

The Collectors & the Collections

1. Show 4 things - \therefore So persistent since the beginning that if we have a good (vaccines - deamer effect) sample of what we see in museums we have a good sample of the whole, and of each major artist's work
2. The persistent collecting would affect the supply: in change ^{new forms} _{in exchange} and in local specialization \leftarrow _{personal} ^{village}
3. At time of major collections (post-1860) conditions were such that harder materials would be widespread (Trade had increased & towns; what was for sale was largely at centres (St Simons etc))
4. Even the ^{artifacts &} traces of the collectors, it is not surprising it is poorly documented.
 - a) 'curios' - passed down in private hands - no data
 - b) Ethnology (not art) - only ethnol data collected - ^{was} _{meaning}
 - c) Even art studies ^{Boas} _{Swanton} } often anonymous informants, identifies _{maker of models}
 - the artifacts were typical of their tribe, informants about their culture, not interested in indiv. styles - didn't ask who artists had been

self-taught ethnologists

In short, assume - adequate sample? \leftarrow small sample - pre 1850
 expect - Harde art to be widespread, poorly documented
 what we do find

See also Miller, 1967, Ch VIII for a good account of collectors

The Collectors

- a) from the start, ^{curios?} _{curios?}
 a) from the start, curiosities for themselves; examples of handicrafts for their sponsors or home museums (Native eager to trade any thing they would accept - tokens of friendship)
- b) Officials: - Russians (see Siebert 1967) (Proise) ^{Leamond & Howard} _{before 1801}
 - Powell later (less so) ^{Jawson} _{Melanki (Ethnol)}
- c) Roman Geographers - ^{Boerner} _{Kranke} 1881-2 ^{Jacobson} _{Boerner} 1881-2
- d) Growth of Am Anth, Expositions, US Museums - Great Luck
 - 1875 Swan \rightarrow Philadelphia ^{7th Exposition} (Smithsonian) Centennial Exhibition, Phil., 1876
 \rightarrow 1883 \rightarrow Smithsonian

Cook & Vancouver coll^s - Dixon's bowl 1787 \rightarrow British Museum
 - Yankee maritime fur trade \rightarrow Eastern seaboard
 - Wilkie's date, etc, masks \rightarrow Southwestern
 HBC men don't bother much

Ca 1/2, Fort, 1857-8 \rightarrow Kuhn by Harman
 1875-

Ethnology
 1897-1901
 1939 Golden Gate International Exposition San Francisco - Transformation to AET

- World Columbian Exposition Chicago, 1893 - Diana Chazy's stuff \rightarrow 1894 Field Columbian Museum
- 1897-1901 Jessup NP Expedⁿ - Boas 1897 \rightarrow CE
 - Swanton 1900-1 Harde, then thought
- 1903 St Louis - Loureanna purchase Ex. - Newcombe (also for IM, NMC, numerous other museums)
 Miami - Brady poles
- 1909 Alaska-Yukon-Pacific Exhibition 1909 Seattle
- e) Private collectors
 1) Missionaries - Jackson (Sitka & Praceiton) men, Crosby \rightarrow Smithsonian, Colleton \rightarrow VBC, Morrison \rightarrow Oxford, Kelly \rightarrow VBC. ^{Educated & literate men, they wrote books on Indians}
- 2) Emmons - AMNH, Seattle, Philadelphia, Chicago - Newcombe \rightarrow AMNH, Chicago. ^{* anthropologist without portfolio (mullet p 242)}
 George Heys \rightarrow MAI

Beane

3) Indians: ^{James} ~~Thorndike~~ - Chilkat → Philadelphia
: ^{Wm} ~~Beynon~~ — ^{RMC} ~~Wellcome~~ → UCLA
: George Hunt (Kwakiwilt) → AMNH

4) Museums: ^{Barbra} ~~Barbra~~ (Ottawa) ROM, others
: ^{Dorsey} ~~Dorsey~~ (Chicago)

5) Private dealers: - ^{Barman} ~~Barman~~ (Victoria)
- ^{Kosmussen} ~~Kosmussen~~, → Portland - ^{Wrangell & Stagnay} ~~Wrangell & Stagnay~~
Waters — ^{Kittling} ~~Kittling~~ ^{Wrangell} ~~Wrangell~~
- ^{Cunningham} ~~Cunningham~~ (St. Emery)

Result: - Great many museum collections (see ^{see "first hand eye"} ~~see~~ ¹⁹⁶² ~~1962~~)
- a number of private coll^s or ^{later} assembled museum coll^s
Denver Art Mus, Kinkow, Mrs. Dod Art, VCM,
Kosner, etc.

The materials wouldn't be ^{in our museums} called "art"
except for forces operating within our own ^{American} society
to sponsor collecting and define its meaning.

We should note that our attitudes to it have changed.
The reasons for which we treasure it now are not the
reasons for which it was collected in the first place.
What was once ^{valued only as} curios and ethnological specimens
is now reinterpreted as art.

Part of the impetus was that it was the period of growth
of museums.
Great impetus of expositions, from ^{Philadelphia Seattle} 1876 to 1909
as ethnological exhibits. (The next step was at San
Francisco, 1959, selected from existing museum collections
as art. Same at Seattle World's Fair in 1962)

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