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Identifying travelling objects. Some pointers for studying the musical instrument collection of the Musée d'ethnographie du Trocadéro (1878 -1932). Translated by Saskia Brown

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Identifying travelling objects. Some pointers for studying the musical instrument collection of the Musée d'ethnographie du Trocadéro (1878-1932)



© Musée du quai Branly

Yaqui Cáhita Indians in dance costume [Musée du quai Branly Image Library, PP0000139]

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Musée du quai Branly's collections, 2012-2013

Translated by **Saskia BROWN**

Research Paper

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1. Defining my approach

"More plausibly, it has been said that the value of these ethnographers over against travellers is in their eye which thinks and not in their eye which sees, since all the eyes which see, in the 16th as in the 20th century, have the same level of perception. Short of believing that a relatively recent revolution has occurred in the cognitive capacities of (Western) observers of the human species, one has to admit that the superiority of today's ethnographic approach over the traveller's vision in the past has to do with all sorts of things... except the senses"¹

The *Musée du quai Branly*, which opened in Paris in 2006, was from the start "a collection of collections,"² built up not from scratch but from all sorts of "others", the public and private collections assembled throughout the nineteenth and twentieth centuries, and, albeit to a much lesser extent, even earlier. Awarded a scholarship to study the documentation of the *Musée du quai Branly*'s collections, in 2012-2013, I chose one of its founding collections, inherited from the *Musée d'ethnographie du Trocadéro* (1878³-1937⁴), namely the collection of musical instruments over the period 1878-1932⁵.

This paper describes my research and gives some preliminary markers for a social history of the creation of this public collection of musical instruments. Today, the *Musée du quai Branly* possesses 292,309 objects, of which 10,145 are classified as musical instruments.⁶ A number of surveys, studies and analyses have been carried out on these, generally by museum specialists, especially since the 1930s when André Schaeffner opened the Organology (1929) and then the Musical Ethnology (1932) Departments in the *Musée d'ethnographie du Trocadéro*.⁷ The heads of the successive collections of musical instruments and their assistants were thus the first producers of knowledge about them. As employees of the *Musée de l'Homme* or the *Musée du quai Branly*, first André Schaeffner, then Gilbert Rouget, Geneviève Dournon, Madeleine Leclair, Suzanne Furniss, Marie-Barbara Le Gonidec and many others devoted themselves to providing a better understanding of these collections,

¹Lenclud, 1995, pp. 113-129.

²Poulot, 2005, p. 27.

³The *Musée d'ethnographie du Trocadéro* was founded by a vote of the French Chamber of Deputies (parliament) on 18 October 1878.

⁴The *Musée de l'Homme* was founded in 1937 and officially inaugurated on 20 June 1938. On Paul Rivet and the reorganisation of the museum in this period, see Rivet, Rivière 1931, and Laurière 2008.

⁵Paul Rivet became the Director of the *Musée d'ethnographie du Trocadéro* in 1928. The reorganisation of the museum began in that year, and led to the foundation of the *Musée de l'Homme* some ten years later. As from 1932, the object inventory system was completely overhauled.

⁶Online catalogue of the museum's objects, consulted on 31 October 2013: <http://www.quaibrantly.fr/cc/pod/recherche.aspx?b=1&t=1> Roughly 9,500 musical instruments are on the *Musée du quai Branly*'s inventory; almost 500 instruments are on the loan-in register.

⁷On André Schaeffner and the Department of Musical Ethnology, see Rouget, 1973, 1981, 2004 ; Jamin, 1980 ; Gergely, 1980 ; *Société française de musicologie*, 1982 ; Lortat-Jacob, 1990 ; Roueff, 2006 ; Gérard, 2009.

which are today preserved in the *Musée du quai Branly*.⁸ Over the last two decades, students (particularly from the *Ecole du Louvre*) and researchers have also contributed to our understanding of the history of the collections. The musical instruments are thus not only objects which can generate knowledge – for example, André Schaeffner's invention of a classificatory system for musical instruments, inspired by his daily contact with the *Musée d'ethnographie du Trocadéro*'s collection (Schaeffner, 1929, 1931, 1936) – but are also, and indissociably, objects of knowledge in their own right. Where did they come from? How were they chosen? How and why did they become museum objects? These are some of the questions raised by these objects' biographies, which have guided and influenced present and past research. We can find a trace of these cumulative endeavours in the collections documentation – formerly called technical documentation by the *Musée de l'Homme* personnel– today preserved in the *Musée du quai Branly*'s archives. We shall come back to this. My own research draws on these different studies and their findings, and would have been impossible without the invaluable help of the museum specialists who gave me guidance during these few months.⁹

Research on museums and heritage institutions has increased dramatically since the 1980s, and is today a particularly vigorous field, where several disciplines converge.¹⁰ In our research we pursued a number of paths opened up by this body of work: the focus on material forms of culture,¹¹ the history of the museum as an institution, through case studies and some synopses,¹² and the analysis of public policy on culture and heritage.¹³ We adopt the historian Dominique Poulot's definition of museums as "material ensembles and, indissociably, knowledges, values and regimes of meaning."¹⁴ Museum collections contribute to constructing, and are also part of, knowledge on music in the second half of the 19th century. This is the perspective from which I will consider the *Musée d'ethnographie du Trocadéro*'s musical instrument collections, especially as this study is also part of a doctoral thesis (EHESS / University Paris 8, supervisors: M. Laurent Jeanpierre and M. Michael Werner) entitled *Circonscrire la « musique primitive »: la construction sociale des frontières de la musique en France de 1852 à 1900*. ["Circumscribing 'primitive music': the social construction of the frontiers of music in France, 1852 to 1900"].

⁸ A select bibliography of their works can be found at the end of this paper.

⁹ I am particularly grateful to Frédérique Servain-Riviale for her constant and engaged monitoring of my work during these months of research. I also thank Jean-André Assié, Juliette Bourcereau, Thomas Convent, Audrey Faline, Sarah Frioux-Salgas and Angèle Martin for their warm welcome and for replying to my various questions. Many thanks also to Olivier Roueff for his careful rereading and for his suggestions.

¹⁰ On the notion of "heritage", see: Chastel, 1986, p. 405-450 ; Poulot, 1994 : chap. I. "Situation de l'histoire et de la tradition du patrimoine », p. 11-17 and Ballé, Poulot, 1995, p. 48. The authors distinguish two senses of the term: "the first sense of the word is as a possession, movable or immovable; it is linked to property rights (...) The second sense of "patrimony" ("*patrimoine*") appears with the modern Nation State". For an overview of how patrimony-heritage has been invested by cultural history studies, see Poirrier 2009.

¹¹ On museum collections from this perspective, see the work of Susan M. Pearce. See also Poulot, 1995, for a summary of the Museum Studies school at the University of Leicester.

¹² For bibliographical references, see Poulot, 1994, and Woodhead, Stansfield, 1994. For a summary of the history of museums, see Poulot, 2001, 2005, and more broadly on museums and art: Monnier, 1995.

¹³ On the articulation between cultural heritage and public policy, see Dubois, 1999, and Poirrier, Vadelorgne, 2003.

¹⁴ Poulot, 2005, p. 6. For a summary of the articulation today between cultural heritage and constituted knowledges, see Boudia, Rasmussen and Soubiran (eds), 2009.

Ethnographic museums, as sites of knowledge, have been studied particularly by anthropologists wishing to engage in a reflexive analysis of the history of their discipline. Many scholars have indeed argued that there exists a particular link between anthropology and museums, since the discipline developed, in France in the 20th century, primarily in the context of the *Musée de l'Homme*.¹⁵ Hence the studies of, particularly, the provenance and composition of the *Musée d'ethnographie du Trocadéro*'s collections.¹⁶ This museum was founded after the 1878 Universal Exhibition, and housed objects collected during official missions on behalf of the Ministry of Public Instruction, or which had been collected by individuals for their own private ends, as well as objects – sometimes comprising the best part of the new collections – drawn from other institutions, especially the *Bibliothèque nationale de France*, the *Muséum national d'Histoire naturelle*, the *Musée de la marine du Louvre*, the *Musée national des Antiquités* and the *Musée de l'artillerie*. A number of studies have described the history of these institutions, and the transfer of their objects to the *Musée d'ethnographie du Trocadéro* is therefore better known today.¹⁷ Without going too far back, the history of museums thus involves patiently reconstructing the changing institutional attachments of objects in a museum collection. It is worth noting in this respect that it would be fruitless to try and track down the *Musée du quai Branly*'s original collection of musical instruments, since it is essentially plural: the *Musée du quai Branly* today has collections which were previously part of the *musée des Arts d'Afrique et d'Océanie*, and of the *Musée de l'Homme*. The latter was created out of the *Musée d'ethnographie du Trocadéro*, which itself inherited a variety of collections. Studies exist on the institutional trajectories of these collections.¹⁸

The problem for the historian of the *Musée d'ethnographie du Trocadéro*'s musical instrument collection, which was assembled over time from private and public collections, is that of access to sources. The archival fonds are dispersed, largely due to the impermanence of the institutions concerned – the museum's change of name every 70 years or so is but one example. Reconstructing the collection's genealogy implies immersing oneself in two centuries' (before and after) history of heritage institutions, and sometimes more. It also implies making an inventory of the archival fonds as one goes along (rather than at the outset), a task so extremely complex in this case that I spent the first part of my research identifying the changing locations of archival sources and mapping this. I will give a

¹⁵ See, for example, the significantly entitled article by Gilbert Rouget, from 2004: "The *Musée de l'Homme*'s Department of Ethnomusicology. Founder of the discipline in France and endangered entity". From the abundant bibliography on Ethnographic Museums, see three works which are fundamental to this research: Stocking, 1985; De l'Estoile, 2001; Mazé, Poulard and Ventura (eds), 2013.

¹⁶ Two theses have been written on the history of the *Musée d'ethnographie du Trocadéro*: Dias, 1985 (published in 1991), and Grognet, 2009 (also a "DEA" in 1998). These two authors have also published articles relating to this research, namely Dias, 1997 and Grognet, 2005, 2007. See also: Jacquemin, 1997 and Sibeud, 2009.

¹⁷ See for example the research paper by Benoît Roux, who was awarded a scholarship for documenting the *Musée du quai Branly*'s collections in 2011-2012.

¹⁸ On the genealogy of the collections since the 19th century, see Dias, 2007. On the foundation of the *Musée du quai Branly*, see the thesis of Christelle Ventura, 2006.

descriptive overview of this part of my research – which doubtless remains incomplete - in the first part of this paper.

Whereas the *Musée du quai Branly's* collections of musical instruments have been the focus of some research, those of the *Musée d'ethnographie du Trocadéro* have received very little scholarly attention. The history of the constitution of these collections prior to 1900 is overall very patchy, due to lack of sources, particularly for the ancien régime, but also neglected by the scholarly community. Ancient and European instruments are better known, in France, thanks in particular to the work of Florence Gétreau.¹⁹ The history of 19th-century musical instrument collections in France remains to be written, and apart from the pioneering work of Jann Pasler there are few historical accounts of these collections. The *Musée d'ethnographie du Trocadéro*, our subject here, has a very large musical instrument collection (a corpus of 2385 sound-producing objects), and is thus a promising knowledge source from the perspective of science studies.

In what follows, I shall present the epistemological issues raised by this research. I initially intended to study the *Musée d'ethnographie du Trocadéro's* stored or displayed "non-European" musical instrument collection for the period 1878-1928. This time-span makes sense institutionally, with the era of the *Musée de l'Homme* starting in 1928. For the musical instrument collection, as Madeleine Leclair has shown, a first period of acquisitions runs roughly from 1878 to 1910, followed by another period from 1910 to 1928, "during which very few musical instruments joined the collection", followed by a spectacular increase between 1928 and 1940.²⁰ These divisions could be refined further by studying the sources : while 1878 remains the founding date, I finally chose 1932 over 1928, because although 1928 corresponds to the date at which the institution changed legally, for the museum practice, especially the management and classification of collections, 1932 is more appropriate. The unity of our object of study – the musical instrument collection – proved problematic, and defining the limits of our research, that is, the corpus of objects to be studied, thus became one of its themes. For one cannot simply compare today's *Musée du quai Branly* inventory with that of the *Musée d'ethnographie du Trocadéro*, and subtract the instruments which are no longer mentioned, in order to determine the objects which have been lost, exchanged or loaned to other institutions since 1932. This would suppose that the notion of "musical instrument" and also European borders since the end of the 19th century have remained stable, which is far from being the case, as we shall see. The second and third sections of this paper thus address the changing categories and other symbolic shifts affecting the objects from one museum to the next – the *Musée d'ethnographie du Trocadéro*, the *Musée de l'Homme* and the *Musée du quai Branly* – and delineate the epistemological issues arising.

Musée du quai Branly

A fourth section of our study focuses on what the anthropologist Christopher B. Steiner has called the "first institutions",²¹ that is, the individuals, whether donors or vendors, who

¹⁹ Gétreau, 1993, 2006. See also the journal for organology and musical iconography, *Musique • Images • Instruments* and *Journal of the American Musical Instrument Society*.

²⁰ Leclair, 2003, p. 3.

²¹ Steiner, 2002, p. 134.

provide museums with their objects. I shall present my results as a schematic collective portrait. These individuals are true "mediators", and occupy an important place in the "life of the objects" [*"la vie des objets"*]:²² they are the first to determine the object as a "musical instrument", the first to be concerned with transporting the object safely from sometimes distant lands to the museum, and the first witnesses, whose knowledge about the objects will be passed on.

Several years and more kilometres often separate an object's place of collection from the museum. And the museum is sometimes less a final destination than a point of transit. When this is the case, the object moves certainly more slowly, and under tighter legal constraints than on its previous journeys, but often in response to important social and political imperatives. Moving a musical instrument from the Louvre to the *Musée d'ethnographie du Trocadéro* perhaps involves, symbolically, a greater distance than the real distance from its country of collection, for example Mexico, to France. Using the *Musée d'ethnographie du Trocadéro's* inventory, which indicates the movement of objects, we shall attempt a preliminary analysis of the institutional transfers, at national and international level, which took place in the context of the unprecedented expansion of French cultural policy from the 1880s onwards.²³

Thus museum objects, despite their apparent stability – or even sacralised immutability – are in fact constantly travelling.²⁴ The movements of musical instruments, which is the focus of this study, will be considered both in its material dimension, from the place of collection to the *Musée d'ethnographie du Trocadéro*, and between museums in the same or different countries; and also in its symbolic dimension, where movement implies (and also produces) both synchronic and diachronic shifts of the object within the (never final) range of classificatory categories. As such, we shall be considering the object's movements on different scales, and both physically and symbolically. Beyond this particular study, however, we also aim at making some first methodological and programmatic points for studying heritage collections in a process-focused way.



© Musée du quai Branly

Figure 1: Turkana cow-bell from the Congo [71.1903.33.483]

²² To borrow the title of the work by Thierry Bonnot.

²³ On the birth of cultural policy in France, see Dubois, 1999.

²⁴ I borrow this particularly apt phrase of "travelling objects" from James Clifford, 1996, p. 191.

2. The sources for the *Musée d'ethnographie du Trocadéro's* musical instrument collection

Today, the *Musée d'ethnographie du Trocadéro's* archives may be consulted in several different locations in France: the *Archives nationales* (Pierrefitte-sur-Seine), the *Muséum national d'Histoire naturelle* (Paris, 5th arrondissement), the *Musée du quai Branly* (Paris, 7th arr.), the *Bibliothèque nationale de France* (BnF, Paris, 13th arr.), the *Centre de recherche en ethnomusicologie* (Nanterre), the *Bibliothèque Claude-Lévi-Strauss du laboratoire d'anthropologie sociale au Collège de France* (Paris, 5th arr.), the *Musée des civilisations de l'Europe et de la Méditerranée* (MuCEM, Marseille).

This dispersion is due to the functioning of French cultural institutions, and the sharing of fonds between successive institutions as they were created, or to which the ethnographic collections were temporarily attributed. Examining the *Musée d'ethnographie du Trocadéro's* archives thus amounts to reconstructing the history of the collection's institutional attachments, from the *Musée d'ethnographie du Trocadéro* to the *Musée du quai Branly*. My research into the archival fonds' locations is based on consulting the archives and inventories, the research done on these collections, particularly the work of Nélia Dias, and the expertise of the different specialists in these institutions. In particular, I would like to thank Armelle Le Goff and Pascal Riviale from the *Archives nationales*, Alice Lemaire and Antoine Monaque from the *Muséum national d'Histoire naturelle*, Sarah Frioux-Salgas, Angèle Martin, Carine Peltier-Caroff from the *Musée du quai Branly*, as well as Madeleine Leclair (today at the Geneva Ethnographic Museum), Elisa Ghennam from the *Bibliothèque nationale de France*, Béatrice Remoissenet from the *Musée des civilisations de l'Europe et de la Méditerranée*, Isabelle Gourlet and Fabrice Grognet from the *Musée de l'Homme*, Aude Julien-Da Cruz Lima from the *Centre de recherche en ethnomusicologie* and Sophie Assal from the *Bibliothèque Claude-Lévi-Strauss du laboratoire d'anthropologie sociale au Collège de France* for their precise explanations of the different movements of these fonds.²⁵ Our descriptive presentation is simply a preliminary overview of the many locations in which sources may be found on the *Musée d'ethnographie du Trocadéro* as an institution. We focus only on the archives of this museum, while the later archives – from the *Musée de l'Homme* and the *Musée du quai Branly* – are not described here. They are held in yet other locations, including the *Musée de l'Homme* (Paris, 16th arr.). Our search concerns the institution in its everyday functioning, with special attention paid to the fonds relating to musical instruments. We do, however, mention some marginal fonds which were nonetheless structurally important for the *Musée d'ethnographie du Trocadéro*. This overview makes no claim to be exhaustive, but, more modestly, to identify a few elements which proved essential for locating the sources and understanding how the institution was organised.

²⁵ The Society of Friends of the *Musée de l'Homme* notified me that they have no archives concerning the *Musée d'ethnographie du Trocadéro*.

➤ Les Archives nationales

The French National Archives received the first archives from the *Musée d'ethnographie du Trocadéro* in several instalments. Today these are classed in sub-series F¹⁷, Ministry of Public Instruction and sub-series F²¹, Fine Arts, created in 1906;²⁶ this is because when the museum was founded, it was placed under the aegis of the Ministry of Public Instruction and Fine Arts²⁷.

Four boxes of the sub-series F¹⁷ contain items relating to plans for the museum and its history between 1878 and 1898 (organisation, accounts, correspondence) :

- F¹⁷ 3846-1
- F¹⁷ 3846-2
- F¹⁷ 3847-1
- F¹⁷ 3847-2

Three boxes of the sub-series F²¹ contain information about the museum's management from 1873 to 1937 (orders, acquisitions, loans, movements of objets):

- F²¹ 4489-A²⁸
- F²¹ 4489-B
- F²¹ 4489-Photo²⁹

Some boxes contain items on the *Musée de sculpture comparée* (F²¹ 4490) and the Trocadéro's auditorium (*salle des fêtes*) for the period 1877-1934 (F²¹ 4677, F²¹ 4678, F²¹ 4679, F²¹ 4680, F²¹ 4681).

Information on the building works carried out on the Trocadéro building can be found between F²¹ 6136 and F²¹ 6158, and at F²¹ 6143 for the alterations made for the Universal Exhibition of 1878.

Further records can be found in a few isolated boxes.

²⁶ The series was created with the first transfer of records from the Beaux-Arts [Fine Arts] Office in May 1906. ARCHIVES NATIONALES, *Sub-series F²¹ Beaux-arts – État* contents of the transfers to the National Archives by the ministries (1962 version), online:

http://www.archivesnationales.culture.gouv.fr/chan/chan/series/pdf/ESV_F10-%20F17.pdf

(consulted on 15 November 2013); the records concerning museums come from the *Bureau des Beaux-arts* which was created within the Interior Ministry in 1799 [Year VIII]. See ARCHIVES NATIONALES, *Sub-series F²¹ Beaux-arts – État général des fonds*, online:

<http://www.archivesnationales.culture.gouv.fr/chan/chan/fonds/edi/sm/F/EDIF20F21.html>

(consulted on 15 January 2013).

²⁷ In this period, this Ministry was also called the Ministry of Public Instruction, Fine Arts and Religion [*de l'Instruction publique, des Beaux-arts et des Cultes*], and in 1882, the Ministry for Public Instruction and Religion [*de l'Instruction publique et des Cultes*].

²⁸ The archives held at shelfmark F²¹ 4489 were inventoried by Angèle Martin on 11 March 2008. The inventory may be consulted in the *Musée du quai Branly's* archives.

²⁹ This refers to a photo taken from box F²¹ 4489.

One box in the *Muséum national d'Histoire naturelle* contains a file on the *Musée d'ethnographie du Trocadéro's* institutional attachment to the *Muséum*, with items on the *Musée d'ethnographie du Trocadéro's* organization after 1878:

- **F¹⁷ 13567**

One box of miscellaneous records,³⁰ including a file on Alfred Lemoyne's bequest to the *Musée d'ethnographie du Trocadéro* in 1912:

- **F¹⁷ 13034**

Another box contains information on the *Observatoire populaire du Trocadéro*, founded by Léon Joubert, and instituted by a decree of 24 novembre 1881 (1879-1895). It also contains some correspondence on the organisation of the museum:

- **F¹⁷ 2755**

Alongside these institutional archives, we should mention the records from the Ministry of Public Instruction's Department of Missions and Travel (the *service des missions et des voyages du ministère de l'Instruction publique*), under **F¹⁷ 2924** to **F¹⁷ 3014** and **F¹⁷ 17265** to **F¹⁷ 17294** : many objects collected while on official assignments were kept at the *Musée d'ethnographie du Trocadéro* after 1878. Lastly, the sub-series **F¹²**, trade, may be consulted to track down the movement of objects from the Universal Exhibition of 1878 into the *Musée d'ethnographie du Trocadéro*.

Since the closure of the *musée national des Arts et Traditions populaires* in 2005, its records have at last joined the National Archives. Although this museum was a descendant of the *Musée d'ethnographie du Trocadéro*, there is only one box of archives on the Trocadéro Museum, covering the period 1885-1937. It contains some files on the French objects in the collections:

- **20130148/10**

➤ **The *Muséum national d'Histoire naturelle***

The *Muséum* received some of the records of the *Musée d'ethnographie du Trocadéro* when the latter became administratively attached to it in 1928, and then again in 2009, with the temporary closure of the *Musée de l'Homme*. When the *Musée du quai Branly* opened, it received some of this fonds, while the rest is available for consultation in the library of the *Muséum*, and includes records on the *Musée d'ethnographie du Trocadéro's* organisation, the transfer of objects, and correspondence. Christine Laurière has compiled an inventory of these, which may be consulted at the *Muséum*.³¹ A short inventory can be accessed through

³⁰ These were transferred "in total disorder". ARCHIVES NATIONALES, *Sub-series F¹⁷ Instruction publique – État* contents of the transfers to the National Archives by the ministries (1962 version), p. 19, online: http://www.archivesnationales.culture.gouv.fr/chan/chan/series/pdf/ESV_F17.pdf (consulted 15 November 2013).

³¹ Inventory of the archival fonds of the *Musée d'ethnographie du Trocadéro* and the *Musée de l'Homme*, Christine Laurière, March 2000-July 2001.

Calames, the online catalogue of higher education archives and manuscripts.³² The *Muséum* also has iconographical materials (photographs of prehistoric objects, prints, and drawings).

The *Musée d'ethnographie du Trocadéro's* archival fonds fills 85 boxes. It has "13 sous-fonds, of which 12 are sorted and compose the present inventory. The third sous-fonds, 2 AM 1 K, comprising nearly 150 metal boxes, contains the correspondence received and sent by the museum".³³ For this research, I focused particularly on four sous-fonds:

- **2 AM 1 F1 à 2 AM 1 F2:** Major exhibitions to which the *Musée d'ethnographie du Trocadéro / Musée de l'homme* contributed: the Colonial Exhibitions of 1906, 1922 and 1931, and the International Exhibition of 1937.
- **2 AM 1 G1 à 2 AM 1 G3:** The Universal Exhibition of 1878 and the creation of the *Musée d'ethnographie du Trocadéro*; its early days, and under Rivet / Rivière; its reorganisation 1935-1938 into the *Musée de l'Homme*
- **2 AM 1 I1 à 2 AM 1 I5:** Administrative records from the *Musée d'ethnographie du Trocadéro / Musée de l'homme*: research sections, movement of collections, administration
- **2 AM 1 L1 à 2 AM 1 L8:** Administrative records from the *Musée d'ethnographie du Trocadéro / Musée de l'homme*: accounts, personnel issues (1920-1965)

➤ **The Musée du quai Branly**

The *Musée du quai Branly* received some of the *Musée de l'Homme's* records, namely the photo library and the technical documentation of the collections, which until then had been kept at the *Muséum*.

The technical documentation on the *Musée de l'Homme's* collections, today called collections documentation, may be consulted in the museum's archives. Some of this fonds has been digitised, and is accessible through the cultural heritage management programme Mnesys, or the TMS Objects database (an objects catalogue for online consultation, or for consultation in the museum in its version for specialists).³⁴ This documentation reflects two classification criteria: a geographical one (the *Musée de l'Homme's* departments were organised into geographical zones— Asia, Africa, Oceania, and America), and a thematic one (the Department of Ethnomusicology (*département d'ethnomusicologie*), initially called the Department of Musical Ethnology (*département d'ethnologie musicale*). The documentation reflecting a geographical classification went to the *Musée du quai Branly*, and contains many dated items from the nineteenth century, sometimes concerning musical instruments. The thematic, ethnomusicology documentation arrived later, and about a dozen boxes still need to

³² <http://www.calames.abes.fr/Pub/>

³³ Laurière, 2001.

³⁴ If we consult both these sources, we can reconstruct a history of the collections of musical instruments. The Mnesys tool is preferable when using the collection number, the TMS Objects database when using the object number.

be classified and digitised. This fonds contains a lot of information about the objects' first intermediaries, the history of the collections and the biography of certain objects which entered the collections between 1878 and 1932. It reflects the history of the institution, and contains a large number of working documents which are not always dated and which stem in part from the *Musée d'ethnographie du Trocadéro*.

The fonds of the *Musée de l'Homme*'s photo library are kept in the *Musée du quai Branly*'s Image Library (with the exception of the photographs of prehistoric objects). They may be accessed via the *Musée du quai Branly*'s web site,³⁵ and are presented in an article of 2007 by the Head of the Image Library, Carine Peltier-Caroff.³⁶ All the records in this fonds concerning the *Musée d'ethnographie du Trocadéro* have been digitised and may be consulted on computer terminals in the museum's archives.

➤ **The *Bibliothèque nationale de France***

The *Bibliothèque nationale de France* holds archival materials, both image and text, which are relatively difficult to track down because they were first housed at the *Musée d'ethnographie du Trocadéro* or the *Musée de l'Homme*, but were transferred, from time to time, into the BnF's collections, whenever ethnologists donated their archives to the Library. The Manuscript Department has some items, among them a "Collection of texts from Sub-Saharan Africa" "transferred by the *Musée de l'Homme*", classed under "Arabe 6851".³⁷

The *Bibliothèque nationale de France* also has some digitised copies of photographs which are today kept in the *Muséum* and the *Musée du quai Branly*. The illustrations from nineteenth-century ethnographic books in the rare books section of the *Musée de l'Homme*'s library have also been digitised. The resulting volume of 1432 images corresponds to 43 different works.

➤ **The *Musée des civilisations de l'Europe et de la Méditerranée* (MuCEM)**

The MuCEM does not possess the archives from the *musée national des Arts et Traditions populaires*; these were transferred to the French National Archives. It has recently created object files, which document certain musical instruments.

³⁵<http://www.quaibrantly.fr/fr/documentation/le-catalogue-de-l-iconeotheque/presentation-de-l-iconeotheque.html>

³⁶<http://bbf.enssib.fr/consulter/bbf-2007-04-0010-004>

³⁷http://archivesetmanuscrits.bnf.fr/ead.html?id=FRBNFEAD000005877&c=FRBNFEAD000005877_e0000015&qid=sdx_q5

➤ **The Centre de Recherche en Ethnomusicologie**

The Centre for Research in Ethnomusicology is responsible for managing (documenting, digitising, developing, etc.) the sound and audiovisual records assembled by the *Musée d'ethnographie du Trocadéro* after 1932, and later by the *Musée de l'Homme*. It has administrative and scientific records concerning these collections, which are at present being inventoried. With the exception of one label for a musical instrument from the *Musée d'ethnographie du Trocadéro*, all other materials date from later than 1932.

➤ **The Bibliothèque Claude-Lévi-Strauss du laboratoire d'anthropologie sociale au Collège de France**

This Library contains the Michel Leiris fonds, which contains items relating to the *Musée d'ethnographie du Trocadéro*.³⁸ An inventory of this fonds, accessible online, has been compiled by the archivist Anne-Laure Pierre.³⁹

This brief overview could be extended in three directions. First, concerning the collections built up in the eighteenth and nineteenth centuries, and transferred to the *Musée d'ethnographie du Trocadéro*: for these, it is useful to consult the research paper by Benoît Roux, mentioned above, who has documented these collections. To find out more about the collections initially held in the *Cabinet des médailles*, the *Musée de l'Artillerie*, and the *Musée américain du Louvre*, the archives held at the *Direction des musées de France*, and in the *Bibliothèque nationale de France*, should be inspected. Another approach would be to follow up the individuals involved. For instance, Nélia Dias has methodically identified all the archives relating to Ernest-Théodore Hamy. Similar work could be done for the museum's other curators and employees. Lastly, it is not impossible that some institutional records have escaped our vigilance.⁴⁰

³⁸ For an overview of this fonds, see <http://arlas.college-de-france.fr/arch/ar.aspx?archive=las&reference=FML>

³⁹ *Bibliothèque du laboratoire d'anthropologie sociale (CNRS-EHESS-Collège de France)*, archival section. Pierre, Anne-Laure. *Présentation du fonds Michel Leiris*, October 2007, online: <http://las.ehess.fr/docannexe.php?id=427> (Consulted 22 November 2013).

⁴⁰ The reader is requested to contact us with any omissions: isabelle.mayaud@ehess.fr

3. From the Musée du quai Branly to the Musée d'ethnographie du Trocadéro

The principal condition for my *Musée du quai Branly* study scholarship was that I document a corpus of objects from the museum's collections. I determined the corpus of musical instruments at the outset. Thereafter, several weeks were spent documenting these objects. I used a variety of resources for this, principally the *Musée d'ethnographie du Trocadéro's* accession registers, today held at the *Muséum*.

3.1. The corpus of objects to be documented

Thanks to today's technological tools and the expertise of museum staff, data on 1882 relevant objects, which we intended to examine in greater depth, was extracted from the *Musée du quai Branly's* computerised database at the very beginning of the project. This selection comprised all the objects belonging to the heritage unit "music" and / or those indexed in the category "musical instrument"⁴¹ and /or listed as "musical instrument" and / or as "archaeological object – musical instrument" in the "classification" field.⁴² This combination of entry fields yielded the largest number of objects, based on the object classification system used today by the *Musée du quai Branly*. It included all the musical instruments entering the *Musée d'ethnographie du Trocadéro* between 1878 and 1928 which were, in January 2013, on the museum's inventory or had been loaned to the museum, and which correspond to the contemporary definition of what a musical instrument is. The European instruments which entered the *Musée d'ethnographie du Trocadéro's* collections were assigned for a long period (1937-2005) to the *musée des Arts et Traditions populaires* before being transferred to the *Musée des civilisations de l'Europe et de la Méditerranée*, and so they do not figure on the *Musée du quai Branly's* inventory and are thus not part of my selection. The instruments collected prior to 1928, but which were accessioned after that date (for example, through a bequest) are also discounted.

My selection includes 1437 objects which are today on the *Musée du quai Branly's* inventory (and mostly held on-site, or else on loan to other museums). To which should be added 446 objects accessioned into the *Musée de l'Homme* (and hence liable to found on the *Musée du quai Branly's* inventory), but of which all physical trace has been lost – called "virtual objects". These objects may not have been transferred from the *Musée de l'Homme*, or else they may have been recorded twice (a frequent occurrence in the *Musée de l'Homme* due to its two Departments, one organised geographically, the other being the thematic Department devoted to ethnomusicology). I discounted the 146 instruments numbered retrospectively: these were unmarked objects taken from the *Musée de l'Homme* or the *musée*

⁴¹ The category "musical instruments" leads to an organological classification.

⁴² The "classification" field is designed for generic identification, for example, archaeological objects, musical instruments, the graphic arts, casts, etc.

des arts d'Afrique et d'Océanie, for which no original collection could be identified. In such cases, the objects are numbered retrospectively, according to the year of the inventory control (for example: 71.2013.0.*, where 2013 is the year of the inventory control, and .0. means that the original collection to which the object was attached remains unknown).

3.2. The accession registers of the *Musée d'ethnographie du Trocadéro*

For the period 1878-1932, the *Musée d'ethnographie du Trocadéro*'s accession registers show a total of 76,863 objects. The original registers have been entirely digitised, and formatted by the *Musée du quai Branly* for display in Excel tables - a very useful tool. They are organised as follows:

Figure 2: A page from the accession register of the *Musée d'ethnographie du Trocadéro* (from 60 561 to 60 695), mentioning musical instruments.

➤ Inventories

These two inventory volumes were compiled by Ernest Théodore Hamy.

- [D000558] Collections inventory, no.1 to 5599
- [D000557] Collections inventory, no.5600 to 9999

➤ Catalogues

- [D000559] Catalogue 8, no.10000-12055
- [D000551] Catalogue 9, no.12056-14540
- [D000530] Catalogue 10, no.14541-16739
- [D000529] Catalogue 11, no.16740-19000
- [D000552] Catalogue 12, no.19001-21500
- [D000533] Catalogue 13, no.21501-24300
- [D000547] Catalogue 14, no.24301-27020
- [D000546] Catalogue 15, no.27021-29260
- [D000531] Catalogue 16, no.29261-32140
- [D000534] Catalogue 17, no.32141-34860
- [D000545] Catalogue 18, no.34861-37740
- [D000541] Catalogue 19, no.37741-40940

- [D000537] Catalogue 20, no.40941-43820
- [D000532] Catalogue 21, no.43821-46700
- [D000535] Catalogue 22, no.46701-50000
- [D000544] Catalogue 23, no.50001-53200
- [D000556] Catalogue 24, no.53201-56400
- [D000555] Catalogue 25, no.56401-60000
- [D000549] Catalogue 26, no.60001-64388
- [D000538] Catalogue 27, no.64389-65660

The musical instruments mentioned here raised certain problems of identification which obliged us to make a series of choices. The *Musée d'ethnographie du Trocadéro's* registers use a very broad range of designations. This can be seen in the extract below of the first sound-producing objects described by Ernest-Théodore Hamy:

Object number <i>Musée du Trocadéro</i>	Object number <i>Musée du quai Branly</i>	Designation [source: <i>Musée du Trocadéro</i>]	Designation [source: <i>Musée du quai Branly</i>]
218	71.1878.32.40	Musical instrument (in bone)	Block flute
220	71.1878.32.75	Flute in bone with three holes	Notchedend-blown flute
223	71.1878.32.283	Reed flute with two holes	Reed flute
226	71.1878.32.202	Kalina Flute (XVIII)	Side-blown flute
227	71.1878.32.188	Kalina Flute (XVIII)	Side-blown flute
229	71.1878.32.76	Small wooden rattle	Rattle
441	71.1878.32.193	Garter with small black seeds, sawn	Shaker cluster
442	71.1878.32.79	Belt decorated with small sawn seeds	Shaker cluster
443	71.1878.32.78	Belt with small sawn seeds	Shaker cluster attached to the body
444	71.1878.32.80	Belt decorated with small sawn seeds	Shaker cluster
558	71.1878.32.49	Fibre hat, decorated with seeds	Shaker cluster attached to the body
640	71.1878.30.3	Small tin bell	Bell
1221	71.1881.34.207	Wooden shakerwith handle	Rattle
1223	71.1881.34.255	Danser's necklace (cotton and fruit shells)	Shaker cluster
1248	71.1881.34.49	Flute from the bone of a doe	Notched flute
1249	71.1881.34.50	Flute from the bone of a doe	Notched flute
1252	71.1881.34.430	Calabashes with roucou	Shaker cluster
1332	71.1881.34.215	Horn for warfare	Block flute
1357	71.1881.34.35	Necklace of small calabashes	Shaker cluster (belt)
1597	71.1878.15.57.1-6	Arched harp with sculpted head	Arched harp
1613	71.1878.64.1.1-2	Drum with drumstick	Variable-tension drum
1613	71.1879.12.1	Drum with drumstick	Drum. <i>Already recorded under number78.64.1</i>
1614	71.1878.56.4	Guitar	Lute
1615	71.1878.56.1	Harp	Arched harp
1616	71.1878.56.2	Harp	Arched harp

Table 1 : Designations of sound-producing objects⁴³

⁴³ Data from the *Musée d'ethnographie du Trocadéro's* inventory and the *Musée du quai Branly's* TMS Objects database.

Moreover, if we look at the recurrence of the descriptions in a corpus of 228 objects – the 228 musical instruments today in the *Musée du quai Branly* that are mentioned in the first two inventories compiled by Hamy at the *Musée d'ethnographie du Trocadéro* – we see that the categories, here the designations, have changed from one century to the next, and become less specific.

The Musée d'ethnographie du Trocadéro's descriptions		The Musée du quai Branly's descriptions	
Belt decorated with small sawn seeds	3	Conch shell	4
Earthenware flageolet, incomplete sound chamber	4	Flute	3
Flute	6	Block flute	9
Large bamboo flute	3	Notched flute	4
Musical instrument	3	Side-blown flute	6
Earthenware whistle, indeterminate subject (bird?)	3	Notchedend-blown flute	5
Earthenware whistle, indeterminate subject (bird?)	3	Fragment of a flageolet	4
Black terracotta Salvador twin-bellied vase, one with a bird	4	Fragment of a flute	5
Drum called "twa"	3	Mouth harp	4
Horn made from a gourd	4	Arched harp	4
Total	36	Rattle	7
		Lute	3
		Scraper	3
		Whistle	8
		Whistle with zoomorphic motif	3
		Anthropomorphic whistle	6
		Zoomorphic whistle	12
		Shaker cluster	9
		Drum	4
		Kettledrum	5
		Horn or thigh percussion instrument	4
		End-blown trumpet (with conical bore)	3
		Double vase, anthropomorphic motif	4
		Whistle vase	6
		Whistle vase	3
		Whistle vase: twin-bellied	5
		Xylophone	3
		Total	136

Table 2 : Recurrence of designations of sound-producing objects in a 228-object corpus⁴⁴

Due to the heterogeneity of the designations, we could not select the objects by instrument name (or object category) in order to extract them from the *Musée d'ethnographie du Trocadéro's* inventory and distinguish them from the other objects accessioned between 1878 and 1932, so we were obliged to identify them one by one. Whereas today an object will

⁴⁴ Data from the *Musée d'ethnographie du Trocadéro's* inventory and the *Musée du quai Branly's* TMS Objects database.

be classified under different headings and sub-headings (see the TMS database), the *Musée d'ethnographie du Trocadéro's* inventory had only one field: how the object is designated. We ended up with 2385 sound-producing objects, or more precisely 2385 inventory numbers, since, for example, a violin and bow are given the same number, and the same number can refer to several objects (eg. no. 1759 "flutes"). This ensemble included: fragments of objects, the boxes or cases when they are clearly attached to the instrument (eg. 16800 is the box of 16799), voice amplifiers, and sound-producing figurines and dance accessories. It excluded: objects representing music (figurines, statues, paintings, drawings), soundless dance accessories, and the only model in the collection who is a musician (a Basque).⁴⁵ We used the term "sound-producing object" rather than "musical instrument" because of how the categories fluctuate, particularly over time, and in order to include the largest number of objects initially, so that later the number could be reduced if necessary by applying different variables. These 2385 objects were from all geographical areas, a choice again determined by the geographical instability of borders historically: we need only think of Europe, today and in 1900. All in all, sound-producing objects constituted 3.1% of the objects accessioned between 1878 and 1932.

3.3. Comparing data

A first stage in our research was to get a better understanding of these objects' inventory numbers by comparing the *Musée du quai Branly's* data with the *Musée d'ethnographie du Trocadéro's* inventory. The results of this operation can be found in Annex 1 and 2 (*Musée d'ethnographie du Trocadéro* inventory numbers to be added or deleted). 78 of the 1882 objects in our database have no known inventory number from the *Musée de l'Homme*. 523 objects have no inventory number from the *Musée d'ethnographie du Trocadéro*, and so remain to be found.⁴⁶ In order to track down an object, it is often vital to know its inventory number in its successive inventories. Given that the designation and description of objects have changed substantially since the 19th century, they are often difficult to identify when they cannot be traced via their inventory number. The numbering system itself also depends on the particular institution's choice, and the standardised numbering system has itself changed, becoming increasingly methodical and sophisticated. Before 1930, object numbering was continuous (1 to 65,660). After 1930, a standardised system was established, like the one used by the *Musée du quai Branly* today (Year. Collection number. Object number). Consequently, the objects accessioned prior to 1929 have two inventory numbers, one continuous and the other, standardised. Moreover, both systems are in use on the registers between 1930 and 1932.⁴⁷ The numbering system used in the *Musée de l'Homme* and the *Musée du quai Branly* obeys the same logic, and constitutes a methodically ordered

⁴⁵ Object no. 41333 in the *Musée d'ethnographie du Trocadéro's* inventory. On models in Ethnographic Museums, see Cécile Mouillard's thesis (in progress) on "The museography of the ethnographic model" [*La muséographie du mannequin ethnographique*]. I thank her for sharing her insights on the subject with me.

⁴⁶ Some numbers appear twice in the *Musée du quai Branly's*, but not in the *Musée d'ethnographie du Trocadéro's* inventory. This makes for a final total of 5 inventory numbers to be identified. The doubled numbers are: 1800, 1801, 10592, 11281, 20537, 20548, 25878, 29695, 32463, 33291, 33748, 39024, 44924, 44925, 44926, 44929, 46083, 51529, 51640, 59947, 60626, 61567 and 63657.

⁴⁷ Martin, 2009, p. 2.

information system concerning the objects they refer to.⁴⁸ For example, the object with inventory number 78.1.12 in the *Musée de l'Homme* (78 = year of accession; 1 = collection number; 12 = object number) is identified as follows in the *Musée du quai Branly*: 71.1878.1.12 (71 = institution of provenance, here the *Musée de l'Homme*; 1878, the year of accession into the collections; 1 = collection number; 12 = object number). The numbering system adopted by the *Musée d'ethnographie du Trocadéro* was simple: the objects were numbered one after the other, as they entered the collections. The number alone therefore tells us nothing, and we have to refer to the accession register to know the date of accession and the name of the collector. Lastly, for what are today called "complex" objects, comprising several elements (eg. violin and bow), the same number will be followed in the *Musée d'ethnographie du Trocadéro*'s inventory by a letter (a, b, c), to identify the different parts, whereas in the other two inventories, a number is used (1, 2, 3). Identifying inventory numbers is thus an important dimension – both a prerequisite and a goal – of any research on objects in the *Musée du quai Branly*'s holdings. The numbering system implemented since the 1930s is also a useful tool, in that it enables, for example, searches by entry year, for objects in the museums since 1878.

The entries in the *Musée d'ethnographie du Trocadéro*'s inventory are not chronological. From one line to the next, one can move from an object accessioned in 1880 to an accession in 1878 or 1881. Moreover, the dates are not always mentioned. When they are, the mention may be more or less precise (the day and the month may be specified, but this is not always the case). In order to complete the information provided by these records, we consulted the current database: the objects which have an inventory number from the *Musée d'ethnographie du Trocadéro* have a corresponding standardised number in the *Musée de l'Homme*'s inventory, which provides information concerning objects' date of entry into the collections since 1878. We therefore worked with the *Musée d'ethnographie du Trocadéro* numbers that are in the current TMS Objects database, as well as with those we managed to identify for ourselves. We also examined the handful of "new *Musée de l'Homme* numbers" indicated in the accession registers. It is more than likely that there are mistakes in these successive numberings. For example, the large transverse flute (*Musée d'ethnographie du Trocadéro* number: 6154) was accessioned in 1881 (according to the *Musée d'ethnographie du Trocadéro*) or else in 1903 (according to the *Musée de l'Homme* and the *Musée du quai Branly*). For our research we assembled and cross-checked the available sources, and where there was conflict between the dates indicated by the *Musée de l'Homme*, the *Musée du quai Branly* and the *Musée d'ethnographie du Trocadéro*, we gave precedence, in the absence of other factors, to the *Musée d'ethnographie du Trocadéro*'s inventory. **Annex 3** lists the mistakes in the dates (years), according to the *Musée du quai Branly* inventory numbers. We still have 211 objects in our corpus for which we have no accession date. We have discounted

⁴⁸ "With the foundation of the *Musée de l'Homme* (MH), a new numbering system comprising three groups of numbers was introduced, so that the museographical identity of the object could be grasped instantly", typed document, anon., n.d., *Les anciennes collections du musée d'ethnographie du Trocadéro*, Archives du *Musée du quai Branly*, MH ethn 15 AC. On this subject, see the thesis of Tiziana Beltrame, supervised by Laurence Caillet and defended in 2012 entitled *Ethnographie de la patrimonialisation. Numériser, inventorier et classer la collection du Musée du quai Branly*.

these for the analyses which apply a time variable, but not for other analyses, for example donor lists.

In our research we also documented how certain objects were acquired (Annex 4). Purchases were rare: only 7 objects, according to the *Musée du quai Branly's* database, or 15 according to the *Musée d'ethnographie du Trocadéro's* inventory (5 of which were from France). 3 objects are the same, from one inventory to the next. Some objects whose individual and institutional provenance were unknown were identified by comparing sources (Annex 5).

What emerges is the evolving social framework within which musical instruments have been managed, from inventory to object information system, and the need to take this into account before any closer study. Some objects bear the marks of time, others have needed to be restored, and most have remained in Western Paris. Yet it is the advances in the museum profession between 1878 and 2013, particularly classification methods, that have really transformed the nature of these objects.

4. Researching the *Musée d'ethnographie du Trocadéro's* musical instrument collection: the question of the object

We initially planned to examine the *Musée d'ethnographie du Trocadéro's* "public collection of non-European musical instruments". However, this designation, consecrated by research, did not withstand the test of our work in the different archives. Although a large number of sound-producing objects – a total of 2385, according to our research on the *Musée d'ethnographie du Trocadéro's* accession registers – were accessioned between 1878 and 1932, their unity as a "collection" of instruments is problematic.

As from the 1930s, when André Schaeffner founded a department devoted to musical instruments, a "collection" is clearly identifiable, first in the *Musée d'ethnographie du Trocadéro*, and later in the *Musée de l'Homme*. It was assigned space for display and a dedicated curator-researcher. Since then, first in the *Musée de l'Homme* and later in the *Musée du quai Branly*, a musical instrument collection has always been set apart from the museum's other collections. Geneviève Dournon revitalised André Schaeffner's approach and created a music room in the *Musée de l'Homme*,⁴⁹ while the *Musée du quai Branly* has a cross-departmental heritage unit called "musical instruments".⁵⁰ Most of the objects are visible in a striking glass column designed by Jean Nouvel, which functions as something between a storeroom – it is where the instruments are in fact stored – and a display case, since visitors can see the objects partially from the moment they enter the museum. Madeleine Leclair was head of research for these collections until 2012.

However, prior to 1930, the supposed "collection" had no museum specialist assigned to it, no dedicated storage or display spaces, and no catalogue by which to determine its contours. This is why we have queried whether the *Musée d'ethnographie du Trocadéro's* instrument "collection" really existed as such, and at this stage we are inclined to think that it can only have been identified retrospectively. The objects which entered the *Musée d'ethnographie du Trocadéro* did so sometimes singly, sometimes by series of objects of different sorts, and more rarely by short series of musical instruments, but they do not form, according to criteria contemporary with the *Musée d'ethnographie du Trocadéro's* foundation, a collection, in the sense illustrated by the Paris Conservatoire, which intentionally collected, over this same period, a set of musical instruments. The latter had been established by a law of 16 Thermidor, Year 3 (3rd August 1795) as a "music repository" assembling objects confiscated during the French Revolution. But this museum's real foundation in fact came much later, when Louis Clapisson donated his collection to the institution, in 1861. Consequently, it would be better to talk of non-European musical instruments which entered the *Musée d'ethnographie du Trocadéro* progressively, and were added to its public collection of objects stored or displayed in the museum over the period 1878-1932, rather than of a real collection.

⁴⁹ Dournon, 1993, p. 65-75.

⁵⁰ The museum has seven heritage units: four units for continents (the Americas, Africa, Asia, Oceania) and three transverse units (the collection of musical instruments, the History collection and the textiles collection).

The *Musée d'ethnographie du Trocadéro* uses the notions of "Europe" and "musical instrument" abundantly. Yet over time, these terms changed meaning and ceased to delimit the same field. Hence although we had two databases (the contemporary digitised database of the *Musée du quai Branly's* collections and the database developed from the *Musée d'ethnographie du Trocadéro's* registers), and were tempted to merge them, our research showed that this would not be a simple operation, because it would involve comparing and in some sense translating across time two very different conceptual frameworks.

Although it would have been possible to subtract objects (in order to focus on the instruments which no longer figure in today's collections in the *Musée du quai Branly*, for example), this would not have been a satisfactory strategy from the point of view of research into the knowledges produced in the historical context of the foundation of the *Musée d'ethnographie du Trocadéro*. Much more fruitful was to move between contemporary problematics and those of the late 19th century. From the friction between these times, it gradually emerged that the "musical instrument" as a category of object was in fact a social construction, both materially and symbolically. And that its boundaries changed between the *Musée d'ethnographie du Trocadéro* and the *Musée du quai Branly*. This is why an instrument which may never have left Paris in over 100 years may have travelled a very long way symbolically – from the status of ceremonial object to work of art, for example. The slit drum collected by Pierre Savorgnan de Brazza on assignment in Western Africa from 1883 to 1885 thus figures in the catalogue of the 1965 exhibition, *Chefs-d'œuvre du musée de l'Homme* [Masterpieces from the *Musée de l'Homme*].⁵¹ These aspects are mostly ignored by "canonical" histories of collections, which focus on the movement of objects from one institution to the next. However, in addition to the transfers *between* institutions, objects also circulate *within* an institution. And since the foundation of the *Musée d'ethnographie du Trocadéro* - a museum responsible for the largest collection of non-European objects in France - each of its refoundations has been inseparable from symbolic reconfigurations which were never linear and were expressed in the reordering of collections. The objectivised category of "musical instrument" has shifted between different symbolic strata which need to be identified.

⁵¹ The draft summary sheet for this object is held in the *Musée du quai Branly's* archives in box MH ethn 11 AC.



© Musée du quai Branly, photo Hughes Dubois

Figure 3: Yagere wooden drum [71.1896.28.72.1]

4.1. Symbolic journeys

Objects may travel from one museum to another diachronically, but also synchronically, within a single institution. Over the period 1878-1932, even the classificatory boundaries of "the musical instrument" changed, and defied consensus. The place of musical instruments among ethnographical objects also differs according to the sources consulted.



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Figure 4: Tsáchila bird whistle from Ecuador [71.1908.22.1410]

Additionally, the catalogues and inventories supplied by donors do not always correspond to the classification methods recommended by curators. For example, the catalogue of the collection brought back from Kashmir and Tibet by M. and Mme de Ujfalvy is organised into six chapters.⁵² The musical instruments figure in chapter IV, p. 25, n^{os}. 510 to 515.

⁵² Catalogue of the collection brought back from Kashmir and Tibet by M. and Mme de Ujfalvy, and displayed in the Hôtel de la Société de Géographie, Paris: société de géographie, 1882. Printed matter, *Musée du quai Branly* Archives, MH ethn AC 2.

The Ujfalvy catalogue:

- Chapter I-Costumes
- Chapter II-Ancient and modern bronze-and copperwork
- Chapter III- Gold and silver, etc. Jewellery
- Chapter IV-Models of instruments, Household implements, Agricultural Instruments, Paintings on Wood, etc.
 - Chapter V-Samples of fabric
 - Chapter VI-Ancient carved stones, enamelled bricks, wooden pieces, enamel on gold and copper, ancient paintings from Chamba, etc.

By contrast, **the Soleillet catalogue** is organised into several series:

- A. Religions,
- B. Manuscripts,
- C. Drawings,
- D. Musical Instruments,
- E. Furniture,
- F. Household Utensils,
- G. Clothing,
- H. Jewellery,
- I. Insignia and Decorations,
- J. Weapons,
- K. Harnesses,
- L. Tools,
- M. Agricultural Products,
- N. Industrial Products⁵³

Ujfalvy's and Soleillet's organisation of material is different from the ethnographic classifications recommended at the time by the two curators at the *Musée d'ethnographie du Trocadéro*, Ernest-Théodore Hamy and Armand Landrin.

Landrin's classification:

Armand Landrin's⁵⁴ instructions relating to ethnographic items to be collected from native as well as civilised peoples,⁵⁵ and bearing "strictly on items of authentic origin and ancient practices or processes which have been perpetuated by tradition,"⁵⁶ mention ten groups of objects:

⁵³ The catalogue by Paul Soleillet (1842-1886) is held in the *Musée du quai Branly's* Archives in a white plastic box, which has not yet been entirely inventoried.

⁵⁴ Landrin, 1888, p. 250-259. According to Dias, these instructions were based on the work of Paul Sébillot (1843-1918) (Dias, 1991, p. 89).

⁵⁵ In the title of the instructions there is the following indication: "to be collected in civilised countries"; but on p. 252, Armand Landrin suggests that his general framework could be applied to "savage" as well as to "civilised" populations.

⁵⁶ Landrin, 1888, p. 251.

- Groupe I -Anthropology
- Groupe II –Offensive and Defensive Objects
- Groupe III –Food
- Groupe IV –Living Quartersand Family Life
- Groupe V- Religions and superstitions
- Groupe VI- Sciences
- Groupe VII - Arts
- Groupe VIII –Industrial and Commercial Material
- Groupe IX –Social Life
- Groupe X – Bibliography and Iconography.

Within this classification, sound-producing objects are placed in the following groups:

Group III -Food		1- Hunting. Birdwhistles 3- Agriculture. Bells for herds
Group IV –Living Quartersand Family Life	Class III: Games	1- Children's games. Whistles, Bells made of straw
Group V – Religions and Superstitions		1- Religious materials. Bells, prayer wheels with bells
Group VII – Arts		1- Music. – Musical instruments. (Breton bagpipes, bagpipes, accordions, hurdy-gurdies, drums, tambourines, flutes, bells, whistles, bird whistles, mouth harps, castanets, ratchets, claquettes, guitars, stringed instruments, etc.) – Transcribed popular songs
Group VIII – Industrial and commercial material	Class I : Industry	2- Metallurgy. Large and small bells made by rural workers
[Group IX – Social Life		3- Public games and theatre. Costumes and dance accessories. ^[1]
Group X- Bibliography and Iconography		1- Songs

¹The dance accessories do not necessarily produce a sound, so we mention them with caution.

Hamy's classification:

Ernest-Théodore Hamy's⁵⁷ ethnographic classification system also organised objects into ten classes. He intended these to be, in his words, logical and conforming to human needs.

- Classe I-Images representing the physiognomy of indigenous peoples
- Classe II - Objects and utensils for procuring food
- Classe III - Objects relating to clothing
- Classe IV- Objects relating to dwellings and buildings
- Classe V –Domestic Economy
- Classe VI –Objects designed for defensive use
- Classe VII - Objects relating to the various arts and sciences
- Classe VIII- Music
- Classe IX - Customs and practices
- Classe X- Religious objects

In Hamy's classification, musical instruments figure in the following groups:

Class V- Domestic Economy	Order VI. Various instruments. Genres, etc.: whistles, different types of bells
Class VIII -Music	Order I. Percussion Instruments. Genres, etc.: cymbals, kettledrums, drums, daraboukéh, bells, triangles, castanets, gongs, etc. Order II. Wind Instruments. Genres, etc.: Pan flutes, trumpets, horns, accordions, flageolets, fifes, oboes. Order III. Stringed Instruments. Genres, etc.: 1- and 2-stringed viols; rebab, tympanous, lutes, mandolines, guitars, 3-, 5-, 7-stringed lyres, etc. Order IV. Transcribed songs: (Certain songs transcribed by travellers are in an Appendix).
Class IX, Customs and practices	Order III. Celebrations and games. Shakers, [dances] ^[1]

^[1]Same remark for Hamy as for Landrin concerning dances.

Landrin's and Hamy's classifications are very similar: both are rooted in a methodical and analytical approach to museum collections, developed as from the 1880s. Donors' classifications, by contrast, are more pragmatic. They are based on the field collection itself, with the inventory of the objects coming second, depending on the materials assembled. But there is no simple opposition between curators' methodologies and donors' dilettantism. After all, the scientific classifications, which attempt to de-specify categories, are based on the material provided by the donors, which it is the curators' job to systematise. The scientific classification of objects was integral to the institutional construction of the museum sector in

⁵⁷ Hamy, 1890, p. 257-264.

the 1880s.⁵⁸ This development particularly emphasised the specific skills required for the profession of curator, including the cataloguing of collections.⁵⁹ It was during this methodical re-ordering of collections that certain musical instruments were labelled and placed in certain galleries, in certain display cases, in certain cupboards, etc. – rather than in others.



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Figure 5: Drum from Madagascar [71.1891.45.291]

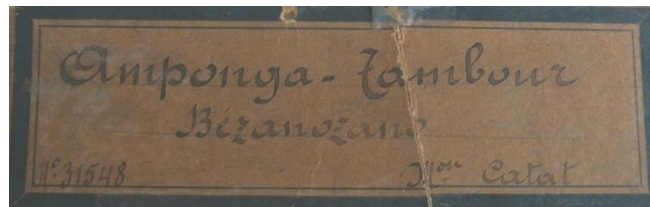


Figure 6: The label corresponding to the drum [71.1891.45.291], bearing an inventory number from the *Musée d'ethnographie du Trocadéro*[31548]⁶⁰

The lack of a catalogue could thus to an extent be mitigated by examining the collection's museography: how the objects were arranged spatially was a kind of life-size catalogue in itself.⁶¹ Thanks to the *Musée d'ethnographie du Trocadéro*'s inventory, supplemented by several contemporary descriptions, it seems possible to reconstruct the collection's museum space.

4.2 The collection of musical instruments

Determining the limits of the collection of musical instruments in the *Musée d'ethnographie du Trocadéro* is not difficult in terms of access to sources. We can consult the museum's registers and the archives to obtain a list of the objects accessioned between 1878 and 1932. The difficulties are, rather, epistemological, and it may seem anachronistic to try to

⁵⁸ "In the 1880s, an institutional framework for museum management was introduced (...) the Finance Law of 16 April 1895 established the *Réunion des musées nationaux*, which was the crowning governing body for the sector". Poulot, 2001, p. 100.

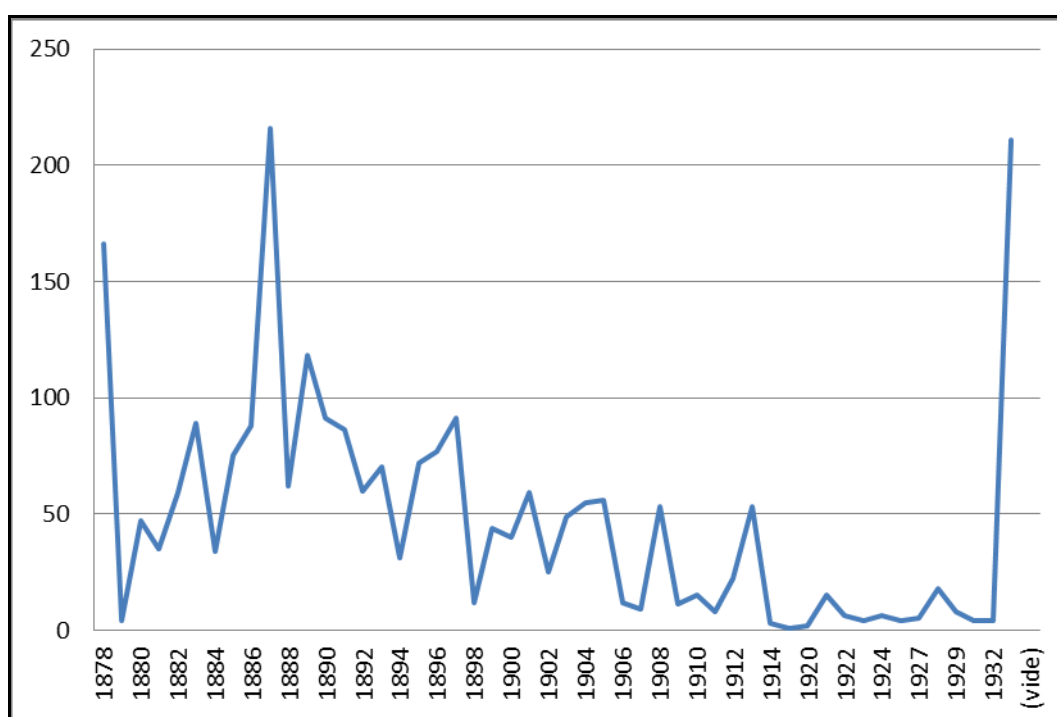
⁵⁹ Octobre, 1996, p. 15.

⁶⁰ *Musée du quai Branly*'s Archives, MH ethn 10 AC.

⁶¹ As we have seen, Landrin and Hamy were obliged to produce a catalogue, as were their counterparts in the *musée du Conservatoire de musique* in the same period. Comparing these two examples shows us the different degrees of institutionalisation achieved in different public collections, as expressed in the new activities carried out by staff who initially had received no, or little, training, and the sometimes patchy implementation of central directives. On this issue, the formalisation of the museum's tasks, and the creation of the *Ecole du Louvre* in 1882 to provide trained museum experts, see Poulard, 2010, p. 19-20. See also Bresc-Bautier, 1999.

reconstruct this collection retrospectively. The main geographical and historical orientations we wish to refine are thus to be treated with some circumspection. We are dealing with a broad corpus of sound-producing objects which neither Hamy, nor Landrin, nor Soleillet considered to be unified: we will simply be indicating certain tendencies.

The number of entries varies from year to year. Two peaks may be identified: first in 1878, the year of the Universal Exhibition in Paris and the foundation of the museum,⁶² and the second in 1887, when a large number of substantial donations were made, particularly by Xavier Brau de Saint Pol Lias (1840-1914), who gave 52 musical instruments to the museum that year.



Graph 1: Sound-producing objects accessioned into the collections of the Musée d'ethnographie du Trocadéro (1878-1932)⁶³

Identifying geographical origins is sometimes complex, and the indications, which may be schematic or very precise, have probably caused later errors in tracking down the movement of the instruments concerned. The Colin donation is a case in point, and illustrates the effects of these uncertainties on generations of museum specialists. The French National Archives have four photographs of some of Colin's musical instruments from Africa,⁶⁴ which are today in the *Musée du quai Branly's* holdings. Its TMS Objects database identifies the Fang pluriarc as coming from Gabon, whereas the document signed by Colin and held at the French National Archives states that it comes from the Congo, which is therefore its probable origin. Other mistakes in geographical provenance are highly likely.

⁶² The *Muséum ethnographique des missions scientifiques* was created in 1877-1878, and replaced by the Universal Exhibition in 1878. The MET's foundation was finalised by a vote in the French Chamber of Deputies (parliament) on 18 October 1878. (Dias, 1991, p. 163).

⁶³ Data from the *Musée d'ethnographie du Trocadéro* inventory.

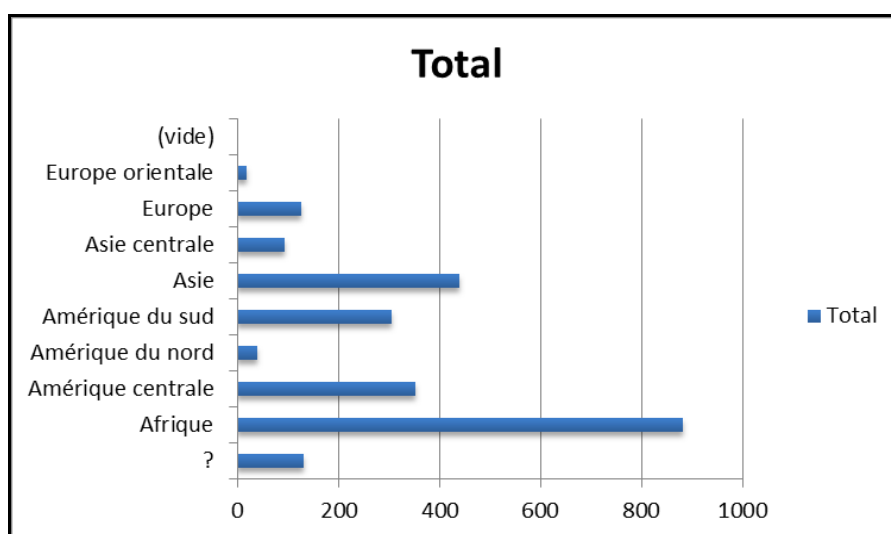
⁶⁴ Arch. nat. AJ³⁷ 321/6c.



© Musée du quai Branly

Figure 7: Fang pluriarc [71.1903.27.10]

We initially intended to study only the "non-European" musical instrument collection from the *Musée d'ethnographie du Trocadéro*, which is today in the *Musée du quai Branly*. From a technical point of view, this seemed easy enough: computers can produce a list in no time (in practice, a detailed inventory of the instruments concerned could be retrieved from the TMS Objects database, presented as an Excel table). However, the question of international borders remains as relevant today as it did in 1900, and raises epistemological questions similar to those we mentioned above for the category of "musical instrument". We should be able to reconstruct the *non*-European collection from accession registers and from archival records relating to the organisation of the museum, since France and Europe were two organisational and political entities, which were also considered at the time to be distinct cultural entities.⁶⁵ We eventually decided to sort our corpus of 2385 objects by continent, since this is the broadest category and the least likely to introduce errors.



Graph 2: Distribution by continent of sound-producing objects in the collections of the *Musée d'ethnographie du Trocadéro* (1878-1932)

⁶⁵ On the opening of the section on France in 1884, see Noël, 1987.

5. Objects and their intermediaries

"I approach the collector as one of the primary "institutions" responsible for the formation of African art history"⁶⁶

The *Musée d'ethnographie du Trocadéro* perpetuated the *Muséum ethnographique des missions scientifiques* which had opened for the Universal Exhibition of 1878 in Paris. It was therefore structurally linked to the Ministry of Public Instruction's Department of Missions [*le service des missions du Ministère de l'instruction publique*], from which many of the museum's first objects came. The individuals involved were chronologically the first donors to the *Musée d'ethnographie du Trocadéro*, but also the "first institutions", in that they selected and removed from their context the objects they deemed worthy of being preserved. As such, if we leave aside some famous names, these individuals are perhaps the most unacknowledged agents in the museum's history. The *Musée d'ethnographie du Trocadéro's* inventory can be consulted to establish the list of these individual donors, and the general trends can be identified using the TMS Objects database. Searching the archives can also give leads as regards the profile of these donors, the paths taken by the objects from their place of collection to the museum, and more generally the different operations – sometimes to the instrument's benefit, sometimes not – affecting these musical instruments.

The collection is composed principally of donations by individuals: 1626 out of 1882 objects, according to the TMS Objects database, that is, 86.4% of the collection.

Entry by	Number of objects
Purchase	7
Loan	79
Individual donation	1626
Unknown	170
Total	1882

Table 3 : Entry into the *Musée d'ethnographie du Trocadéro's* collections⁶⁷

Some women figure among the donors, which raises the question of genre in the constitution of the musical instrument collection.⁶⁸ At first sight, there are only a few women, and if we cross-reference all the sources we arrive at the following list: Melle ?audi (*sic*), Mlle E. d'Aubergue, Mme veuve Bazin, Mlle Bourré, Mme Despez, Mlle Flobert, Mlle Homburger, Mme Laffitte, Léonie Léger, Mme Plument de Bailhac, Mlle Isabelle Venat, Madame Versepuy. However, if we stopped at this, we would be underestimating the role of couples, and whereas only two objects are identified as gifts of "Monsieur and Madame J-E. de la Croix", there are certainly many more (for example, the collection of M. and Mme. Ujfalvy).

⁶⁶ Steiner, 2002, p. 134.

⁶⁷ Data from the *Musée du quai Branly's* TMS Objects database.

⁶⁸ For an overview of the question, see Anstett and Gélard (eds), 2012.

Purchases were rare, as we have seen, and gifts were sometimes expensive: the collections documentation in the *Musée du quai Branly's* archives is full of problems concerning the transportation of objects. These were sometimes brought over in the diplomatic bag, or else privately, at some cost given the distances involved. Additionally, once in Paris, the objects followed an administrative circuit which could be very time-consuming for their owners. Although donors received no financial reward, they did expect some symbolic compensation, which they often requested: University distinctions, *légion d'honneur*, and other such honours as bestowed by the French Republic. One can also find several complaints in the archives, or letters expressing dashed hopes (see for example the Drouillon and Harmsen files).⁶⁹ Mentioning the donor's name and more generally ensuring that the donation remains visible is another donor expectation which could enter into conflict with curators' museographical constraints. For example, Caillot wanted his collection to be displayed in a single room, which did not correspond to Hamy's conception of the museum space: "As for the classification of the objects, this should be done in a methodical and not a geographical order, with a view to being more useful for research. The objects should be arranged according to the nature of the things, that is, *their use* and *their destination*, and not by place or type of material".⁷⁰

258 objects came from institutions (museums, learned societies, the national committees of universal exhibitions, institutional assignments, etc.), 2,006 objects came from individuals (see Annex 6), and 121 are of unknown provenance. A more detailed examination of individuals' gifts reveals that many donors had been on assignment for the Ministry of Public Instruction. Their gifts should be distinguished from the gifts of other individuals, since collecting objects was an explicit part of their mandate. 88 donors belong to this category. Together they collected 989 objects, that is, 44.5% of the musical instrument collection.

Activity	Number of individuals
On assignment	88
Other donors	171
Unspecified	1
Total	260

Table 4: Activity of those supplying sound-producing objects

Activity	Number of objects
On assignment	989
Other donors	1013
Unspecified	4
Total	2006

Table 5: Number of sound-producing objects supplied, by activity

⁶⁹ *Musée du quai Branly's* Archives, collections documentation. Drouillon: D002756 and DB000172; Harmsen: D001034 and DB00017.

⁷⁰ Hamy, 1890, p. 133-134.

The following missions provided the greatest number of musical instruments:

Individuals on assignment	Number of objects
Pinart, Alphonse	124
Savorgnan de Brazza, Pierre	67
Bourg de Bozas (du), Robert	55
Brau de St Pol Lias, Xavier	54
Dècle, Lionel	51
Charnay, Désiré	38
Coudreau, Henri	28
Foa, Edouard	28
Wiener, Charles	27
Diguet, Léon	21
Harmsen	21
Créqui Montfort, Georges	20

Table 6 : List of the main donors to the *Musée d'ethnographie du Trocadéro* of sound-producing instruments, on assignment (1878-1932)⁷¹

Eleven other individual donors should be mentioned, whose gifts to the museum totalled 387 instruments:

Other donors	Number of objects
Sandret	48
Dybowski, Jean	44
Labadie, Alfred	39
Weinschek, Louis	38
Cholet, Joseph	37
Clozel François-Joseph and Herr	36
Franck	33
Pokrovski, Egor	33
Biart, Lucien	31
Holtot, Robert	28
Langlade	20

Table 7 : List of the main donors to the *Musée d'ethnographie du Trocadéro* of sound-producing instruments, not on assignment (1878-1932)⁷²

Most of the donors gave objects from one continent alone. Exceptions include Prince Roland Bonaparte, Jean Dybowski, Alphonse Pinart, Georges Révoil and Victor Schœlcher.

⁷¹ Data from the *Musée d'ethnographie du Trocadéro's* inventory.

⁷² Data from the *Musée d'ethnographie du Trocadéro's* inventory.

6. Round the world in music

So the *Musée d'ethnographie du Trocadéro*, which opened in Paris in 1878, did not create its collections *ex nihilo*. It assembled objects collected by dozens of individuals or drawn from existing holdings. The history of the transfers between institutions nationally and internationally remains to be written, particularly for the collections of musical instruments. Paris is a perfect focus for such research because "whereas in the provinces the archaeological, ethnographic and natural history collections were all in the same place",⁷³ in Paris they were placed in different locations. Paris could thus be taken as an object of study as regards the systematisation of a whole world of music. The *Musée d'ethnographie du Trocadéro*'s inventory and the *Musée du quai Branly* database can give us an idea of the institutional transfers which took place (Annex 7), and which are themselves a sign of how an object's characterisation altered.

At the heart of this research the question of the definition of these objects remains unresolved. One of the goals of our project, apart from its heuristic value, was to shed light on the debates which emerge today, particularly when institutions are reorganized, in which researchers, curators and representatives of civil society at local, national and international level are often in conflict. As regards our corpus of musical instruments, the "object's career path" did not end with its entry into the museum, since it could always be moved on, in the next generation or as public policy changed.

Museum collections thus contribute to and are part of the production of knowledge on music. Being classified, declassified, reallocated and redistributed amounts to being recategorised. The institutional choices made have long- and short-term consequences in the history of the discipline in question,⁷⁴ and point to the issue of the definition and stability of boundaries: what are the limits of a museum's holding (what musical instruments should be kept at the *Musée d'ethnographie du Trocadéro*)? What is the limit of the object called "musical instrument" (what domain does it belong to? is it an artistic or a scientific object, a curiosity or an instrument in the sense of a tool?)? These were the kinds of question being asked at the time, in the late 19th century, and they are still with us today, since how the museum maps the world is never fixed once and for all.⁷⁵ Our choice of a broad selection of instruments has several advantages. It can be the basis for research of different types. For instance, one could compare this corpus with the *Musée du quai Branly*'s database and, using the criteria of today's curators, identify the musical instruments absent from the *Musée du*

⁷³ Dias, 1991, p. 105.

⁷⁴ "The history of anthropology can have two empirical objects (...) The first is the "-logy", the discourse of knowledge (...). The second, which may be called "-graphy", focuses on the texts which contain a particular epoch's images and also cultural institutions for collection and conservation, and which constitute the documentary foundations of the discipline, including in anticipation" Fabre, Privat, 2011, p. 7.

⁷⁵ De l'Estoile, 2007, p. 13. "The way in which museums divide up the world is beginning to change in France. Every time a new museum is created, it brings one a step closer to a redefinition of the museum system as a whole."

quai Branly. One could also itemize the objects considered to be musical instruments today, but not previously, or vice versa, according to contemporary or older criteria. Or again, one could identify the sound-producing objects which are rarely thought of as musical instruments. Such limit cases demonstrate how the category "musical instrument" is not so much to do with the object's form and materials but with social practices: for example, bird whistles, cow bells or pigeon whistles. These research possibilities, all of which are attentive to the ordinary, concrete ways of ordering knowledge in practice (lists, classifications, etc.), could feed into a social history of musical knowledge in its articulation with a revised history of anthropology, and of how anthropology's many-faceted and changing relation to objects influences its cognitive and institutional limits.

Annex 1: List of *Musée d'ethnographie du Trocadéro* inventory numbers to be added in the TMS database ⁷⁶

Numéro d'objet	Numéro MET / ajout	Numéro MET erroné ou ? / source MQB	Sans renseignement / source MQB
71.1881.34.35	1357	4898 ou 1357	
71.1880.73.100	1801		1801
71.1878.2.85	2869	2869 num non marqué sur objet, vérif	
71.1887.3.97.1-2	6206	6206 et 6206 (2)	
71.1878.1.2247 bis	6284	6284	
71.1878.1.1710	6314	6313?	
71.1878.1.1763	6324	6324?	
71.1887.15.98.1-3	16556	16556 ?	
71.1887.101.818	24534		Musée d'ethnographie : n° 24534
71.1889.131.116	26427		89.131 / 26427
71.1890.20.1 Af	26526	26.526 num précédent	
71.1899.30.169 Em	29949		29949
71.1899.30.170	29950		29950
71.1889.120.87	30344		30344
71.1892.14.54	32680		32680
71.1892.14.48.1	32681		32681 / 28
71.1892.14.49.1-2	32682		32682 / 29
71.1892.72.41.1-2	33041	33041 / 33042 33041	
71.1893.64.6 Em	33478	33458 / 33478 33478	
71.1894.41.18.1-2	34660	34660 / 34660	
71.1894.52.138	35676		35676
71.1890.93.335	36332	36332 (?)	
71.1895.43.48 Em	37995		37995
71.1896.28.4	39120	39100	39.120
71.1896.39.145	39458	35438	39458
71.1899.33.40	40117		40117
71.1899.33.41	40120		40120
71.1897.22.156	44007	44003 / 44007	
71.1903.13.78	44585		Anc. N° 444 585
71.1897.61.8 Em	45058	45058 / 44953	
71.1897.61.9	45059	44953 / 45059	
71.1900.44.135	50576	50576 / 50854	2C5
71.1902.12.57	51324		Ancien AF 51324
71.1901.35.35 Em	52018		52018
71.1903.27.9	53951	53951 / 53957	
71.1903.8.103	54185	54196 / 54185	

⁷⁶ These *Musée d'ethnographie du Trocadéro* inventory numbers are to be added in the TMS database. They were established according to information supplied by the *musée du quai Branly* and by the *Musée d'ethnographie du Trocadéro* inventory.

Numéro d'objet	Numéro MET / ajout	Numéro MET erroné ou ? / source MQB	Sans renseignement / source MQB
71.1904.17.36.1	55736	55736	
71.1904.17.36.2-3	55737	55736 / 55737	
71.1904.20.145	56049		N° AF 56049
71.1905.17.27 Em	57421		57421 / 1905.17 1905.17
71.1905.17.28	57423		57 423
71.1905.17.12	57426		57426
71.1905.17.10	57428		57428
71.1905.17.15	57429		57429
71.1906.16.3	57612	57612 / 57512	
71.1906.20.18	58346		58346
71.1906.20.19	58347		58347
71.1907.2.70	59552		59.552 (1907 n°3)
71.1913.1.11	60608	60603 / 60608	
71.1921.9.9	61566		61566
71.1921.9.10	61567		61567
71.1921.9.10 bis	61567		61567
71.1921.9.11	61568		61568
71.1921.9.6	61570		61570
71.1921.11.61	61684		61684
71.1921.11.62	61686		61686
71.1921.11.63	61687		61687
71.1921.11.82	61689		61689
71.1922.13.8	61862		61862
71.1922.13.27	61872		61872
71.1922.13.17.1-2	61875		61875 / Sachs, p.2 Cf. Sachs, p. 7
71.1922.13.46	61877		61 877
71.1923.1.94	61941		61 941
71.1923.1.95	61942		61 942
71.1923.1.92	61991		61991
71.1911.9.1	62084		62084
71.1924.1.33	62149		62149
71.1924.1.42	62151		62151
71.1908.16.105.1-2	63060		63060
71.1908.16.60	63061		63061
71.1908.16.55.1-2 Em	63062		63062
71.1908.16.102	63066		63066 / 1908 ?16 1908.?16
71.1908.16.103	63067		63067 / 1908.12'16
71.1908.16.104	63068		63068 / 1908.12.16 1908.12.16
71.1908.16.3	63070		63070
71.1908.16.57	63076		63076
71.1908.16.4	63077		63077

Numéro d'objet	Numéro MET / ajout	Numéro MET erroné ou ? / source MQB	Sans renseignement / source MQB
71.1908.16.58.1-2	63079		63079
71.1908.16.59	63080		63080
71.1908.16.106	63156		63156
71.1908.16.30	63202		1908.16 / 63202 63202
71.1908.16.56	63203		63203
71.1908.16.31	63204		63204 / 1908.11.16 1908.11.16
71.1911.1.17 Em	63536		63536
71.1908.13.94.1-4	63566		63566
71.1908.13.68	63568		63568
71.1908.13.102	63570		Musée d'ethnographie : 63570
71.1908.13.123	63633		11 13. / 82 / 63633 / 63598
71.1908.13.131	63635		63635
71.1908.13.106	63647		63647
71.1908.13.109	63652		63652
71.1908.13.132.1-2	63657		63657
71.1909.9.419	63852		63852
71.1912.11.41	63880		63880
71.1912.11.42	63881		63881
71.1912.11.39	63902		63902
71.1912.11.40	63910		63910
71.1909.4.85	64094		64094 / 1909.4 1909.4
71.1928.17.1	64495		64495
71.1928.20.12	64625		64625
71.1928.20.23	64626		64626
71.1908.22.1395	65448		65448
71.1895.43.38	37994		
71.1928.20.29	64593-64594		64593
71.1928.20.30	64593-64594		64594
<u>71.1909.4.25.2</u>	<u>64110</u>	-	<u>64110 / 7-6061? / 4-6061 ? / 01179 ? / 01149 ?</u>

Annex 2: List of *Musée d'ethnographie du Trocadéro* inventory numbers to be deleted from the TMS database⁷⁷

Numéro d'objet	Numéro MET / supprimer	Appellation MET / source INV MET	Appellation MQB
71.1889.117.3	55	<u>Œuf d'autruche orné peintures (XVIIIème)</u>	<u>Cloche de bois</u>
71.1878.15.43	1245	javeline	Lyre
71.1891.45.254	1846	Mouchoir de tête d'un combattant	Cithare sur bâton
71.1878.13.205	4252	Disque d'oreille, en bois, peinture violette	Flûte terminale à encoche
71.1881.34.427	4982	Flèche à palette barbelée en bambou	Hochet
71.1880.7.31.2	5742	Chancha, tête réduite et momifiée	Archet
71.1878.1.2257	6387	Vase terre cuite, animal marchant à quatre pattes	Fragment de flûte
71.1887.115.202	20663	LIGNE VIDE	Ciseau-grelot
71.1887.42.5	21795	Sorcier prêtre schamane, mannequin complet	Battoir de tambour
71.1889.131.6	26367	Couteau à large fer, manche garni de peaux d'animaux	Cloche double
71.1885.90.11	31724	Collier, amandes percées au feu	Sonnailles
71.1893.1.7	32282	Flèche à pointe d'os empoisonnée (Imara) avec étui bambou	Flûte terminale
71.1878.1.3025	41384	Boutons de gilet	Fragment de racleur
71.1898.63.4	43541	Arme en fer en forme de hachoir, manche en bois	Flûte nasale
71.1904.34.91	56178	Petite coupe terre cuite à 3 pieds, engobe rouge	Hochet multiple
71.1904.20.146	56931	Oreiller bois sculpté, cercles et boutons en relief.	Luth
71.1905.17.8	57434	Plat en bois long et étroit à bords relevés sur les côtés, bouts arrondis et dentés, décor noir au feu	Flûte latérale
71.1910.2.77	61661	1 récade, bois et fer tête d'oiseau	Cithare tubulaire
71.1882.17.125	63337	Poignard avec fourreau	Sifflet zoomorphe
71.1908.23.320	64770	Épingle en cuivre forme cuillère	Cloche
71.1909.19.131 Am	68954	?	Hochet
71.1895.43.38	37974	Poids en cuivre à peser l'or, figure géométrique, petites barres et serpents	Harpe à chevalet

⁷⁷ These *Musée d'ethnographie du Trocadéro* inventory numbers are to be deleted from the TMS database. They were established according to information supplied by the *musée du quai Branly* and by the *Musée d'ethnographie du Trocadéro* inventory.

Annex 3: Accession dates in the *Musée d'ethnographie du Trocadéro's* collections : list to be modified⁷⁸

Numéro d'objet MET	Numéro d'objet MQB	Année erronée à modifier	Pour MET / Nouveau numéro MH	Pour MET / Date de prise en charge	Année modifiée
1223	71.1881.34.255	1881	81.34.255	00/00/1878	1878
1248	71.1881.34.49	1881	81.34.49	00/00/1878	1878
1249	71.1881.34.50	1881	81.34.50	00/00/1878	1878
1252	71.1881.34.430	1881		00/00/1878	1878
1613	71.1878.64.1.1-2	1878	78.64.1	00/00/1879	1879
1759	71.1880.73.94	1880		00/04/1881	1881
1767	71.1880.73.98.1-3	1880	80.73.98	00/04/1881	1881
6044	71.1882.17.441	1882	82.17.441	30/09/1885	1885
6045	71.1882.17.1203	1882	82.17.1203	30/09/1885	1885
6051	71.1882.17.442	1882	82.17.442	30/09/1885	1885
6055	71.1882.17.51	1882	82.17.51	30/09/1885	1885
6057	71.1882.17.1132	1882	82.17.1132	30/09/1885	1885
6077	71.1882.17.439	1882	82.17.439	\$rayé\$01/05/1885\$26/04/1881	1885
6154	71.1903.13.38	1903	03.13.38	30/11/1881	1881
6241	71.1887.3.104.1-2	1887		01/10/1885	1885
6242	71.1887.3.82	1887		01/10/1885	1885
6270	71.1887.3.98	1887	87.3.98	01/10/1885	1885
6271	71.1887.3.99	1887	87.3.99	01/10/1885	1885
6272	71.1887.3.100	1887	87.3.100	01/10/1885	1885
6334	71.1882.17.693	1882	82.17.693	01/12/1885	1885
6335	71.1882.17.1215	1882	82.17.1215	01/12/1885	1885
6337	71.1882.17.1525	1882	82.17.1525	01/12/1885	1885
8749	71.1884.91.1055	1884	84.91.1055	00/00/1880	1880
8749	71.1884.91.3024	1884	84.91.1055	00/00/1880	1880
8751	71.1884.91.1098	1884	84.91.1098	00/00/1880	1880
9031	71.1885.78.198	1885	85.78.198	02/01/1886	1886
9032	71.1885.78.206	1885	85.78.206	02/01/1886	1886
9044	71.1885.78.146.1	1885	85.78.146	02/01/1886	1886
10569	71.1878.1.150 Am	1878	78.1.150	30/11/1882	1882
10570	71.1878.1.151 Am	1878	78.1.151	30/11/1882	1882
10572	71.1878.1.146 Am	1878	78.1.146	30/11/1882	1882
10573	71.1878.1.506	1878	78.1.506	30/11/1882	1882
10574	71.1878.1.147 Am	1878	78.1.147	30/11/1882	1882
10575	71.1878.1.148 Am	1878	78.1.148	30/11/1882	1882

⁷⁸ Accession dates to be modified according to information supplied by the *musée du quai Branly* and by the *Musée d'ethnographie du Trocadéro* inventory.

Numéro d'objet MET	Numéro d'objet MQB	Année erronée à modifier	Pour MET / Nouveau numéro MH	Pour MET / Date de prise en charge	Année modifiée
10576	71.1878.1.152 Am	1878	78.1.152	30/11/1882	1882
10577	71.1878.1.149 Am	1878	78.1.149	30/11/1882	1882
10578	71.1878.1.2919	1878	\$rayé\$78.1.602979	30/11/1882	1882
10582	71.1878.1.2644	1878	78.1.2644	30/11/1882	1882
10583	71.1878.1.2646	1878	78.1.2646	30/11/1882	1882
10584	71.1878.1.153 Am	1878	78.1.153	30/11/1882	1882
10587	71.1878.1.2641	1878	78.1.2641	30/11/1882	1882
10588	71.1878.1.154 Am	1878	78.1.154	30/11/1882	1882
10589	71.1878.1.2642	1878	78.1.2642	30/11/1882	1882
10590	71.1878.1.2643	1878	78.1.2643	30/11/1882	1882
10592	71.1878.1.508	1878	78.1.2640	30/11/1882	1882
10593	71.1878.1.509	1878	78.1.509	30/11/1881	1881
10594	71.1878.1.510	1878	78.1.510	30/11/1881	1881
13957	71.1882.17.843	1882	82.17.843	04/08/1880	1880
13958	71.1882.17.856	1882	82.17.856	04/08/1880	1880
15953	71.1885.21.139	1885	85.21.139	25/09/1886	1886
15954	71.1885.21.129 Em	1885		25/09/1886	1886
15960	71.1885.21.90	1885	85.21.90	25/09/1886	1886
16140	71.1882.17.1081	1882	82.17.1081	16/10/1886	1886
16141	71.1882.17.1470	1882	82.17.1470	16/10/1886	1886
19092	71.1882.17.1082	1882	82.17.1082	15/09/1887	1887
19093	71.1882.17.844	1882	82.17.844	15/09/1887	1887
24389	71.1884.68.1 bis	1884	\$rayé\$84.68.1\$	02/04/1888	1888
24515	71.1887.101.84	1887	87.101.84	10/05/1888	1888
24516	71.1887.101.916	1887	87.101.916	10/05/1888	1888
24525	71.1887.101.243	1887	87.101.243	10/05/1888	1888
24526	71.1887.101.238	1887	87.101.238	10/05/1888	1888
24527	71.1887.101.241	1887	87.101.241	10/05/1888	1888
24528	71.1887.101.242	1887	87.101.242	10/05/1888	1888
24529	71.1887.101.797	1887	87.101.797	10/05/1888	1888
24530	71.1887.101.236	1887	87.101.231	10/05/1888	1888
24531	71.1887.101.239	1887	87.101.239	10/05/1888	1888
24533	71.1887.101.240	1887	87.101.240	10/05/1888	1888
24534	71.1887.101.818	1887	87.101.818	10/05/1888	1888
24536	71.1887.101.121	1887	87.101.121	10/05/1888	1888
24537	71.1887.101.237	1887	87.101.237	10/05/1888	1888
24790	71.1882.17.266	1882	82.17.266	24/03/1903	1903
24791	71.1882.17.267	1882	82.17.267	24/03/1903	1903
25986	71.1887.101.233	1887	87.101.233	25/11/1888	1888
25987	71.1887.101.232	1887	87.101.232	25/11/1888	1888
31702	71.1885.90.19	1885	85.90.19	05/10/1891	1891

Numéro d'objet MET	Numéro d'objet MQB	Année erronée à modifier	Pour MET / Nouveau numéro MH	Pour MET / Date de prise en charge	Année modifiée
31703	71.1885.90.20	1885	85.90.20	05/10/1891	1891
31704	71.1885.90.21	1885	85.90.21	05/10/1891	1891
31706	71.1885.90.23	1885	85.90.23	05/10/1891	1891
31707	71.1885.90.24	1885	85.90.24	05/10/1891	1891
31708	71.1885.90.25	1885	85.90.25	05/10/1891	1891
31727	71.1885.90.102	1885	85.90.102	05/10/1891	1891
31728	71.1885.90.103	1885	85.90.103	05/10/1891	1891
31828	71.1885.90.137	1885	85.90.137	10/10/1891	1891
31852	71.1885.90.138	1885	85.90.138	12/10/1891	1891
31853	71.1885.90.139	1885	85.90.139	12/10/1891	1891
32245	71.1889.74.163	1889		08/02/1892	1892
32729	71.1889.74.116	1889	89.74.116	14/03/1892	1892
34356	71.1878.1.252 Em	1878	78.1.252	00/00/1880	1880
34357	71.1878.1.253 Em	1878	78.1.253	00/00/1880	1880
34358	71.1881.69.36	1881	81.69.36	00/00/1880	1880
36311	71.1891.57.169	1891	91.57.169	10/12/1894	1894
36312	71.1891.57.170	1891	91.57.170	10/12/1894	1894
36332	71.1890.93.335	1890	91.57.300	10/12/1894	1894
36499	71.1890.93.106	1890	90.93.106	31/01/1894	1894
36500	71.1890.93.107	1890	90.93.107	31/01/1894	1894
36501	71.1890.93.93	1890	90.93.93	11/02/1895	1895
36502	71.1890.93.108	1890	90.93.108	11/02/1895	1895
36503	71.1890.93.109	1890	90.93.109	11/02/1895	1895
36530	71.1890.93.139	1890	90.93.139	11/02/1895	1895
36531	71.1890.93.140	1890	90.93.140	11/02/1895	1895
36532	71.1890.93.20	1890	90.93.20	11/02/1895	1895
36533	71.1890.93.313	1890	90.93.313	11/02/1895	1895
36541	71.1890.93.110	1890	90.93.110	18/02/1895	1895
36542	71.1890.93.111	1890	90.93.111	18/02/1895	1895
36543	71.1890.93.112	1890	90.93.112	18/02/1895	1895
36544	71.1890.93.113	1890	90.93.113	18/02/1895	1895
36545	71.1890.93.114	1890	90.93.114	18/02/1895	1895
36546	71.1890.93.115	1890	90.93.115	18/02/1895	1895
36547	71.1890.93.116	1890	90.93.116	18/02/1895	1895
36548	71.1890.93.117	1890	90.93.117	18/02/1895	1895
36549	71.1890.93.120	1890	90.93.120	18/02/1895	1895
36550	71.1890.93.118	1890	90.93.118	18/02/1895	1895
36552	71.1890.93.119	1890	90.93.119	18/02/1895	1895
36554	71.1890.93.298	1890	90.93.298	18/02/1895	1895
36555	71.1890.93.245	1890	90.93.245	18/02/1895	1895
36556	71.1890.93.299	1890	90.93.299	18/02/1895	1895
36556	71.1890.93.300	1890	90.93.300	18/02/1895	1895

Numéro d'objet MET	Numéro d'objet MQB	Année erronée à modifier	Pour MET / Nouveau numéro MH	Pour MET / Date de prise en charge	Année modifiée
36557	71.1890.93.10.1-2	1890	90.93.10	18/02/1895	1895
36558	71.1890.93.11.1-2	1890	90.93.11	18/02/1895	1895
40117	71.1899.33.40	1899	99.33.40	21/10/1896	1896
40120	71.1899.33.41	1899	99.33.41	21/10/1896	1896
40453	71.1893.38.162	1893	93.38.162	30/12/1896	1896
40454	71.1893.38.163	1893	93.38.163	30/12/1896	1896
40455	71.1893.38.164	1893	93.38.164	30/12/1896	1896
44733	71.1893.38.45	1893	93.38.45	11/10/1897	1897
44734	71.1893.38.46	1893	93.38.46	11/10/1897	1893
44735	71.1893.38.47.1-6	1893	93.38.47	11/10/1897	1897
44736	71.1893.38.175	1893	93.38.175	11/10/1897	1897
45770	71.1887.101.490	1887	87.101.490	04/04/1898	1898
45821	71.1887.101.541 Em	1887	\$rayé\$illisible\$87.101.541	13/04/1898	1898
45822	71.1887.101.85	1887	87.11.85	13/04/1898	1898
52322	71.1882.17.401	1882	82.17.401	22/04/1901	1901
52332	71.1882.17.404	1882	82.17.404	22/04/1901	1901
53950	71.1903.27.11	1903		15/10/1902	1902
53951	71.1903.27.9	1903		15/10/1902	1902
53952	71.1903.27.12	1903		15/10/1902	1902
53953	71.1903.27.10	1903		15/10/1902	1902
53954	71.1903.27.7	1903	03.27.7	15/10/1902	1902
55350	71.1903.33.499	1903	03.33.499	04/01/1904	1904
55351	71.1903.33.500	1903	03.33.500	04/01/1904	1904
55370	71.1903.33.553	1903	03.33.553	04/01/1904	1904
55371	71.1903.33.316 Em	1903	03.33.316	04/01/1904	1904
55374	71.1903.33.317 Em	1903	03.33.317	04/01/1904	1904
55375	71.1903.33.501	1903	03.33.501	04/01/1904	1904
55394	71.1903.33.621	1903		04/01/1904	1904

Annex 4: List of acquisitions of the *Musée d'ethnographie du Trocadéro*⁷⁹

Numéro MET	Numéro MQB	Toponyme MQB	Provenance [Toponyme ou/et Ethnonyme] MET	Désignation [Appellation / Nature de l'objet / Définition] MET	Appellation MQB	Mode d'entrée MQB	Nature de la transaction MET	Provenance / date de la décision MET / MFOM- MNAAO Donateur MET
12225			\$rayé\$Gabon\$Dahoméy	Grande sonette double en fer			Achat	Achat Laglaize
16169	71.1886.109.13	Amérique > Amérique du Sud > Pérou > Côte Nord > La Libertad (département) > Trujillo (province) > Trujillo	Truxillo	Silvador noir à vases cubiques, personnage assis sur l'un des vases	Vase siffleur : deux panses	Don manuel	Achat	Achat du donateur
16735	71.1887.160.5	Afrique > Afrique centrale > Gabon	Gabon	Harpe à 5 cordes	Pluriarc	Achat		?
16737	71.1887.160.3	Afrique > Afrique centrale > Gabon > Como (rivière)	Ozyébos <?>	Trompe en corne d'antilope	Trompe latérale (perce conique)	Achat		?
23353			Bethmale	1 belière ou grelot			Achat	Achat de Vergé, musée \$illisible\$

⁷⁹ List of acquisitions according to information supplied by the *musée du quai Branly* and by the *Musée d'ethnographie du Trocadéro* inventory.

Numéro MET	Numéro MQB	Toponyme MQB	Provenance [Toponyme ou/et Ethnonyme] MET	Désignation [Appellation / Nature de l'objet / Définition] MET	Appellation MQB	Mode d'entrée MQB	Nature de la transaction MET	Provenance / date de la décision MET / MFOM- MNAAO Donateur MET
23354			Bethmale	1 belière ou grelot plus petit			Achat	Achat de Vergé, musée Sillisible\$
25249	71.1892.16.45	Amérique > Amérique du Sud > Colombie > La Guajira (département) > Riohacha	Rio Hacha	Personnage féminin terre cuite	Figurine-grelot anthropomorphe	Don manuel	Achat	Achat M. Candelier
25250	71.1892.16.46	Amérique > Amérique du Sud > Colombie > La Guajira (département) > Riohacha	Rio Hacha	Personnage féminin terre cuite	Statuette-grelot anthropomorphe	Don manuel	Achat	Achat M. Candelier
26354	71.1889.106.2	?	Bayanzis	Tambour en bois, la peau manque	Corps de tambour	Achat		M. Michaud
28351			Rodez\$Aveyron	1 Collier dit sonnaille de Bœufs (en fer) commencement XIX siècle			Achat	Achat
28352			Rodez\$Aveyron	1 Collier dit sonnaille de Bœufs (en fer) commencement XIX siècle			Achat	Achat
28878			Moranghen<?>\$Nord	Tambour ou tremplin <?> pour jouer à la paume			Achat	Achat Merainy

Numéro MET	Numéro MQB	Toponyme MQB	Provenance [Toponyme ou/et Ethnonyme] MET	Désignation [Appellation / Nature de l'objet / Définition] MET	Appellation MQB	Mode d'entrée MQB	Nature de la transaction MET	Provenance / date de la décision MET / MFOM- MNAAO Donateur MET
32945	71.1893.8.41	Afrique > Afrique occidentale > Bénin > Atlantique > Ouidah	Population Whydah	Petite harpe, cordes en bambou	Cithare-radeau	Achat	Achat	Achat
32945	71.1893.8.41	Afrique > Afrique occidentale > Bénin > Atlantique > Ouidah	Population Whydah	Petite harpe, cordes en bambou	Cithare-radeau	Achat	Achat	Achat
32962	71.1893.8.34.1	Afrique > Afrique occidentale > Bénin > Atlantique > Ouidah	Whydah\$ouidah ou widah\$Dahomey	Petite flûte en peau de serpent, amulette en cauris	Flûte à encoche	Achat	Achat	Achat
32962	71.1893.8.34.1	Afrique > Afrique occidentale > Bénin > Atlantique > Ouidah	Whydah\$ouidah ou widah\$Dahomey	Petite flûte en peau de serpent, amulette en cauris	Flûte à encoche	Achat	Achat	Achat

Numéro MET	Numéro MQB	Toponyme MQB	Provenance [Toponyme ou/et Ethnonyme] MET	Désignation [Appellation / Nature de l'objet / Définition] MET	Appellation MQB	Mode d'entrée MQB	Nature de la transaction MET	Provenance / date de la décision MET / MFOM- MNAAO Donateur MET
40352	71.1897.4.1	Afrique > Afrique occidentale > Nigéria	Dahomey	Sonnette en dent d'éléphant sculptée représentant un personnage féminin agenouillé, la tête surmontée d'un oiseau à long bec	Cloche	Achat	Achat	Achat Muséum d'Histoire Naturelle
40352	71.1897.4.1	Afrique > Afrique occidentale > Nigéria	Dahomey	Sonnette en dent d'éléphant sculptée représentant un personnage féminin agenouillé, la tête surmontée d'un oiseau à long bec	Cloche	Achat	Achat	Achat Muséum d'Histoire Naturelle
41058			Fontenay\$Vendée\$France	Boucle ou guimbarde de col en argent			Achat	Achat
41102			Le Marais\$Vendée\$France	Guimbarde (broche de cravate d'homme) en argent forme cœur couronne			Achat	Achat

Numéro MET	Numéro MQB	Toponyme MQB	Provenance [Toponyme ou/et Ethnonyme] MET	Désignation [Appellation / Nature de l'objet / Définition] MET	Appellation MQB	Mode d'entrée MQB	Nature de la transaction MET	Provenance / date de la décision MET / MFOM- MNAAO Donateur MET
41103			Le Marais\$Vendée\$France	Guimbarde (broche de cravate d'homme)			Achat	Achat
?	71.1879.2.165	Amérique > Amérique du Nord > Canada > Newfoundland and Labrador (province) > Labrador	?	?	Fragment de cercle de tambour (?)	Achat	?	?

Annex 5: Objects from « unknown person » in TMS: identifying provenance⁸⁰

Pour MET N° d'ordre inscrit sur l'inventaire MET	Numéro d'objet MQB	MQB / Liste des noms MQB	Pour MET / Pour MFOM- MNAAO: Provenance / date de la décision Pour MET: donateur
218	71.1878.32.40	Personne inconnue	Bibliothèque Nationale
220	71.1878.32.75	Personne inconnue	Bibliothèque Nationale
223	71.1878.32.283	Personne inconnue	Bibliothèque Nationale
226	71.1878.32.202	Personne inconnue	Bibliothèque Nationale
227	71.1878.32.188	Personne inconnue	Bibliothèque Nationale
229	71.1878.32.76	Personne inconnue	Bibliothèque Nationale
640	71.1878.30.3	Personne inconnue	Mr Harmsen
2121	71.1881.64.11	Personne inconnue	M. Paul Rey
2839	71.1878.5.10	Personne inconnue	Mission Dombey
2851	71.1878.5.11	Personne inconnue	Mission Dombey
2852	71.1878.5.9	Personne inconnue	Mission Dombey
2853	71.1878.6.8	Personne inconnue	Collection Noailles
2854	71.1878.6.7	Personne inconnue	Collection Noailles
2950	71.1878.5.8	Personne inconnue	Mission Dombey
4606	71.1882.17.1243	Personne inconnue	M. Charnay
6044	71.1882.17.441	Personne inconnue	M. Charnay
6045	71.1882.17.1203	Personne inconnue	M. Charnay
6051	71.1882.17.442	Personne inconnue	M. Charnay
6055	71.1882.17.51	Personne inconnue	M. Charnay
6057	71.1882.17.1132	Personne inconnue	M. Charnay
6077	71.1882.17.439	Personne inconnue	M. Charnay
6334	71.1882.17.693	Personne inconnue	M. Charnay
6335	71.1882.17.1215	Personne inconnue	M. Charnay
6337	71.1882.17.1525	Personne inconnue	M. Charnay
8462	71.1886.149.35	Personne inconnue	Mission Révoil
10442	71.1882.17.212	Personne inconnue	Miss Charnay (Lorillard)
10443	71.1882.17.213	Personne inconnue	Miss Charnay (Lorillard)
10455	71.1882.17.216	Personne inconnue	Charnay (Lorillard)
10476	71.1882.17.200	Personne inconnue	Charnay (Lorillard)
13957	71.1882.17.843	Personne inconnue	M. Charnay
13958	71.1882.17.856	Personne inconnue	M. Charnay
19092	71.1882.17.1082	Personne inconnue	M. Charnay
19093	71.1882.17.844	Personne inconnue	M. Charnay
24790	71.1882.17.266	Personne inconnue	M. Charnay
24791	71.1882.17.267	Personne inconnue	M. Charnay
32245	71.1889.74.163	Personne inconnue	M. Héliodore Candelier
32280	71.1889.74.51	Personne inconnue	M. Héliodore Candelier

⁸⁰ Provenance identified according to information supplied by the *musée du quai Branly* and by the *Musée d'ethnographie du Trocadéro* inventory.

Pour MET N° d'ordre inscrit sur l'inventaire MET	Numéro d'objet MQB	MQB / Liste des noms MQB	Pour MET / Pour MFOM- MNAAO: Provenance / date de la décision Pour MET: donateur
32294	71.1889.74.117	Personne inconnue	M. Héliodore Candelier
32295	71.1889.74.131.1	Personne inconnue	M. Héliodore Candelier
32296	71.1889.74.131.2	Personne inconnue	M. Héliodore Candelier
32297	71.1889.74.132	Personne inconnue	M. Héliodore Candelier
32719	71.1889.74.156	Personne inconnue	M. Héliodore Candelier
32724	71.1889.74.111	Personne inconnue	M. Héliodore Candelier
32725	71.1889.74.112	Personne inconnue	M. Héliodore Candelier
32726	71.1889.74.113	Personne inconnue	M. Héliodore Candelier
32727	71.1889.74.114	Personne inconnue	M. Héliodore Candelier
32728	71.1889.74.115	Personne inconnue	M. Héliodore Candelier
32729	71.1889.74.116	Personne inconnue	M. Héliodore Candelier
39093	71.1896.28.72.1	Personne inconnue	M. de Brazza (P. S.)
39093	71.1896.28.72.2-3	Personne inconnue	M. de Brazza (P. S.)
39094	71.1896.28.119 Em	Personne inconnue	M. de Brazza (P. S.)
39100	71.1896.28.44	Personne inconnue	M. de Brazza (P. S.)
39120	71.1896.28.4	Personne inconnue	M. de Brazza (P. S.)
39121	71.1896.28.5	Personne inconnue	M. de Brazza (P. S.)
39122	71.1896.28.134	Personne inconnue	M. de Brazza (P. S.)
39123	71.1896.28.6	Personne inconnue	M. de Brazza (P. S.)
39166	71.1896.46.17	Personne inconnue	M. de Brazza (P. S.)
39181	71.1896.28.7	Personne inconnue	M. de Brazza (P. S.)
39809	71.1896.51.12	Personne inconnue	Mission Ouest africain
48201	71.1899.35.1 Em	Personne inconnue	Mission de M. E. Chantre en 1897
52322	71.1882.17.401	Personne inconnue	Monsieur Désiré Charnay
52332	71.1882.17.404	Personne inconnue	Monsieur Désiré Charnay
53868	71.1902.42.54	Personne inconnue	Mission du Vicomte du Bourg de Bozas
53871	71.1902.42.55	Personne inconnue	Mission du Vicomte du Bourg de Bozas
53921	71.1902.42.59 Em	Personne inconnue	Mission du Vicomte du Bourg de Bozas
54711	71.1903.33.24	Personne inconnue	Mission du Vicomte du Bourg de Bozas
54763	71.1903.33.69	Personne inconnue	Mission du Vicomte du Bourg de Bozas
54764	71.1903.33.70	Personne inconnue	Mission du Vicomte du Bourg de Bozas
54866	71.1903.33.84	Personne inconnue	Mission du Vicomte du Bourg de Bozas
54867	71.1903.33.85	Personne inconnue	Mission du Vicomte du Bourg de Bozas
54988	71.1903.33.132.1	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55028	71.1903.33.566	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55029	71.1903.33.567	Personne inconnue	Mission du Vicomte du Bourg de Bozas

Pour MET N° d'ordre inscrit sur l'inventaire MET	Numéro d'objet MQB	MQB / Liste des noms MQB	Pour MET / Pour MFOM- MNAAO: Provenance / date de la décision Pour MET: donateur
55030	71.1903.33.568	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55051	71.1903.33.492	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55072	71.1903.33.373	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55147	71.1903.33.483	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55210	71.1903.33.622	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55257	71.1903.33.495	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55269	71.1903.33.547.1	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55270	71.1903.33.547.4	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55271	71.1903.33.547.2	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55271	71.1903.33.547.3	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55300	71.1903.33.487	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55301	71.1903.33.275	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55302	71.1903.33.271	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55303	71.1903.33.272	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55304	71.1903.33.273	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55305	71.1903.33.274	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55306	71.1903.33.488	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55307	71.1903.33.489	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55325	71.1903.33.578	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55328	71.1903.33.515	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55329	71.1903.33.329 Em	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55350	71.1903.33.499	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55351	71.1903.33.500	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55357	71.1903.33.623	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55370	71.1903.33.553	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55371	71.1903.33.316 Em	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55374	71.1903.33.317 Em	Personne inconnue	Mission du Vicomte du Bourg de Bozas

Pour MET N° d'ordre inscrit sur l'inventaire MET	Numéro d'objet MQB	MQB / Liste des noms MQB	Pour MET / Pour MFOM- MNAAO: Provenance / date de la décision Pour MET: donateur
55375	71.1903.33.501	Personne inconnue	Mission du Vicomte du Bourg de Bozas
55394	71.1903.33.621	Personne inconnue	Mission du Vicomte du Bourg de Bozas
56638	71.1904.34.90	Personne inconnue	Mission Chari Lac Tchad
56676	71.1904.34.21	Personne inconnue	Mission Chari Lac Tchad
56682	71.1904.34.119	Personne inconnue	Mission Chari Lac Tchad
56683	71.1904.34.22	Personne inconnue	Mission Chari Lac Tchad
56693	71.1904.34.89	Personne inconnue	Mission Chari Lac Tchad
56719	71.1904.34.19	Personne inconnue	Mission Chari Lac Tchad
56720	71.1904.34.110	Personne inconnue	Mission Chari Lac Tchad
56754	71.1904.34.23	Personne inconnue	Mission Chari Lac Tchad
56755	71.1904.34.24	Personne inconnue	Mission Chari Lac Tchad
56758	71.1904.34.11	Personne inconnue	Mission Chari Lac Tchad
56781	71.1904.34.18	Personne inconnue	Mission Chari Lac Tchad
56782	71.1904.34.17	Personne inconnue	Mission Chari Lac Tchad
65236	71.1908.23.3108	Personne inconnue	Créqui Montfort
65239	71.1908.23.3109	Personne inconnue	Créqui Montfort
65240	71.1908.23.501 Em	Personne inconnue	Créqui Montfort
65241	71.1908.23.553 Em	Personne inconnue	Créqui Montfort
65242	71.1908.23.502 Em	Personne inconnue	Créqui Montfort
65243	71.1908.23.3114	Personne inconnue	Créqui Montfort
65244	71.1908.23.1502 Em	Personne inconnue	Créqui Montfort
65245	71.1908.23.841 Em	Personne inconnue	Créqui Montfort
65246	71.1908.23.839 Em	Personne inconnue	Créqui Montfort
65456	71.1908.23.1491 Em	Personne inconnue	Créqui Montfort

Annex 6: List of individuals donors to the *Musée d'ethnographie du Trocadéro*⁸¹

Nom	Prénom	Qualité	Nombre d'objets
[?]audi	?	Melle	2
Albeca (d')	Alexandre	M	4
Almada Negreiros (de)	José Sobral	M	2
André	Edouard	M	6
Andrews	G.B.	M	2
Angrand	?	M	5
Anthonay (d')	Jacques	M	9
Archinard	Louis	M	11
Ardouin	?	M	10
Athelstane Swettenham	Franck	M	13
Aubel (d')	?	M	1
Aubergue (d')	?	Melle	3
Baldy	?	M	1
Ballieu	Théo	M	1
Barrère	Victor	M	6
Baye (de)	Joseph Berthelot	M	19
Bazin	?	Mme	3
Beauguillaume	?	M	6
Bellamy	?	M	4
Ber	Théodore	M	1
Besançon	Jules	M	1
Biart	Lucien	M	31
Bischoffsheim	?	?	1
Bisschop Van Tuinen	H.	?	3
Blondin	?	?	1
Boban	Eugène	M	1
Bonaparte	Roland	N	13
Bonnemère	?	?	5
Bonvalet	Gabriel	M	3
Bonvalot, Capus, Pepin	Pierre, Guillaume, ?	M	12
Boucard	Adolphe	M	6
Bourdy	?	?	5
Bouré	?	Melle	2
Bourg de Bozas (du)	Robert	M	55
Bouteiller	?	?	7
Brau de St Pol Lias	Xavier	M	54
Bretonnet	?	M	4
Bricard	?	M	3

⁸¹ List of individuals donors according to information supplied by the *musée du quai Branly* and by the *Musée d'ethnographie du Trocadéro* inventory.

Nom	Prénom	Qualité	Nombre d'objets
Brot	?	M	11
Brun	?	M	4
Buller	W.L.	M	1
Caillot	Eugène	M	1
Cambourg (de)	?	M	1
Campana	R.P.	M	1
Candelier	Albert	M	16
Capitan	Louis	M	1
Capus	Guillaume	M	1
Carrey	?	M	1
Catat	Louis	M	17
Certeux	?	M	18
Cessac (de)	Léon	M	10
Chaffanjon	Jean	M	18
Chambon	Ludovic	M	2
Chantre	Ernest	M	1
Chapé	?	M	1
Charmes	Xavier	M	2
Charnay	Désiré	M	38
Charreau	?	M	13
Chauvelot	Robert	M	1
Cherrier	Henri	M	2
Chevrier	A.	M	1
Cholet	Joseph	M	37
Christmann	?	M	1
Christol	Frédéric	M	2
Claine	Jules	M	10
Clozel et Herr	François-Joseph, ?	M	36
Cohen	Ali	M	11
Colin	Emile	M	5
Cordier	Palmyr	M	5
Cornejo	Enrique	M	1
Coudreau	Henri	M	28
Créqui Montfort (de)	Georges	M	20
Crevaux	Jules	M	17
Croix (Mr et Mde J-E de la)	John, ?	M et Mme	9
Croizier (de)	?	M	8
David	T.	M	2
Dècle	Lionel	M	51
Degeorgis (de)	Gaston	M	5
Delafosse	Maurice	M	1
Denon	Dominique Vivant	M	1
Deschamps	?	M	1
Despez	?	Mme	2

Nom	Prénom	Qualité	Nombre d'objets
Desplagnes	Louis	M	18
Dibos	Félix	M	1
Diguet	Léon	M	21
Dolisie	Albert	M	3
Drouillon	Abel	M	17
Du Bois	Fritz	M	4
Dufourcq	?	M	16
Dugénie	?	M	2
Dumoutier	Gustave	M	1
Dupont	Martin	M	7
Dupont (adm)	?	M	1
Durand	Paul	M	5
Duveyrier	Henri	M	3
Dybowski	Jean	M	44
Ellenberger	Victor	M	1
Etournaud	Charles	M	6
Fabre	?	?	1
Fagot	?	M	6
Faucon	F.	?	6
Feddersen	?	M	1
Ferlus	A.	M	3
Ferrière	?	M	13
Flobert	?	Melle	1
Foa	Edouard	M	28
Fournereau	Lucien	M	2
Franck	?	M	33
François	Philippe	M	4
Fraser	?	M	2
Garrerés (de)	?	M	9
Génin	Auguste	M	6
Giglioli	Enrico	M	1
Goldhammer	?	?	2
Gosset	?	M	4
Gouin	?	M	2
Gourine	Dimitri	M	2
Goyeneche	?	M	5
Granier	?	M	1
Guébard	?	M	2
Guesde	Louis	M	3
Guest	?	M	2
Guffroy	Maurice	M	9
Guiral	Léon	M	1
Gunzbourg (de)	?	M	2
Gustave	?	?	1

Nom	Prénom	Qualité	Nombre d'objets
Hamy	Ernest-Théodore	M	5
Harcourt (d')	Raoul	M	7
Harmand	?	M	3
Harmsen	?	M	21
Higginson	John	M	3
Holtot	Robert A.	M	28
Holub	Emile	M	3
Homburger	?	Melle	1
Jeannest	Charles	M	9
Jollet	?	M	2
Kleiweg de Zwan	J.-P.	M	17
La Vaulx (de)	Henry	M	4
Labadie	Alfred	M	39
L'abbé	?	M	7
Labouret	Henri	M	5
Laffitte	?	Mme	5
Laglaize	?	M	3
Landrin	Armand	M	3
Langlade	?	M	20
Langlassé	René	M	1
Lapicque	Louis	M	4
Latour Allard	?	M	8
Le Roy	Alexandre	M	4
Leblond	Ary	M	1
Ledoux	?	M	4
Lemoine	?	M	6
Lemonnier	?	M	10
Lenfant	?	M	1
Lepic	?	M	1
Lerembourg	?	M	1
Liotard et Raoul	?	M	3
Lombard	Alfred	M	10
Lopez	Fidel	M	1
L'Orza de Reichenberg (de)	?	M	9
Loubat (de)	?	M	1
Loustau	Henri	M	6
Macedo	José Mariano	M	3
Mandelieff	?	M	1
Marche	Alfred	M	5
Maricourt (de)	René	M	1
Marignan	A.	M	7
Martin	Ernest	M	2
Mattei	?	M	2
Maturana	?	M	2

Nom	Prénom	Qualité	Nombre d'objets
Maunoir	?	M	2
Maurel	?	M	6
Mecaoud	?	M	1
Merainy	?	M	1
Mercier du Paty de Clam	?	M	3
Merle	Albert	M	7
Michaud	Joseph	M	8
Mirabaud	?	M	2
Mirabaux	?	M	1
Monteil	Charles	M	1
Montes	A.	M	2
Morgan (de)	Jacques	M	1
Moskovitz et Dautier	Maximilien, ?	M	14
Muller	Hendrik Pieter Nicolaas	M	1
Nastase	?	M	1
Néïs	?	M	6
Neveux	?	M	1
Noailles	?	?	2
Normand	Robert	M	3
Notovich	?	M	19
Ordinaire	Olivier	M	3
Parton	?	M	3
Pasquier	F.	M	4
Peabody	?	M	3
Pène	?	M	4
Pérot	F.	M	4
Petit	Georges	M	5
Petitot	Emile	M	1
Philippe	A.	M	7
Pinart	Alphonse	M	124
Pineau	Léon	M	4
Plument de Bailhac	?	Mme	3
Pokrovski	Egor	M	33
Powell	?	M	1
Pozzo di Borgo	?	M	1
Pulligny (de) et du Mesnil du Buisson	?	M	4
Quesnel	Frédéric	M	11
Quiros	R.	M	2
Regny (de)	Alexis	M	1
Révoil	Georges	M	15
Rey	Paul	M	5
Riedel	Johan Gerard Friedrich	M	9
Rivet	Paul	M	17
Roux	Emile	M	7

Nom	Prénom	Qualité	Nombre d'objets
Ruck	?	M	3
Sain	Jules	M	1
Saint-Genys (de)	Marie-Etienne	M	1
Sandret	?	M	48
Sartiges (de)	?	M	1
Savorgnan de Brazza	Pierre	M	67
Schneider	Albert	M	3
Schoelcher	Victor	M	6
Schwebisch et Tholon	?	M	8
Séguin	?	M	1
Seignac	?	M	1
Senèze	Pierre	M	1
Sichler	Léon	M	4
Soleillet	Paul	M	10
Soulingéas	Joseph	M	1
Stevenson	?	M	12
Swan	?	M	1
Termos	?	M	1
Thérémin	Théodore	M	10
Thollon	?	M	3
Thouar	?	M	7
Tilho	?	M	5
Torday	Emile	M	2
Tousslain	?	M	13
Traullmann	?	M	2
Trautman Chauvet	?	M	4
Tree	Lambert	M	1
Turner	Howard	M	1
Ujfalvy	Ch.	?	14
Van Blijenburgh	W.	M	1
Van Hasselt	?	M	5
Van Sluijters	J.	M	1
Venat	Isabelle	Melle	4
Vergé	?	?	2
Verneau	René	M	1
Versepu	Maurice	M	2
Vesdoit	?	M	2
Viala	?	M	2
Vidal	?	?	1
Vincent	Ernest	M	4
Voillot	Alphonse	M	1
Waterlot	Georges	M	16
Weill	David	M	1
Weinschek	Louis	M	38

Nom	Prénom	Qualité	Nombre d'objets
Wiener	Charles	M	27
Worms	Emile	M	1
Total			2006

Annex 7: Institutional transferts of sound-producing instruments at the musée d'ethnographie du Trocadéro (1878-1932)

Musée du quai Branly	Musée d'ethnographie du Trocadéro
Australian Museum (Perth)	Australian Museum (Perth)
71.1928.27.31	71.1928.27.31
	64190
	Bibliothèque Nationale
	71.1878.32.188
	227
	71.1878.32.202
	226
	71.1878.32.283
	223
	71.1878.32.40
	218
	71.1878.32.75
	220
	71.1878.32.76
	229
	(vide)
	142
	219
	221
	225
	228
	417
	445
	586
	17075
	17082
Colonie de Nosy Bé	Colonie de Nossi-Bé
71.1899.21.10	
71.1899.21.11	
71.1899.21.12	71.1899.21.12
	46349
71.1899.21.13	71.1899.21.13
	46350
71.1899.21.14	71.1899.21.14
	46351
71.1899.21.15	71.1899.21.15
	46352
71.1899.21.16	71.1899.21.16
	46353
71.1899.21.9	
	(vide)
	8943
	46346
	46347
	46348

Colonie de Sainte-Marie de Madagascar	Colonie de Ste Marie
71.1882.60.16	71.1882.60.16
	8945
71.1882.63.2	71.1882.63.2
	8947
71.1882.63.33	71.1882.63.33
	8944
71.1882.63.34	71.1882.63.34
	8945
71.1882.63.36	
71.1882.63.4	
	(vide)
	8942
Comité de la Côte d'Ivoire, Exposition universelle de 1900	Comité de la Côte d'Ivoire, Exposition Universelle de 1900
71.1900.44.10	71.1900.44.10
	50595
71.1900.44.130 Em	71.1900.44.130 Em
	50541
71.1900.44.131 Em	71.1900.44.131 Em
	50574
71.1900.44.132 Em	71.1900.44.132 Em
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71.1900.44.133 Em	71.1900.44.133 Em
	50577
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71.1900.44.136	71.1900.44.136
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71.1900.44.63	71.1900.44.63
	50515
71.1900.44.64	71.1900.44.64
	50516
71.1900.44.9.1-2	71.1900.44.9.1-2
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71.1900.51.18	71.1900.51.18
	50839
71.1900.51.19	71.1900.51.19
	50838
71.1900.51.20	71.1900.51.20
	50840
71.1900.51.21	71.1900.51.21
	50841
71.1900.51.22	71.1900.51.22
	50848
71.1900.51.23	71.1900.51.23
	50871

71.1900.51.30	71.1900.51.30
	50758
71.1900.51.91.1-2	
	(vide)
	50757
Comité de Madagascar, Exposition universelle de 1900	Comité de l'exposition universelle 1900
71.1901.6.15	71.1901.6.15
	51379
71.1901.6.16	71.1901.6.16
	51378
	Comité de la Section de Lithuanie à l'Exposition Universelle de 1900
	(vide)
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Gouvernement de l'Egypte	Gouvernement Egyptien
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71.1878.15.43	
71.1878.15.57.1-6	71.1878.15.57.1-6
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	(vide)
	12224
Gouvernement du Sénégal	Gouvernement du Sénégal
71.1878.56.1	71.1878.56.1
	1615

71.1878.56.2	71.1878.56.2
	1616
71.1878.56.4	71.1878.56.4
	1614
71.1878.56.5	71.1878.56.5
	1980
71.1878.56.6	71.1878.56.6
	1982
71.1878.56.7	71.1878.56.7
	1981
71.1878.56.8	71.1878.56.8
	1617
Gouvernement Général de l'Algérie	Gouvernement Général de l'Algérie
71.1889.120.87	71.1889.120.87
	30344
71.1889.120.88	71.1889.120.88
	30345
71.1889.79.234	71.1889.79.234
	30817
71.1889.79.87	71.1889.79.87
	30390
71.1889.79.90	71.1889.79.90
	30383
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	30384
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