

4. Grosvenor Gardens

5. July. 83

L106

Dear Mr. Tylor,

Thanks for your note. If I were going to lecture about my collection, I should draw attention to the value of the arrangement, not so much on account of the interest which attaches to the development of the tools, weapons in themselves, but because they best serve to illustrate the development that has taken place in the branches of human culture.

which cannot be so arranged in sequence because the links are lost and the successive ideas through which progress has been effected have never been embodied in material forms, on which account the Institutions of Mankind often appear to have developed by greater jumps than has really been the case. But in the material arts, the links are preserved and

by due search and arrangement can be placed in their proper sequence.

The psychological continuity can therefore be better demonstrated by means of them than by means of the Institutions and Religions of Mankind they should therefore serve as a preliminary study for the Anthropologist who while by that means have to appreciate the gaps that are to be found in the latter and avoid the errors which the apparent absence of continuity may in some cases engender, and show how in studying the Institutions of Mankind those missing links must be supplied by conjecture which in the material arts can be arranged in rows so obvious that those who see may read.

This is what I consider to be the main use of my collection for educational purposes. Each object must be regarded as the representative of an idea or a combination

2

of ideas. The continuity is not in them, but in the human mind that begets them and ~~hence~~ ^{hence} the analogy that exists between the development of the arts and the development of species: both follow the operation of physical laws.

As regards the details, a selection might be made from any of the following points:— the development of the shield from the parrying stick, the development of the boomerang by the selection of natural forms of bent sticks, the division of the bow into two classes, the simple and the composite, possible origin of the latter and of the former from the bow trap, the bow trap suggested by two hunters passing through the pinche, the foremost letting the branches spring back in the face of the hindmost, as every sportsman knows. The development of clubs of natural origin, of the ornamentation upon them, ornamentation as derived from

from disused appliances. The distribution of iron
corrugated blades in India, Africa and Europe,
the distribution of the double bellows of skins, and
its development. The origin of the Greek "kopis"
blade in the bronze-leaf-shaped sword. The
cases of realistic representations of the human
form and the cases of conventionalized ornamented
forms, the development of bronze axes and
~~gradual~~ gradual formation of a socket;
Primitive drawings, those of savages compared
with those of European children, drawing
power of savages under European influence;
the distribution of the outrigger canoe, the
development and distribution of loop, coil and
pret-ornaments and their connection; the
transition of form in ornament New Ireland,
New Guinea block (pulley) ornament, &
transition, European peasant wood carving. The
development of door locks; the changes of
the impressions on coins; the way of in
which the arts of savages may be made
to illustrate those of prehistoric or non-historic
times, notably the quiver of the Assyrians explained

3.
by that of the American Indian hunter.
Primitive clothing, weaving and basket
making, and distribution of spindle whorls;
the substitutes for pottery, personal ornaments,
its derivation from armour and copies of
natural forms; primitive bagpipes, origin
of wind and vibrating musical instruments;
conch-shell trumpets, their distribution; Jew's
harp, nose flutes, sounding boards, wooden
drums, parallel development of the body
of a fiddle from a gourd in India and
Africa, use of a separate bow for each
string in Africa; similar forms of the
votive offerings in Europe and the East,
distributions of emblems of serenity,
Isis and Horus, Virgin habits, India, Peru &c;
use of crow's feet in various countries,
development of agricultural implements;
origin ~~and~~ of money and of objects
used as a ^{medium} means of exchange.

distribution of fire sticks and lamps.

Games, Origin of the Hookah in a Cer-
nub, and gradual transition of its form in
brass.

I should be glad if you would kindly
mention that I look upon my Museum
as being in no way an exception from the
ordinary laws affecting all human affairs
in regard to development, and that so far
from considering it perfect as it is, I
cannot conceive any idea of finality
in a Museum of the kind. It might
embrace all the arts of mankind, but
all that can be done is to keep on
perfecting certain typical series which
show the sequence best. In doing this
an arrangement to show the distribution
of like objects must necessarily precede
an arrangement to show development.

I have on one or two occasions had 4
to carry on the first arrangement for some
years before the course of development became
apparent, and then a new arrangement
commences, so that a collection of this
kind must necessarily be in a constant
state of transition. The difficulty of
collecting links is of course very great
as one only tumbles upon them accidentally
but I believe that any traveller who had
previously obtained an idea of the course
of development in a Museum of this
kind might add enormously to the
number of links and varieties in the
country from which they come and
so add largely to the Museum. There
has however been no instance as yet
of any traveller who has systematically
collected on this plan, and one ~~case~~ can

5
Kempster form an idea of the great
nic case which may become necessary
hereafter, and the necessity of allowing
space for it, either by a larger building
than is necessary to contain the
present collection, or by building it in
such a situation that an extra room can
be added to it at some future time.

If you would like to have any large
diagrams showing the sections of the
tombs in which the Egyptian flints
were found I shall be happy to send
them to Oxford.

Yours very truly
A. Pitt Rivers
