North American Indians

(An Educational Experiment, 1941-1951)

There has been obvious interest in the North American material on show in the Ethnographical Gallery, and, despite its outmoded presentation, it still remains a subject which attracts interest. Although there is a considerable amount of such material in store, it has not been made available to the education department for handling despite the fact that it would seem from the accounts of Miss Annand that this was once the case, and certainly Mr. Lindsay was able to use the material freely. Times have changed.

It will be interesting to see whether there is a change of policy in ethnographical display and use under the new director, in view of what he has written in *Is There Life in Museums?:*

Ideally, in a museum, one should be able to see the object exactly as it has come down to us, a fragment of its time, and be able to understand, at the same time, its original context. New techniques of communication offer exciting possibilities for the development of interpretive systems that can do both",(24)

and:

The challenge for museums is to make people interested in objects again."(25)

With such a fine collection as the North American Ethnography we shall look forward to the fulfillment of that challenge enormously.



Centrepiece, presented to Thomas Lipton to commemorate Anglo-American Relations, Art Nouveau (Art Gallery and Museum, Kelvingrove).

Footnotes to Chapter IV: Kelvingrove

1. Current museum brochure, Art Gallery and Museum, Kelvingrove.
2. J. Allwood, *The Great Exhibitions*, London, 1977.
3. S. Tait, *Palaces of Discovery, The Changing World of Britain's Museums*, London, 1989, p.29.
4. J. Eggleton, *Glasgow's Art Galleries and Museums*, Glasgow Corp., 1936.
5. H. Miles, *Museums in Scotland*, HMSO, Edinburgh, 1986, p.16.
6. Museum brochure.
7. Tait, p.29.
8. Museum brochure.
9. D. Murray, *Museums Their History and Their Use*, p.247.
10. Murray, p.249.
11. -- p.246.
12. Idem.
13. Museum Handlist, Dept. of Human History, Northwest Coast.
14. --
15. Handlist - Plains.
16. -- --
17. -- --
18. -- --
19. -- --
20. Eggleton, p.32.
21. P. Greenhalgh, *Ephemeral Visits, the Expositions Universelles, Great Exhibitions and Worlds Fairs, 1851-1939*, 1988, pp.58-59.
22. S. Thompson, and L. Annand, "Temporary Exhibitions in Education", *Museum's Journal*, vol.58, November 1958, p.179.
23. L. Annand, *Museum's Journal*, vol.58, p.181.
24. personal correspondence from Lynn Donaghie, Education Department, Art Gallery and Museum, Kelvingrove, March 1992. They also plan to have "good quality coloured photographs" taken of some of the Kelvingrove North American Indian objects to use when visiting schools.
25. J. Spalding, *Is There Life in Museums?* W.H. Smith Contemporary Paper No.6, no date (1991?), p.14.

Chapter IV: Kelvingrove: Works Consulted

Art Gallery and Museum, Kelvingrove

Allwood, J., *The Great Exhibitions*, London, 1977.

Auld, A., *Glasgow Art Gallery and Museum, The Building and the Collection*, Collins, 1936.

Berry, S. and H. Whyte, *Glasgow Observed*, Edinburgh, 1987.

Eggleton, J. *Glasgow's Art Galleries and Museums*, Glasgow Corp. 1936.

Glasgow Corporation, *An Educational Experiment 1941-1951*.

Murray, D., *Museums, Their History and Their Use*, vol.1, Glasgow, 1904.

Paton, J., *Illustrated Catalogue of Pictures and Sculpture*, Glasgow Art Galleries and Museums, Kelvingrove, Glasgow, 1903.

Spalding, J., *Is There Life In Museums?* W.H. Smith Contemporary Paper Number 6, no date, (1991?).

Thompson, S. and L. Annand, "Temporary Exhibitions in Education", *Museum's Journal*, vol.58, November 1958.

MUSEUM RECORDS AND OWN PUBLICATIONS

How to Use The Museum and Art Gallery, Kelvingrove, to Learn About North American Indians, an Information Pack for Teachers, 1992.

Handlists:

Eastern Woodland Indian Material at Glasgow Art Gallery and Museum

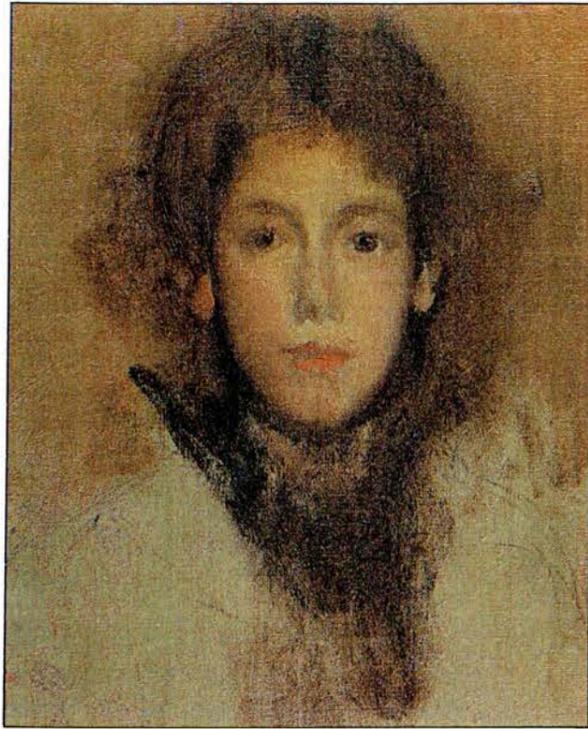
Northwest Coast Indian Material, etc.

Plains Indian Material, etc.

Southwest American Material, etc.

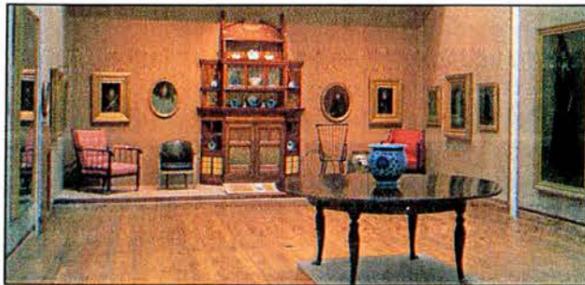
Lindsay, T.B. *North American Indians*, a filmstrip and notes.

The Indian Culture Areas of North America
no date, post-1940.

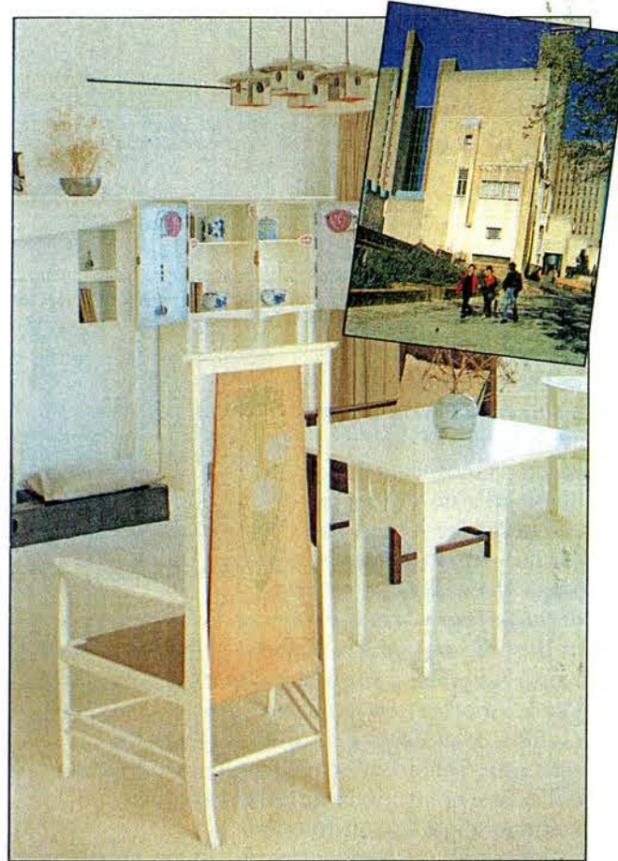


J.M. Whistler Little Juniper Bud

The University's outstanding collection of works by the American James McNeill Whistler comprises 80 paintings and a large number of prints and drawings, as well as the artist's furniture, silver and porcelain. Some 70 paintings and a selection of other items are on permanent display, the largest exhibition of his works anywhere.



Paintings, furniture and ceramics from the Whistler Collection

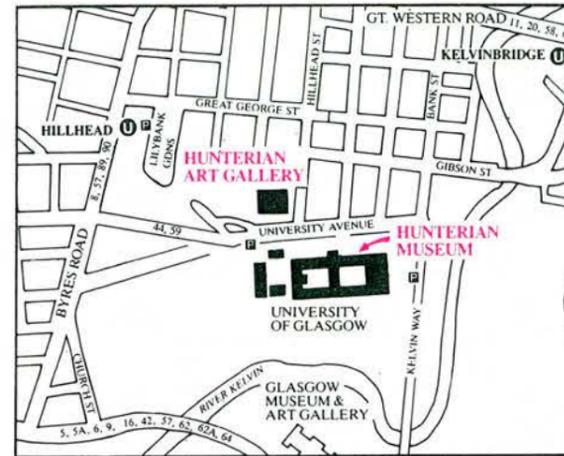


Drawing Room, The Mackintosh House Inset: exterior of Hunterian Art Gallery

The *Mackintosh House* comprises the principal rooms from the Glasgow home of the architect Charles Rennie Mackintosh. These have been reconstructed as an integral part of the Art Gallery. The Mackintosh Collection contains over 60 pieces of furniture and more than 600 drawings, watercolours and designs. Changing selections from the Collection are shown in the *Mackintosh Gallery*.

Bookstall – selling postcards, slides, catalogues, books, posters and framed reproductions.

OTHER UNIVERSITY COLLECTIONS
Books and manuscripts (University Library), Anatomy, Physics and Astronomy, Zoology. Contact departments direct.



HOW TO GET THERE

The best approach is from University Avenue. Underground station – Hillhead. Buses from city centre – 44, 59 (to University Avenue); 8, 57 (Byres Road). Car Parking – free in Kelvin Way; 'Pay & Display' in University Avenue and Lilybank Gardens.

CURRENT OPENING HOURS

9.30am-5pm (Monday-Saturday)

The Mackintosh House is closed 12.30-1.30pm

ADMISSION FREE

The Museum and Art Gallery are closed on certain public holidays. Groups of 20 or more must book in advance. Requests for access outwith normal opening hours should be made in writing to The Director.

Disabled Access – ramp to entrance of Art Gallery and access to all areas except upper floors of The Mackintosh House; access to Museum by prior arrangement.

EDUCATIONAL ACTIVITIES

Practical classes for school groups include: Romans, Celts, Egyptians, Dinosaurs and Captain Cook (Museum); Mackintosh and Whistler (Art Gallery). Holiday activities are organised on a regular basis. Tel: 041-330 4221, ext. 5517.

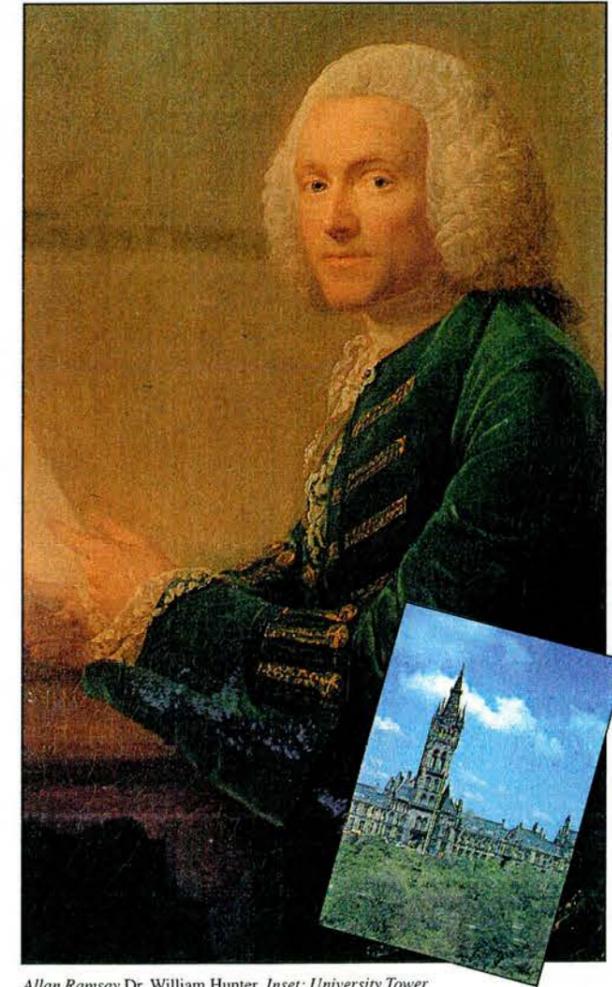
FURTHER INFORMATION

For details of current displays, tel. 041-330 4221 (Museum), 041-330 5431 (Art Gallery), or write to The Director, Hunterian Museum and Art Gallery, The University of Glasgow, Glasgow G12 8QQ.

The University of Glasgow is grateful for the financial support of Glasgow District Council in extending public access.

HUNTERIAN MUSEUM AND ART GALLERY

UNIVERSITY OF GLASGOW



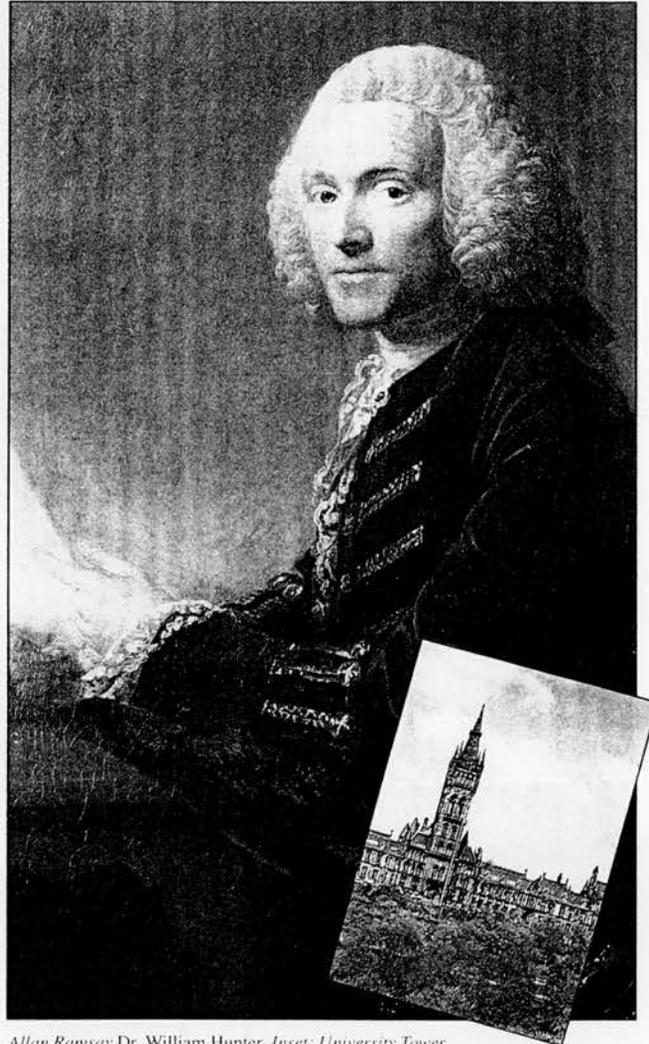
Allan Ramsay Dr. William Hunter Inset: University Tower

HUNTERIAN

MUSEUM AND

ART GALLERY

UNIVERSITY OF GLASGOW



Allan Ramsay Dr. William Hunter Inset: University Tower

Cover of Museum Leaflet 1992, Hunterian Museum and Art Gallery
Portrait of Dr. William Hunter by Allan Ramsay

Inside-entrance, a small pointer and a large number of stairs



CHAPTER V: THE HUNTERIAN MUSEUM

Unlike the other museums being considered here, the Hunterian in Glasgow, the first in Scotland to be opened to the public, in 1807, originated in the visions and collections of a single individual, William Hunter (1718-1783). His range of interests was wide: coins, books and manuscripts, paintings and prints, anatomical, zoological and geological material, pathological preparations (he was a very successful physician in London and an inspired teacher of anatomy). He also acquired "artificial curiosities" - the artefacts of the technologically primitive peoples then being discovered in the Pacific and North America.(1)

William Hunter never married, and his only heir was a nephew, so he decided to leave his entire collection to posterity, after his nephew had had the opportunity of using it for teaching in London. This was no idle cabinet of curiosities and it was described at that time as being second only to that of the King of France. A modern paraphrase of his sentiments, elucidates his intentions:

it has seemed to me that a great University would be its most fitting custodian; and among Universities the ancient College of Glasgow which gave me my early learning... so I shall instruct my executors to hand over the whole collection to that college, to be employed in the manner most conducive to the improvement of their students. I have always made it my custom on every Monday to open the museum to the public, so that any scholar or naturalist may make use of it, and I shall purpose to require the University of Glasgow to do the same; and I shall give authority to the Principal and Professors and their successors in office to do what they judge most conducive to promote the utility of my collection to the students of the University and the public in general. I feel confident that whatever the circumstances of the future they will take care that the collection shall be well housed, in commodious premises where it can be shown to best advantage.(2)

As will be seen, this altruistic vision was not always fulfilled in the century after his death, but a contemporary account

of his life (and death) in *The Scots Magazine* March 1783, set out his intentions for all the world:

The principal directions of his will are as follows: His museum, the most comprehensive and select of any individuals in Europe, is left for thirty years to his sister's son, Mr. Baillie... At the conclusion of twenty years" (an unwitnessed codicil extended this to thirty years) "the entire museum without any participation or entail whatever, is bequeathed to the University of Glasgow. The sum of £4,000 Sterling is left, with the interest from time to time growing on it, for the support and augmentation of the collection.(3)

This bequest is quoted in varying amounts in different accounts but suffice it to say that an amount of about this sum was bequeathed.

Hunter's bequest "was not, however, intended as a collection of curiosities to be gaped at. It was intended for scientific purposes".(4) He was at heart, one feels, first and foremost a teacher.

It is rather unfortunate that Hunter's desire for fairness to his nephew meant there was such a long lapse of time (twenty four years) before the contents of the purpose-built Windmill Street Museum were moved to Scotland with the damage, upheaval, label loss etc. which this inevitably entailed as objects were packed, removed and redisplayed. "The will also required that catalogues of all the collections should be made and sent to Glasgow (there was no complete record of Dr. Hunter's Museum at the time of his death), but only anatomy, books, coins, minerals, shells, and insects were ever received", (5) and apparently no inventory was ever made when they eventually arrived in Glasgow.

Although some early records of donations were kept by the first curator, and maintained until 1821, the "next known Donation Book appears in 1868... This absence of almost half a century's donation records is another major reason for the chaos into which the ethnographical collection fell after the move to Glasgow."(6)

Fortunately, there is an eyewitness account/description of the museum which was published in 1813, written by John Laskey, Captain in the militia and stationed at Dunbarton Castle (though Dr. Brock in her writing about the museum attributes to him a "reputation for dishonesty."). He seemingly explores the rooms of the new museum with an attentive eye, spying:

a boot of elegant workmanship from the neighbourhood of Hudson's Bay, or Esquimaux Country. It is formed of leather (said to be tanned with blood) ornamented in a singular manner with tassels of hoofs of a small species of animal, hair, feathers, and the fangs of dogs; the whole curiously embroidered with the quills of the porcupine dyed of various colours.(7)

Laskey's "lively" descriptions in his small neat "catalogue" lead us through the "apartment on the left of the ground floor saloon to those items which in the contents are labelled "South Sea Curiosities". Number 6: "A singular formed fish hook from King George's Sound" and in Glass Case Number Two "admirable and curious articles collected during the voyages of Captains Cook, King, etc. in the South Seas, King George's Sound and New Zealand flaxen mantles (of Nootka and New Zealand)", and he compares the two, deciding that "invention is not peculiar to any nation or clime."(8)

Further meanderings in the "miscellaneous" collections in the Hall of the Elephant revealed items "brought by Captain Cook and other navigators:

Marked B- War clubs from New Caledonia

Marked C- short bludgeons, stone (or bone)"worn by the New Zealanders and natives of Nootka or King George's Sound, worn in girdles, the bone ones from Nootka Sound."

(Dr. Mackie points out that this is in fact inaccurate but confirms the early origin of another similar club from British Columbia (9).

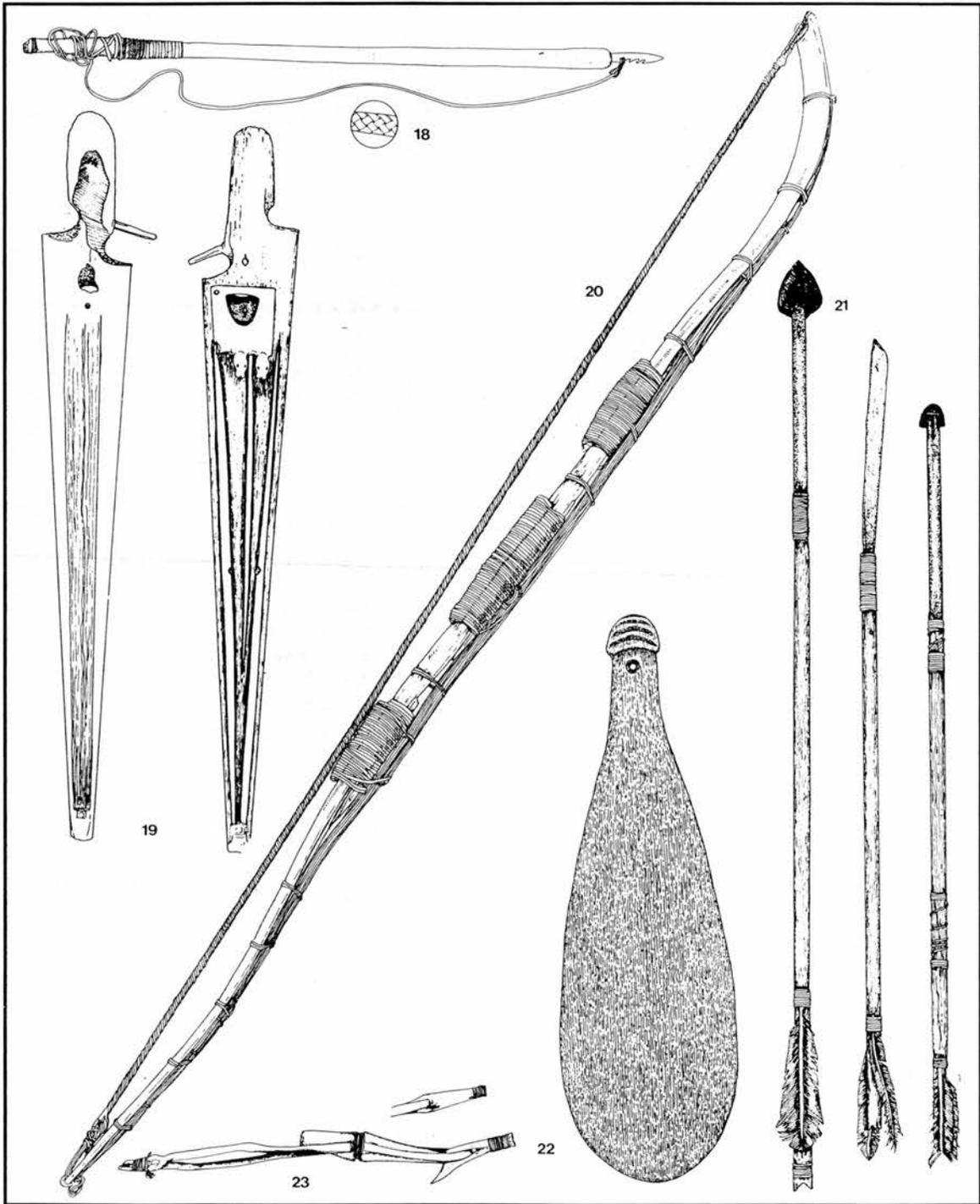


FIG. 4. 18, bone foreshaft of harpoon dart from Alaska (E.581): 19, two views of wooden spear thrower from Alaska (E.92/2): 20, composite bone bow strengthened and lashed with sinew, from Alaska (E.574): 21, 3 arrows from Alaska, all with wooden shafts and bone foreshafts, stone-tipped on the left, iron-tipped on the right (E.531): 22, whalebone hand club from New Zealand (E.563/1): 23, bone and sinew toggle harpoon head from Alaska (E.656). Scale 1:4.

(Mackie, *William Hunter and Captain Cook*, p.14.)

Marked C- a dancing rattle in the shape of a wooden bird

(Laskey claims that this is from New Zealand and that Captain Cook had bought it in his "own defence" from the owner but it is actually North West Coast).

Marked I harpoons from Onalaska a fish gig with a singular instrument for throwing it, four foot lance of wood and bone spliced together wood =three foot five inches and bone= seven inches, at the end of the bone a small sheath or socket for a barbed point of bone which was one inch long. Strong sinew of whale or hair attached to the bone point and the other to the shaft. When the gig is thrown, the barbed point is fixed in the sheath or socket, and a blown bladder of some animal is fastened to the smaller end of the instrument etc.

(This description may be compared to that of Colin Robertson's detailed account of Indian harpoon sturgeon fishing which accompanied his 1833 gifts to Perth (See Appendix, Perth chapter).

Marked K Onalaska bow, arrows, fish gigs, small spears

Marked Q Snow Shoes from Hudson's Bay, of various sizes, these are very light; and cover such a space as prevents the feet of the wearer from sinking in the snow.

Marked R various fish hooks from Cook's River, King George's Sound, Nootka, etc. These are interspersed with many other miscellaneous "curiosities" such as a Roman Shield, Narwohl "teeth", Skin of a Great Boa Snake, Japanes Basons (sic) stools, drums, idols, and a large Roman pot "supposed to have been from the wreck of some of the ships that accompanied the invasion of Julius Caesar"!(10)

There were, of course, objects from Hunter's other collections in the museum, as there still are today, but I have only chosen to describe those of North American derivation.

Despite Hunter's wishes, students were only allowed to visit the museum once a year and then as an opportunity of witnessing an exhibition of curiosities rather than as an auxilliary to study, according to a 1827 Scottish Universities Commission Report. Indeed, in 1829 students unsuccessfully asked for more access to the museum, and had their request refused and the public had to pay an entrance

fee. Later, matriculated students were given one free ticket which admitted them and two friends, and medical students who bought the catalogue of anatomical preparations published in 1840 were allowed to view the specimens on the shelves. All of this was justified on the grounds that funds were not available to employ staff, and it was not until 1907 - a whole century after the original opening - that students and the public were admitted free.(11) It was at this date that the Anthropological Museum in Marischal College, University of Aberdeen was established.

Considering the moves and upheavals that the early specimens underwent, it is quite miraculous that so many of them survived and indeed that some of the earliest known specimens of Northwest Coast material, for instance, can still be seen on display today. These represent artefacts which are very nearly pre-contact with Europeans, and derived from the last Cook voyage undertaken by "The Discovery" and "The Resolution".

Cook's ships spent about one month in Nootka Sound (arriving 29 March 1778, see map), "while the ships were repaired so they could withstand the expedition to the North to look for the Northwest Passage. A great deal of trading was done and the largest number of objects collected by Cook's voyage on the Northwest Coast of America is from the Nootka Sound area."(12) (See Appendix). Even more remarkable than their acquisition, which was quite easy according to numerous voluminous contemporary accounts once the Indians got into the spirit of trading their objects for items which they considered to be "valuable" (and this applied particularly to metal), was the fact that the traded items ever got back to Britain (see the section dealing with Chambers Street which also has some early Cook objects). In view of the captain's death during that expedition, the subsequent dispersal and destiny of the "cargo" was indeed uncertain. "When the

Cook expedition returned to England, the officers helped themselves from the accumulation of artifacts and the remainder were delivered to Mrs Cook." (13) We know that some of these items appeared in auction sales and ended up in museums, but in contrast to the journals, the "curiosities" which were collected were never really considered official and they appear in the most surprising places. They were given as presents, sold to museums and dealers, sold again at auction, or kept in family cabinets. As E. Gunther discussed in her assessment of their treatment:

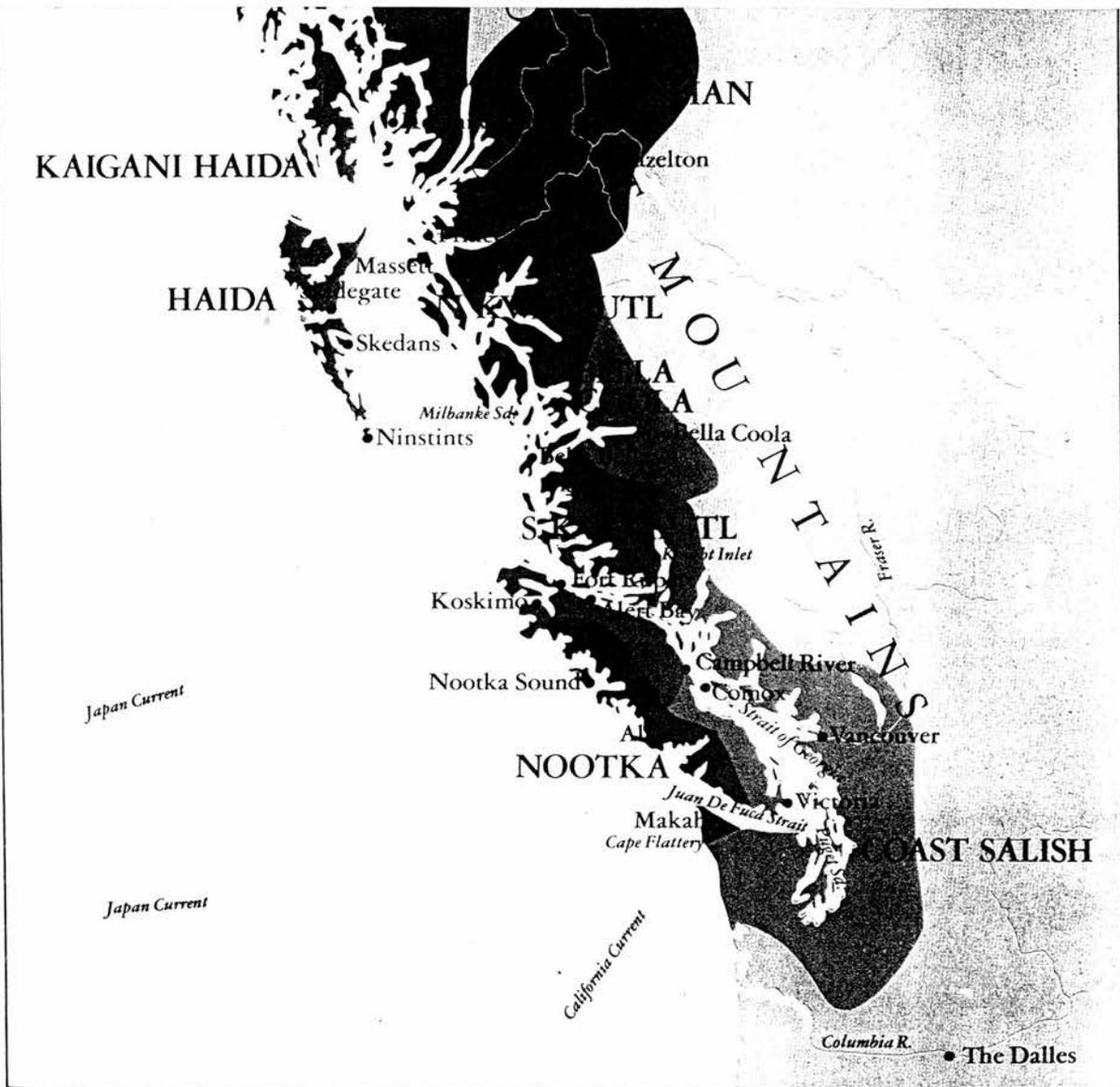
To museums that have material from Paleolithic man and ancient Egypt or Greece, a few scattered objects in materials of no great value that were collected just "yesterday" in the 18th century have no great importance. Even the labels, if they had any, seldom mentioned the historical significance which is so important to the ethnohistorian of the Northwest Coast.(14)

It is true that detailed and meticulous records were kept on a variety of subjects by Cook and various members of his company which are an interesting and valuable adjunct to the history of the surviving objects. The engagement of official artists on the voyages such as John Webber in order to record people, places, natural history specimens etc. by way of drawings and paintings also provides an invaluable source.

In view of subsequent events, particularly in the development of the fur trade empire, it should be pointed out that Cook's voyage, more than any other, was responsible for the influx of European traders who were to cause tremendous upheaval in the Indian cultures.

He noted in his journal that:

A great many canoes filled with natives were about the Ships all day, and a trade commenced betwixt us and them, which was carried on with the Strictest honisty on boath sides. Their articles were the Skins of various animals, such as Bears, Wolfs, Foxes, Dear, Rackoons, Polecats, Martins and in particular the Sea Beaver [sea otter].(15)



Map showing location of Nootka on Northwest Coast of Canada
 (People of the Totem, p.21)
 "The 'Resolution' and The 'Discovery' anchored in Nootka Sound,"
 pen and wash drawing by John Webber, 1778,
 (National Maritime Museum.)
 Note Indians in boats and on the shore.

It was the arrival in England of the sea otter pelts which sold for fantastic prices and aroused the interest which was later to lead to the establishment of such companies as the Hudson's Bay Company. Hunter would undoubtedly have heard about these adventures and found them of interest as forming part of the current events of the time. The actual collected objects must fall again into the category of souvenirs or "curiosities" because there was no study of anthropology or archaeology at that time let alone museology.

It is both fortunate and remarkable, in view of a century of neglect (or at any rate indifference), that the earliest specimens, particularly those collected on Cook's voyages have persisted to the present day. The wooden bird rattle, for instance, cited by Laskey as coming from New Zealand, is still suspended in a display case today within the newly forming gallery: "it has lost the pebbles in its belly but is otherwise intact. It appears to be the one illustrated by John Webber in Cook's Voyages, (Cook and King 1784, p.3. fig.1) and might possibly have come to the Hunter collection by way of the Leverian Museum sale..."(16) There is also a "fine Nootka rain cape" which had been classified as among some "Polynesian" skirts and a basketry Nootka hat ("also wrongly labelled until recently, which is likely to be of Cook's period even though it is not mentioned in the 1813 catalogue " (17) There is a " good example of a Nootka grooved bark beater, made of whalebone ... another bone implement is a long hand club, with a pommel finely carved into a bird's head and inlaid with pieces of shell. This is clearly mentioned by Laskey under the heading of the 'short bludgeons'."(18)

There are clear descriptions in Dr. Mackie's paper about the collections of a hand adze which unusually has an iron blade, and had featured in Laskey's catalogue, and several fish and halibut hooks, and two heads of whaling harpoons previously felt to be Polynesian.

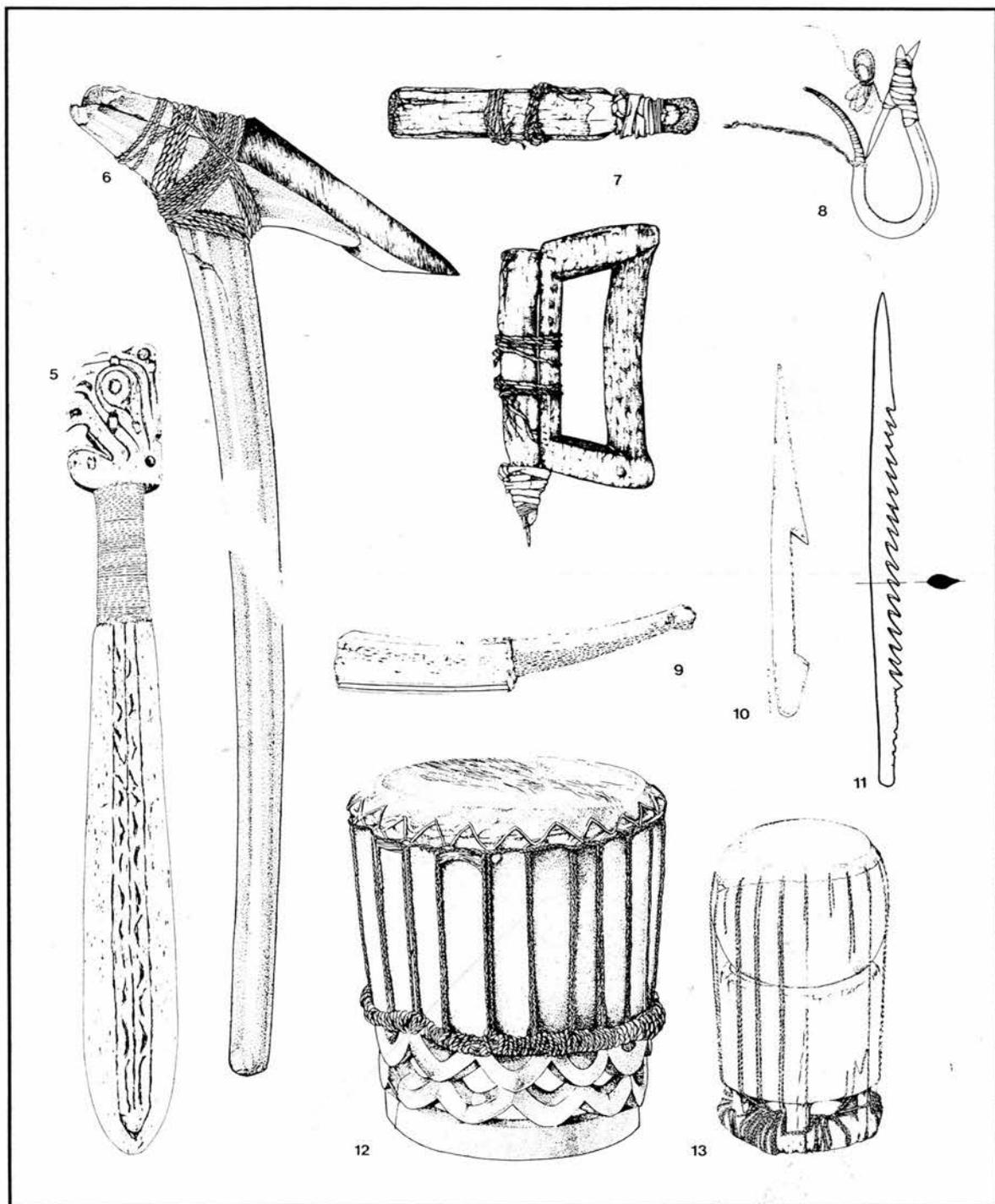
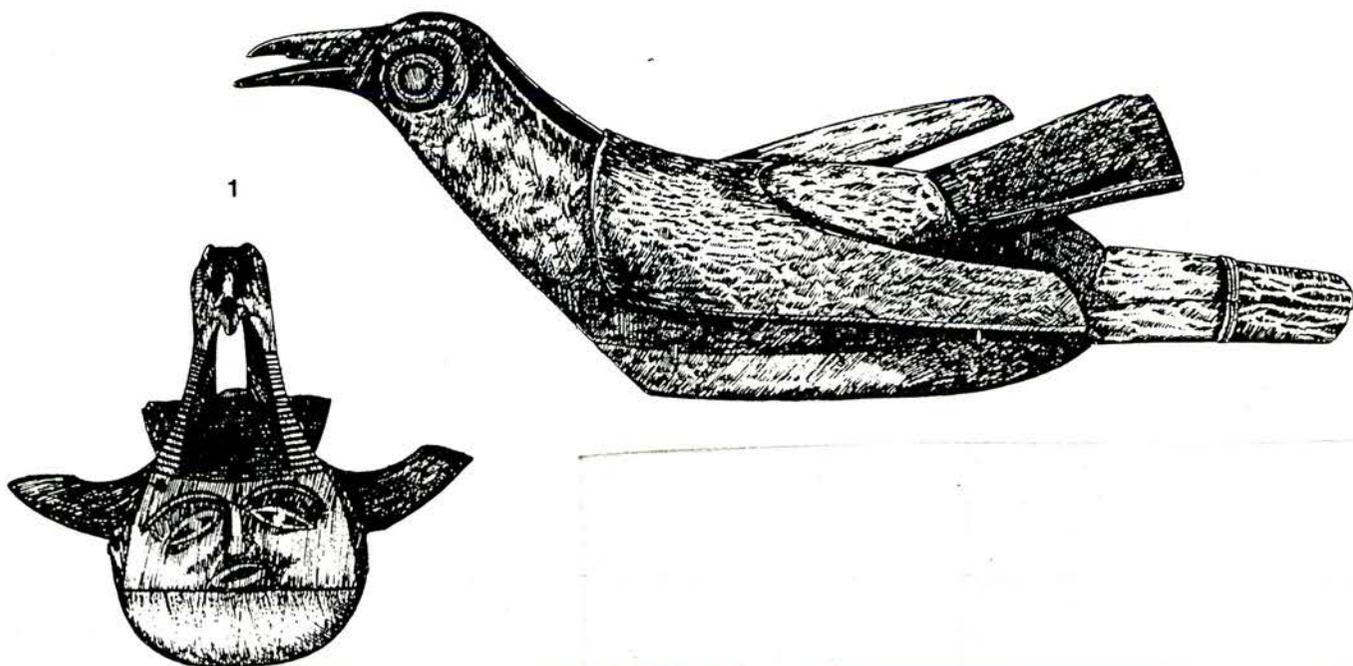


FIG. 2. 5, whalebone hand club from the North-west Coast (E.97); 6, hafted stone adze from Hawaii (E.366/1); 7, wooden hand chisel with iron blade from the North-west Coast (E.313); 8, halibut hook from the North-west Coast (E.554/1); 9, whalebone bark beater from the North-west Coast (E.370); 10 & 11, whalebone harpoon heads from Tierra del Fuego (E.371/1 & 371/2); 12 & 13, wooden drums from Hawaii (E.437 & E.367). Scale 1:4.

Carved wooden rattle of bird, Cook Object. Note front view "face"
(Mackie, p. 8.) Museum 1992.



Opposite page
(Mackie, *William Hunter and Captain Cook*, p.10)

Objects from Cook's last voyage are thus well represented.

After leaving Nootka Sound with their newly repaired ship's mast, the two ships continued North to Prince William Sound and Cook Inlet in their search for the Northwest Passage. There they encountered more native peoples who were very likely Indians and Eskimos. (These are probably the 'Onalaska' of Laskey's catalogue description).

Eskimo artefacts are easily recognisable and this is fortunate as every one obtained by Hunter from people on Cook's third expedition subsequently lost its identity, becoming either merged with an early Victorian gift of Greenland Eskimo material or with some even more unlikely collections.(19)

Among these Eskimo objects are a bow made of bone strips lashed with sinew and with a sinew string and a variety of arrows. "The Laskey Catalogue contains a very clear and detailed description of an Eskimo harpoon which was once on display in the Hall of the Elephant."(20) There are two harpoons and "Eskimo wooden spear throwers of well known Alaskan type"... Even more exciting was the discovery among the collection of 'Samoan' fish hooks of the front half of an Alaskan harpoon dart, complete with tiny barbed bone point on the end of a fine, plaited line, of the type mentioned at the end of Laskey's description.

The "untangling" of these objects was undertaken during this century by Anne S. Robertson during the 1940s and Dr. Adrienne Kaeppler during the 1970s and work on the Laskey catalogue was undertaken by Jane M. Glaister during 1978-79.

Turning again to the *Report on Local Museums in Scotland* carried out by Anderson and Black (P.S.A.S.1887/8) it would seem from their description that by this time the Northern Pacific articles had drifted south! The entry for the Hunterian mentions "stone and bronze implements including thirteen Arrowheads of chert, and six grooved Stone Axes from North America"(21) and a "Mummy and collection of

objects from Egyptian tombs; and a very extensive and varied collection of SOUTH SEA (author's capitals) Weapons, Paddle, Carvings, and Manufactures, brought home by Captain Cook."(22)

In her extensive work on the Hunterian, Dr. Brock has outlined its historical development and found that "the collections themselves receive scant mention" throughout their recorded history. In 1893 a Report by the Scottish University Commissioners describes decay and disorder, in 1859 the museum was criticised for not keeping pace and in 1877 the collections were called "buried treasure." The original building was sold in 1864 and very nearly part of the "buried treasure" with it. In order to fund the elegant and costly new building of 1870, designed by William Stark in the Greek Temple style of the day (The "exterior was simple and restrained classical"(23), the trustees tried to sell the valuable coin collection and library but there was such a public outcry that this was not accomplished. Brock describes the 19th century as "a sad period."

By the 1880s the museum collections had grown well beyond their original bequest and, in common with the other university museum discussed here (The Marischal), was receiving gifts from alumni who were involved in expeditions and excavations and from friends and local citizens. There were several large bequests including the items gained from the Andersonian College Museum.

A report of 1986 describing the collections contained the following additional description:

has outstanding moccasin collection of pre-1840 Ojibwa(?) Huron, Illinois (?) and Iroquois. Also ancient ballhead warclub with carved human face and rifle stock type club, and an ancient Cree or Naskapi painted coat. Of particular interest is otter skin medicine bag from no later than 1810, the oldest dated object of its kind known to me. (24)

The Hunterian also has a kayak from the Davis Straits and some Southwest American material.

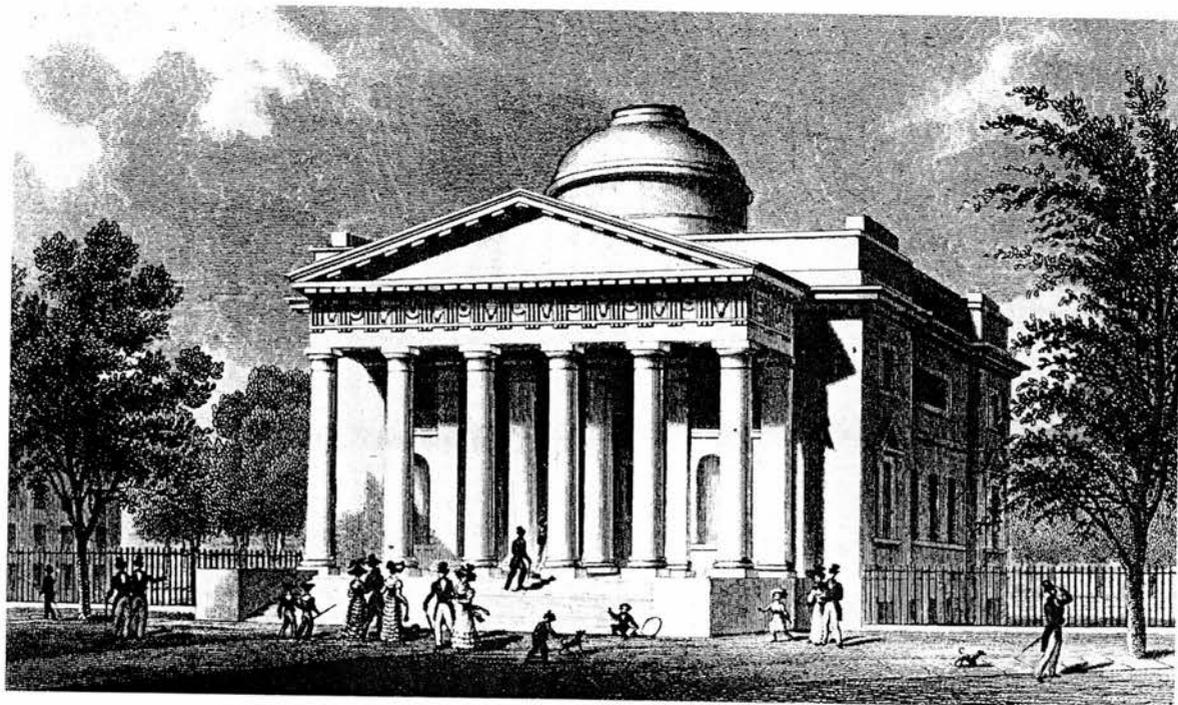


PLATE 3. Engraving in 1830 by James Fox of the Hunterian Museum, Glasgow.

(Mackie, *William Hunter and Captain Cook*, p. 4.)

The present century has seen a dispersal of the various collections to some extent: in 1900 to the Department of Anatomy; 1923 Department of Zoology; in 1954 the anatomical collections were split up; in 1965 the foreign herbarium was transferred to the Edinburgh Botanical Gardens, and in 1973 the contents of the library were transferred to Glasgow University Library and the remaining pictures to The Hunterian Art Gallery. "These removals have made room for the more adequate display within the museum of minerals, fossils, antiquities and ethnological collections."(25)

In a foreword to the handbook for the museum in 1954, the Honorary Curator, J.D. Mackie described the display:

Side by side with the remains of antiquity are shown other exhibits which, no less than the reconstructions serve to illustrate the minds of simple people. These are the handiworks of primitive civilizations which endured until a recent date, or endure even to the present day and they serve to show how their makers met their necessities and satisfied their desires with the means readiest to their hands, much as did the peoples of long ago.(26)

It is a measure of how far the museum world has progressed since 1954 that such descriptions of ethnographical materials would not now be tolerated and, although the Hunterian had at times lagged behind its original intentions, by the late 1960s it was being described by W.D. Ian Rolfe in the *Museums Journal* as:

a university museum in the fullest sense... with the collection belonging to the university which is responsible for its policy, maintenance and staffing and displays primarily for teaching - the general public may or may not gain some advantage from them."(27) (see photograph of the museum at this time).

"Unfortunately", Rolfe goes on to say, "it seems inevitable that standards of display at university museums will lag behind those of the more public museums. University museums aim at a more committed audience and thus have less need of visual persuaders."(28) The Miles Report of 1986 developed this point:

universities do not always provide the means or indeed the incentive to display and interpret this material for the benefit of a wider public... in the end... we were left with the impression that many university collections are curated and maintained by accident. (32)

In fairness, it should be said that both the Hunterian and the Marischal Museums were pointed out as being very good examples of their kind within this context.

Happily, images are changing and in 1980 Dr. Brock could declare that:

The Hunterian Museum is fully aware of its historical significance and its potentialities for educational activities both within and without the university, and its varied special exhibitions draw in the public. Hunter would certainly approve the growth of the museum, and that, at last, it was being put to the uses for which he left it to the university.(30)

There seemed to be a revived interest in the ethnographical material as mentioned in reference to the various researchers. (Robertson, Kaeppler, Glaister). And when it came to the documentation of the collections and transfer to the MDA cards "the Ethnographical collections were studied in detail for the first time as their records were transferred... the new research work uncovered many more such pieces" (Cook) "whose age and provenance had been lost or forgotten over the last two centuries." Dr. Mackie wrote in 1980 :

As a result we now know that our small Ethnographical collection from Oceania and North America contains a very high proportion of important early objects dating from a time when European contacts with the native people were just beginning. (31)

And again in 1985:

it seems to be the ethnographical collection scarcely appreciated at all in Hunter's day and hardly more so for nearly two centuries after his death which has retained and increased its interest most and which, having been least studied in the past is most worth attention now.(32)

At the moment, according to the new director, Malcolm McLeod, there are forty or fifty pieces of early Cook material on display.



A view of the museum 1965 (*Museums Journal*, June 1969).

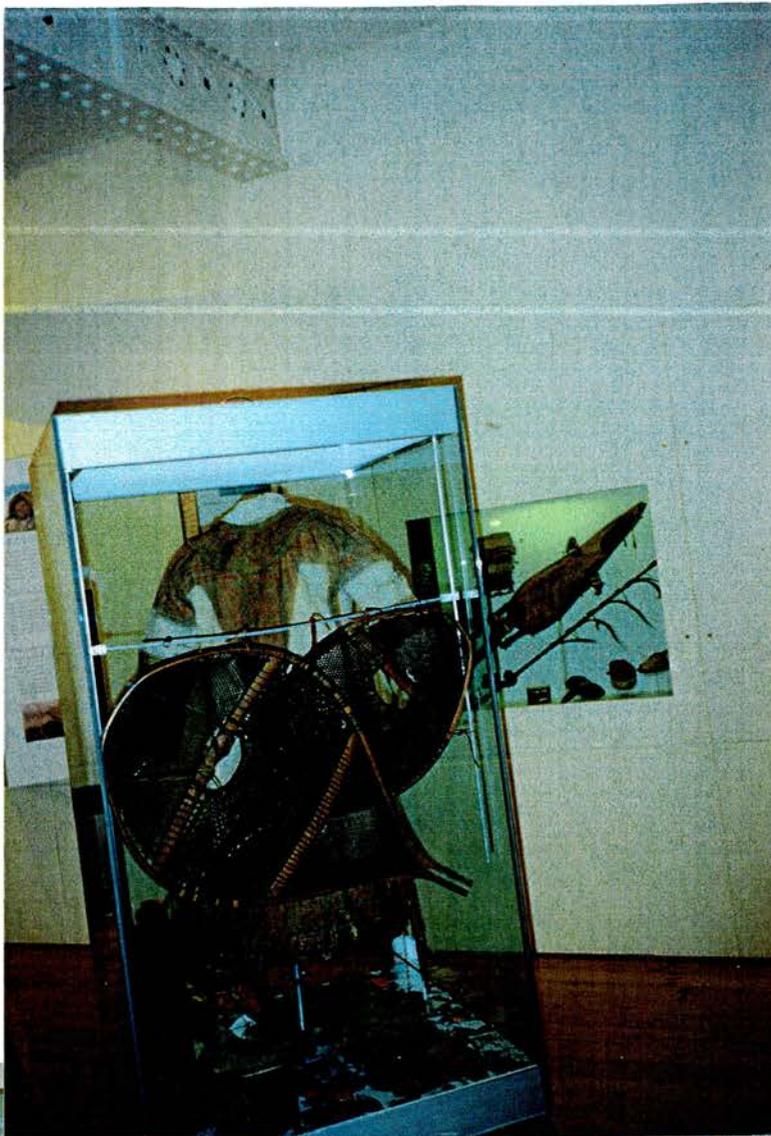
These are being integrated into the new Main Hall which is being completely refurbished "and the plan is to produce this year a series of permanent exhibitions on the general theme of "Earth and Man." Dr. E.W. Mackie has outlined the new display as follows:

This will trace the development of our world and life on it from the beginning down until the beginnings of the Industrial Revolution in the 18th century. The exhibition which was prepared in 1990 will form part of the last section of this project in which the "later steps" in human progress will be illustrated. These later "giant steps" include (1) the development of farming (which we shall also illustrate with the help of our ethnographical collections)...etc.(33)

Before this gallery was closed to the public for refurbishment, I was able to see some of the new displays which at that time included: *Hunters of the Frozen North*, (Inuit), *Big Game Hunters*, (Chippewa, Cree, etc.), and the *Temperate Garden of Eden* as represented by the Northwest Coast. All of the displays of objects were related to their ecological backgrounds and although the space was confined, the small area was imaginatively used in order to show the objects to best advantage.

In the Inuit display, for instance, which can be seen in the photograph on the accompanying page, spears have been suspended at the top level whilst in the middle there are three model kayaks and the case also contains a spear thrower, two bird darts, and a harpoon line. At the very bottom of the case, in addition to the walrus skull is a photograph of an Eskimo in his kayak and the following poem:

I sing to the sea
I sing to my kayak
It is part of my body
We fly upon the waves
It is my companion
It is my brother
If I die an old man it will rest upon my grave
and still we remain together.



Part of the new arrangement of cases, 1992.

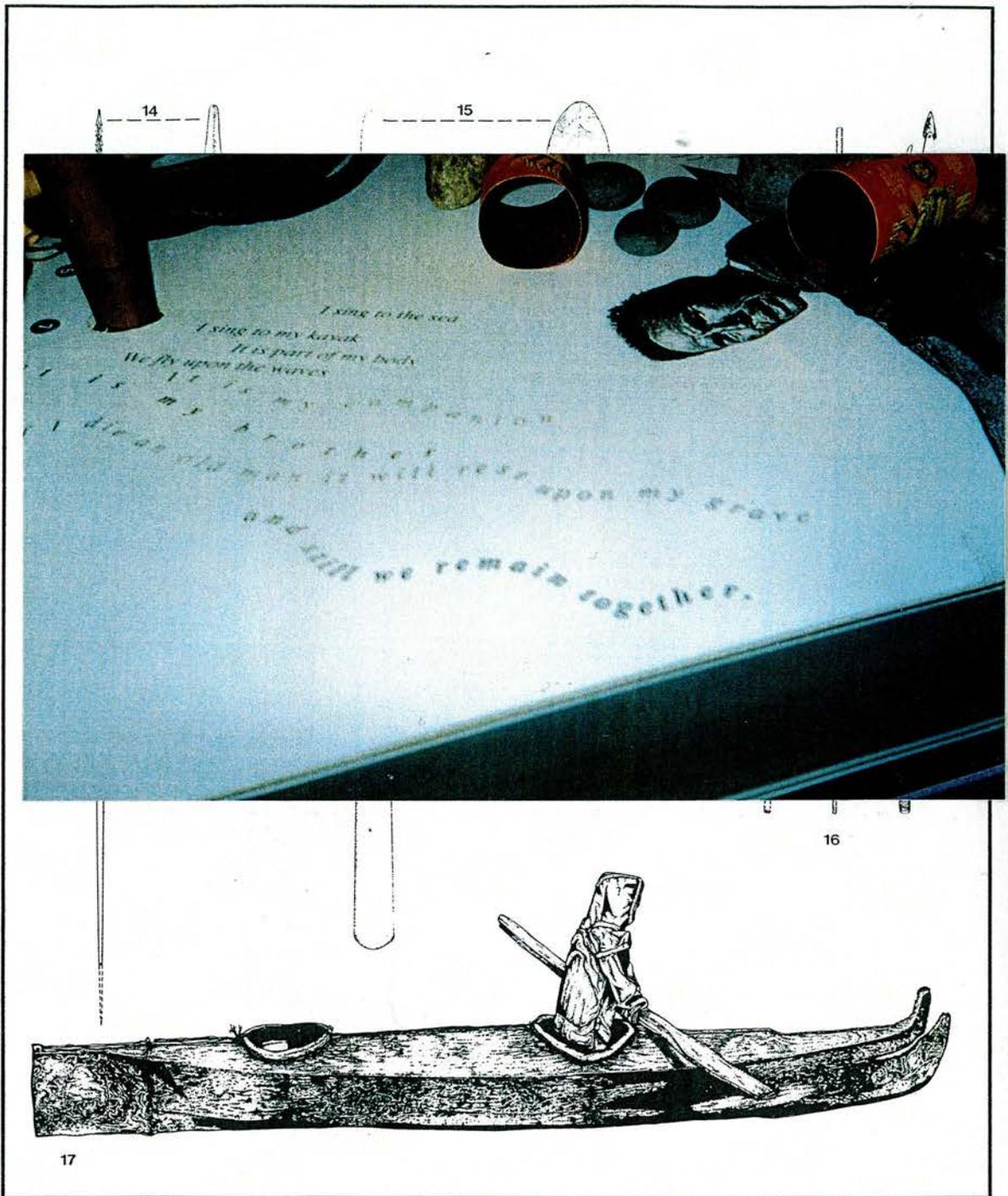


FIG. 3. 14, wooden spear from Hawaii (E.635): 15, wooden staff club from New Zealand (E.340/6): 16 left, wood and bone bird dart from Alaska (E.88/6), 16 centre, harpoon of wood, bone and sinew from Alaska (E.644/1), 16 right, steel-tipped harpoon of wood, bone and sinew from Greenland (not Hunter Bequest): 17, model *baidarka*, or two-man boat, of skin and wood from Alaska (E.103/3). Scale 1:10, except no. 17 at 1:4.

(Mackie, William Hunter and Captain Cook, p.12)

The brightly labelled empty salmon tins which have been interspersed in the display with the photograph of the kayak, the sea, the person, and the poem which reveals the hunter's thoughts, seem to make a quiet, poignant statement, perhaps, on twentieth century material objects and their disposal. The Inuit, in particular, never hunted or fished for more than they could use for their own immediate needs. Their material objects often showed a spiritual relationship with the animals they pursued and an economical use of the products which they valued and received from them.



Footnotes to Chapter V: Hunterian Museum

1. E. MacKie, *William Hunter and Captain Cook, The 18th Century Ethnographical Collection in the Hunterian Museum, Glasgow*, 1985, p.1.
2. Sir C. Illingworth, *The Story of William Hunter*, Edinburgh 1967, p.90.
3. "Anecdotes of Dr. Hunter About His Death," *Scots Magazine*, March 1783, pp.117-120.
4. C. Brock, "Dr. William Hunter's Museum", Glasgow University, *Journal for the Bibliography of Natural History*, vol.9, 1978-1980, p.405.
5. Brock, p.405.
6. MacKie, p.5.
7. Capt. J. Laskey, *General Account of the Hunterian Museum, Glasgow, Including Notices of Art, Literature, Natural History, Anatomical Preparations, Antiquities, etc. in that Celebrated Collection, Glasgow*, 1813, pp. 21 & 22.
8. Laskey, p.20.
9. MacKie, p.9.
10. Laskey, pp.73-75.
11. Brock, p.407.
12. A. Kaeppler, *Artificial Curiosities, Being an Exposition of Native Manufactures Collected on the Three Pacific Voyages of Capt. Cook, R.N.*, Honolulu, 1978, p.251. (See appendix).
13. E. Gunther, *Indian Life on the Northwest Coast of America as Seen by the Early Explorers and Fur Traders*, Chicago, 1972, p.xiii.
14. Gunther, preface, p.ix.
15. N. Bancroft-Hunt, *People of the Totem, The Indians of the Pacific Northwest*, London, 1979, p.17.
16. MacKie, p.13.
17. -- --
18. -- p.15.
19. -- --
20. -- --

Footnotes to Chapter V: Hunterian (Continued)

21. J. Anderson and G. Black, "Reports of Local Museums in Scotland Obtained Through Dr.R. Gunnings' Jubilee Gift to the Society," *P.S.A.S.* 1887/88, vol.22, p.350.
22. Anderson, p.351.
23. T. Markus, "Domes of Enlightenment: Two Scottish University Museums," *Art History*, vol.8 No.2, June 1985, p.171.
24. Brock, p.408.
25. A.Robertson, foreword, *The Hunterian Museum Handbook to the Cultural Collections*, Glasgow, 1954,.
26. J. Mackie, Honorary Curator, Foreword, in Robertson, *Museum Handbook*.
27. W. Rolfe, "A University's Museum", *Museum's Journal*, Vol.69 no.1, June 1969, p.9.
28. Rolfe, p.9.
29. H. Miles, *Museums in Scotland*, Report by a Working Party, HMSO, Edinburgh, 1986, p.32.
30. Brock, p.409.
31. E. MacKie, "Using the MDA Cards in the Hunterian Museum", *Museum's Journal*, vol.80 No.2, 1980, p.86.
32. MacKie, *Hunter etc.*, p.1.
33. Personal correspondence from Dr.E. MacKie, 17 March 1992.

Chapter V: Hunterian Museum: Works Consulted

Anon. "Anecdotes of the Celebrated Dr. Hunter", *Scots Magazine*, vol.45, March 1783, pp.118-119.

Bancroft-Hunt, N. *People of the Totem, The Indians of the Northwest*, Orbis, London, 1979.

Beaglehole, J. *The Journals of Capt. James Cook, The Voyage of the Resolution and Discovery 1776-1780*, 2 vols., Cambridge, 1967.

Brock, C. "Dr. William Hunter's Museum, Glasgow University", *Journal for the Bibliography of Natural History* vol.9, 1978-1980, British Museum of Natural History.

Drysdale, L. *A World of Learning: University Collections in Scotland*, HMSO, Edinburgh, 1990.

Fisher, R. and H. Johnston, *Captain James Cook and His Times*, Seattle, 1979.

Gunther, E., *Indian Life on the Northwest Coast of America as Seen By the Early Explorers and Fur Traders*, Chicago, 1972.

Hautman, G., "Interview with Malcolm McLeod" in *Anthropology Today*, vol.3, June 1987, pp.4-8.

Illingworth, Sir C. *The Story of William Hunter*, E.& S. Livingstone Ltd., Edinburgh, 1967.

Joppien, R. and B. Smith, *The Art of Captain Cook's Voyages*, vol.iii, *The Voyage of the Resolution and Discovery 1776-1780*, Yale, 1988.

Kaeppler, A. *Artificial Curiosities Being an Exposition of Native Manufactures Collected on the Three Pacific Voyages of Capt. Cook, R.N.*, Honolulu, 1978.

King, J. *Artificial Curiosities from the Northwest Coast of America: Native American Artefacts in the British Museum Collected on the Third Voyage of Capt. James Cook and Acquired Through Joseph Banks*, British Museum, London, 1981.

Laskey, Captain J. *A General Account of the Hunterian Museum, Glasgow, Including Historical and Scientific Notices of Art, Literature, Natural History, Anatomical Preparations, Antiquities, etc. in that Celebrated Collection*, Glasgow, 1813.

Mackie, E. "Using the MDA Cards in the Hunterian Museum", *Museum's Journal*, vol.80, no.2, Sept. 1980.

"William Hunter and Captain Cook, The 18th Century Ethnographical Collection in the Hunterian Museum" rep. from *Glasgow Archaeological Journal*, vol.12, 1985.

Markus, T. "Domes of Enlightenment: Two Scottish University Museums," *Art History*, vol. 8. No. 2, June 1985.

Chapter V: Hunterian Museum: Works Consulted (Continued)

Miles, H. *Museums in Scotland, Report by a Working Party*, HMSO, Edinburgh, 1986.

Millar, A. "The Hunterian Museum, the Story of a Removal", *Museum's Journal*, April 1909.

Robertson, A. *The Hunterian Museum: Handbook to the Cultural Collections*, Glasgow, 1954.

Rolfe, I. "A University's Museums", *Museum's Journal*, vol. 69, June 1969.

Tait, S. "The Boffins Cupboards" in *Palaces of Discovery: The Changing World of Britain's Museums*, London.

Stark, W. *Design for Hunterian Museum 1803*, Scottish Record Office, RHP 1997.

Warhurst, A. "University Museums" in *Manual of Curatorship*, Mus. Association, 1984.

Appendix to Chapter V: Items From Cook's Voyages in the Hunterian
Museum

Erna Gunther, who has made a study of these items, states that "handling these objects gives one an understanding of the technical skill in wood carving, basket weaving, and the making of weapons that had been developed in this rich culture. These pieces are also excellent examples of the stability of the art style and indicate the development of ceremonial life. The interrelation of the literature and the artifacts gives a new dimension to ethnohistory." (*Indian Life etc.*, p. xiii)

"The individual objects in the Cook Voyage collection in Glasgow cannot be documented by actual traceable links. However, the objects that have the strongest circumstantial evidence are included: (p.285-ACCC)

Bird Rattle (E369) on Robertson's list, probably E of Laskey's List, 1813 (p.286-ACCC)

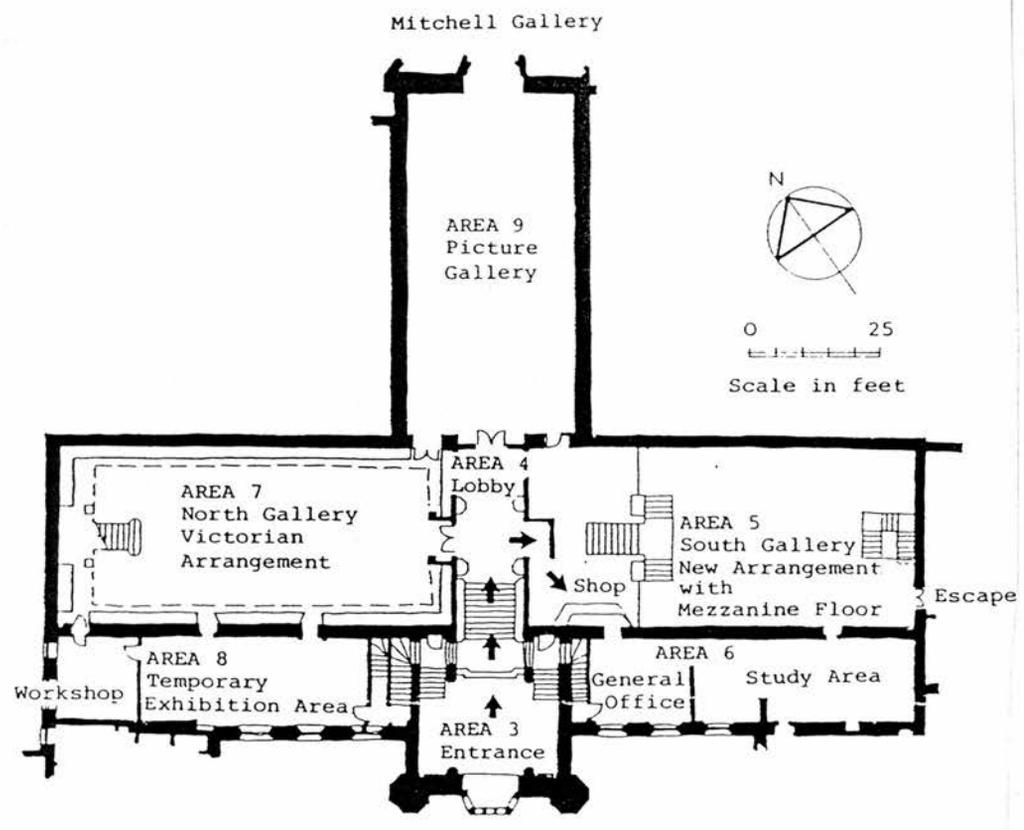
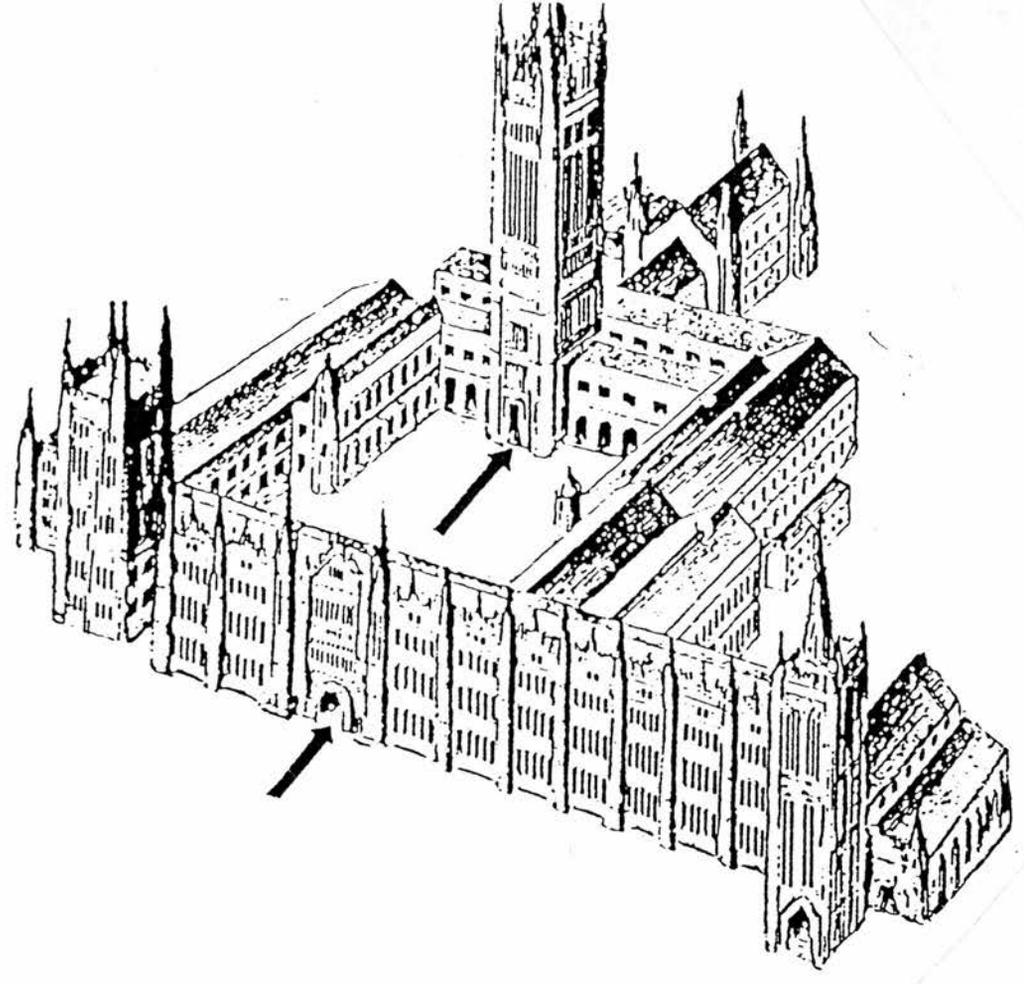
length 49 cm.
width at wings 23 cm.

"Rattles collected in Nootka Sound are of two types, those in the form of a bird, which were apparently made by the Nootka, and a rounded form with a handle, which seems to be more characteristic of the Salish." (p.572 ACCC)

"A rattle carved of two pieces of wood, is very similar to NWC 29. The beak is longer and more pointed and open, the tail is tilted slightly upward, and the carving of the face on the underside is like the Cook rattle (NWC 29). The adze marks on the surface show good control of the tool. All the design is done in carving; there is no paint on the piece. Length 19 1/2 inches.

Bone Beater (E370) on Robertson's List (probably F of Laskey's List, 1813) (p. 286 ACCC)

length 25.5cm.
cross section 4cm. (p.263 ACCC. fig 582) Reference Laskey 1813,p.72.



Plan showing proposed new arrangements

The Marischal Museum, Aberdeen

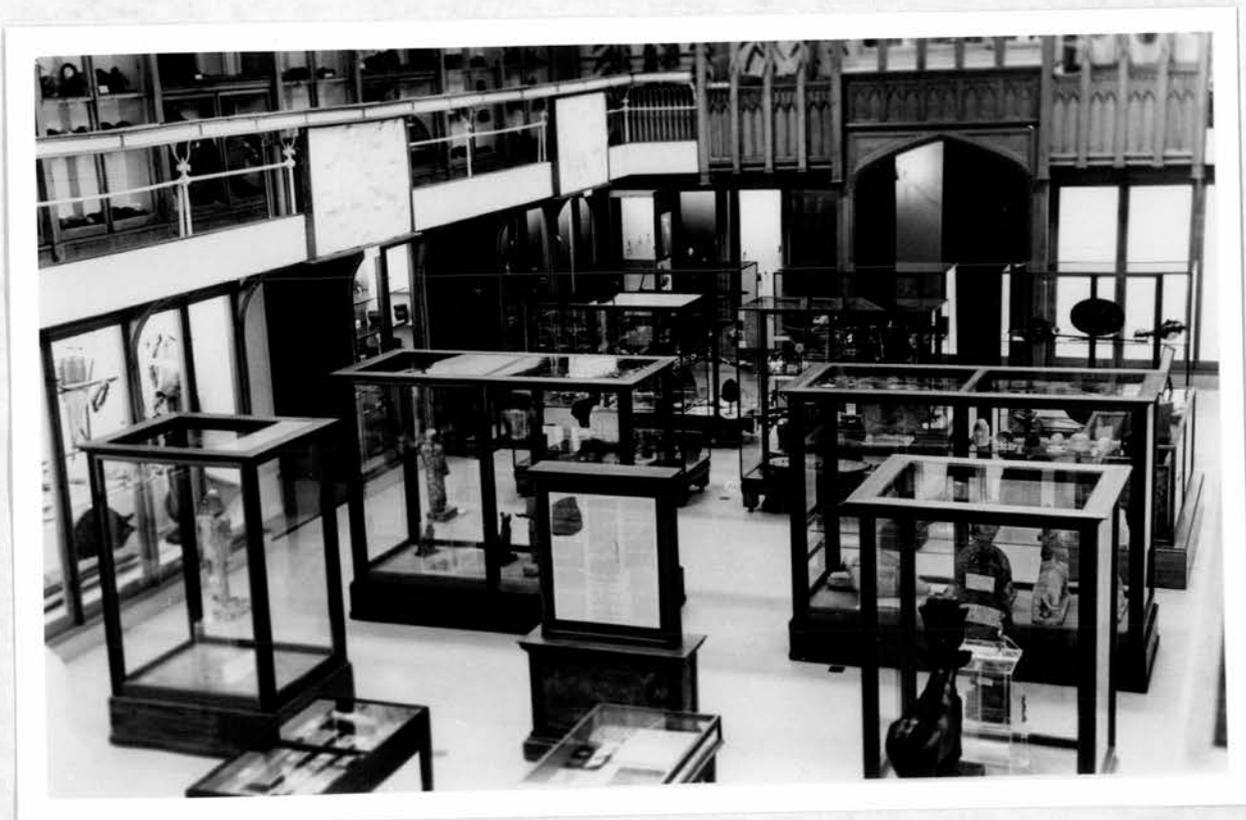
CHAPTER VI: "ABERDEEN AND THE WORLD"

"This museum exists because for centuries graduates from Aberdeen University have travelled and worked in foreign lands as doctors, soldiers, missionaries and governors. The collections reflect their lives and are an important part of our local heritage"
(Welcoming label in the entrance to the museum 1992).

At an Edinburgh meeting called *Foreign Ethnographic Collections In Scottish Museums* which was organised by the Council for Museums and Galleries in Scotland, 25 November 1983, Charles Hunt, Curator of The Marischal Museum, University of Aberdeen, in a paper entitled "The Anthropological Museum: Past and Future"(1) described the history of his museum, as he saw it at that time.

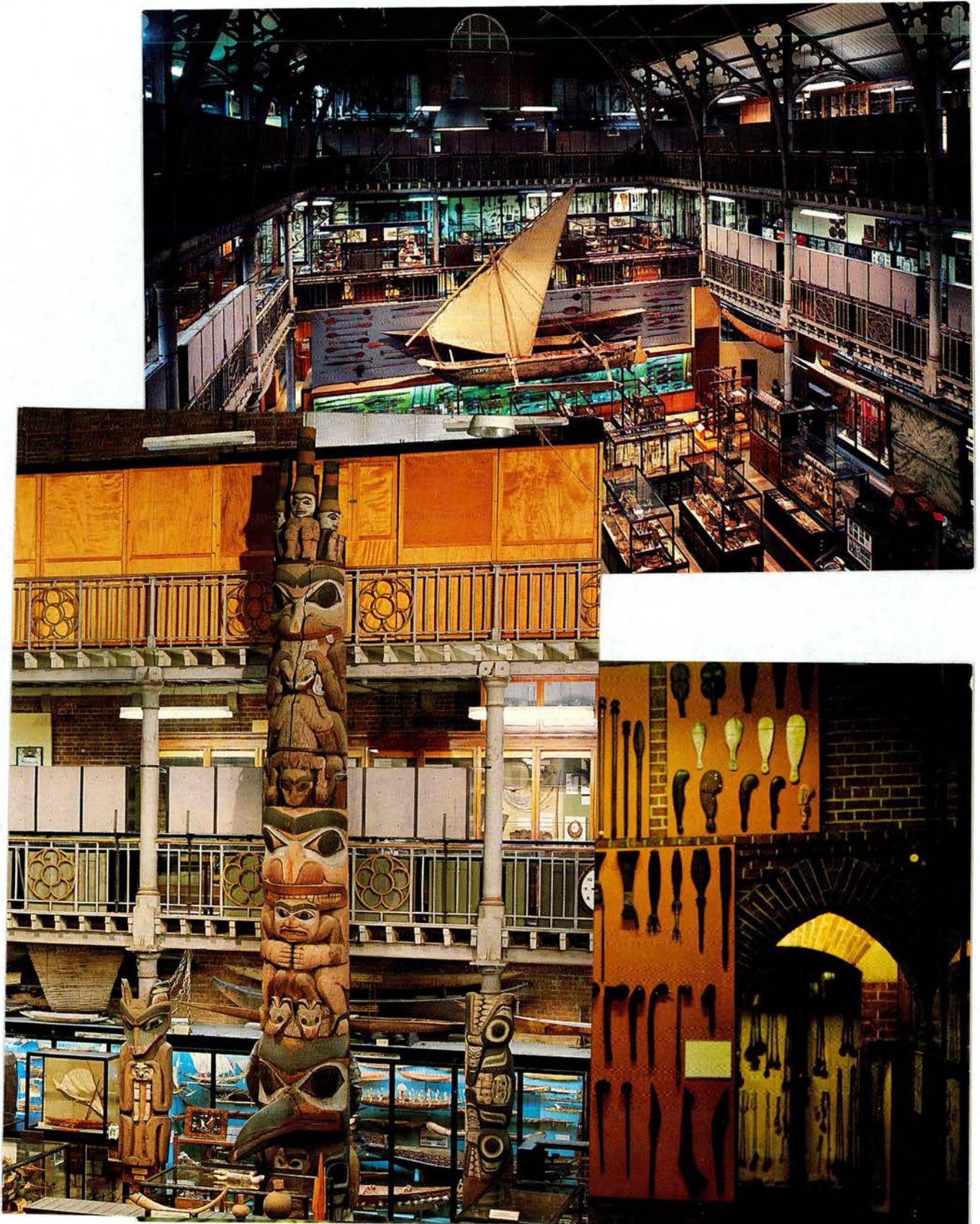
The Anthropological Museum in Marischal College was established in 1907. Since then the world has changed and the Museum has not. Its quaint, conservatory atmosphere redolent of polished mahogany and spotless glass reflecting exotic images, is a delight to visitors but hardly does justice to the important collections which are its responsibility.(2)

It was founded at the end of an era which had seen a flourescence of Museums, one manifestation of the Victorians' determination to understand and control the world around them....Coincidental with the rise of the Museum was the growth of anthropological science- the systemising of knowledge about how human societies function. Natural History Museums were bastions of an ordered world in which everything had its allotted place: animals, insects, plants and rocks were subdivided by explicit criteria. Human societies, too, were arranged according to a supposed level of cultural progress, with Australian aborigines at the bottom and gentlemen of the South Kensington Museum at the top. (3)



The Marischal Museum Between 1907 and 1984.
"The Anthropology Museum in Marischal College was established in
1907. Since then the world has changed and the museum has not"
Charles Hunt, Curator, 1983..





Views of the Pitt Rivers Museum, Oxford, 1992, showing outrigger canoe from Zanzibar and Haida Totem Pole (British Columbia). Interior view of SW corner, Upper Gallery taken in 1979. Pitt Rivers Museum, Oxford.

Certainly it had become the "tradition" for arrangers of material culture to attempt to order their objects in a Pitt Rivers typological style, from the crudest to the most advanced, in order to show the development from primitive to the higher reaches of "civilisations," and many museums of the later nineteenth century seemed to strive increasingly to display such "order." This can readily be seen in its most rigid and rigorous form in the photographs of the National Museum of Antiquities, Edinburgh (1890, p.51), Perth Museum and Art Gallery (c.1910, p.14), and to some extent in the Albert Insitute Dundee collections (p.28). It can still be seen at The Pitt Rivers Museum in Oxford, where it continues to exist for historical reasons. In 1992, a notice in the entranceway reads:

The exhibition of material in the museum is based on typological rather than geographical or cultural divisions. This follows the wishes of the founder and means that exhibits are grouped together by class of object... and only secondarily by place or people of origin... a few exceptions.

In the Marischal Museum a notice in the entranceway draws attention to the actual *collectors* for :

The objects in the Anthropological Museum were not collected by anthropologists, were not collected by men trained in the systematic investigation of other cultures. On the contrary, the doctors, soldiers, missionaries and administrators whose mementoes form the Museum were steeped in the values of the Scottish Enlightenment or Victorian imperialism and their collections reflect individual tastes, prejudices and fixations.(4)

It was, then, donations and bequests from the graduates of both King's College and Marischal College that formed the original foundation collections for what is now the Anthropological Museum. Anderson and Black in their Report on Local Museums described the founding succinctly:

"The Archaeological Museum in King's College, Aberdeen was originally constituted as a general Museum of Natural History as well as Antiquities Local and Foreign" (by now a familiar theme of the time). "At the union of King's College with Marischal College, in 1860, the Natural History part of the collection was transferred to the museum in Marischal College... A Catalogue of the Collection was published last year (1887) and I am indebted to it for a good deal of the information contained in this report"(5) wrote the early museum historians. Following pages listed the objects which were to be found in the museum. The North American acquisitions are described briefly in lists with at times some explanatory note. A few "strangers" have also crept into the list under North American" (See items 54-59, and 62).

1. Gin for catching birds-(Esquimaux)
2. Instrument for catching flying birds.(Eskimaux)
3. Whale harpoon (Esquimaux)
4. Harpoon Barb (Esquimaux)
- 5-6. Spear Heads for killing seals (Esquimaux)
7. Box for holding stone arrow-heads (Behring Strait)
8. Small wooden image of walrus for holding spear and arrowheads (Behring Strait)
9. Wrist-guard, for protecting the wrist from the bowstring (Behring Strait)
10. Instrument for sharpening spear and arrow heads (Behring Strait)
11. Stone for sharpening knife, needles etc. (Behring Strait)
12. Instrument for throwing small spears
- 13-14. Instruments for cleaning the inside of skins (Behring Strait)
15. Esquimaux knife
16. Bone Hammer (Behring Strait)
17. Instrument for planing wood (Behring Strait)
18. Scooping knife (Behring Strait)
19. Instrument for plaiting the uppers of boots to the soles (Behring Strait)
20. Needlecase, Bodkin, Hook and Comb (Esquimaux)
21. Needlecase, Bodkin and Hook (Esquimaux)
22. Spoon made of the tusk of the walrus (Esquimaux)
23. Image of female reindeer (Behring Strait)
24. Instrument used in making nets to keep their meshes of uniform size (Behring Strait)

25. Model of an Esquimaux boat
- 26-27. Levers for lacing the Baidares or light skin boats of the natives of the American side of Behring Strait.
28. Model of an Esquimaux family boat (Capt. Charles Reid)
- 29-30. Esquimaux snow-shoes.
31. Arrow-head found near Kotzebue Sound
32. Pipe made from the tusk of the walrus by the Port Simpson Indians (Capt. Wm. Mitchell, Hon. Hud. Bay C.S.).
- 33-36. Masks used by the Port Simpson Indians in their war dances.
- 37-46. Specimens of stone pipes made by the Indians of Queen Charlotte Island (Capt. Wm. Mitchell, Hon. Hud. Bay C.S.)
- 47-48. Two stone plates from Queen Charlotte Island (Capt. Wm. Mitchell Hon. Hud. Bay C.S.).
49. Dancing blanket of the Aborigines of Vancouver Island.
50. Stone pipe from Vancouver Island.(Capt. Wm. Mitchell, Hon. Hud. Bay C.S.)
51. Whale harpoon used by the Indians of Cape Flattery.
52. Pair of Canadian snowshoes.
53. Californian arrows.
- 54-59. Six stone idols, found in ancient sepulchral tumuli in Mexico, Guatemala, and Costa Rica (Sic) J.M. Gerard of Midstrath, 1837.
60. Spuish for skinning deer - From Melicate Indian tomb, New Brunswick. Dr. A.L. Adams
61. Two stone hatchets - From Melicate Indian tomb, New Brunswick. Dr. A.L. Adams.
62. Human sacrificial stone collar of a size and shape adapted to a small Highland horse (sic). Used by the Cribs or Aborigines of the Antilles.
63. Wampum belt of North American Indians, for holding shells or beads used as money.
64. Cherokee War Pipe or call, which imitates the notes of the Blue Jay of North America. Mr. Ogilvie of Barras
65. Cherokee instrument for producing fire. Mr. Ogilvie of Barras.(6)

It is interesting to note that the Anderson and Black lists contain a few more descriptions of the objects in some cases than the catalogue. Items 13 and 14, for instance, are more fulsomely described as "Implements, one of wood and the other of walrus ivory, rudely made in the form of human hands, and used for the cleaning of the inside of skins."(7) On the other hand, there does not seem to be any mention of needlecases, bodkins, hooks and combs under the Eskimo section (items 20 and 21 - nor of Nos.23. image of female reindeer, 24. instrument used in making nets etc., 25. model of Esquimaux boat; 29-30. Esquimaux snowshoes.) One might speculate that these items had been left out on some sort of technological grounds, were it not

for the fact that the authors include a variety of items under North American Indian ie., Nos. 37-46 . which have become "ten very FINE (author's capitals) specimens of carved stone pipes etc." This enters the realms of value judgement. No 49 "the dancing blanket" has now become "Blanket worn when dancing by the Indians," etc. "Pair of Canadian Snow-shoes" has become "two pairs of Indian Snow-shoes." Had the items which were not mentioned in 1888 perished or vanished in the year between the publication of the King's College Catalogue and the P.S.A.S. report?

It may seem unnecessarily pedantic to point out these small alterations, but it must be realised that over the course of a hundred years or so a chain of such minor adjustments and nuances in cataloguing artefacts could lead to the perpetuation of error. In this respect the present scheme to commit all available artefact information from Scottish Museums to a common database by the Foreign Ethnographic Collections Research Programme at the Scottish Museums Council can only be to the benefit of all concerned.

Both colleges continued to attract donations into the early years of this century until 1907, when Dr. Robert Reid, Professor of Anatomy and "curator," arranged for the two collections (King's College and the Wilson Cabinet of Curiosities which had been housed in the old library of Marischal College) to be joined to form the Anthropological Museum.

In the introduction to the 1912 catalogue the ethos of display was explained:

The Anthropological Museum consists of specimens which have been collected and arranged in order to illustrate insofar as they can, the habits, customs, and culture of the different races of Man. Previous to 1906 many

of the specimens were dispersed in various parts of the university buildings. In 1907 they were brought together by Prof. R.W. Reid, the Curator, to form an Ethnographical Collection in one place, so that by such a consolidation they might, with subsequent additions, be more useful from a scientific and educational point of view. The specimens have been arranged from a geographical and not from an evolutionary standpoint, and objects from those parts of the world which are inhabited by peoples presenting more or less similar physical characteristics have been placed together.(8)

As has been seen in the case of the other university museum discussed in this paper, by 1907 at any rate, the collections were thought to be being purposefully displayed for educational purposes and utilitarian reasons.

However, a glance at the contents listed in the catalogue will still assure the *afficianado* of what Charles Hunt describes as its "wildly various contents":

1. Prehistoric Objects
2. Historic objects pertaining to 1-religion 2-dress and ornament 3-home 4-arts and crafts 5-music and games 6-agriculture 7-fishing and hunting and 8-warfare

There were also other collections which needed to be fitted in:

1. Northeast Scotland-local relics
2. Wilson collection bequest of 1871- Classical and Eastern Antiquities
3. Egyptian
4. Henderson Collection of early classical vases
5. Collection of specimens from other parts of the world. The names of the donors are too numerous to mention here. They are only recorded in the pages of the catalogue.
6. Coins - Greek, Roman, Oriental, Modern, Continental, British
30 March 1912 (9).

The present curator has observed that "Robert Reid made no attempt to generalise, or moralise, about human culture but lay his collections out in a systematic geographical fashion and left visitors to the museum to draw their own conclusions."(10)

Further scrutiny of the 1912 illustrated catalogue reveals quite a number of North American ethnographical items (146 entries of which some contain more than one object). Some of

those had appeared in the King's College Catalogue nearly twenty-five years before. Needlecase, bodkin, hook and comb are reinstated as Number 16 AND illustrated!

It is fortunate that the names of donors are also included, and study of the museum records concerning North American acquisitions provides further evidence of provenance.

The bulk of this material came from a few enthusiastic individuals. The first of these was Sir William Macgregor (1846-1919) whose bequest of 1920 added greatly to the Eskimo collections. Macgregor, an Aberdonian farm labourer for the first twenty one years of his life and the eldest of nine children of a poor crofter, had risen to become Chief Medical Officer and Knighted Governor of four different British colonies - British New Guinea, Lagos, Newfoundland, and Queensland. It has been said of him that "he tried to protect the interests of the native peoples against the exploitative urgings of planters, traders, and entrepreneurs... Macgregor was deliberately sensitive when imposing the imperial code."⁽¹¹⁾

Amongst North American Indian artefacts given by Macgregor there was a pipe, chisel, adze, arrowheads, and a horn spoon from British Columbia. Contributions from Labrador included a wide variety of objects ranging from a doll's cradle in wood and skin, to spoons, scoops, pins, pouches, knives, cooking pots and lamps, arrowheads, spearheads, a grass basket and some modern (sic) embroidery. There was a wooden blowpipe used for distending a sealskin in order to make a bladder for a seal harpoon and a float as well as some items of clothing, boots of caribou with embroidered flowers, and ivory combs.

Another enthusiastic collector of North American ethnographical material was Captain W. Mitchell, of the Hudson's

Bay Company, whose name also appears in the 1912 catalogue as William Mitchell, Chief Officer of the "Columbia". Based at Fort Churchill, Hudson Bay, for some of his career, something of a Northwest Coast adventurer, he was a generous and consistent contributor to the university collection. He acquired from a grave on Southampton Island, Hudson Bay, in 1920 a number of objects which included:

Eskimo ivory plug

Four Snow Knives

Ooloos (sealskin scrapers)

Horn and wooden spoon

Bone and flint flaker

Eskimo fish bone spearhead

five harpoonheads

Eskimo instrument with iron point in ivory used
for shaping sealskin garments

(These items can still be seen in a special separate



Eskimo grave objects, Marischal Museum, acquired by Captain "Billy" Mitchell from Southampton Island, Hudson Bay, 1920, presented 1921

In 1925 he presented a sealskin water bag and two bags in the skins of ducks feet, and subsequently some soapstone cooking pots, spearheads, scrapers, a seal dart with an iron point and line in hide and plaited deer sinew, several harpoon heads and a bolas for catching birds in flight. These were from Repulse Bay. More unusual items included six pairs of snow goggles, an amulet worn when whale fishing, four Eskimo combs and an Auvla which is still on display, a ball of swans-down which was used by hunters for detecting the presence of seals at blow holes in ice.

Besides the main collectors there were the usual occasional gifts such as "Ornaments, Eskimo, six in bone, circa 1700. Dug out of a hut, Banks Island, Cape Horsburga, South entrance, Jones Sound 1866, presented by Miss Dickie, Aberdeen 1919" or the gifts of the Norwegian Captain L. Scheldrup "Quest", Tromso, Norway - 1935 - a pouch and a North American mask. According to museum records, there were of course others.

A much travelled Dr. John McPherson, whose base for a time seems to have been Mexico, sent a variety of specimens listed in the 1912 catalogue. "Suit - complete, in seal-skin, consisting of cusak or jumper, pair of mittens, pair of trousers and pair of boots. Worn by Eskimo male. Labrador. Presented by Dr. J. McPherson, Halifax, Nova Scotia, 1903." Also illustrated in the catalogue is "Number 5 Netsek, upper garment in seal-skin. Work by Eskimo female. In large hood baby is carried. Piece of blue ribbon attached denotes that it is worn by a married woman. Unmarried girls and widows wear ribbons of different colours. (Northern Labrador.)" (12)

He also gave boots, snowshoes, two harpoons and collections of North American Indian arrowheads from Oregon and Missouri. There was a harness trace for a dog team in raw sealskin of which the following account taken from the museum records compares favourably with some of the other early descriptions (ie. Colin Robertson, Bernard Ross):

Plaited at one end to secure a triangular bone toggle. In Labrador a separate harness is used for each dog, with a long trace attached to it. The trace ends in a loop, and these are in turn threaded on to the loop of sealskin which is attached to the sledge. The length of the traces are arranged so that the dogs can pull behind each other, two abreast, when in a narrow trail, but they usually spread out fan fashion when on open ice or snow. And a piece of walrus hide used in the form of a loop to act as a brake under the runner of the dog sledge when descending a steep trail or bringing the sledge to a halt. (Labrador).(13)

Descriptions such as these, add vivid insights into the use of the objects and presumably were included with the donations by the good doctor.

A large Eskimo collection came to the museum in 1968 through Mary Livingstone whose brother John had collected between 1921 and 1924 whilst employed by the Hudson's Bay Company.(14) Mitchell, Macgregor and Livingstone collected very similar material in type and quantity. There were the usual arrowheads, harpoonheads, scrapers, snow knives and knives for removing snow, cooking pots and lamps, horn scoops and spoons, bone and horn combs, etc. There are some rather more unusual items in the Livingstone collection which includes a model sledge and carved animals (narwhal, seals, penguins and other birds, a fox, all carved from one walrus tusk), as well as a rifle carved in ivory, a gaming board and a wooden needlecase covered with hide and containing an ivory needle. There is a circular ivory comb and an Eskimo necklace consisting of a strip of skin to which thirty-

six bone models of knives are fastened with sinew, interspersed with fish hooks with lures, toggles, drills and bow drills, and a model kayak with a paddling figure and detachable avautang. There was also a drum made of wood and skin.

Another recent presentation, in 1957, is a modern Eskimo soapstone sculpture of a hunter skinning a caribou. This is on display in the section called *Man the Hunter*, which neatly illustrates the traditional way of life as well as the continuing artistic skills which are inextricably linked to this. The carving is by a known person Seeguapik of Boungetuk (just below the 60th parallel on the east coast of Hudson Bay) and was presented by the Hudson Bay Company in 1957.

As is befitting a northern port, an abundance of Arctic material has been donated, although the whaling presence is not felt. There is also some North American Indian material not least of which the compelling "wolf" mask which has become the logo for the present museum and is presently in a display case entitled *Wild Things* and described as follows:

Among the Tsimshian hunters and fishers on the North Pacific coast of America, masks were worn at feasts given by chiefs, in ceremonies performed by shamans and in the performance of winter ceremonies. The specific use of this cedar wood mask is unknown. It probably represents a wolf although the presence of fin-like panels suggests it may incorporate elements of a sea creature. The jaw snaps shut when pulled with a string and the faces above the ears perhaps representing subsidiary spirits have moveable lips. Canada, Tsimshian people, 19th century.(15)

According to the acquisitions records, there is a smattering of North American Indian material, including a Navajo chief's burial blanket from Flagstaff, Arizona, 1933; a shaman's rattle of wood and red cloth with ocular motif in pencil symbolising spirit, power, or mana; two carved argillite totem poles from

Queen Charlotte's Island donated by the Countess of Kintore, Keith Hall, Aberdeen 1922, and quite a number of arrowheads.

In cupboard 30, Drawer fifth from the top in two cardboard boxes reads a note of curatorial explanation:

Over two hundred items - arrowheads, scrapers, etc., part of a large collection made by Mr. and Mrs. William J. Macdonald found by them on the Mandan Indian village site at Mikado North East of Yorkton, Sas., Canada. Handed over to the university by Mr. Alan Small, 68 Dee Street, Aberdeen 20-1-60.

. Mrs. A. Forbes of Aberdeen in 1904 donated a portrait of Chief Stinking Bear reproduced by the U.S. government in 1899. A few Plains items came from Mrs. A. Bruce Miller of Aberdeen in 1934. These items consisted of an elaborate head-dress (Sioux?), a Blackfoot Montana necklace of red, blue and black beads, and a shirt and belt. From Christ Church Museum in 1952 came eight pairs of moccasins. An Iroquois velvet purse and a velvet cap, and a few Mic Mac boxes and baskets as well as chairbacks were also given. Finally, Dr. Don Graham of Duke University Medical Center, Durham, North Carolina donated to the museum in 1973 "Some Representative North Carolina Indian Artifacts and Catalog Data" which he had collected and processed.

There is, then, a continuity of donations from the beginning of the collections up until the present day. This is explained in the entrance to the museum itself and was used at the beginning of this chapter: "This museum exists because for centuries graduates from Aberdeen University have travelled and worked in foreign lands as doctors, soldiers, missionaries, and governors. The collections reflect their lives and are an important part of local heritage."(16)



Two views of Wolf Mask, cedar wood, Tsimshian,
Northwest Coast of America,
adopted as the logo of the newly designed museum.



At a time when the study of Anthropology was undergoing a transition from social philosophy to social science earlier in this century, the study of material culture as such was replaced to a large extent by work in the field (social anthropology): "The irrelevance of artefacts to the theoretical interests of British social anthropologists meant that for half a century the study of material culture was relegated to Museums, separated from the world of ideological controversy and debate."(17)

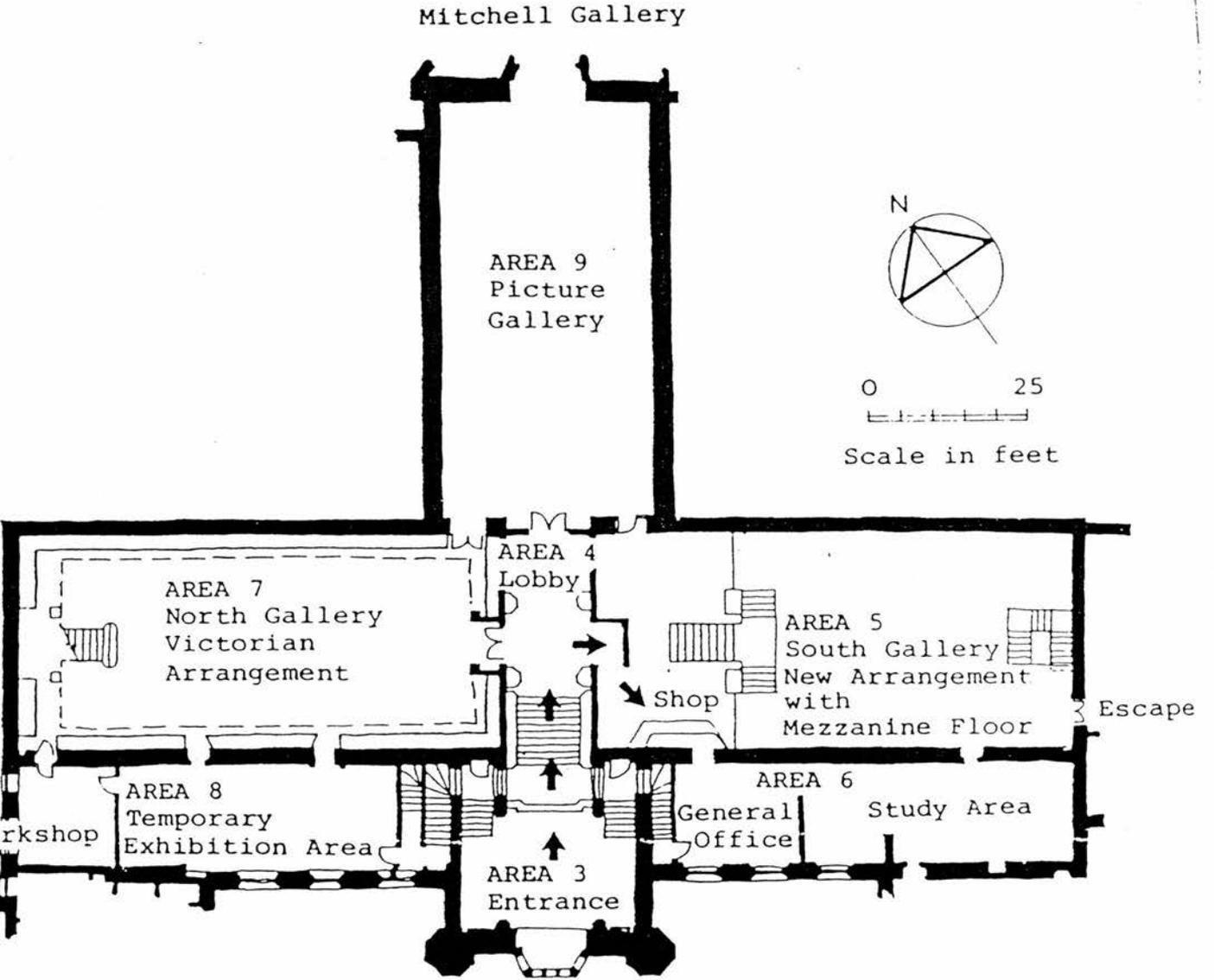
However, museums were forging ahead with new technological advances and methods of display and some of these can be observed at The Marischal whose motto is About Human Beings/About Being Human."

The display space, located on either side of the staircase, is divided almost symmetrically. Like the Hunterian, access is up a flight of stairs and within the university complex.

The north gallery houses an encyclopaedic collection to do with Northeast Scotland, with a small room off of it devoted to Dr. Wilson's "curiosities." This forms quite an intentional contrast to the south gallery which is declared to be about "human beings." The introductory brochure declares its intention to show objects arranged to support universal statements about the beauty and pain of the human condition." This was designed by Robin Wade Design Associates in 1981:

The aim of this project is to create a first-class museum display which, by the application of professional skills and scholarly expertise, has the power to excite, stimulate and teach. IT WILL CHANGE AN UNDERUSED BUT DISTINGUISHED COLLECTION OF ANTIQUITIES INTO A MAJOR EDUCATIONAL AND RECREATIONAL RESOURCE enhancing both University, city and region.(18) (author's capitals.)

The way in which this museum is laid out is quite different from the others discussed in this paper, except possibly the Hunterian



Plan showing proposed new arrangements

Plan showing lay-out of North and South Galleries 1992.

which is presently undergoing major renovations in concept and display under its new director. The Marischal does, of course, have an advantage in being specifically devoted to the display of anthropological material in its South Gallery (see plan), whereas other museums having varied collections of material (paintings, sculpture, furniture, Natural History, Archaeology, etc.) may have other priorities to take into account.

The display space is relatively small, but visually exciting, with a bold use of brilliant red adding to this. One is in no doubt as to the prevailing ethos when confronted by a large floor to ceiling structure, displaying a variety of sensitive portrait photographs of The Human Family. One can criticise this somewhat because of its predominantly male slant and its dearth of white faces, but the effect is dramatic and thought-provoking. There is a fine looking Plains Indian numbered amongst the portraits.

The North American material is dispersed throughout the museum.

Thus, within the thematic approach the soapstone carving of a man skinning a caribou is found in the case dealing with "Man The Hunter" and in the case devoted to "Magic and Medicine" there is a photograph of a Haida shaman from Queen Charlotte Islands, Canada, nineteenth century located behind an argillite carved figure of a shaman wearing a fringed apron and a sea otter headdress.

Very successful efforts have been made to relate artefacts to contemporary issues and humour is not far away - all part of what it is to be human? There is a case entitled "Big Man Poor Man Beggar Man Chief, which includes a photograph of Nigel Lawson and his Budget Box: "A chief must give away all to preserve his

popularity and is always the poorest in the band, yet he takes good care to distribute his gifts among his own relatives or the rich, upon whom he can draw at any time he be in need. (Denig Indian Tribes of the Upper Missouri 1928"). There is a life-sized model of a chief wearing a cedar bark blanket made of mountain goat wool with designs of mythical creatures and on his head a wood frontlet (reconstructed) carved and painted as a hawk with additions of ermine pelts and sealskin whiskers. In his hand is a raven rattle (of a type similar to that in the Hunterian), on its back, there is a medicine man receiving magical powers from a frog! The label under the Northwest Coast chief tells us that "The native peoples of the North Pacific Coast of America used their sea's wealth of fish and sea mammals to create a stratified society, a brilliant technology and a rich ceremonial life." To the left is the figure of a Maori chief so that comparisons may be made.

Another feature of the displays is the inclusion of scholarly comments by such experts as Franz Boas - Notes on the Potlatch: "Possession of wealth is considered honourable and it is the endeavour of each Indian to acquire a fortune. But it is not as much the possession of wealth as the ability to give great festivals which makes wealth a desirable object to the Indian."(19)

On the mezzanine floor, there are half a dozen cases devoted exclusively to Eskimo material, and a full-sized kayak is suspended high over them. Here, as in Dundee, there seems to have been much traditional interest in Eskimo visitors to Aberdeen, but unlike Dundee, the objects and their story are on view.(20) It is here that one can see the contents of the Eskimo grave mentioned earlier - weapons and tools as the label

describes which were "essential for a successful existence in the world of shades". Here also is the Wolf Mask in a case called "Wild Things", which also contains a bow engraved with caribou, a lure with a seal's head for scratching the ice, a model totem pole (Haida), some small animal amulets, and a ladle carved from the horn of a wild mountain sheep in the form of a sea-bird or water fowl, the eyes inlaid with haliotis shell. (Tlingit). "In times past and in different places men have understood each other by reference to the animal world." (museum case label)

It was this type of innovative display which won the Marischal Museum the title Scottish Museum of the Year award in 1987. A special report by the Scottish Museums Council, published in October 1986, concerning all of Aberdeen University's museums recommended centralisation of all of the university collections:

Central to this recommendation is the question of the function and role of the Anthropological Museum which is the natural entity around which such consolidation would take place. It is suggested that the university's investment in the Anthropology Museum can be amply justified as providing a "showcase for the university within the community - a provision which celebrates the values and the contribution of the university and which demonstrates in a direct and tangible way its historic and continuing role of serving society. The museum is - and should continue to develop as a prestige facility. As such it can help attract high calibre students and staff to Aberdeen, as well as acting as a spur to continuing investment in the university from the business sector.(21)

Charles Hunt was the first professional curator, appointed in 1979, and I leave the final words to him: "The measure of success of the displays will be the extent to which they demonstrate how an understanding of others helps us to understand ourselves." (22).

Eskimos and Aberdeen



Kayak suspended over cases containing Eskimo artefacts, Part of *Eskimos and Aberdeen Display*.



A selection of Eskimo animal objects from the case "Where The Wild Things Are" (which also contains the Wolf Mask). Note snow scraper on left, stone bolas in the middle and toggles shaped like seals, bottom.

Footnotes to Chapter VI: Marischal Museum

1. C. Hunt, *The Anthropological Museum Past and Future*, *Aberdeen University Review*, 1984 (Spring), 171, pp.243-250.
2. Hunt, p.19.
3. -- P.20.
4. -- p.21.
5. J.Anderson and G.Black, *Reports on Local Museums in Scotland Obtained Through Dr.R.Gunnings Jubilee Gift to the Society*, P.S.A.S. 1887/88, vol 22, p.356.
6. *Catalogue of Antiquities in the Archaeological Museum of King's College*, University of Aberdeen, 1887, pp. 15-17.
7. Anderson and Black, p.359.
8. R.Reid, preface, *Illustrated Catalogue of the Anthropological Museum*, University of Aberdeen, 1912, ,p.iii.
9. Reid, Table of Contents.
10. Hunt, p.24.
11. C. Hunt, *Shark Tooth and Stone Blade, Pacific Island Art from the University of Aberdeen catalogue*, (1981?), p.5.
12. Reid, pp.246 and 247.
13. Marischal Museum display label.
14. -- -- -- --, entrance.
15. Hunt, *Museum*, p.25.
16. *Aberdeen University Museum Development*, short paper, no date, University of Aberdeen Development Trust.
17. Exhibition Case in South Gallery.
18. *Eskimo Kayaks in Aberdeen*, museum publication, post 1984, no author, no date.
19. *Aberdeen University Museums*, Scottish Museums Council Study, Jan./Sept.1986 pp.16 and 17.
20. Hunt, *Museum*, p.28.

Chapter VI: Marischal Museum: Works Consulted

Anderson, J. & G. Black, "Reports on Local Museums in Scotland Obtained Through Dr.R.H.Gunnings Jubilee Gift to the Society," P.S.A.S. 1887/88, vol.22.

Aberdeen University Museums, Scottish Museums Council Study, Jan./Sept.1986, Edinburgh, October 1986.

Aberdeen University Museum Development, University of Aberdeen Development Trust, short paper, no date.

Catalogue of Antiquities in the Archaeological Museum of Kings College, University of Aberdeen, 1887.

Eskimo Kayaks in Aberdeen, museum leaflet, post 1984, no date.

Hunt,C. "The Athropological Museum:Past and Future," Aberdeen University Review, 171, pp.243-250, Spring 1984.

Shark Tooth and Stone Blade, Pacific Island Art from the University of Aberdeen, catalogue, no date (1981?).

Reid, R. Illustrated Catalogue of the Anthropological Museum, University of Aberdeen, Aberdeen, 1912.

CONCLUSION

"Museums function, partly by design and partly in spite of themselves, as monuments to the fragility of cultures, to the fall of sustaining institutions and noble houses, the collapse of rituals, the evacuation of myths, the destructive effects of warfare, neglect, and corrosive doubt." (1)

In considering the North American Indian and Inuit collections of Ethnographical material in six Scottish museums it has been observed that the collections were acquired for the most part accidentally or incidentally to the other activities which accompanied acquisition. The earliest material described here came from the last voyage of Captain Cook, in the late eighteenth century, at a time when voyages of discovery were taking place worldwide on voyages and such material was complementary to the new fields of scientific observation of which "collecting" formed an important part. Ethnographical material was gathered alongside the Natural History specimens from the distant unknown lands which were attracting so much attention. The actual objects represented the travel souvenirs and "*artificial curiosities*" of the time, and were reinforced by drawings and watercolours as well as extensive diaries which were both compulsory writing as well as reading then.

Educated individuals (gentlemen), such as those who got together to form The Literary and Antiquarian Societies at Edinburgh and Perth in the late eighteenth century had their interests aroused by explorer's and traveller's accounts that filtered back from abroad. The single most famous individual collector represented here is Dr. William Hunter. Such collectors were soon to be supplemented by formations of societies of collectors. This trend eventually evolved into

institutions becoming collectors. There is not, of course, a single line of development and there are still individual collectors as well as communities and institutions who collect on behalf of the public.

We have the enthusiasm of Daniel Wilson, Sir George Simpson and his company factors, Campbell and Ross and the Rev. Kirkby participating in the early fur trading activities of The Hudson's Bay Company, to thank for the excellent and unique collection of Athapaskan material now in Chambers Street. There were also many other individual contributions from individuals such as the small, but important collection sent by Colin Robertson to Perth. Explorers such as Parry and John Rae found time to collect in addition to their many other preoccupations, as did the redoubtable whaling captains of Dundee: Captain Adams with his "Eskimo visitors" and his varied Arctic contributions to the Albert Institute, or Captain Fairweather who with his crew found the "Grim Discovery" and sailed back with the gravesite remains.

Aberdeen's Marischal Museum is indebted to, amongst others, William MacGregor, colonial administrator, and to Dr. McPherson, world traveller, for artefacts and also for detailed accounts of their manufacture and use. Other objects came by way of bequests and gifts such as those of Sir John Caird at Dundee who gave his private collection of pipes and the stunning bear claw necklace, or parts of Harry Beasley's ethnographic collection which were bequeathed to Chambers Street. There were also purchases like the objects bought from Mrs. Wilkie returning from a visit to her brother-in-law Bishop Rowe in Alaska. There was the pottery sold by the Crees after returning from living in Southwest America for a time. There were, too, the spoils of war to be found in the

collections at Kelvingrove with its various mementoes its Ghost Shirt and reminders gathered in the aftermath of The "Battle" of Wounded Knee.

Many museums benefitted from gifts from The Wellcome Historical Medical Museum in the 1950s and there were transfers between museums of various materials as a post war reassessment of collections and their reorganisation took place. And today as some institutions such as Perth and Dundee curtail their acquisition of any further foreign ethnographia, according to their own particular collecting policy, others are still on the alert for the increasingly scarce (and thus costly) items which will enhance their present collections. There is some interest also in the acquisition of contemporary pieces as limited funding allows.

The aesthetic and material nature of these objects historically has been a mixed blessing in the museum world.

At the turn of this century Murray wrote:

Very considerable numbers of objects, such as are now known as ethnographical exhibits were to be seen in the various museums, but they were brought together not for the purpose of enabling the visitor to study the arts, industries, and instruments of primitive peoples, but to excite in the spectator a feeling of wonder and surprise, in some cases by their rudeness and clumsiness, in others by their finish and elegance.(2)

One would be interested in unearthing the source of these observations made some time before the introduction of visitor surveys. Had the early "mechanics" who visited the Watt Institute benefitted educationally and been truly elevated from their museum encounters with "curiosities and wonders" or had they only come to gape, point, and stare? They would certainly have gained from the "something for everyone" system of display from floor to ceiling which

prevailed at that time as well as the more systematic showing of all sorts of types in the Pitt Rivers Mode which had had such an influence.

"Because of their patently utilitarian nature North American Indian artifacts never stood much of a chance to be confused with works of art in the European sense, even if their 'subtle ingenuity' found just admiration."(3)

In 1962 the following was written:

It is generally agreed that American material is not popular with the public and the chief explanation of this is probably to be found in the failure by almost every museum in Britain to give due recognition to the artistic and technical qualities of the products of these peoples. So far museums have developed no consistent approach to the problem of locating their collections appropriately."(4)

And then again in the case of private collectors:

the reasons for specifically collecting Indian material remained largely based on a romantic interest in Indian cultures and ways of life.(5)

The subject of ethnographical display which is currently such a talking point (6) is complex and vast, raising many important and interesting questions which are beyond the scope of this paper. It has been seen that of the museums considered, two of them, although possessing North American Ethnographical material, maintain it in store because they seem to feel that it has no place in their current exhibitions which are primarily based on the immediate local history of the respective areas (Perth and Dundee). The museums at Kelvingrove and at Chambers Street, which both have fine collections (and in the case of Chambers Street this applies to quantity as well as quality), have displays which are stranded in the past (being products of the notions of the 1960s and 1970s) despite the very best will of their keepers. It is true that both of these institutions have

new directors and that both are undergoing structural and/or administrative changes.

However, of the six, the most modern displays of ethnographic material (in concept and design practice) seems to be at the universities of Glasgow and Aberdeen.

The Marischal Museum, in not being culture specific, except for the Eskimo material, explores themes which are common to all of humanity and has as its ambitious logo *About Being Human*. Winner of the Scottish Museum of the Year in 1987, its displayed objects are drawn from a variety of cultures in order to illustrate what is shared by everyone. As the Director of the National Museum of Man, in Ottawa wrote in his introduction to *The Athapaskans, Strangers in the North Catalogue* (1974), "When anthropology museums speak of man (sic), they are at their best. They then offer a quiet discovery of other people and other cultures of our troubled brotherhood and help us to see ourselves, if not as others see us, at least in a wider perspective. In this exhibition, the Indians of the northern interior are revealed in their artifacts. Here we recognize the same shared human needs - to make a living, raise a family, accept old age - and the same longings for beauty, recognition and community."(7)

It would seem to me that another outstanding feature of humankind might be taken to be the instinct for survival and as part of this the storing up of objects representing the heritage of the past. Within this context one of the most miraculous aspects of these collections of material objects seems to be their very survival at all let alone the way they are displayed.

There certainly has been neglect of some of this material.- In some cases this was caused by the many moves of premises like

Dundee, from the Watt to the Albert Institute and into the basements of the library. The Hunterian moved its large collection from London and then again within Glasgow as the university expanded. In Perth it resulted from the demise of the Literary and Antiquarian Society, closure, neglect and decay, and in several instances of poor or non-existent documentation. It is hardly surprising that labels and indeed objects were lost during such conditions. What is more surprising is the survival of so many of them!

There were also fusions of collections such as when Edinburgh's University College, collection was moved to Chambers Street or when King's College amalgamated with Marischal College at Aberdeen, bringing their collections together.

In addition, during the Second World War, storage in hastily contrived and far from ideal conditions regarding heat, light and dampness during the Second World War was detrimental, though the return of manpower to deal with the collections and the reassessment of them after the war was in many ways beneficial.

A Further miracle lies in the fact that most of the ethnographic artefacts consist of organic materials (leather, feathers, fur and textiles, bone, horn, antler, as well as wood, grasses, roots and bark) which alone cause problems of storage and display and when combined with other materials such as metals or glass beads can also be problematic. There is no doubt that once deterioration and decay has set in, the process of conservation involving organic materials can be very lengthy and costly. For instance, the recent work on the Tahitian Mourner's Costume at Perth took two hundred hours of a professional conservator's painstaking work.(8)

The Department of Conservation of The British Museum has issued a special Occasional Paper (No.66) called *A Guide to the Storage, Exhibition and Handling of Antiquities, Ethnographia and Pictorial Art* (1990). There is much written of acid free paper, environmental conditions and control, storage, security, and display which makes sober reading and throws the collections discussed into an even more charmed light for their remarkable survival.

Turning to other aspects of Collections Management, it is perhaps significant that in the museum "Bible" *The Manual of Curatorship* (1984) there are three chapters dealing with Social History, Archaeology, Geology, Natural Science and Fine Art, yet Ethnography gets no mention except under Conservation, Care and Storage.(9)

And yet in 1986 the Museum Ethnographers' Group conducted a *Survey of Ethnographic Collections in the United Kingdom, Eire and The Channel Islands* (10) which sought to discover just what the collections across the nation held. I have included the results for the museums discussed at the end of this paper.

Fortunately, there were some inspired glimmers of inspiration in the gloom of indifferent curation throughout the years. There were always a few enthusiastic scholars such as Anderson and Black with their early survey of local museums to include archaeology and ethnography. And there were the exceptional Wilson brothers in Edinburgh and then Toronto, Daniel with his early catalogue of the Museum of Antiquities and George with his systematic collecting from Canada via his brother and Gov. Simpson. Professor Reid at Aberdeen is also to be congratulated for his early organisation of the two collections and the illustrated catalogue which he instigated during his time

as honorary curator. Later investigators such as Kaepler, Robertson and Brock at The Hunterian fortunately helped to unravel some of the tangles of the early collections there.

Recordings made by contemporary artists and diarists are abundant and provide invaluable background information to collections, as do personal records and anecdotes and the minute books carefully kept by the societies in places such as Perth. The early enthusiasm of Capt. Laskey with his lively catalogue of The Hunterian (1813) must also be included. There are even some early photographs, prints and a few picture postcards.

Currently, a two year survey of Foreign Ethnographic Collections in Scotland is being sponsored by the Economic and Social Research Council and administered by the Scottish Museums Council. This has now been in existence for over a year and has helped to highlight this area of study throughout Scotland.

It is hoped that this countrywide ethnographical focus will renew and revive interest in the North American collections which were so enthusiastically collected in the past and that they will continue to be admired for some time to come for their "subtle ingenuity."

Footnotes to Chapter VII: Conclusion

1. I. Karp, S. Lavine, ed. *Exhibiting Cultures*, Smithsonian, 1991, pp.43-44.
2. D. Murray, *Museums, Their History and Their Use*, Vol.1, Glasgow, 1904, p.189.
3. C. Feest, "From North America," in W. Rubin, *Primitivism in 20th Century Art*, vol.1, Boston, 1984, p.85.
4. N. Thomas, "Museum Policy in Britain Regarding Central and South American Art", *Museums Journal*, vol.62. No.1, June 1962, p.314.
5. Feest, p. 95.
6. *Museums Journal* as in issues of Jan. and March 1992.
7. W. Taylor, *Athapaskans, Strangers of the North, An International Travelling Exhibition of the National Museum of Canada and the Royal Scottish Museum*, Ottawa, 1974, p.7.
8. W. Murray, "Conservation of a Tahitian Mourner's Costume", *Scottish Museum News*, vol.8, no. 1, Spring 1992, p.7.
9. J. Thompson, ed. *Manual of Curatorship*, Museums Association, 1984, pp.302-307.
10. see appendix end of dissertation.

General Bibliography of Works Consulted

(Works for individual museums are at the end of each chapter).

Aberdeen University Museum Development, University of Aberdeen Development Trust, Aberdeen, no date, unpublished.

Catalogue of Antiquities in the Archaeological Museum of King's College, University of Aberdeen, 1887.

Eskimo Kayaks in Aberdeen, museum leaflet, no date, post 1984.

Aberdeen University, Scottish Museums Council Study, Jan-Sept. 1986, October 1986.

Alexander, E., *Museums in Motion, an Introduction to the History and Functions of Museums*, 1979.

Alexander, W. and L. Castell, *Scottish Museums and Galleries, the Guide*, Scottish Museum's Council, Aberdeen University Press, 1990.

Allan, D., *The Royal Scottish Museum 1854-1954*, Edinburgh, Oliver and Boyd, 1954.
Museum's Journal, vol.54, June 1954, No.3.

Allwood, J., *The Great Exhibitions*, London 1977.

Anderson, J. and G. Black, "Reports on Local Museums in Scotland Obtained Through Dr. R.H. Gunnings Jubilee Gift to the Society", *Proceedings of the Society of Antiquaries of Scotland*, vol.22, 1887/88, pp.331-422.

Anon, "Anecdotes of the Celebrated Dr. Hunter", *The Scots Magazine*, vol.45, March 1783, pp.118-119.

Athapaskans, Strangers of the North, An International Travelling Exhibition of the National Museum of Canada and the Royal Scottish Museum, Ottawa, 1974.

Auld, A., *Glasgow Art Gallery and Museum, The Building and the Collections*, Collins, 1936.

Bancroft-Hunt, N., *People of the Totem*, Orbis, London, 1979.

Beaglehole, J. ed, *The Journals of Captain Cook, The Voyage of the Resolution and Discovery 1776-1780*, 2 vols., Cambridge, 1967.

Bell, A., ed. *The Scottish Antiquarian Tradition. Essays to Mark the Bicentenary of the Society of Antiquaries of Scotland and its Museum 1780-1980*, Edinburgh, 1981.

Berry, S., and Hamish Whyte, *Glasgow Observed*, Edinburgh, 1987.

Blackwood, B., *The Origin and Development of the Pitt Rivers Museum*, Reprinted 1991.

Blair, J., *One Hundred Years of Dundee Museums and Art Galleries, 1873-1973*, City of Dundee, 1973.

- Blatti, J., ed., *Past Meets Present, Essays About Historic Interpretation and Public Audiences*, Smithsonian Institution Press, Washington, D.C., London, 1987.
- Bradley, S., ed., *A Guide to the Storage, Exhibition and Handling of Antiquities, Ethnographia and Pictorial Art*, British Museum Occasional Paper no.66, British Museum, 1990.
- Brock, C., "Dr. William Hunter's Museum, Glasgow University", *Journal for the Bibliography of Natural History*, vol.9., 1978-1980, British Museum Natural History, pp.403-12.
- Brock, S., *Things to See in the Royal Scottish Museum*, HMSO, 2nd edn., 1980.
 "The National Museums of Scotland", Aberdeen Conference July 1986, *Museum's Journal*, December 1986.
- Bunyan, I., *Polar Scots, Scottish Explorers in the Arctic and Antarctic*, NMS, 1986.
- Burnett, J., "National Collections of Objects and Museum Information in Nineteenth Century Scotland," in *Museum Management and Curatorship* (1990), 9, pp.281-285.
- Calder, J. *The Enterprising Scot*, Royal Museum of Scotland, HMSO, Edinburgh, 1986.
The Royal Scottish Museum, The Early Years, Edinburgh, 1984.
The Story of the Scottish Soldier, HMSO, Edinburgh, 1987.
- Cannizzo, Dr.J., *Old Images/New Metaphors, The Museum in the Modern World*, Parts i-iii, Canadian Broadcasting Corporation, Montreal, 1982.
- Clegg, T., *Museums in Education, Lectures and Guided Tours for School Parties*, Dundee Museums and Art Galleries, 1972.
- Coe, R., *Sacred Circles, Two Thousand Years of North American Indian Art*, Arts Council, 1976.
- City of Dundee District Council, Art Galleries and Museums Department, Human History Section, *Acquisitions Policy 1991-1996*.
- Dundee Free Library - *Reports by the Free Library Committee to the Town Council of Dundee for the Years 1874, 1876, 1877, 1879, 1889/80 and plan.*
- List of Exhibits in the Central Museum and Art Galleries Compiled for the Use of the Education Committee, October 1935.*
- Dundee Museums and Art Galleries Report 1968-1970 and 1967-1968.*
- Drysdale, L., *A World of Learning, University Collections in Scotland*, HMSO, Edinburgh, 1990.
- Durrans, B., "The Future of the Other: Changing Cultures on Display in Ethnographic Museums" in *Museum Time Machine*, Lumley, 1988.
- Eggleton, J., *Glasgow's Art Galleries and Museums*, Glasgow Corporation, 1936.

Feest, C., "From North America" in W. Rubin, *Primitivism in 20th Century Art*, vol.1, Boston, 1984.

Frese, Dr. H., *Anthropology and the Public, The Role of Museums*, Leiden, 1960.

Garfield, D. "Chopping a Path Through the Tangled Underbrush of Culture", *Museum News*, 69:2, April 1990, pp.100-101.

"Cultural Chronology", *Museum News*, Jan/Feb 1991, pp.55-56.

Gilman, C., *Where Two Worlds Meet, The Great Lakes Fur Trade*, Minnesota Historical Society, St.Paul, 1982.

Glasgow, Corporation of, *An Educational Experiment 1941-1951*.

How to Use the Art Gallery and Museum, Kelvingrove, to Learn About North American Indians, an Information Pack for Teachers, no date, unpublished (1992).

Eastern Woodland Indian Material at Glasgow Art Gallery and Museum, handlist, unpublished..

North West Coast Indian Material at Glasgow Art Gallery and Museum, handlist, unpublished.

Plains Indian Material at Glasgow Art Gallery and Museum, handlist, unpublished.

Greenhalgh, P., *Ephemeral Vistas, the Exposition Universelles, Great Exhibitions and World's Fairs 1851-1939*, Manchester, 1988.

Gunther, E., *Indian Life on the Northwest Coast of America as Seen by the arly Explorers and Fur Traders*, Chicago, 1972.

Harrison, J. "The Spirit Sings and the Future of Anthropology," *Anthropology Today*, vol.4 no.6, Dec. 1988.

Henderson, D., *Fishing for the Whale*, Dundee Museum and Art Galleries, no date.

Hooper-Greenhill, E., *Museum and Gallery Education*, Leicester University Press, 1991.

Horse-Capture, G.P., "Survival of Culture", in *Museum News*, Washington, Jan/Feb 1991, pp.49-51.

Houtman, G. "Interview with Malcolm McLeod" in *Anthropology Today*, vol.3, June 1987, pp.4-8.

Hunt, C., "The Anthropological Museum: Past and Future", *Aberdeen University Review*, Spring 1984, vol.171, pp.243-250.

Shark Tooth and Stone Blade, Pacific Island Art from the University of Aberdeen, no date (1981?)

Hudson, K., *A Social History of Museums*, Macmillan, 1975.
Museums of Influence, Cambridge, 1987.

Idiens, D., *Catalogue of the Ethnographic Collection: Oceania, America, Africa*, Perth, no date (1983?).

Catalogue of Northern Athapaskan Indian Artefacts in the Collection of the Royal Scottish Museum, Edinburgh, Edinburgh, March 1979.

"Eskimos in Scotland, c.1682-1924", in Feest, *Indians and Europe, an Interdisciplinary Collection of Essays*, Aachen edition, Forum II, 1987.

"Northwest Coast Artefacts in the Perth Museum and Art Gallery: the Colin Robertson Collection", in *American Indian Art Magazine*, 13(1), Winter 1987, pp.46-78.

Illingworth, Sir C., *The Story of William Hunter*, E & S. Livingstone Ltd., Edinburgh, 1967.

Jones, D., "Dealing with the Past," *Museum's Journal*, January 1992, pp.24-27.

Joppien, R. & B. Smith, *The Art of Captain Cook's Voyages*, vol.iii, *The Voyage of the Resolution and Discovery 1776-1780*, Yale, 1988.

Josephy, A., Jr. *The Indian Heritage of America*, rev.edn., Boston, 1991.

Kaeppler, A., *Artificial Curiosities being an Exposition of Native Manufactures Collected on the Three Pacific Voyages of Captain Cook*, R.N., Honolulu, 1978.

Karp, ed. and S. Lavine, *Exhibiting Cultures*, Smithsonian, 1991.

Kavanagh, G., *History Curatorship*, Leicester, 1990.

Kerr, R. "The Department of Art and Ethnography" in *The Royal Scottish Museum 1854-1954*, Oliver and Boyd, Edinburgh, 1954.

King, J.C.H., *Artificial Curiosities from the Northwest Coast of America Native Artefacts in the British Museum Collected on the Third Voyage of Captain James Cook and Acquired Through Joseph Banks*, British Museum, 1981.

Thunderbird and Lightning, British Museum, 1982.

Laskey, Capt. J., *A General Account of the Hunterian Museum, Glasgow, Including Historical and Scientific Notices of Art, Literature, Natural History, Anatomical Preparations, Antiquities, etc. in that Celebrated Collection*, Glasgow, 1813.

Lindsay, T. *The Indian Cultures of North America*, Glasgow Art Galleries and Museums, no date, post 1940.

North American Indians, a filmstrip, models and notes, no date.

Lumley, R., *The Museum Time Machine*, Routledge, 1988.

MacKie, E., "Using the MDA Cards in the Hunterian Museum," *Museum's Journal*, vol.80, No.2, September 1980.

"William Hunter and Captain Cook. The Eighteenth Century Ethnographical Collection in the Hunterian Museum" reprinted from *The Glasgow Archaeological Journal*, vol.12, 1985.

Markus, T. "Domes of Enlightenment, Two Scottish University Museums," in *Art History*, vol.8 No.2, June 1985.

Miles, H., *Museums in Scotland, Report by a Working Party*, HMSO Edinburgh, 1986.

Millar, A., *Jubilee of the Albert Institute, 1867-1917*, Dundee, 1917.
"The Hunterian Museum, The Story of a Removal," reprinted in *Museum's Journal*, April, 1909.

Mitchell, E. "The Scot in the Fur Trade," chapter three in Reid, *The Scottish Tradition in Canada*, Toronto, 1976.

Morphy, H. "Holding Something in Reserve" in *Anthropology Today*, vol.4 no.1, February 1988.

Murray, D., *Museums, Their History and Their Use*, 3 volumes, vol.1, Glasgow, 1904.

Newman, P., *Caesars of the Wilderness, Company of Adventurers*, vol.ii, Canada, 1987.

Otten, C.ed. *Anthropology and Art*, Garden City, N.Y. 1971.

Paton, J., *Illustrated Catalogue of Pictures and Sculpture*, Glasgow Art Gallery and Museum, Kelvingrove, Glasgow, 1903.

Pearce, S. "Collecting Reconsidered" in Kavanagh, G. *Museum Languages, Objects and Texts*, Leicester, 1991.
"Museum Studies in Material Culture", Leicester, 1989.

Perkins, J., *Sagas of the Sea, Tales of Dundee's Maritime Past*, Dundee District Council, 1976.

Perth Literary and Antiquarian Society Letter Book 1785-1883, unpublished, Perth Museum and Art Gallery.
Perth Literary and Antiquarian Society Minute Book 1827-1877, unpublished, Perth Museum and Art Gallery.

"Report of the Council of Management of the Literary and Antiquarian Society of Perth to the General Assembly Held at Perth, Nov.24 1835, in Perth Letter Book.

Reid, R., *Illustrated Catalogue of the Anthropological Museum, University of Aberdeen*, Aberdeen, 1912.

Reid, W., ed., *The Scottish Tradition in Canada*, Toronto, 1976.

Ripley, D., *The Sacred Grove, Essays on Museums*, Smithsonian Press, Washington, 1969.

Rich, E., ed., *Colin Robertson's Correspondence Book, Sept. 1817-Sept. 1822*, Champlain Society, Toronto, 1939.

Robertson, A., *The Hunterian Museum, Handbook to the Cultural Collections*, Glasgow, 1954.

- Rolfe, I. "A University's Museums", *Museum's Journal*, vol.69:1, June 1969.
- Royal Scottish Museum Edinburgh - *Guide to the Collections*, Scottish Education Dept., Glasgow, 1921.
- Ethnography Gallery, "The Way of Life of Seven Different Peoples, Tutorial Text" No.1 Northwest Coast Indians, No 4. Eskimo. No.3 Plains Indians. HMSO, no date.
- Royal Anthropological Institute, *Teacher's Resource Guide*, 4th edition, London, 1990.
- Rubin, W., ed., *Primitivism in 20th Century Art, The Affinity of the Tribal and the Modern*, 2 vols, vol.1. Feest, "From North America," pp.85-99.
- Schumann, Y., *Museum Ethnographer's Group Survey of Ethnographic Collections in the United Kingdom, Eire, and The Channel Islands*, Interim Report, vol.2, The Museum Ethnographer's Group Occasional Paper, No.2, 1986.
- Sidey, T., *An Architectural History of the Albert Institute, Dundee*, Dundee District Council, 1978.
- Smith, J., *The Watt Institution, Dundee, 1824-49*, Abertay Historical Society, 1978.
- Spalding, J., *Is There Life in Museums?*, W.H. Smith Contemporary Paper No.6, no date (1991?).
- Stark, W. Design for the Hunterian Museum, 1803, Scottish Record Office.
- Stevenson, R., "The Museum, its Beginnings and its Development, Part 1 to 1858", Part 2, "The National Museum to 1954." in Bell, *The Scottish Antiquarian Tradition*.
- "The National Museum of Antiquities of Scotland," *Museum's Journal*, June 1954.
- Stocking, G., ed., *Objects and Others, Essays on Museums and Material Culture*, Univ. of Wisconsin Press, London, 1985.
- Tait, S., *Palaces of Discovery, The Changing World of Britain's Museums*, London, 1989.
- Tawadras, G., "Is the Past a Foreign Country?" *Museums Journal*, September 1990.
- Taylor, M., "100, 200 and 50 Perth Anniversaries" in *Scottish Museum News*, Winter 1985.
- Thomas, N. "Museum Policy in Britain Regarding Central and South American Antiquities," *Museums Journal*, vol.62 No.1, June 1962, pp.312-319.
- Thompson, C., *Exploring Museums (Scotland)*, HMSO, London, 1990.
- Thompson, J., *Manual of Curatorship*, Butterworths, 1984.

Thompson, S. and L. Annand, "Temporary Exhibitions in Education," *Museums Journal*, vol.58, Nov.1958.

Tilson, B., "Totems and Taboos," *New Statesman*, 12 April 1991, pp.26-27.

Van Keuren, D., "Museums and Ideology: Augustus Pitt-Rivers, Anthropology Museums and Social Change in Later Victorian Britain." in *Victorian Studies*, vol.28 No.1, Autumn 1984, pp.171-189.

VanKirk, S., *Many Tender Ties, Women in Fur Trade Society 1670-1870 in Western Canada*, Winnipeg, 1983.

Warhurst, A. "University Museums" in Thompson, *Manual of Curatorship*, Butterworths, Museums' Association, pp.76-83.

"Triple Crisis in University Museums," *Museums Journal*, vol.86, No.3, Dec.1986.

Webb, M., *Dundee Museum, an Illustrated Guide*, Dundee Museum and Art Galleries, July 1970.

Weil, S., *Rethinking Museums*, Smithsonian, 1990.

Williams, Dr.A., *A Heritage for Scotland, Scotland's National Museums and Galleries, The Next Twenty-five Years*, HMSO, 1981.

Wilson, D., *Synopsis of the Museum of the Society of Antiquaries of Scotland*, Edinburgh, 1849.

Wittlin, A., *The Museum, its History and its Tasks in Education*, Routledge, 1949.

SCOTTISH MUSEUMS COUNCIL



information

FOREIGN ETHNOGRAPHIC COLLECTIONS RESEARCH PROGRAMME

The Scottish Museums Council has been awarded a substantial grant from the Economic and Social Research Council to undertake a 2-year research programme on foreign ethnographic collections in Scotland. The Council is working closely with the National Museums of Scotland and Glasgow University on this programme whose long term purpose is to assist in the improvement in the quality of care and use of ethnographic collections in museums and other collections through recording their existence.

'Ethnographic' material is often also referred to as 'material culture' or 'tribal art'. The range of objects is extremely large and includes everyday items such as carved spoons, stools, headrests, weapons, tools and toys to the more elaborate items such as ceremonial masks, costumes and sculptures. This project is concerned with assisting museums in the identification and documentation of this sort of material originating from Africa, Oceania (eg Australia, New Zealand and Papua New Guinea), Indonesia (eg Bali, Java), Asia, China, Japan, North America, Central and South America.

These collections reflect the history, both good and bad, of Empire and Commonwealth and the travels of Scots to all parts of the world especially in the 19th Century. Some collections have been developed in a systematic way and documented by scholars while others have resulted from occasional donations to museums and perhaps not quite as well documented, if at all. Within this material are some items which are rare or unique, there being no other examples in collections elsewhere in the world.

Unfortunately ethnographical collections have been subject to neglect and even destruction as collecting fashions changed and as a result of a lack of professional expertise, public interest and resources.

In recent years the public at large as well as the museum community have had their interest in ethnographical material awakened for a variety of reasons. Resources are being sought for educational programmes more suited to multicultural societies. Concern for the preservation of world heritage has focused attention on ethnographic collections.

This programme will assist museums in all parts of Scotland to know more of the significance of the collections and items in their care. Elizabeth Kwasnik, previously an Ethnography Curator in Liverpool Museum, has been appointed to coordinate the programme.

**MUSEUM ETHNOGRAPHERS' GROUP
SURVEY OF ETHNOGRAPHIC COLLECTIONS IN THE
UNITED KINGDOM, EIRE AND
THE CHANNEL ISLANDS.**

INTERIM REPORT
EDITED BY YVONNE SCHUMANN



VOLUME TWO

THE MUSEUM ETHNOGRAPHERS' GROUP, 1986
OCCASIONAL PAPER NUMBER TWO

SCOTLAND:

Address: The Anthropological Museum,
Marischal College, University of Aberdeen,
ABERDEEN. AB9 2TN

CONTACT: Charles Hunt, Curator

COLLECTIONS:

TOTAL NUMBER: 6750
 UNIDENTIFIED: "negligible"
 EUROPE: 250
 AFRICA: 1000 Nigeria
 OCEANIA: 2500 New Guinea: Polynesia
 INDONESIA: 250
 ASIA: 1000 Tibet: India
 N.AMERICA: 750 Beothuk archaeology N.E.Labrador
 C. & S.AMERICA: 1000

ARCHIVES:

(Cat. King's College):1887:Catalogue of Antiquities in the
Archaeological Museum of King's College.
R.Reid:1912:Illustrated Catalogue; Anthropological Museum,
Marischal College.

NOTES:

"The numbers given above are correct within a deviation of 5 percent. The most important aspects of the collection are probably the Melanesian and New Guinea materials collected by Sir William Macgregor, items from Polynesia and North America collected before the middle of the 19th century, and the antiquities and ethnography from Tibet and the Indian sub-continent." "Some Maori artifacts were donated in 1830. Parts of the North American collection have been dated to mid 18th century on stylistic grounds."

"Some important fine items, including food hook and ornaments, c.f. Barrow: Art & Life in Polynesia, 1972."
P.Gathercole for UNESCO, 1974.

"One of the world's finest collections of late 18th or early 19th century S.E.American Indian material. Includes old scroll baldrics, finger woven yarn knee bands, sashes and pouches. Also early Plains material including a horned bonnet. Unique item is an ancient S.E. Indian 'bonnet' or buckskin headdress with a piece of bearskin and hairlocks attached to the back. Probably the same type described to Swanton by Creek informant."
Howard, J.H.:1978 Am.Ind.Q. Feb. Vol.4, No.1.

DONORS:

Sir William Macgregor: New Guinea, Melanesia, West Africa.
(Mainly Nigeria & British New Guinea.)

Dr. John McPherson: Mexican antiquities

Dr. Robert Wilson d.1871, "leaving his collection of curiosities to Marischal College to form the nucleus of a Museum."
source: C. Hunt:1985: The Anthropological Museum: Past and Future"
MEG Newsletter No 17 (Mar 1985) pp 19-29
also Hargreaves, H.:1970: Dr. Robert Wilson, Alumnus and Benefactor of Marischal College.
Aberdeen University Review pp 374-384.

MUSEUM PUBLICATIONS:

Catalogue of Specimens deposited by Sir William Macgregor GCMG MD. The Anthropological Museum, Marischal College, University of Aberdeen. 1899-1909. Published by Aberdeen University Press 1912. Copy provided

SOURCES:

R.H. 1966
 UNESCO: GSP 1974 and 1979
 Q. 1977/78 X2 Professor Lockhart
 OTHER: Barrow: 1972: Art and Life in Polynesia.
 JHH 1978
 D. Idiens 1984
 C. Hunt 1985

SCOTLAND:

Address: City Museum And Art Gallery,
Albert Square,
DUNDEE. DD1 1DA

CONTACT: A.Zealand, Keeper of Antiquities.

COLLECTIONS:

TOTAL NUMBER: c 614

UNIDENTIFIED:

EUROPE: 12 Balkan costumes

AFRICA: c 500 Nigeria: Congo

OCEANIA: 75+ *

INDONESIA: -

ASIA: -

N.AMERICA: 26 N.W.Coast: Eskimo

C. & S.AMERICA: 1

ARCHIVES:

Library: Archives: Photographs: Graphics:

Diary of female missionary, Old Calabar, 1899.

source: Personal communication A. Lewis, Blackburn Museum.

NOTES:

List supplied giving numerical breakdown.
A.Zealand, Keeper of Antiquities and Bygonees,
correspondence 12th June 1979

* UNESCO list supplied, gives total 47

MAIN PERIOD OF ACQUISITION: 1870-1970

MUSEUM PUBLICATIONS:

SOURCES: UNESCO: 1974 GSP (and 1979)
Q 1977/78
Other: A.Lewis, Blackburn Museum
D.Idiens 1984

SCOTLAND:

Address: Royal Scottish Museum,
Chambers Street,
EDINBURGH. EH1 1JF

CONTACT: D.Idiens, Keeper of Art & Archaeology
(Ethnographic, Oriental & European Sections)

COLLECTIONS:

TOTAL NUMBER: c 50000

UNIDENTIFIED:

EUROPE: I including Archaeology

AFRICA: I

OCEANIA: I = 2983*

INDONESIA: I including Archaeology

ASIA: I including Archaeology

N.AMERICA: I

C.& S.AMERICA: I

ARCHIVES:

Library: Recent Photographs and Slides:

"A small proportion only has been purposefully collected in the field; collections of this type have data."
"Yearbooks dating from 1858...Card Index arranged geographically and further subindexed chronologically and typologically...Location Book and Case Sheets...Negative Index..." Supplementary Register containing donors' letters and other documents relating to specific acquisitions.
source: M.Joy Sept 1971 Merseyside County Museums, Liverpool, files.

DISPOSALS: see DUMFRIES

NOTES:

In order of size, the largest collection is Asian: followed by Oceanic: African, South of the Sahara: N.American Eskimo: Indonesian: C. & S. American Pre Columbian and Archaeological material. The collection of primitive art is both extensive and of high quality. The most outstanding and comprehensive collections are from Oceania and Africa, and the North American Indian material is also important with particular emphasis on the North West Coast and other Canadian tribes. Ancient cultures from Central and South America... is a large collection with some especially fine material - chiefly pottery - from Peru. D.Idiens to R.Hutchings 1966.

*UNESCO list supplied. 2983 items.
"Important. Good recent display. Some Cook."
P.Gathercole for UNESCO. 1970

"Many excellent pieces dating from early 19th century N.American Cree, Ojibwa, and Blackfoot are well represented, fine early Cree of Osceola, the Seminole chief.
Howard, J.H.: 1978: Am. Ind. Q. Feb. Vol. 4, No.1.

DONORS:

Beechey Expedition :1825 - 26:)
Parry: 1820's:) Eskimo and N.America.
Rae: 1850's:)
Sir Thomas Brisbane:1826: Australia.
Society of Antiquaries of Scotland.
Museum Edinburgensis - former, i.e. pre 1850, Museum of the
University of Edinburgh.
Captain Cook material.
R.E.Miller: : Hausa, Nigeria

Southwestern USA :-

Mr & Mrs J.E.Cree :1903:& Miss I.M.N.Cree :1939: collection and
excavations in Salt River Valley while resident in Arizona.
Fenton & Sons, London :1888:
D.Webster :1897:
W.S.Turnbull :1910:
J.Dickson :1929:
Arthur W.Russell :1937:
Denver Art Museum :1950:
Source: Kaemlein,W.R.:1967:An Inventory of Southwestern American
Indian Specimens in European Museums.

c 280 items from Hudson Bay Company men 1858-1862:-

George Barnston at Norway House.
James Hargreave at York Factory.
Robert Campbell Fort Chippewyan.
Bernard Ross Fort Simpson (series of groups showing the
process of manufacture with written accounts.)
" one of the largest and best documented collections of this date
in existence"
Source:D.Idiens:1979:Northern Athapaskan Indian Artefacts in the
Collection of the Royal Scottish Museum, Edinburgh.

Inverness Museum
National Museum of Antiquities of Scotland.

Donors list available.

MAIN PERIOD OF ACQUISITION:

1855 onwards. "founded in 1854 under the title of The Industrial
Museum of Scotland..."
D.Idiens 1979.

MUSEUM PUBLICATIONS:

D Idiens -
1969:Traditional African Sculpture: HMSO
1971:Ancient American Art:HMSO
1979:A Catalogue of Northern Athapaskan Indian Artefacts in the
Collection of the Royal Scottish Museum, Edinburgh: RSM
Information Series; Art & Archaeology 3
1983:The House of Northern Nigeria:a catalogue of the R.E.Miller
Collections in the Royal Scottish Museum:HMSO
1982:Pacific Art in the Royal Scottish Museum: HMSO
J.Scarce: 1981: Middle Eastern Costume from the tribes and cities
of Iran & Turkey. HMSO
:1982:Coptic and Early Islamic Textiles in the Royal
Scottish Museum. HMSO

SOURCES:

RH 1966
UNESCO: 1970 and 1979
Q. 1977/78 and 1984
OTHER: JHH 1978.
M.Joy: 1971: Merseyside County Museums,
Liverpool, Departmental Files.
W.R.Kaemlein:1967
A.McFadgen Clarke & D.Idiens:1974: The Athapaskans:
Strangers of the North. National Museum of Man, Ottawa
Exhibition catalogue.
and Museum Publications above.

SCOTLAND:

Address: The Hunterian Museum,
University of Glasgow,
GLASGOW. G12 8QQ

CONTACT: Professor Frank Willett, Director.

COLLECTIONS:

TOTAL NUMBER: c 4000
UNIDENTIFIED: c 50
EUROPE: c 20
AFRICA: c 1080
OCEANIA: c 1500 *
INDONESIA: c 15
ASIA: c 570
N. AMERICA: c 350
C. & S. AMERICA: c 270

ARCHIVES:

"Old labels, drawings, letters, photographs relating to given items."

Guide Book - Capt. J. Laskey: 1813: "A General Account of the Hunterian Museum."

"incomplete series of donations books from 1807 onwards."
source: Willett 1983

NOTES:

"Main strength of collections is in Oceania and North America."

* UNESCO list supplied. c 900 items
"Important collection now being reorganised. Some Cook."
source: P. Gathercole for UNESCO 1977.

"Has outstanding moccasin collection of pre-1840 Ojibwa (?), Huron, Illinois (?) and Iroquois. Also ancient ballhead warclub with carved human face and rifle stock type club, and an ancient Cree or Naskapi painted coat. Of particular interest is otter skin medicine bag from no later than 1810, the oldest dated object of its kind known to me."
Howard, J.H.: 1978: Am. Ind. Q. Feb. Vol. 4, No. 1.

DONORS:

William Hunter (1718-1783) left collection in trust for University of Glasgow
Collections include items from Cook voyages:- Capt. King and David Samuell, surgeon. Prof. Alex Haddow donated collection made during 25 years in East Africa in 1940's .
George Turner (1840-1885) in Samoa 1860's acquired c 100 items : Polynesia
William Young Turner, missionary in Malawi from 1905, in 1911 donated c 50 carefully documented items.
Andersons College: 1888:
Findlay, Glasgow Whale Fishing Co.: 1789: Davis Straits kayak.
source: Willett, F.: 1983: The Hunterian Museum, Its Founder and its Ethnographic Collections.
MEG Newsletter No 14
Glaister, J.: 1981: The Turner Collection at the Hunterian Museum, University of Glasgow.
MEG Newsletter No 11 (Apr 1981) pp 12-15.

SW American Indian:-
Prof. Boyd 1939.
K.Muir Simpson 1952.
Berkeley Galleries Ltd 1958.
T. Lindsey 1961 & 1966.
Source: W.R.Kaemlein:1967:An Inventory of Southwestern American
Indian Specimens in European Museums.

MAIN PERIOD OF ACQUISITION:

1807; 1860-1900; 1928.

Earliest dates of collection: 1786. 1807.

"A remarkable proportion of this material dates from the
eighteenth and first half of the nineteenth centuries."
source: Willett 1983.

MUSEUM PUBLICATIONS:

SOURCES:

UNESCO 1979

Q 1977/78 X2

OTHER: JHH 1978

WRKaemlein 1967

Willett 1983)see donors

J.Glaister 1981)

SCOTLAND:

Address: Glasgow Museums and Art Galleries,
Kelvingrove,
GLASGOW, G3 8AG.

See also
Burrell Collection and
Peoples' Palace, Glasgow.

CONTACT: Tess Gower, Keeper of Ethnology

COLLECTIONS:

TOTAL NUMBER: N/K

UNIDENTIFIED:

EUROPE:

AFRICA:

OCEANIA: 2208 *

INDONESIA:

ASIA:

N. AMERICA:

C. & S. AMERICA:

ARCHIVES:

DONORS: Bloxam, HMS Blonde :1825: material from Hawaii.

NOTES: "important..."
*UNESCO list supplied.
source: P.Gathercole for UNESCO 1970.

"Fine general N.American collection. Strong in Canadian Cree,
Blackfoot, & Assiniboin. Early Cree man's costume in white
buckskin with both woven & applique quillwork. Headdress has a
quilled band & comp. upright feathers with quilled pendants."
source:Howard,J.E.:1978:Am Ind Q Vol 4 No 1.

MUSEUM PUBLICATIONS:

SOURCES: UNESCO 1970 and 1979
Q 1977/78 No reply
OTHER: JHH 1978

SCOTLAND:

Address: Perth Museum And Art Gallery,
George Street,
PERTH. PH1 5LB

CONTACT: S.Payne Keeper, Human History.

COLLECTIONS:

TOTAL NUMBER: 1083
UNIDENTIFIED:
EUROPE: -
AFRICA: 64
OCEANIA: 432) "Early Maori material"
) Archaeology 20
INDONESIA: 162
ASIA: 135
N. AMERICA: 260) "North West American Indian material."
) Archaeology 40
C. & S.AMERICA: 30 Ethnography

ARCHIVES: Library: "some books"; Archives: "a little."
"Partial catalogue. Cataloguing by IRGMA proceeding."

NOTES:
"We are at present going through our collections and re-cataloguing them. These are only estimates."
"Collection of North-West American Indian material dating from 1820's. Early Maori material."
source:S.Bellem.
"Note especially early (Ramsey) collection, particularly Maori preserved heads, weapons, clothing."
source:UNESCO 1979.

DONORS:
"Donors usually known but no list available yet."
Dr.David Ramsey (1794-1860) :donated 1840's: Oceania & New Zealand.
Mr. Colin Robertson (1784-1842): donations to Perth Literary and Antiquarian Society in the 19th. century ;
Source: D.Idiens, Royal Scottish Museum, Edinburgh 1983 catalogue
J.H.Dixon :1917: Indonesia & Melanesia.
A.Wilson :1940: New Hebrides.
L.Woodward :1950's: extensive Celebes collection.
Source: UNESCO 1979

MAIN PERIOD OF ACQUISITION: 1820-1940

MUSEUM PUBLICATIONS:
D.Idiens:1983:Perth Museum and Art Gallery Catalogue of the Ethnographic Collection; Oceania, America and Africa.

SOURCES: UNESCO 1974 GSP and 1979
Q 1977/78
OTHER: D.Idiens:1983:Catalogue