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# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

VOLUME I

JUNE 1918, TO MAY 1919, Inc.

# MUSEUM WORK

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*Courtesy of The American Museum of Natural History*

### BEAUTIFUL FLORIDA CYPRESS SWAMP

Reproduced in The American Museum of Natural History as a reptile habitat group. The whole group, only a portion of which is illustrated here, is twenty-one feet wide and occupies more than 275 square feet of floor space, without its case. It contains one hundred fifty specimens of forty species of animals, but the lifelike turtles, alligators, lizards, snakes, frogs and toads are merely perfectly posed and colored casts from life. Years of experience have proved that such wax casts are permanent through the variations of heat and cold of the New York climate.

Prepared under the direction of Associate Curator Mary C. Dickerson; modeling by Ernest W. Smith and Frederick H. Stoll, painted background by Hobart Nichols.

# MUSEUM WORK

Including the Proceedings of The American Association of Museums

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Volume 1

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## SCIENCE

### A Florida Swamp in New York

A warm, damp world reeking with moisture and infested with crawling creatures is portrayed in the cypress swamp that certain members of the staff of the American Museum of Natural History dared transport from some unfrequented spot in Florida to that most lonesome place in the world, New York City.

Few white people have ever seen a real Florida swamp, with its cypress knees, air growing mosses, and its superabundance of animal and plant life. Now, one may experience, by looking through a plate-glass window, all the thrills of a meeting with dangerous alligators and poisonous snakes, and threatening shadows of a Florida swamp. So perfect is the illusion that you almost feel the heavy humidity, hear weird sounds and smell the dank odors that rise from the black mud and water.

In the swamp many things are happening or are about to happen. A great soft-shelled turtle, resting on the river bed, stretches his long neck upward and breathes air bubbles on the still surface of the water. Large alligators bask sleepily on the warm sandy banks of the river, their bodies shining with moisture. A young hissing alligator pauses in the shade cast by the dark spreading leaves of a cabbage palm. Nearby squats a frightened cottontail rabbit well aware of the diamond-back rattlesnake which is coiled to strike him. To the right of the river is a large

sandy area covered with characteristic vegetation, and looking still further to the right one sees a quiet pool of water, from which a mother alligator guards her curious nest of dead grasses and rushes, where the young are hatching from the white eggs. From the pond an alligator path disappears toward a long lagoon in the background.

About the pool are moccasins, rattlers, coach-whip snakes (one of these has just shed its skin which lies in dry coils behind it), coral snakes and scarlet king snakes, and frogs and toads of many kinds. Here also is the rarest and what is believed to be the smallest tree frog in North America; a tiny golden-skinned creature with eyes the color of rubies and a body a scant three-quarters of an inch long. From the thick foliage everywhere gleams the snowy white of the egret, or flashes the brilliant red of the cardinal bird. More careful search will reveal the less colorful Louisiana heron and the mocking bird.

In places the warm sunlight, filtering through the canopy of green and white vines and Spanish moss, discloses the rare beauty of the amaryllis or the red lilies in the sand among the saw palmettos, or the pale trunks of the swamp cypress.

The conception of the group, the field studies and photographs and the direction of the work were in charge of Mary Cynthia Dickerson, Associate Curator of the Museum's Department of Herptology.



### The American Museum of Natural History

**Liberty Field Hospital Ward.** The Museum has recently made a unique contribution to national service by designing and publishing the complete plans and specifications of a new type of ward to be known as the Liberty Field Hospital Ward. "The dominant idea . . . is to facilitate the ready exposure of all the wounded in the ward, if need be, to air and sunshine." Ample and careful provision is made for ventilating and heating. The design is of unit construction throughout. The ward is built in multiples of five feet and each unit is complete in itself. The result is durability, portability and ease of erection. The construction is such that after the war the units may be reassembled into dwellings. The design is by President Osborn and the plans have been executed by Superintendent of Construction Beers of the Museum. A model of the ward is on exhibition at the American Museum.

**A Zoological Expedition to China.** Mr. Roy C. Andrews who for the past nine months has been engaged in studying the great collections of zoological material which he obtained on the first Asiatic Zoological Expedition in the Province of Yunnan, China, has found that this collection contains many unique specimens which are of the greatest scientific interest. In order properly to interpret the results, however, it has been found necessary for him to obtain additional data from other parts of China, and to this end he left New York on June 23 for that country. He expects to be gone about a year, and will visit sections of the republic which have not been previously studied zoologically, and where, there is reason to

believe, important results can be achieved.

Mr. Andrews hopes to obtain specimens of the Takin, a larger relative of the Gorals and Scrows of which the first expedition obtained a very large series. The Takin is called by the Chinese the "wild cow," and inhabits high mountains in central and western China. It is about the size of a small cow, and is golden yellow in color. A few specimens of this animal are already in this country, but probably not more than a dozen white men have shot Takin.

**A Migratory Butterfly Group.** In the hall of Insect Biology has been installed a group showing hundreds of monarch butterflies swarming on a small white oak in early autumn, preparatory to making their migration south. They have settled on the tree in thick clouds, clinging everywhere to branch and twig.

**A Blue Shark Group.** A group showing a female blue shark accompanied by her brood of young has just been placed in the fish hall. The group includes a representation of a bit of the Atlantic known as the Sargasso Sea. It was prepared by Mr. F. F. Horter under the direction of Major Bashford Dean, Curator of Fishes, at the Museum.

#### "An Appeal"

This is the title of a booklet recently issued by The University Museum at Philadelphia. It consists of a forceful and convincing presentation, by the Director, Dr. George B. Gordon, of the great and lasting value of museums, and especially of this particular Museum to the community it seeks to serve, of the educational work it is doing through its exhibits, its art classes, and its lectures to children and to adults, and of its scientific ex-

plorations into many parts of the world. The appeal is to the people of Philadelphia to support the Museum by personal gifts at a time when the "accumulation of wealth by the people of this country surpasses anything of the kind in history."

### More Floor Space

The Municipal Museum at Rochester, N. Y., has been allotted two more floors for museum purposes. These are to be remodeled at once and probably will be ready for occupancy by fall.

### Gulf Coast Expedition

Professor Homer R. Dill of the State University of Iowa spent the month of May on the coast of the Gulf of Mexico collecting material for a southern bird group. The Louisiana State Museum, through Mr. Alfred M. Bailey, Curator of Birds and Mammals, co-operated with Professor Dill in this work. During the summer Professor Dill will conduct a six weeks course in Museum Technique as a part of the summer session of the University of Iowa. The course began June 17.

### Explorations by the Department of Archeology, Phillips Academy, Andover, Massachusetts

Last summer work was continued in the vicinity of the Pecos Pueblo, New Mexico. Dr. Kidder being in the army, Dr. Guthe was in charge of the expeditions. The results were very satisfactory.

The Curator, Mr. Moorehead, conducted an expedition in the Lake Champlain region, mapping all the sites and collecting large numbers of specimens. Professor George H. Perkins of the University of Vermont co-operated.

For the coming summer work is planned in the Pecos region under the

direction of Dr. Guthe. Mr. Moorehead will carry on explorations in southwestern Maine.

### Professor Morse Re-elected

At the annual meeting of the Boston Society of Natural History, Professor Edward S. Morse was re-elected President. He has been a member of the society for sixty years and in point of service is exceeded only by President Emeritus Eliot of Harvard. Professor Morse is the foremost authority on Japanese pottery in America. His collection at the Museum of Fine Arts, Boston, ranks as the best in existence in this country. His two volumes, "Japan Day by Day," are the result of such first hand observation as only he could make and are written with a charm that only he could give. He received the honorary degree of Doctor of Science from Yale University this year.

### Going to the Children

In September a branch of the Children's Museum of Boston will be placed in the Samuel Adams School, East Boston, where it will be accessible daily to about 2000 children. Suitable cases will be provided by the school authorities, and the installation and labelling will be done by the staff of the Museum. Birds, minerals, insects, small mammals and objects illustrating the life in various countries will form the first exhibit, which will be changed in the middle of the year. Lectures by members of the Museum staff will be given from time to time, in addition to the use of the collections which may be made by teachers in the school district.

### An Exhibition of Micro-enlargements

At the Field Museum, Chicago, the display of micro-enlargements of lower plants (so made in glass as to simulate their magnified appearance in the field

of a high power objective) has been extended to include the Peridineae (4 genera and 6 species), the Flagellatae (4 genera and 5 species), and the Cyanophysae (5 genera and 5 species). This unique work is becoming so large a feature among the three hundred cases devoted to botany as to excite great enthusiasm in visitors for that branch of natural history.

### Illinois State Museum

**Bear Group.** A large group representing four bears in one of the canons at Starved Rock will probably be ready for exhibition in the Museum in September.

**Indian Group.** Through the generosity of Mr. John W. Bunn the Museum is to have a group representing an Indian scene in Illinois one hundred years ago. The locality represented will probably be the heights at Peoria.

### "The Auk"

Science Museums should if possible complete their files of "The Auk" now. They should also have the recently

published complete index. Address all communications, concerning prices, etc., to Dr. Jonathan Dwight, 134 West 71st Street, New York City.

### A Museum Recreation Room

In the large building in Exposition Park, Rochester, N. Y., in which is located the Municipal Museum, has been opened a rest room for the soldiers stationed in the Park. The suggestion came from Edward D. Putnam, Curator of the Museum, who, with Mrs. Putnam and Miss Mary S. Turner, Assistant Curator, is taking charge of the work. The expense is borne by private contribution. The room is fitted up with a piano, lounging chairs, writing tables and games. Mrs. Fred W. Yates sent a quantity of willow furniture, which gives the room a bright and attractive appearance.

Mrs. Putnam and Miss Turner are doing all they can to make the room pleasant and homelike, even to the extent of doing mending and writing letters.

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## ART

### An Indian Temple Room in New York City

Beautifully carved woodwork of the finest quality, once in the interior of the Temple Vadi Parasnath, at Pattan, India, may now be seen at the Metropolitan Museum of Art in New York City. The room has been reconstructed and restored as it once existed in India. By a few steps the visitor to the Museum is transported from the matter-of-fact gallery II E 13 into a two-story room with elaborately constructed balconies, and richly carved domed ceiling and walls that breathe

of the mysticism of India. The drawing on the cover is suggestive only of the general plan of the room. One must see to realize that nowhere in America is there such a fine example of carved Indian woodwork. The room is the gift to the Museum in 1916 of President Robert W. deForest and his brother, Lockwood deForest. The woodwork was acquired in India by Lockwood deForest where it had been removed from the Temple to make place for some stone construction. In date it may be assigned to the sixteenth century.



### Exhibiting English and American Furniture Together

At the Metropolitan Museum the exhibitions of seventeenth and eighteenth century English and American furniture have been rearranged and those of the same period placed side by side. This arrangement offers the advantage of making direct comparison and noting slight variations of closely related types. The exhibition is on the second floor of wing F.

### Early American Silver

The Clearwater collection, supplemented by three cases from the Halsey collection, now on exhibition in gallery A 22 of the Metropolitan Museum, form an assemblage of early American plate unrivaled in this country. It shows the work of the silversmiths of New York and vicinity and of Boston and New England. The various pieces emphasize phases of the daily life of the early settlers, and remind us that these early workers in silver possessed a keen artistic sense that is not ordinarily associated with those rugged times.

### The John Heron Art Institute

**Talks for Children.** The general subject of these illustrated talks which closed on May 23, was "Our Friends, the Allies." The children were told of the geography, history, customs and art of the different allied nations.

**High School Students Credit Lecture Course.** This course closed on May 28. It was on "The Story of Architecture" and was one of four full terms for which one high school credit is given students taking all four and passing a satisfactory examination at the end of each. The work is free to pupils, teachers, and members of the Art Association.

**Summer School.** The school opened on Monday, June 10, and will continue

for twelve weeks. It consists of an elementary class in drawing and painting and an advanced class in painting and sketching out of doors. The work is in charge of Mr. Forsyth.

**Open Sundays from 1 P. M. to 9:30 P. M.**

The John Herron Art Institute at Indianapolis is open Sundays free to the public from one to nine-thirty in the evening. Is there any other museum in America that keeps open to the public as late as this on Sundays?

### Who's Who in Art

Volume XIV of the American Art Annual has recently come from the press. It contains a biographical directory of over 5000 American painters, sculptors and illustrators; a list of the officers and activities of the Art Museums and Societies in the United States, and a list of the paintings sold at auction, 1916-1917, with title, size, buyer, and price of each. It is for sale by The American Federation of Arts, 1741 New York Avenue, Washington, D. C., for \$5. The editor is Miss Florence N. Levy.

### Handbook of the Minneapolis Institute of Arts

The handbook is by Joseph Breck and H. B. Wehle, and was written at the time Mr. Breck was Director of the Minneapolis Institute of Art. The American Magazine of Art calls attention to its wide range of descriptive matter and the many illustrations which complement it. Emphasis is also laid on the value of the handbook as an introduction to art in its many phases for layman, student, college and club. The price is fifty cents.

### The Fine Arts Institute at Kansas City

The catalogue of The Fine Arts Institute at Kansas City, Missouri, tells its own story of work accomplished. There is a life class, a portrait

class, an antique class, a design class, and a class in commercial art and illustration, as well as evening and Saturday classes. The classes are organized on the French "Atelier et Concours" system. Under this method of competition and judgment students are advanced as rapidly as their attainments will permit.

### Spread the News

The Cleveland Art Museum Bulletin asks its readers to spread the news among men in service that they are assured a welcome at the Museum and that the Museum offers opportunities for relaxation and pleasure among its galleries.

### Association of Art Museum Directors

At the annual meeting held in St. Louis, May 15-16, the following officers were elected: Newton H. Carpenter, President; John W. Beatty, Vice-President; Robert B. Harshe, Secretary-Treasurer. The next place of meeting is to be either Cleveland or Toledo. Three Museums were admitted to membership. Tentative plans were made for exhibitions and their routing. Reports were made by Mr. Watson on packing, and by Mr. Harshe on insurance rates, and on effort to have the express classification of works of fine art changed from Class I to Class II. It is hoped the latter can be effected when transportation conditions become normal. Mr. Eggers for the committee on exhibition gave a condensed report concerning proposed exhibitions. One session was devoted to a discussion of installation problems, led by Mr. Wyer. A most interesting tour was made through the City Art Museum of St. Louis under the guidance of Director Holland. A

fuller report of the meeting will be printed in a later issue.

### Art and War Work of Children

At the Carnegie Institute, Department of Fine Arts, Pittsburgh, Pa., on May 31, was held an illustrated talk about the art and war work of the children of Toledo.

### John Howland Rowe

On June 10, at Sorrento, Maine, there was born to Mr. and Mrs. L. Earle Rowe a son, John Howland Rowe. Mrs. Rowe is spending the summer with her mother, Mrs. Edith Talbot Jackson, at Sorrento, Maine.

### A New Staff Member at Cleveland Museum

Miss Flora Hard, a new member of the staff of the Cleveland Museum of Art, is to have charge of the salesroom at the main entrance, where catalogues, photographs, and post cards of Museum objects will be found, and information given as to price of paintings, etc., which may be for same.

### Drawing Class at the Children's Art Centre

The drawing class at the unique and singularly attractive little Art centre held its first meeting June 19, with a registration of twelve. At its second meeting on June 24, this number had increased to fifty-two. The class meets Monday and Wednesday afternoons from three to five. On Wednesday evenings they have Poetry. No effort recently undertaken by any Museum deserves more hearty moral and financial support than this little institution set in the midst of children hungry for the beautiful.

# HISTORY

## Centennial of Illinois Statehood

The Centennial of Illinois Statehood was commemorated by the Chicago Historical Society in Orchestra Hall, Chicago, April 19. There was a fine program of patriotic music and historical addresses, the principal address, "Illinois in History," being given by Bishop Charles P. Anderson of the Protestant Episcopal diocese of Chicago. The Chicago Historical Society, beginning on the Centennial date, April 19, arranged an exhibition of historical articles, to remain on view throughout the year in the society's building. It is a notable collection, including old flags of Illinois; letters and documents signed by explorers, governors, statesmen of Illinois, 1673 to 1871; portraits of governors and early residents of Illinois; and other souvenirs of American history, especially objects illustrating the history of that State. Among the treasures shown are manuscripts of La Salle, Joliet, Tonty, Patrick Henry, George Rogers Clark, Arthur St. Clair, the first governor of the territory northwest of the Ohio, and many more documents relating to the early days of the Northwest. One group of articles includes uniforms, weapons, etc., wholly of the Revolutionary period; another relates to Fort Dearborn; and still others are shown of articles associated with the Civil War, Lincoln, the Spanish War and the present great war.

## A New Building Dedicated

On May 11 the Minnesota Historical Society took possession of its fine, classic new building, which must be a source of pride to St. Paul. Coincident with the dedication of the building was held the eleventh annual meeting of

the Mississippi Valley Historical Association, May 9, 10 and 11, the Minnesota Historical Society being the host. The presidential address was delivered on May 9 by St. George L. Sioussat of Brown University. The dedicatory exercises for the new building included addresses by Governor Burnquist of Minnesota, Hon. Ralph Wheelock, Chairman of the State Board of Control, which erected the building; Hon. Gideon S. Ives, President of the society, and others.

## An Historical Commission for Ohio

Governor James M. Cox of Ohio has appointed an Historical Commission to collect and preserve records from which a history of Ohio in the great war may be compiled. The Commission has given a broad definition to the term "War Records," and seeks to collect printed matter of all kinds; letters and diaries, photographs, posters, cartoons and relics. The Commission requests contributions of these articles, which should be sent to Dr. A. M. Schlesinger, Chairman Historical Commission of Ohio, Columbus, Ohio.

## Hon. Grenville Mellen Ingalsbe

Historical organizations in New York State are bereft of an able and efficient worker through the death, on April 21, of Hon. Grenville Mellen Ingalsbe of Hudson Falls, N. Y. Judge Ingalsbe had repeatedly served as President of the New York State Historical Association, was a member of American Historical Association, American Academy of Political Science, the New York State Bar Association, and numerous other organizations. He had written numerous monographs on New York State historical topics and had been especially



active in building up the State Historical Association, of which he was an incorporator and charter member. He was 72 years old.

Many an American whose European wanderings have carried him into Picardy will lament the probable destruction by the Huns of the beautiful Museum at Amiens. It was housed in a large, handsome building of Renaissance architecture and preserved much of historic value and interest which probably cannot be replaced.

### A Painting of Lincoln-Thornton Debate

The Journal of the Illinois State Historical Society for April gives an interesting account of the completion and unveiling of a historical painting at Shelbyville, Ill., depicting the scene of the famous Lincoln-Thornton debate in that town, June 15, 1856. The artist, Robert Root, is a native of the town. The painting contains portraits not only of the principals in the debate, but of some fifty or more others who were present. It is one of the most valuable historical portrait-records of the Middle West, and it is interesting to note that on the occasion of its unveiling and attendant ceremonies there were present two of the men who heard the original debate in 1856. The canvas measures  $8\frac{1}{2}$  feet in length by  $6\frac{1}{2}$  feet in height.

### Pioneer Household Manners and Customs

Last summer Dr. O. L. Schmidt laid the foundation for a new department in the Chicago Historical Society's Museum, namely, that illustrating Pioneer Household Manners and Customs. This collection alone, consisting of some two hundred objects gathered in the Middle West by a special col-

lector commissioned by Dr. Schmidt, illustrates admirably the fact that a few hundred years ago the household and farm of this region had very few utensils that were not of home manufacture.

One group of special historic interest comes from the ancient town of Gnadenhutzen, Ohio, founded in 1771 by David Zeisberger, the Moravian missionary to the Indians, who with his hundreds of "Praying Indians" constituted the furthestmost outpost of civilization. In this group is the brown earthenware cup used in the Love Feast Ceremony, a copper lamp bowl and a wooden door, all three from the old church. As relics of this pioneer mission are now greatly in demand, the good church members have been instructed, by their pastors, not to part with their treasured relics; therefore these can be purchased only after long negotiation and at the owner's own price.

Among the utensils that are a matter of curiosity to present-day housekeepers are hand woven coverlids, parlor ornaments of home manufacture, a perforated tin lantern dated 1812, a hand-wrought crane chain, a Dutch oven, candle moulds, and sausage stuffers, and perhaps rarest of all because of its perishable material, a splint broom made from a hickory limb, shaved by hand and the shavings bound down to make the brush end. The evolution of processes are here well illustrated for the children of today who are several generations removed from the primitive in American manufactures.

### Into New Quarters

The Oregon Historical Society has recently moved into fireproof quarters in the new Auditorium in the City of Portland.

## THE MUSEUM AS A CENTRE FOR AMERICANIZATION AND NATION STUDY

Ella Lyman Cabot, Member of the Massachusetts Board of Education

The enchanting land of the museum has been opened to me through the gate of Education. Through that gate I enter to-day. Yet even so I must not look round to see all the museum contains of science and art or I shall become like those visitors who, desirous of seeing all, go away recalling nothing. Therefore I choose to view your sparkling treasures from one facet only. How can they help America in its educational field? How can they make us a nation better because we know ourselves as one among other nations, and better because the strangers within our gates have become no longer strangers, but angels entertained.

Doctors divide their medical service into three aspects: diagnosis, treatment and prognosis. Similarly, what I have to say divides itself into three parts: The need, the work done, the outlook of hope.

1. **The Need.** We of the schools are greedy as never before for the help of museums, both of science and of art. We are newly aware of two scourging facts, facts that whip away our self-conceit. First, that our education has been largely unreal, and, second, that this is not due to a lack of power in education, but to weakness in the ideals or the methods of our schools. If German education has been terribly effective in converting a nation to militarism, why should not American education be far stronger than it is in turning our people toward our nation's ideals? Let me give two illustrations.

A father, himself keen in imagination, delighting in history, aware

through every fibre of the beauty of stars and lonely hills, even more aware of the surging torrents of new experience bound to sweep over the world through the material and spiritual inroads of this colossal war, has become deeply dissatisfied with the education of his children. They go to traditionally excellent schools, study four hours in school and two out, and come back with good reports. But it's all unreal, he insists. They read of Greece, but they have no live sense of its literature. They recite dates and names, but no living men and causes are before them. The daily life of Greece, the reign of Charlemagne, the Magna Charta, the struggles of the Puritans, the causes of the French revolution,—these great events he sometimes feels, with a kind of despair, grow darker to them the more they are taught, because familiarity with the outward skeleton of bare facts and figures breeds a certain complacency of superficial knowledge that, oil-like, blocks the entrance of the springs of reality. This father longs that his children should have through history, literature and art what I have called Nation Study.

A second illustration shows the need that schools and museums should work together toward Americanization. Mary Antin came to America from her cramped life in Russia at about twelve years old, and her great discoveries in the promised land were the public schools, George Washington and the realm of science. Writing many years later, these great discoveries still shone for her with celestial light. Her experience typifies what may be true of many another shy and ardent spirit.

She was looking for the most vivid knowledge of her hero, Washington. How could she attain it better than through the portraits and memorials of a museum of art? She was thrilled and roused to renewed religious zeal through the study of natural history. She tells us herself how greatly the collections of the museums aided and held her interest.

I use both these illustrations as examples of Americanization in its truest sense. The first group were descendants of the Puritans, but they had not learned the full meaning of America. "What can they know of America who only Boston know?" Mary Antin hungered and thirsted to know her Promised Land, and it was opened to her through history and science, illumined by museum collections.

From the point of view of education there are two groups of subjects in the curriculum,—

Those which give: a. The disciplines of accuracy,—the exact sciences,—mathematics, chemistry, physics.

b. The disciplines of appreciation.

The conditions now surrounding us tend to accent and indent into character the first group, and even this group in a somewhat narrowed way, for at its greatest every subject of discipline demands not only accuracy and thoroughness, but sympathy and poetry.

It is the great function of museums of all kinds to develop and train appreciation, vivid realization of facts, and creative imagination. Much of this is best given through the study of national life and ideals.

Nation Study and Americanization belong together. We cannot serve America and be in the best sense Americans until we know the past history and the present gifts of the

strangers within our gates. And now more than ever before we must know not only the myriad races in America from ancient Indians to the latest comer among the Lithuanians, but our Allies in Europe, Asia and Africa. We Americans, unprepared, isolated, engrossed in national problems, are suddenly called on to understand the entire world.

Our flag is among the flags of the Allies. When that flag was first woven, we were thirteen little independent States. Now we are one among about twenty-six (a shifting, growing number) of independent and interdependent nations. It has long been important that Massachusetts should know Virginia, it is now fully as important that America should know France, Great Britain, Italy, Belgium, Serbia, Montenegro, Japan, China, Brazil, Portugal, Argentina and tragic Russia and Roumania. We need Nation Study.

The same need, pressing almost importunate, can be looked at from the side of Americanization. We are like people suddenly thrown among total strangers, restless and astray until we are introduced to one another. You do not realize until you visit a typical public school,—say in the South End of Boston or the Halsted Street district of Chicago,—with what an extraordinary problem our public school teachers are dealing. "How many of you are of foreign birth or parentage?" asks a teacher. The show of hands includes all but two out of six hundred. "How many of you are Americans?" "All, all without exception." No one will admit he is a foreigner. Does not the teacher's heart thrill when she realizes that this statement must become a truth, that American residence must through her become entire loyalty to American ideals?



Shall we not help her? Will you not give her your abounding help, both in Americanization and in Nation Study? Our teachers, many of them young and far too many of them untravelling beyond their native State, are dealing with subjects too great for them to compass and far too great for their pupils to grasp from the pitifully meagre pages of textbooks. One day, just as I was writing this paper, I overheard two little girls of perhaps ten years,—little girls at the stage when vast ribbon bows flow on scanty locks,—discussing their school work. "What are you going to write about?" asked the older of the two. "Why, teacher gave me the Holy Land, and all the girls said it was because I was so good; Emma wanted to take Greece, but Caroline had already done that, so Emma is going to take Egypt."

This incident is laughable, but it is also pathetic. The children are quite content and competent, and I doubt not they have received high marks, but how about Egypt and the Holy Land crushed into the palm of a childish hand, without life, without mystery?

## 2. The Fulfillment; the Work Accomplished.

The greatest work any man or any museum has accomplished is never told. It is one of the baffling rewards of the teacher that she rarely knows at the time what is hers in the growth of a child, rarely knows what part of her labor has been in vain and what has taken root. To her, and perhaps even more to your bounteous museums which shed their light on the seer and the blind, the only message, as one asks for the fruit of one's labors, is, "Thou shalt know hereafter."

A large part of the work of museums is precious but unnamable, but in relation to my subject of Americanization and Nation Study it

has three divisions,—work with children, work with teachers and normal school students, and work with adult immigrants. It is with gratitude that passes into joy that I think of the light thrown on the teaching of history by Mrs. Agnes L. Vaughan of the Metropolitan Museum of Art in New York. The teachers of history, surely above almost all others, need a rich setting for their lesson, and the difference between a good and a poor teacher is largely this, that the poor teacher, after scraping her knowledge to the bone, says more than she really knows, while the good teacher knows far more than she has time to say.

Mrs. Vaughan, to use a single illustration, has given insight into medieval Europe, through armor, tapestries, pictures of cathedrals; and of Greece, through toys and vases. Fortunate children are those who can see with her the model of Penshurst, an English hall of the fourteenth century and the tomb of Perneb, the Egyptian.

In Worcester, Mrs. Margaret E. Sawtelle, realizing that to study the history of civilization without its art is to study a plant without its flower, has made vivid the knowledge of other nations by her stories of "People and Houses of Long Ago and Now," and "Journeys Across the Sea," with its telescopic glimpses of Greece, France and Japan.

In Boston, Mrs. Laura W. L. Scales has made vivid the life of the past through stories, lantern slides and objects in her "Stories of the Life of a Boy or Girl in Many Lands." I value especially the help that Mrs. Scales is bringing, with the keen co-operation of Miss Lotta Clark, teacher of history, to the students of the Boston Normal School. These young girls trying to develop into full-fledged teachers are shy in testing their wings. Miss Clark

advises them to make an appointment to meet Mrs. Scales at the Art Museum and there learn more of Ancient History. They telephone timidly, but they come back from their visit radiant, and they will never forget where to go another time.

Our normal schools often make touching beginnings of museum collections. I remember one that gave samples of the processes of tea, silk, and cotton culture. The principal was proud of it at first, but as years went by it grew dusty in its locked cabinet. And when a teacher wanted to open its case, behold! he had lost the key! Now this losing of the key is really symbolic, not practical. The Normal School teacher lost the actual key because he had no spiritual key. You possess the spiritual key to that cabinet. Unlock it for our teachers.

The Woman's Education Association has, as you know, a committee on practical connections between schools, libraries and museums. Through this key many a locked cabinet of treasures can be opened, as your reports for the last year abundantly show. The work done by Miss Griffin at the Children's Museum, her Industries Club with its enlargement of the children's horizon through the history of food, clothing, transportation, and government, reaches far under her wise guidance, and no man can trace its end. For if government becomes vital to our future citizens, America may be remade. You to whom history is made vivid through Art and Science cannot realize how extraordinarily vague is children's sense of time. A public school teacher a few years ago asked her class about the sacrifice of Isaac. Whose son was Isaac? she inquired. Up went a waving arm. "Oh! I know, teacher; he was Abraham Lincoln's boy."

Even a very distant nation can be brought near to children by the co-operation of teachers and the museum. In the North Adams Normal School, some years ago, an enterprising teacher, who had a friend in Japan, began in her class room a series of letters and gifts between the children of Massachusetts and the children of Japan. Each wrote of the customs of his nation, his life, his surroundings, and a very real link grew up. Mr. Kojiro Tomita has made a many-sided experiment in Nation Study through his sensitive stories of Japanese life. These stories, given originally at the Boston Children's Museum, in connection with the collection of objects representing Japanese life, have since then been given at the Boston Museum of Fine Arts at Worcester, Pittsburg, and Brooklyn. They are now in a form where they can be loaned to other museums.

I speak of this experiment as many-sided because it opens out different vistas. It illustrates the perfect blending of objects shown with words that quicken, the attuned harmony of sight with hearing, so often lost by a voluble museum guide. It exemplifies the subtle and telling interrelation of art with a contagious moral appeal. It is a concrete experiment in bringing two countries easily led to misunderstanding of one another toward mutual respect and co-operation. It opens out the possibility of greatly extending the value of museum objects, historic, scientific, artistic, by having those who know (the "colui chi sanno" of Dante) write about them in story form. It lifts the children and the older folks to a point where they can see at once the great attributes of **likeness** and **difference**. It is easy to see the superficial difference between ourselves and the Japanese. It is

harder and far more important to see the fundamental human likeness inwoven with significant differences. If after any teaching the Japanese seem simply queer to our children, we have absolutely failed. If they seem both human and attractively superior on certain sides, we have attained.

The disciplined heroism, the patience and the poetry of Japan are exquisitely brought out by Mr. Tomita. Take this bit of an extract from the "Story of Japanese Landscapes and Gardens" for an illustration of patience and poetry: "Almost every stone (in the garden) has a meaning and is chosen for its particular shape or size and must be placed in a certain position. Perhaps the gardener has been waiting for years for a special kind of stone which at length he may find a long distance away and for which he must pay a great price." Oh! hasty America, content with the mammoth and machine-made. Have we not much to learn and to teach our children about the Japanese?

To use only one more out of many illustrations of what the museum has done and can do to help in Nation Study, let me touch on France, glorious France, suddenly, tragically and heroically opened to America through the vista of war. Germany has accomplished great deeds for America, greater than she knows and far other than she meant. She has allied the United States to France and to Great Britain, I hope, forever. Germany has wiped away the bitter waters of our wars against England and has led us to see that even the Revolution was at bottom a war of English ideals of democracy and freedom against Hanoverian tyranny,—a war in which the peoples of England and the United States were increasingly as one. So

Germany unwittingly has revived the ancient friendship of France and the United States. Pershing's famous saying: "Lafayette, nous voila!" expresses that alliance more tersely and more perfectly than any other words. We are with France,—and we as a nation need to know her through and through.

You know already that our soldiers in France are to have opened to them the study of French and the help of French educational opportunities. You know that the French Government has sent to the Boston Children's Museum noble photographs of great works of art and posters of their war appeals. In the Metropolitan Museum of Art Mr. Gordon has held groups on French eighteenth century furniture, Miss Chandler has told stories of Bayard, "sans peur et sans reproche," has shown the helmet of Jeanne d'Arc with Bastian LePage's painting of her vision. The teacher of a French class at Sea Girt, New Jersey, last summer used slides of French architecture, travel and history; the girls from one of the private schools in New York came at regular dates last year to see and understand French paintings in the Metropolitan Museum. Do you know that a French League has been started both in France and in the United States, its members including Pershing, Herrick, Root, Eliot here and Cambon, Briand, Brioux in France. Of this League, Senator Lodge has said, "Our knowledge of France is very imperfect and a movement that will make her history, art and literature better known to our people will promote international relations."

In a beautiful dedication of the Library of French Thought given by France to the University of California, Mr. Bruce Porter, Vice-President of



the Friends of France, made this short and telling speech:—

“As to what the manhood of the world could learn from France, we have had the thing beautifully and most unconsciously expressed in letters from the boys the Friends of France assisted to go for the ambulance service, the service of mercy in France. They left us, as perhaps we should have them leave us, a bit self-conscious in expression, a bit limited, a bit stamped with the limitations of just our ramshackle, gallant civilization, and the letters come back now, full of expression, full of expressiveness that is France, that France teaches each person who goes there and who loves France, with a kind of gift of tongues, so that the shy undergraduate, who has nothing to say, and who, yet, was getting all of his expression in action, in sacrifice, in his willingness to go and serve France, now has a tongue and he speaks beautifully. With that great heritage of expressiveness which is France, expression in every form, somehow our eyes are to be opened and our ears are to be opened, it seems to me, to just what that means, because we love France and she teaches us the legitimacy of our emotions, the legitimacy of deep, strong feeling, beautifully, feelingly expressed.”

### 3. The Outlook of Hope.

And now, finally, what are our hopes for the progressive co-operation of the museums with the schools of the United States in Americanization and Nation Study? The conditions of progress are difficulty and hope. Without difficulty there is not enough friction, and the wheels turn idly on themselves. Without hope no movement is begun or carried through. The Museum movement in aid of education presents difficulties. I recognize that. The Museum may open wide its doors and the school board may absolutely block its efforts. The teachers may long to go to the Museum, and find themselves with our chronic American

disease of being too busy. The Museum may let the children in and they may prove themselves a nuisance. Some boys and girls will use the Museum as a trysting place and the children may interfere seriously with the work of earnest students.

These are but a few of the dragons in your path. Yes, but what are dragons to St. George? Something to be pursued and conquered in the cause of Christianity, civilization and the service of a democracy of ideals.

This world war tends to draw every one of us with almost a fatal pull into necessary, immediate, short-vistaed service. Even artists are devoting their talent to camouflage, to scenes for cannon to roar at or bullets to hit. This generous service typifies at one extreme the experience of nearly all of us. We are asked, and many of us rightly asked, for war service.

But what after the war? What are the ideals we are pouring out blood and treasure to ensure? Some months ago in writing to my husband, who is serving with the American Expeditionary Force in France, I asked, “Ought I to give my time more directly and constantly to war work?” and he answered emphatically “No!” These are his words:—

“Your job, I think, is to keep civilization going—to give us something to come back to with the feeling: Oh! I am glad that’s been going on and is still unspoiled and unsmashed all this time. And of course not only for us, the returning army, but for America which so easily loses its head and drops nonchalantly some of the treasures of civilization without noticing its crime. This sort of decision is all mystical. I can give no reason for it, but I believe you can serve God and man best now by keeping us from slipping backwards. You must stand for Christian civilization.”

Museums of Science and Art stand



for the preservation of the treasures won by the race, treasures of science, of history, of story, of beauty. Wars come and pass, bringing good and evil. Peace comes, bringing joy and temptation to slackness. But Museums stand pointing to the fruits of history and to the permanent ideals of every race. Through their graphic hold on history, geology and ethnology, museums of science can help us to understand the star on which we live. Museums of Fine Arts can help us to see the star by which we must be led. Museums, both of Science and of Art, can help us to understand and so to love one another.

Last summer, one of my friends passed a whole day in the Metropolitan Museum of New York. She came out made over with the sense of ideals that endure, of beauty that quickens the

soul, and these words were on her lips: "The treasures of an Art Gallery are not safe when they are put in a fireproof building. They are safe only when they live forever in the heart of a people."

Make your amazing treasures imperishable by giving the people of America the freest chance to love them! America after this purging war must become a unified nation. It must not be like a melting pot with all the treasures of each nation fused and lost, neither can it be a jealous body of groups of aliens. Rather it must be like an orchestra of many different pieces playing under a skilled leader and in an harmony richer for the ordered gift of each contributor. In the spiritual reconstruction of America the Museums shall play their part.

### THE ADMINISTRATION OF MUSEUMS

At the last Annual Meeting of the Association held in 1917 a committee was appointed to consider the question of training for Museum Workers. Among other suggestions recommended was the preparation of a compendium of methods showing the practice in matters of administration in the different museums. Later the Council appointed a committee of three to formulate plans looking to the compilation of a compendium of methods showing the practices in matters of administration in different museums.

The present time does not seem an opportune one for the publication of such a compendium; however, the preliminary work could be done now and it could be ready for publication when the right time comes.

The committee on the preparation of a compendium of methods showing

the practices in matters of administration in the different museums hereby presents its report with the hope that it be considered purely a tentative one, indicative perhaps of other possible investigations. These without doubt could be furthered through a detailed questionnaire if this meets with the approval of the Association. It is debatable how satisfactory the results of such a questionnaire would be owing to the reticence of the museum officers.

The steady increase in the number of museums in America and the very satisfactory growth of many of our larger museums is constantly requiring changes in the administration of our museums that it is well worth our while to keep in touch with.

There is a constant stream of inquiries coming to our larger museums from embryo organizations in smaller

cities wishing to get information about the best way to organize a museum in their city. The object of these proposed new museums is at first greatly influenced by the city in which they are to be located, and the business in which the people are principally engaged. In numerous other cities where possibly there are no special industries, efforts are being made to organize Museums of Art, Science, and History. Each one of these enterprises should be established in the way best to serve the community in which they are located. No museum should be established without ample opportunity for future growth and development.

Each new museum should be so organized that there will be an opportunity for every one interested in the object of the museum to become identified with it by joining its membership.

A well organized membership will contribute as much, if not more, than anything else to the success of a museum.

Museums are incorporated under the laws for corporations that are not organized for pecuniary profit. This exempts them from paying taxes of all kinds on the property they own which is used for the purposes for which the museum is organized.

The property of museums is usually vested in its membership.

At the annual meeting of the members of the corporation, a Board of Trustees or Directors is elected. Terms of office are so arranged that only a small number of them terminate each year. This insures the corporation against any sudden change in its management or policy.

The corporate members of a museum should be chosen with great care. They should comprise men or

women who are most interested and best qualified to carry on the work for which the museum is organized. They should be people of the highest standing and have the confidence of the community.

The board of directors or trustees should be a representative body comprising the leading and most intellectual members of the corporation.

The constitution and by-laws of the corporation must be so drawn that they will in no way limit the action of the board to its detriment. It is an absolute necessity that the corporation and the board of trustees or directors have the absolute confidence of the public they are to serve and from whom they are to receive gifts of money and material for exhibitions.

The administration of a museum naturally divides itself into two departments, the financial and the museum management. No museum can be successful unless both its finances and its museum are well administered.

The financial management of museums is ordinarily entrusted to an executive committee whose acts are subject to the approval of the board of trustees. The work of the executive committee embraces the physical care of the museum building, including repairs and additions, cost of operation, investment of its endowment funds, the management of its membership and in general all matters pertaining to its physical upkeep, and the providing of funds for its maintenance.

The management of the museum is entrusted to a museum committee, also subject to the board of trustees, which has entire charge of all objects placed on exhibition, the employment of curators and all employees having the care of the objects on exhibition. Where important matters come up for consideration which affect both the

executive and the museum committees, they are considered and settled at a joint meeting of the two committees. The President and Secretary are the executive officers of the museum. They sign all contracts, pay all bills when duly authorized and are responsible to the board of trustees and the executive and museum committees for the carrying out of their instructions.

Your committee feels it necessary to limit its field of investigation along certain lines, believing that the matter of general principles of Museum Administration has already been admirably presented in the writings of George Brown Goode, "The Principle of Museum Administration," Smithsonian Museum, 1901; "L'Organisation des Musées," by L. Réau, Librairie Léopold, Cerf, Paris, 1909; "The Museum," by Margaret T. Jackson, and papers in the Museum's Journal (English), and "Proceedings of the American Association of Museums."

The problems of the chief officer and his staff have been dealt with at length in museum literature. Your committee feels, therefore, that it might be of value to consider in this report the question of the governing board and the director.

The museums in America are varied in character. They are divided by Goode into two groups:

(1) by their contents, including art historical, anthropological, natural history, industrial or technological, and commercial museums.

(2) by purposes for which they were founded, including national, local or city, college and school, professional or class, and private museums or cabinets.

The administrative problems related to each are individual, and influenced by many factors. Among these might

be mentioned conditions of origin, limitation by or because of gifts, political influence, state or city support, source of revenue, location, nature of the collection and realization of educational possibilities.

For the purpose of this report the committee begs leave to discuss four characteristic types of administrative bodies and their relative merits as models for museums of the future.

First (A) That in which the institution is founded by a single individual, who retains directorship or restricts general and particular policy by conditions of his will or deed of gift. It is to the credit of far-sighted patrons of art, natural science or history that they have founded so many galleries and museums. It is not for this committee to discuss the effect which such action may have on existing or future galleries, especially when public monies are required for support, maintenance or growth. The administrative problem is, however, an interesting one. Experience has shown that when such conditions exist the institution usually grows up to a certain point and then stops. It is also recognized that the one point of view in control often limits the usefulness of the museum. Too frequently the founder is a successful business man who seeks to run the institution along lines similar to those with which he is most familiar. It must be perfectly obvious that only long familiarity with the especial problems of the museum can render such a one-man control of the greatest service. The committee realizes fully that there are exceptions to this rule—private galleries and cabinet collections where the personality of the founder finds successful expression. So long as they remain such, and do not absorb public support which should be directed towards



the other possible museums or galleries in the city that do not have so limited a policy, they are most welcome, and are not open to such criticism. In general all institutions intended for the welfare of the public should be founded and conducted on the broadest possible lines. The control of policy noted above is rarely conducive to the board point of view.

(B) The second type of museum for discussion is that which is under city or state control. There are many varieties of these, most of them, through the wisdom of legislators, quite unhampered by politics, and where there may be some delay, if not disappointment, in the receipt of monies necessary for expansion or maintenance. Where appointments in such museums have been placed on a civil service basis, the standard of the museum has in a measure been maintained, although rarely does the administrative body or officer come under its provision.

One problem which has to be faced in this type of museum is that the controlling body does not always seek to make itself familiar with the actual conditions surrounding the matters brought to its attention. Also the director occasionally has difficulty in securing such freedom of action as will make it possible for him to use his powers of scientific knowledge or administrative ability to the best advantage of the institution.

This type of museum has been most successful when the governing body recognizes the special training and ability of the person to whom they entrust the actual operation of the museum.

The committee does not wish to be understood as seeking to advise the freeing of museums from city or state control or supervision; but to state

that the history of museum development in America has shown that unless the governing boards are carefully chosen for their special aptitude for the work in hand the results are not always happy. In fact, the committee feels that they are best secured when in any museum the chief representatives of city and state are ex-officio members of the governing committee and therefore have an active voice in the management, but not sufficient to control its affairs.

(C) A third type of museum is that in which the administrative power is vested in a committee of trustees who have as individuals already made large donations of money or objects to the museum, or who have been appointed in the hope that they may do so in the future. Often these trustees are men of exceedingly large affairs whose advice on financial matters is of the greatest value. When they serve on some of the committees to which are entrusted certain details of administration, they are not always so successful. The officer in direct charge often may be hampered by the opinions of such committee-members who are as certain of their position on museum affairs as on business matters. Institutions where such conditions are found have been called "rich men's playthings," and as a result the greatest possible use of the museum by the public may be lessened.

The form of government by trustees is, however, highly to be recommended, and it has been ably developed in many museums along the following lines: There is a board of trustees or governors which is confined to those persons who are leaders in their own profession but have been chosen because of their deep interest in the museum. Being men of large affairs, their regular sessions are



perhaps held quarterly. Under them will be sub-committees, such as executive, museum, library, purchasing, financial, membership, etc., on each of which the trustees will be represented by one or more of their number. If there is only one or two, there will be opportunity for a larger number of other friends of the institution to serve on the committees. These meet as often as the needs of the museum demand, perhaps monthly. Under the committees, but acting as executive head of the museum, is the director or curator, and he is of course chosen by the trustees after complete investigation of his qualifications and training for the special work. The director is the head of his staff of curators and assistants and cares for the daily routine of the institution through them, an effective office staff, and a capable superintendent of buildings. The director as a member of the staff should be perfectly familiar with its sentiments regarding the carrying out of the policy of the museum, and as executive is also present at the meetings of the higher board and committees. He is therefore best able under these conditions to present the facts touching the immediate problem to the committees and in turn bring back to the working staff their decisions.

(D) Still another type of museum is that which is governed by a board of trustees such as has just been noted, but which receives an annual appropriation from city or state to be expended for specified purposes, or at the discretion of the board. Some of our largest and most flourishing museums belong to this class. The disposal of public funds involves an additional responsibility upon the admin-

istration of the museum, since the interests of the visiting public have to be maintained. The responsibility of such a board is also greater since it is regarded by the city or state as fully qualified for the special work. A wise choice of trustees and director is therefore imperative. When this plan is followed in starting a new museum it is always important that legislation passed in connection with such grants or appropriations should not involve any restrictions on the board of trustees, otherwise a dangerous opportunity is afforded for the introduction of politics, party favoritism and undue interference.

The committee recommend that in order to more fully carry out the recommendations of the committee which reported at the 1917 meeting on training for museum workers and the work herein outlined, that papers be invited for the next annual meeting from the best qualified persons on the following subjects:

First. On the best plan for organizing new museums.

Second. On the best methods of obtaining City or State funds from taxation for paying Museum expenses.

Third. On the most approved and up-to-date methods of Museum administration.

Respectfully submitted,

(Signed) N. H. Carpenter,  
L. Earle Rowe,  
G. H. Sherwood.

It was voted that the report of this committee be received and the committee be discharged. The discussion of this report will be printed in a later issue of Museum Work.

## REPORT OF THE PROGRAM COMMITTEE

The Program Committee feels that a short report is in order, voicing certain conclusions which have been made, and perhaps pointing the way to a more effective program next year.

In programs before the present one it was the policy to require that all papers should be in the hands of the Secretary a month before the date of the convention. This was doubtless to forestall the possibility of tardiness, but did not wholly bring about the desired result. This year the committee felt that it might be of advantage to try another method, and gave due notice through the Museum News Letter of the latest date when the titles of papers would be accepted. This date was two weeks before that set for the convention. It is interesting to note that a number of prospective authors of papers either failed to read the News Letter or forgot the date, since several papers were proposed after the program had gone to the printer. Some other method would therefore be advisable another year.

The Program Committee at its first meeting carefully considered the question of limiting most of the papers to timely subjects, and decided on the following:

1. War-time service.
2. Educational activity.
3. Installation problems.
4. Group treatment.

Special effort was made to secure those speakers on the subjects who would be likely to bring the benefit of the widest experience and the greatest inspiration to the convention.

Another change from previous years has been the effort to distribute the business of the convention through the several sessions, thus placing continuous but not undue emphasis upon it,

and making the program more varied.

The committee recommends that the Association consider at this session what might be some of the vital subjects to be discussed next year. It is, of course, impossible to anticipate the important subjects which may arise during the year, but if such action could be taken, there would be more coherence of plan, and the members would be better prepared for discussion or papers.

The experience of this year also warrants the committee in recommending the invitation of papers from especially qualified speakers.

Respectfully submitted,

The Program Committee,

L. EARLE ROWE, Chairman.

### PROGRAM

#### MONDAY, MAY 20

- 9:00 A. M. Mahogany Room, Auditorium.  
Registration.
- 10:00 A. M. Mahogany Room, Auditorium.  
Roll of attendance.  
Report of secretary.  
Report of treasurer.  
Report of editor, Museum News Letter.  
Report of program committee.  
Address of welcome, George Walter Vincenz Smith.  
Response—President Howland.  
Educational Motion Pictures; Charles R. Toothaker, Philadelphia Museums.
- 12:30 P. M. Luncheon at Art Museum as guests of Mr. and Mrs. George Walter Vincent Smith.
- 2:30 P. M. Mahogany Room, Auditorium.  
Possibilities in Peat; W. L. Fisher, Philadelphia Museums.  
The Insect Collection of a Museum; Charles W. Johnson, Boston Society of Natural History, Boston, Mass.  
The Psychological Laboratory as a Possible Future Development of the Museum of Natural History; Dr. George E. Dawson, Springfield Museum of Natural History, and Public School Department.

Field Work in the South; Alfred M. Bailey, Louisiana State Museum, New Orleans. (Read by title.)

2:30 P. M. Museum Instructors. Session in Blake Hall.

Reading of Report. The Chairman, Mr. Rea.

Motion on Committee of Instructors.

#### I. Training.

a. How far is pedagogical training or teaching experience necessary for Museum Instructors?

Speaker: Mr. Miner. In discussion: Miss Kendall, Miss Underhill.

b. Is special training desirable, such as histrionic training in posture, voice, etc.?

Speaker: Mrs. Vaughan. In discussion: Miss Thomas, Miss Magoon.

c. Is not practical training in art as essential to instructors in Art Museums as courses in biology to instructors in Natural History Museums?

Speaker Mr. Rowe. In discussion: Miss Kallen, Miss Abbot.

#### II. Teaching.

a. Do we teach appreciation or merely facts?

Speaker: Mrs. Vaughan. In discussion: Miss Leach, Mr. Brown.

b. Of course you don't do it, but how far have you observed others verging on sentimentality in the teaching of aesthetics?

Speaker Mr. Gilman. In discussion: Mrs. Scales, Mr. Keyes.

4:30 P. M. Informal Inspection of Museums.

7:00 P. M. Informal Dinner, Hotel Kimball.

War-time Service for Museums. Mr. J. Randolph Coolidge, Jr.

### TUESDAY, MAY 21.

10:00 A. M. Hall at High School of Commerce on State Street.

Reports of Committees:

(1) On Membership Among Members of Corporations.

(2) On Compendium of Methods of Museum Administration.

(3) On Bibliography of Museum Literature.

(4) On Instruction in Museum Work.

(5) On Museum Buildings.

(6) On Museum Coöperation.

(7) On Publication of Art Auction Sales.

Pedestals for Sculpture: Dr. Edward Robinson, Metropolitan Museum of Art, New York.

Mounting and Preservation of Prints; William M. Ivins, Jr., Metropolitan Museum of Art, New York.

Isolation of Museum Objects for Emphasis; Frederic A. Whiting, Cleveland Museum of Art, Cleveland, Ohio. (Read by Mr. H. H. Brown.)

Luncheon at High School of Commerce, to be paid for individually.  
2:30 P. M. The Art Museum as a College Laboratory; Dr. John Shapley, Brown University, Providence, R. I. (Illustrated.)

Utilization of Museums in Fuel Crises, Report of Providence Institutions.

The Museum as a Centre of Americanization and Nation Study; Mrs. Richard Cabot, Boston, Mass.

Value of the Army Medical Museum as a Teaching Factor; Dr. R. W. Shufeldt, Army Medical Museum, Washington, D. C. (Read by title.)

Three-minute discussions.

4:45 P. M. Trolley-car trip to Mountain House on Mt. Tom, 1266 feet above sea level. Miss Fannie A. Stebbins, supervisor of Nature Study in Springfield Schools, will accompany the party and will be glad to talk informally about the general geological history of the valley. A light supper will be served at the Mountain House, to be paid for individually. Round-table discussions on committee reports.

### WEDNESDAY, MAY 22.

10:00 A. M. Blake Hall (near Art Museum).

Election of Officers.

New Business.

A Plea for the Romantic; Dwight Franklin, New York. (Illustrated.)

Preservation of the Historic and Scenic; Dr. George F. Kunz, New York. (Read by title.)

How the Photographs of the Orchids of Vermont Were Made; Inez Addie



Howe, Fairbanks Museum of Natural Science, St. Johnsbury, Vt.

The Reference Rack; Benjamin Ives Gilman, Museum of Fine Arts, Boston.

Luncheon at the Natural History Museum.

2:30 P. M. Blake Hall.

Activities of the Illinois State Museum: Dr. A. R. Crook, Illinois State Museum.

Photographic and Panoramic Backgrounds; S. A. Barrett; Public Museum of the City of Milwaukee, Milwaukee, Wisconsin. (Read by Mr. W. L. Fisher.)

The Construction of Habitat Groups in Wax and Plaster; A. C. Parker, New York State Museum, Albany, N. Y.

Children's Clubs in connection with Museums; Miss Eva W. Magoon, Park Museum, Providence, Rhode Island.

Museum Extension Work in Cambridge, Massachusetts: Wallace W. Atwood and Mary N. Flewelling of Harvard University, Cambridge, Mass. (Read by title.)

Children and the Museum; Miss Thelma A. Tapley, Children's Art Centre, Boston, Mass. (Read by title.)

The Children's Art Centre; FitzRoy Carrington, Museum of Fine Arts, Boston, Mass.

#### EXHIBITS—Blake Hall

**Orchids of Vermont.** Photographs made by Mr. Balch, under the auspices of the Fairbanks Museum.

**Plans, elevations, and photographs of new Museum buildings.** Exhibits from the Metropolitan Museum of Art, new wing; from the Toronto Museum of Art; and from the Museum of New Mexico, Santa Fe.

### REPORT OF THE SECRETARY OF THE AMERICAN ASSOCIATION OF MUSEUMS

The Secretary has the honor to submit the following report to the Association for the year ending May 15, 1918:

The Proceedings of the New York Meeting were published October 22, 1917, thus completing the eleventh volume of the series.

In November, 1917, Mr. Paul M. Rea resigned the secretaryship of the Association. Mr. Rea was elected Secretary of the Association in 1907 and served continuously in this capacity until the date of his resignation.

Harold L. Madison, Curator of the Park Museum, Providence, Rhode Island, was appointed by the Council to fill the vacancy for the remainder of the year.

On account of illness, Miss Laura L. Weeks resigned as Assistant Secretary of the Association in November, 1917. Miss Weeks had filled this position since 1911.

Beginning with the 1st of January, 1918, Miss Amy L. Bates was appointed private secretary to the present Secretary of the Association to carry on the work formerly done by the Assistant Secretary. An addressing machine and a new typewriter have been purchased for the office of the Secretary during the year.

In addition to the Proceedings, the Association has issued Volume I of a new publication known as the Museum News Letter, free to its members, and to others at the rate of 50 cents a year. The News Letter is published monthly from October to June, inclusive. Each number consists of four pages. Its character is what its name implies, a letter containing news particularly of the Museums of America. Its editorial staff was appointed by the Council and consists of the following:

Editor

Harold L. Madison, Park Museum, Providence, R. I.



**Associate Editors**

Science: Mr. Frederick L. Lewton, Smithsonian Institution, Washington, D. C.

Art: Mrs. Margaret T. Jackson Rowe, Providence, R. I.

History: Dr. Frank H. Severance, Buffalo Historical Society, Buffalo, N. Y.

The various committees appointed at the last annual meeting have submitted their reports. The Committee on "Instruction in Museum Work" has sent out a questionnaire to the Museums of America, and the results of this questionnaire are embodied in its report.

The membership of The American Association of Museums on May 15, 1918, comprised:

1 patron.

66 sustaining members.

245 active members.

10 active members for life.

24 associate members.

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Of these the following were enrolled for the year beginning May 15, 1917:

**Sustaining**

Army Medical Museum, Washington, D. C.

Chicago Historical Society, Chicago, Ill.

Educational Museum, St. Louis Public Schools, St. Louis, Mo.

Museo Nacional de Historia Natural, Mexico.

Museum of Fine Arts, Indiana University, Bloomington, Ind.

Museum of Vertebrate Zoology, University of California, Berkeley, Cal.

State Museum, University of Washington, Seattle, Wash.

**Active**

Euphemia Bakewell, Dept. of Fine Arts, Carnegie Institute, Pittsburgh, Pa.

E. E. Blackman, Curator Nebraska State Historical Society, Lincoln, Neb.

Chester I. Bliss, Assistant Curator High School Museum, Sandusky, Ohio.

Edith M. Crouthers, Assistant in lending collections, Newark Museum Association, Newark, N. J.

R. N. Davis, Curator Everhart Museum, Scranton, Pa.

Mary C. Dickerson, Curator of Woods and Forestry, American Museum of Natural History, New York City.

William Leon Dawson, Director Museum of Comparative Oology, Santa Barbara, Cal.

Agnes Elizabeth Farrington, Curator State Museum, Washington's Headquarters, Newburgh, N. Y.

Katherine Gibson, Cleveland Museum of Art, Cleveland, Ohio.

Charles F. Herm, Assistant in Dept. of Physiology, American Museum of Natural History, New York City.

Mrs. Grace Pettis Johnson, Curator Springfield Museum of Natural History, Springfield, Mass.

Gertrude E. Koch, Assistant in charge of lending collections, Newark Museum Association, Newark, N. J.

Wesley F. Kubichek, Assistant in Children's Museum, The Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Lulu Frances Miller, Director The Hackley Gallery of Fine Arts, Muskegon, Mich.

Miss Frances Morris, Assistant Curator, Dept. of Decorative Arts, Metropolitan Museum of Art, New York City.

G. A. Link, Jr., Assistant preparator, Taxidermic Laboratory, Carnegie Museum, Pittsburgh, Pa.

Chester A. Reeds, Associate Curator of Invertebrate Paleontology of Dept. of Geology and Invertebrate Paleontology, American Museum of Natural History, New York City.

Mrs. Maie Douglas Rinlaub, Director North Dakota Art Association, Fargo, N. D.

Miss Helen E. Saunders, Brooklyn, N. Y. (formerly of Newark Museum Association).

W. W. Seymour, Ferry Museum, Tacoma, Wash.

John Shapley, Curator of College Art Museum, Brown University, Providence, R. I.

Miss Mabel A. Shields, Curator The Fairbanks Museum of Natural Science, St. Johnsbury, Vt.

George Walter Vincent Smith, Donor and Director Springfield Art Museum, Springfield, Mass.

Prof. Clementina S. Spencer, Curator Coe College Museum, Cedar Rapids, Iowa.

Miss Eleanor A. Wade, Curator Springfield Art Museum, Springfield, Mass.

Paul A. F. Walter, Secretary Archaeological Society of New Mexico, Santa Fe, New Mexico.

Margaret E. White, Registrar Newark Museum Association, Newark, N. J.

Mrs. Frederic A. Whiting, Assistant to Director, Cleveland Museum of Art, Cleveland, Ohio.

#### Associate

Helen J. Baker, Assistant in Library, Metropolitan Museum of Art, New York City.

Ernest W. Brown, Brown Hotel, Des Moines, Iowa.

William Clifford, Librarian, Metropolitan Museum of Art, New York City.

M. H. de Young, San Francisco Chronicle, San Francisco, Cal.

Miriam E. Draper, Librarian, Children's Museum, Brooklyn, N. Y.

Alice L. Felton, Assistant in charge of photographs, Metropolitan Museum of Art, New York City.

Marion T. Meagher, Painter and Sculptor, 939 Eighth Ave., New York City.

Miss Christine Ruth, Docent, Children's Museum, Brooklyn, N. Y.

Lucie E. Wallace, Assistant Librarian, Metropolitan Museum of Art, New York City.

Mrs. Mary Day Lee Weiss, Assistant Curator, Children's Museum, Brooklyn, N. Y.

For the year beginning May 15, 1918, the following new members have been enrolled:

#### Sustaining

Saint Paul Institute, St. Paul, Minn.  
State Museum, Washington's Headquarters, Newburgh, N. Y.

#### Active

Edward Butts, Curator Daniel B. Dyer Museum, Kansas City, Mo.

Herbert E. Cushman, President Old Dartmouth Historical Society, New Bedford, Mass.

Melvin R. Gilmore, State Historical Society of North Dakota, Bismark, N. D.

G. Sidney Houston, Jr., Secretary Minneapolis Institute of Arts, Minneapolis, Minn.

Miss Inez Addie Howe, The Fairbanks Museum of Natural Science, St. Johnsbury, Vt.

T. B. Kurata, Zoological Technologist, Royal Ontario Museum, Toronto, Ont.

E. B. S. Logier, Zoological Technologist and Artist, Royal Ontario Museum, Toronto, Ont.

Miss Cordelia Caroline Sargent, Art Museum, Springfield, Mass.

Francis W. Shepardson, Director Illinois State Dept. Registration and Education, Springfield, Ill.

Dr. R. W. Shufeldt, Army Medical Museum, Washington, D. C.

Miss Thelma A. Tapley, The Children's Art Centre, 36 Rutland St., Boston, Mass.

Miss Charlotte Voge, Art Institute of Chicago, Chicago, Ill.

Edward Wigglesworth, Chairman of Executive Committee and Keeper of Geological collections, Boston Society of Natural History, Boston, Mass.

#### Associate

Miss Clara Belle Haynes, Assistant at Springfield Art Museum, Springfield, Mass.

Miss Dell Geneva Rogers, Museum of Natural History, Springfield, Mass.

The Association has lost by death two members:

Dr. B. H. Bailey, Curator Coe College Museum, Cedar Rapids, Iowa, died June 22, 1917.

Mr. Albert Hastings Pitkin, General Curator Wadsworth Athenaeum, Hartford, Conn., died October 14, 1917.

Resignations have been received from 16 active and 3 associate members during the year beginning May 15, 1917.

There have been dropped from the rolls on account of non-payment of dues 1 sustaining, 8 active and 3 associate members.

Respectfully submitted,

H. L. MADISON,

Secretary.

### RECOMMENDATIONS OF THE COUNCIL

The following recommendations were made by the Council and were

adopted by the Association as herein recorded:

1. The dues of those members of The American Association of Museums who are or shall be in active military or naval service shall be remitted during the period of such service.

2. The fiscal year of The American Association of Museums shall end on April 30 of each year.

3. Wherever it is shown to the satisfaction of the Council that any member of the Association has been guilty of acts or expressions of disloyalty toward the Government of the United States, the Council is authorized to drop such persons from membership in the Association.

4. The Association shall combine its Proceedings and News Letter and issue them monthly from November to June, inclusive, under the title "MUSEUM WORK, Including the Proceedings of the American Association of Museums," and the publication shall

be sent free to all sustaining and active members of the Association, sold to Associate members at \$1.00 a year and to others at \$1.50 a year or at 20 cents a copy.

5. An offer has been made to defray the expenses of the publication by the Association, as an experiment, of a leaflet on some subject connected with Museum Work for free distribution among the men in one of our military camps.

The Council is authorized to offer such a leaflet to the Y. M. C. A. at Camp Devens for free distribution, and if the offer is accepted to publish the leaflet. If the experiment is successful it is further authorized to publish other leaflets in such quantities as the demand may warrant provided funds are made available for the purpose through special contributions.

### AMENDMENT TO THE CONSTITUTION

Two amendments to the Constitution were considered by the Council and reported to the Association as follows:

1. Amendment offered by Mr. John Cotton Dana:

Change the words "actively engaged" in the third paragraph of article three to the one word "interested." The paragraph as amended will then read:

Persons interested in the work of Museums may become Active Members on the payment of three dollars per annum, and may become Active Members for life upon the payment of thirty dollars at any one time.

The recommendation of the Council that this be not adopted was passed.

2. An amendment offered by Mr. Roy W. Miner reads as follows:

As sentiment has arisen for more explicitly defining the words "actively engaged" in the third paragraph of article three of the Constitution of the Association, it is recommended to sub-

stitute the following paragraph for that named above:

The following persons are eligible to active membership in the Association on the payment of three dollars per annum, and may become Active Members for life upon the payment of thirty dollars at any one time:

(a) Persons holding positions of responsibility in any recognized Museum.

(b) In the discretion of the Council, other persons actively engaged in or supporting Museum work.

(c) In the discretion of the Council, persons who, having acquired experience in active Museum work, have now honorably retired, but whose experience would be of value to the Association.

(d) Persons officially connected with institutions of learning, association with which in the opinion of the Council would be of benefit to this organization.

By vote of the Association this amendment was adopted after a motion to table it had been lost.



## REGISTERED AT THE SPRINGFIELD MEETING

- Abbott, Edith R., Metropolitan Museum of Art, New York City.
- Avery, Louise, Metropolitan Museum of Art, New York City.
- Bates, Amy L., Providence, R. I.
- Baxter, Mrs. Blanche Weaver, Syracuse Museum of Fine Arts, Syracuse, N. Y.
- Brigham, William T., Bernice P. Bishop Museum, Honolulu, T. H.
- Brown, H. H., John Herron Art Institute, Indianapolis, Ind.
- Cabot, Mrs. Richard, Boston, Mass.
- Carpenter Newton H., Art Institute of Chicago, Chicago, Ill.
- Carrington, Fitz Roy, Museum of Fine Arts, Boston, Mass.
- Chandler, Anna C., Metropolitan Museum of Art, New York City.
- Child, Katherine B., School of Fine Arts and Crafts, Boston, Mass.
- Coggeshall, Louis, Carnegie Museum, Pittsburgh, Pa.
- Coolidge, J. Randolph, Jr., Boston, Mass.
- Crook, Mrs. A. R., Springfield, Ill.
- Crook, A. R., Illinois State Museum of Natural History, Springfield, Ill.
- Dan, Ino, Special Commissioner of Tokyo Museum, Cambridge, Mass.
- Dana, John Cotton, Newark Museum Association, Newark, N. J.
- Datz, H. R., Library Bureau, New York City.
- Davis, R. N., Everhart Museum, Scranton, Pa.
- Dawson, Dr. George E., Springfield Museum of Natural History, Springfield, Mass.
- Dohme, Adelyn, Metropolitan Museum of Art, New York City.
- Ellis, Miss Harriet A., Springfield, Mass.
- Emerton, J. H., Boston, Mass.
- Farrington, Agnes E., State Museum (Washington's Headquarters), Newburgh, N. Y.
- Fisher, William L., Philadelphia Museums, Philadelphia, Pa.
- Flewelling, Mary W., University Museum, Harvard, Cambridge, Mass.
- Franklin, Dwight, New York City.
- Franklin, Mrs. Jennie D., New York City.
- Gaudette, Marie E., Park Museum, Providence, R. I.
- Gay, Frank B. Wadsworth Athenaeum, Hartford, Conn.
- Gilman, Benjamin Ives, Museum of Fine Arts, Boston, Mass.
- Goll, George P., Philadelphia Museums, Philadelphia, Pa.
- Griffin, Delia Isabel, Children's Museum of Boston, Jamaica Plain, Mass.
- Harris, Miriam P., Providence, R. I.
- Haynes, Clara Belle, Springfield Art Museum, Springfield, Mass.
- Hollick, Mrs. Arthur, New Brighton, N. Y.
- Hollick, Dr. Arthur, Staten Island Association of Arts and Sciences, New Brighton, N. Y.
- Hovey, Dr. Edmund Otis, American Museum of Natural History, New York City.
- Howe, Inez Addie, The Fairbanks Museum, St. Johnsbury, Vt.
- Howe, Winifred E., Metropolitan Museum of Art, New York City.
- Howland, Henry R., Buffalo Society of Natural Sciences, Buffalo, N. Y.
- Hyett, Will H., Carnegie Institute, Pittsburgh, Pa.
- Ivins, William M., Jr., Metropolitan Museum of Art, New York City.
- Johnson, Charles W., Boston Society of Natural History, Boston, Mass.
- Johnson, Mrs. Grace Pettis, Springfield Museum of Natural History, Springfield, Mass.
- Kallen, Deborah, Boston Museum of Fine Arts, Boston, Mass.
- Kendall, Alice W., Newark Museum Association, Newark, N. J.
- Keyes, Homer E., Dartmouth College, Hanover, N. H.
- Koch, Gertrude E., Newark Museum Association, Newark, N. J.
- Lewton, Frederick L., U. S. National Museum, Washington, D. C.
- Lucas, Mrs. F. A., New York City.
- Lucas, Frederic A., American Museum of Natural History, New York City.
- Llewellyn, E. G., Shamokin, Pa.
- Madison, Harold L., Park Museum, Providence, R. I.
- Magoon, Eva W., Park Museum, Providence, R. I.
- McIlvaine, Caroline M. Chicago Historical Society, Chicago, Ill.
- Mengel, Levi, Public Museum, Reading, Pa.
- Miner, Roy W., American Museum of Natural History, New York City.



- Mengel, Levi, Public Museum, Reading, Pa.  
 Noe, Sydney P., American Numismatic Society, New York City.  
 Parker, Arthur C., New York State Museum, Albany, N. Y.  
 Patten, Helen E., Metropolitan Museum of Art, New York City.  
 Pitkin, Mrs. Albert Hastings, Hartford, Conn.  
 Pollard, Agnes L., Staten Island Association of Arts and Sciences, New Brighton, N. Y.  
 Putnam, Mrs. E. D., Rochester, N. Y.  
 Putnam, Edward D., Rochester Municipal Museum, Rochester, N. Y.  
 Rea, Paul M., The Charleston Museum, Charleston, S. C.  
 Robinson, Edward, Metropolitan Museum of Art, New York City.  
 Rogers, Dell, Geneva Museum of Natural History, Springfield, Mass.  
 Rowe, Louis Earle, R. I. School of Design, Providence, R. I.  
 Santens, Remi H., Carnegie Museum, Pittsburgh, Pa.  
 Sargent, Cordelia Caroline, Springfield Art Museum, Springfield, Mass.  
 Sargent, Herbert E., Kent Scientific Museum, Grand Rapids, Mich.  
 Scales, Mrs. Laura W. L., Museum of Fine Arts, Boston, Mass.  
 Severance, Frank H., Buffalo Historical Society, Buffalo, N. Y.  
 Shapley, John, Brown University, Providence, R. I.  
 Shields, Mabel A., The Fairbanks Museum, St. Johnsbury, Vt.  
 Simons, Ella I., Worcester Art Museum, Worcester, Mass.  
 Slocum, Anna D., Jamaica Plain, Mass.  
 Slocum, Laura, Jamaica Plain, Mass.  
 Smith, Mrs. George Walter Vincent, Springfield, Mass.  
 Smith, George Walter Vincent, Springfield Art Museum, Springfield, Mass.  
 Talmage, Dr. James E., Desert Museum, Salt Lake City, Utah.  
 Thomas, Ann E., American Museum of Natural History, New York City.  
 Toothaker, Charles R., The Philadelphia Museums, Philadelphia, Pa.  
 Turner, Mary S., Rochester Municipal Museum, Rochester, N. Y.  
 Vaughan, Mrs. Agnes L., Metropolitan Museum of Art, New York City.  
 Wade, Eleanor A., Springfield Art Museum, Springfield, Mass.  
 Wansey, Allan, Quirindi, N. S. Wales, Australia.  
 Willoughby, Charles C., Peabody Museum, Harvard University, Cambridge, Mass.

## NEW MEMBERS OF THE ASSOCIATION

### Sustaining

- Minnesota Historical Society, Saint Paul, Minn.  
 The Pittsfield Museum of Natural History, Pittsfield, Mass.  
 Staten Island Institute of Arts, New Brighton, N. Y.

### Active

- Miss Anna Curtis Chandler, assistant instructor, Metropolitan Museum of Art, New York City.  
 Mr. George W. Eggers, Director, Art Institute of Chicago, Chicago, Ill.  
 Miss Deborah Kellen, instructor of children, Boston Museum of Fine Arts, Boston, Mass.  
 Charles L. Owen, Ethnologist, Field Museum, Chicago, Ill.  
 Edward W. Payne, President, Illinois State Museum Board of Directors, Springfield, Ill.  
 Severance, Frank H., Secretary and Edi-

- tor-in-Chief, Buffalo Historical Society, Buffalo, N. Y.

### Associate

- Datz, Mr. H. R., Library Bureau, 316 Broadway, New York City.  
 Dohme, Miss Adelyn, Metropolitan Museum of Art, New York City.  
 Flewelling, Miss Mary, Lecturer, University Museum, Harvard, Cambridge, Mass.  
 Franklin, Mrs. Jennie D., New York City.  
 Haynes, Miss Clara Belle, Assistant, Springfield Art Museum, Springfield, Mass.  
 Moorehouse, Alfred, Carnegie Museum, Pittsburgh, Pa.  
 Parker, Miss Helen, Museum Instructor, Art Institute of Chicago, Chicago, Ill.  
 Rogers, Miss Dell, Assistant Curator, Museum of Natural History, Springfield, Mass.

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**NEWTON HENRY CARPENTER****Born May 17, 1853****Died May 27, 1918**

Newton Henry Carpenter, President of The American Association of Museums, and Business Manager of The Art Institute of Chicago, died suddenly at his home in Glen Ellyn on Monday night, May 27. Mr. Carpenter had spent Monday at the Art Institute as usual, having returned on Sunday morning from a two weeks' tour of the conventions of the several associations in which he held office.

His connection with the development of the Art Institute of Chicago began in the days of The Chicago Academy of Design in December, 1876, when the institution was located at the southwest corner of State and Monroe Streets, having at that time been engaged to deliver a series of lectures on perspective. The Academy of Design was reorganized in 1879 under the name of the Chicago Academy of Fine Arts, and Mr. Carpenter continued in charge of the office work and as instructor. In 1881 Mr. Carpenter assumed the duties of Secretary, because of the illness of Mr. French then in office, to which office he was subsequently elected and held for thirty-five years. From the death of Mr. French he served as Director of the Institute

until September, 1916, when he was elected to the newly created office of Business Manager, retaining this position until his death.

Mr. Carpenter was President of The American Association of Museums, President of The Association of Art Museum Directors, and Treasurer of The American Federation of Arts; member of the State Museum Board, Director of the Chicago Municipal Art League, Treasurer of the Chicago Horticultural Society, and a director of Holiday House. He was a member of the Cliff Dwellers, and of the City and Congregational Clubs, and had attended the United States Military Academy at West Point.

The funeral services were held on Friday, May 31, at Fullerton Hall, in the Art Institute, which had been the scene of his labors for so many years. The large number of friends in attendance, and the profusion and beauty of the floral tributes manifested the great esteem in which our beloved President was held. His sincere devotion to his life work has resulted in a career of inestimable service and achievement.

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## Proceedings

THE AMERICAN ASSOCIATION OF  
MUSEUMS  
OFFICERS

1918-1919

President

\*NEWTON H. CARPENTER

Art Institute of Chicago, Chicago

Vice-President

W. P. WILSON

Philadelphia Museums, Philadelphia

Secretary

HAROLD L. MADISON

Park Museum, Providence

Treasurer

†W. P. WILSON

## COUNCILORS

Oliver C. Farrington, Field Museum of  
Natural History, Chicago, 1916-1919.Charles R. Toothaker, The Philadelphia  
Museums, Philadelphia, 1918-1919.Anna Billings Gallup, Children's Museum,  
Brooklyn, 1917-1920.Roy W. Miner, American Museum of  
Natural History, New York City, 1917-  
1920.Paul M. Rea, The Charleston Museum,  
Charleston, S. C., 1918-1921.James E. Talmage, Deseret Museum, Salt  
Lake City, 1918-1921.

## MEMBERSHIP

## Sustaining Membership \$10

Each Museum paying not less than ten dollars a year shall be a sustaining member of the Association.

## Active Membership \$3

The following persons are eligible to active membership on the payment of three dollars per annum, and may be Active Members for Life upon payment of thirty dollars at any one time.

a. Persons holding positions of responsibility in any recognized museum.

b. In the discretion of the council, other persons actively engaged in or supporting museum work.

c. In the discretion of the council, persons who, having acquired experience in active museum work, have now honorably retired, but whose experience would be of value to the Association.

d. Persons officially connected with institutions of learning, association with which in the opinion of the council would be of benefit to this organization.

## Patron

Any person contributing five hundred dollars or more at any one time shall become a Patron of the Association.

Active and Sustaining members only shall have a right to Vote, and Active members only may hold Office.

\*Deceased, May 27, 1918.

†Mr. L. Earle Rowe, who was elected at annual meeting, finds it impossible to serve.

## PUBLICATIONS

The Publications of the Association are distributed free to all Sustaining and Active members who have paid their dues for the year of issue. Associate members may obtain the publications upon payment of \$1 a year.

While the supply lasts, a full set of the Annual Proceedings (11 vols.) and a Directory of American Museums will be sent free upon request to new Sustaining members. New Active members may obtain the Proceedings for \$6 (regular price \$11) and the Directory free.

Proceedings may be purchased at \$1.08 per vol. in paper, and \$1.33 per vol. in cloth, postpaid.

The 1917 volume of "Proceedings" concludes the publication, as a single volume, of proceedings of annual meetings. Beginning in 1918, the annual proceedings will be incorporated in "Museum Work" and will be published in eight parts, extending through the year.

## MUSEUM WORK

Including the Proceedings of  
The American Association of Museums

## Editor

Mr. Harold L. Madison, Park Museum,  
Providence, Rhode Island.

## Associate Editors

Science: Dr. Edmund Otis Hovey, American Museum of Natural History, New York City.

Art: Mrs. Margaret T. Jackson Rowe,  
Providence, Rhode Island.

## History:

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Museum News Letter, published nine times a year (Oct. June), at Providence, R. I., for April 1, 1918: State of Rhode Island, County of Providence.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Harold L. Madison, who, having been duly sworn according to law, deposes and says that he is the Editor of the Museum News Letter, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are—

Name of— Post Office address—  
Publisher, American Association of Museums, Providence, R. I.

Editor, Harold L. Madison, Providence, R. I.  
Managing Editor, None.

Business Manager, None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of the stock)—  
American Association of Museums, Providence, R. I.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are (If there are none, so state)—There are none.

(Signed) HAROLD L. MADISON.

Sworn to and subscribed before me this 5th day of April, 1918.

(SEAL.)

EDGAR D. DOW, Notary Public.  
(My commission expires June 30, 1920.)



"We ask none of us for long life, but  
for deep and splendid service."

—W. H. P. Faunce.

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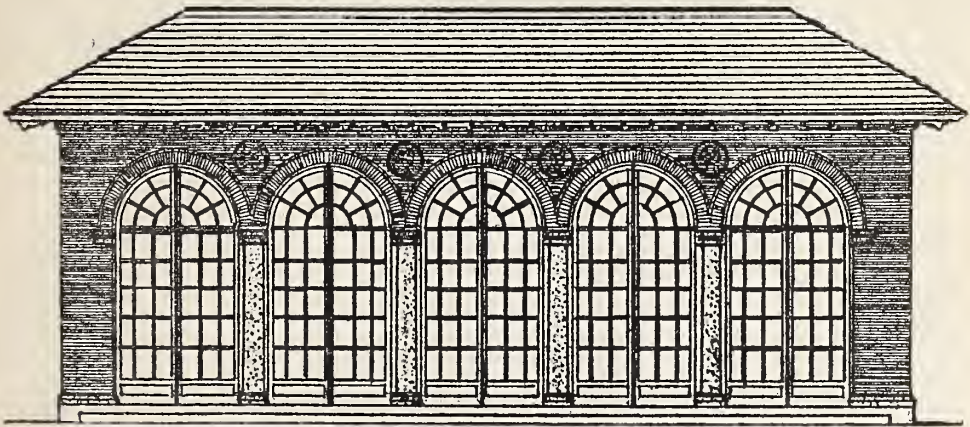
# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION OF MUSEUMS

Volume I

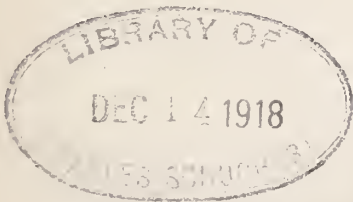
November, 1918

Number 2



*The Children's Art Centre, 36 Putland Street, Boston*

(See page 43)



Published by The American Association of Museums

### WAR-TIME SERVICE BY MUSEUMS AND BY MUSEUM MEN

Museums are primarily educational institutions. On their staffs are many specially trained scientific and technical workers. Many museum workers are now enlisted men. One museum has thirty-four members in service.

One man, an expert in arms and armor, has given his knowledge and skill in this field.

One man has been making motion picture cameras, of a much improved and lightweight design, for the government.

One man is director of exhibits for the food administration of his state.

President Osborn of the American Museum of Natural History has designed the Liberty Field Hospital Ward, and, assisted by Mr. Harry F. Beers, Superintendent of Construction of the Museum, has made and published complete plans and specifications of the same.

British Museum men by their knowledge of the geology of the European battlefields mapped that region for good water supply, for location of trenches that would keep free from standing water, and for location of mines, such as Messines ridge, where they were so placed that the enemy was kept from countermining because of quicksand above.

Museums are doing their part in war service :

1. By exhibits relating to food conservation, Red Cross work, liberty bond and thrift stamp campaigns, better sanitation and health, photographs of conditions in Europe, French war posters, arms and armor, and by special exhibits for soldiers and sailors.

2. By lectures by members of the museum staffs and boards of trustees, to men in camp at camp libraries and at Y. M. C. A. huts, and to the public at museums on many phases of war activity.

3. By preparation and loan of illustrated lectures for use at military cantonments.

4. By special work in time of fuel crises and other local abnormal conditions.

5. By cooperation with the textile industries of America and allied nations in textile designing and the manufacture of dye stuffs.

6. By providing accurate and immediate information to importers and exporters of commercial conditions in all parts of the world.

7. By preserving for present and future study objects of military, medical, scientific, art and historical value.

8. By designing posters for war work.

9. By offering special study courses to enlisted men which may be of value to them during or after war.

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### "PIRATES"

These two companion war groups, by Dwight Franklin, were exhibited in a Fifth Avenue window, New York City, for the Fourth Liberty Loan Drive. The upper group is entitled "Walking the Plank" and the lower, "German U-boat Sinking a Hospital Ship." Published by courtesy of Mr. Franklin.

# MUSEUM WORK

Including the Proceedings of The American Association of Museums

Volume 1

NOVEMBER, 1918

Number 2

## WAR GROUPS

"The pinnacle of realism is reached in the miniature war groups made by Mr. Dwight Franklin, whose Mediaeval Hall at the Metropolitan Museum of Art has drawn much attention from Museum visitors."\*

When the Fourth Liberty Loan Drive began, he had ten groups ready for window exhibit. They are all based on very careful study of countless photographs from the front, and on interviews and criticisms of friends who have returned from the front. The tiniest details in equipment, environment and trench accessories are worked out to the last degree. The groups were exhibited during the Liberty Loan Drive in show windows of prominent Fifth Avenue stores.

One, entitled "I Have Not Yet Begun to Fight," shows Paul Jones on the quarter-deck of the Bon Homme Richard.

"Home" shows a wrecked house in the devastated region in France through the shattered doorway of which stands a Poilu gazing at the desolation of his home. His blue uniform strikes a vivid note of color in the dreary gray of his surroundings. The caption for this was, "How about *your* Home? Insure it by buying Liberty Bonds!"

"Stretcher Bearers" shows a section of war-torn country with a wounded man being supported in a shell hole by two surgeons who are administering first aid. Beside him is a wounded comrade who has been bandaged and is being carried off on a stretcher by two stretcher bearers. This caption reads, "As they fall, you must rise. Buy more Bonds!"

The fourth group, "Over the Top," shows a line of boys going over the top, one having been hit and just crumpling up previous to falling. In the distance are tanks in action, leading the way. The horizon line is broken by shattered trees, and the barbed wire entanglements show distinctly in this picture of No Man's Land. The caption reads, "In front of them the enemy—behind them your support! Buy more Bonds!"

"Kamerad." Two German soldiers surrendering, one with both hands in good faith raised, the other with one hand up and the other preparing to throw a hand grenade. The American officer on the left has detected the treachery and is about to fire with his pistol.

"The Monotony of Trench Life." A cross section of a trench with soldier on firing step and one at trench periscope; and the usual mud and trench accessories. The caption, "Bring them home soon by buying Liberty Bonds!"

The groups entitled "Pirates" (frontispiece) depict the pirates of yesterday and to-day. In the first group, the old pirates crowding around the plank are watching with interest their victim as he is about to take the fatal step to his death. The faces and attitudes have been worked up with the greatest care, and show the dramatic interest of all concerned. The other group shows a German U-boat in the foreground with captain and crew in the conning tower watching with interest the burning of a hospital ship they have just torpedoed. The officer is lighting a cigarette.

\* New York Times.



## SCIENCE

### AMERICAN MUSEUM OF NATURAL HISTORY

**THE WHITE RHINOCEROS.** The Museum has placed on exhibition a unique series of the skulls and horns of this rare animal, formerly abundant in Africa, but now almost extinct. This is part of a complete series of skeletons showing all the important stages, from the unborn young to the record bull. These were obtained by the Museum's Congo Expedition, mainly by barter from the natives during a period of about six years. The horns range in weight from the one ounce single horn of the newly born calf to the heaviest pair weighing thirty-eight pounds, and they show great variety in form, from perfectly straight to nearly semi-circular. A habitat group of the white rhinoceros is far along in its course of preparation.

**BIOLOGICAL SURVEY OF SOUTH AMERICA.** Seven years ago the Museum began to carry out a comprehensive plan for a biological survey of South America. Thus far the work has been confined chiefly to Colombia, which, on account of its diversified topography with great snow-capped mountain ranges, giving all life zones from tropical to frigid, offers faunal problems of exceptional interest. Dr. Frank M. Chapman, Curator of Ornithology, who has had charge of the work, and his associates have traversed the country from the Caribbean to Ecuador and from the Pacific to the Llanos, making large collections of birds and mammals as the indices of the limits of natural life areas and studying all the factors that affect distribution.

**MODEL OF GIANT MAGNOLIA BLOSSOM.** The American Museum of Natural History has on exhibition a marvellously real model of a giant magnolia blossom cluster. The flower, ten inches across and nine inches deep, is wonderful in coloring and detail, with even the dew

on the petals to give the crowning touch of realism. The original cluster from which the model was made was presented by Mr. Charles Haines of Bedford Hills, N. Y. The work of reproducing this giant specimen was extremely delicate and exacting and required great skill. The devotion of Milton D. Copulos, a Greek artist, to his art resulted in this model of great beauty and accuracy, representing as it does an artistic work of the highest merit.

### COLLECTING HABITAT GROUPS

Louisiana, one of the greatest bird states in the country, where millions of migratory birds visit throughout the year, has given to the Louisiana State Museum material and data for a valuable exchange department. The plan, originating with the Curator of the Museum, Mr. Robert Glenk, has been under the direct supervision of Mr. Alfred M. Bailey, Curator of birds and mammals; and specimens, accessories, data and photographs for habitat groups have been collected to be used in exchange for specimens from other museums.

Through this department, the Colorado Museum of Natural History at Denver has secured a group of birds of the Gulf Coast, including geese, ducks, shore birds, gulls, terns and many others. In return, the Louisiana State Museum has acquired a fine group of large mammals.

Material has been gathered for the State University of Iowa for three habitat groups, one of sea birds nesting off the coast, another of a great heronry with the ibis, egrets, etc., and also the data for a winter group of ducks and geese.

In cooperation with the Department of Conservation and the United States Food Administration, a trip from the Mississippi coast to that of Texas was undertaken last June to determine the status of the pelican as a destroyer of

## Museum News

food fish, resulting in many photographs of the Cabot, Royal, and Caspian terns, pelicans, gulls and shore birds, to be used as studies for the erection of groups.

The Department of Conservation, whose boats travel all over the state, allows the use of its boats, and with this cooperation and the assistance of its agents, the great distances between the different bird colonies are traversed. Except for these especially good facilities, collecting would be so costly as to be prohibitive.

The skins are roughed off and salted and the specimens sent to the museums as collected, and can be treated exactly as fresh birds.

### RICHARD RATHBUN

On July 16th, 1918, occurred the death of Richard Rathbun, D. Sc., in Washington, D. C., assistant secretary in charge of the United States National Museum. Mr. Rathbun was a charter member of The American Association of Museums. His signature appears first on an invitation sent out by the heads of nine Museums, through whose efforts this Association was organized on May 15th, 1906. At that meeting Mr. Rathbun was elected a counselor for three years.

He was born in Buffalo, N. Y., January 25, 1852, and from the year 1871, when he began to devote himself to science, up to his death, his explorations and investigations have given to the scientific world facts and material of remarkable value. He was the author of many scientific papers, as well as biographies, and some popular articles, and his bibliography comprises nearly one hundred titles.

### RARE BIRDS IN ALABAMA

The Museum of the Alabama State Department of Archives and History, Montgomery, reports the following specimens in its collections, believed to con-

stitute new or hitherto unreported records for that State:

Female ruddy duck, Mobile County; pair of horned lark, Shelby County; male white throated sparrow, Autauga County; male Northern barred owl, Montgomery County; female parula warbler, Autauga County; female blue headed vireo, Autauga County; male starling, Montgomery County, in winter plumage; and male American scoter, Mobile County, unusual plumage, and not represented in National Museum.

### NEW GROUPS AT ILLINOIS STATE MUSEUM

Two new groups have just been installed in the north end of the gallery of the main hall. One is a group of bears 18 ft. x 12 ft. x 18 ft. high. A background consists of an oil painting by C. A. Corwin in his usual skillful manner, and represents a portion of Starved Rock Park on the Illinois river, near LaSalle. The mounting and accessory work was done by Julius Friesser.

An Indian group, 24 ft. x 18 ft. x 18 ft., consists of seven life sized figures of Sacs-Fox and another tribe of Algonquin Indians. The figures are among the most successful made by Henri Marchand. The background represents the Illinois river at Peoria looking north to the Narrows, and the scene depicted portrays an incident in the State one hundred years ago.

### NEW PAMPHLETS

The Children's Museum, Brooklyn, has prepared and published three illustrated pamphlets, The History Collection, of twelve pages, The Type Collection, of sixteen pages, and Requirements for the Certificate of Aquarium Study, of four pages. These are designed for free distribution among Museum visitors. Other pamphlets are in preparation.

### COOPERATION

It is not every museum that knows how to get the cooperation of others.

The Springfield Museum of Natural History does. When Mrs. Johnson finds a publication of another museum which she can use in her work, she buys it in quantities. A number of different Park Museum bulletins have been used in this way, and now she is making use of the list, "Some Nature Books for Mothers and Children," published by the Children's Museum, Brooklyn, in connection with an exhibit of Nature Books.

#### HARLAN I. SMITH IN BRITISH COLUMBIA

Harlan I. Smith, archaeologist of the Geological Survey, Victoria Memorial Museum, Ottawa, Canada, is incidentally making an archaeological reconnaissance in the interior of British Columbia and collecting living mammals, reptiles and batrachian for study in the museum, while assisting on a survey for certain minerals urgently needed at once by the Imperial forces. An unusually large vil-

lage site of over one hundred semi-subterranean house sites has been discovered by him in a remote mountain defile.

The attention of members of the Association is called to an article by Mr. Harlan I. Smith on "The Labelling of Fair Exhibits as an Aid to Agricultural Production" published in *Science* on June 21, 1918.

#### COLOMBIA'S RESOURCES

THE NEWARK MUSEUM ASSOCIATION and the Free Public Library of Newark, N. J., opened on May 31st last an exhibition illustrating the economic, business, and trade conditions of Colombia, and her possibilities of development by American capital. This insight into Colombia's vast unused resources has proven of great educational value in a scientific, industrial and artistic sense. The exhibition, closed temporarily through the summer, reopened in September.

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## ART

### GIFTS TO MUSEUMS.

The recent attack on Mr. Edward Robinson and the Metropolitan Museum of Art, with the charge of Pro-Germanism, is one that touches deeply all Museum men. In every great crisis there are bound to be a few people who will allow their excitement to carry them to extremes. Such persons are with us even in normal times, but it is only when conditions are unusual that their presence is particularly objectionable. There is no doubt that insidious German propaganda has run through the country, touching many of our vital spots, but it is hardly fair to accuse men who have shown themselves thoroughly public spirited of being German agents. It will be recalled that the Reisinger gift was made in 1914, at which time the United States not only

was not at war with Germany, but felt strongly neutral; and there was no way for trustees or director to foresee any danger in the acceptance of so small a fund. The real point brought up by this attack affects the policy of all our museums. For many years past museum men have felt that any restricted gift was bound to be a handicap to any institution accepting it. Yet where the gift comes as a bequest, there is no possibility for the museum to discuss the question. It must either accept or decline, and few of our museums have so settled a policy in regard to the direction of their growth that they are not glad to accept any bequest, no matter how long or badly knotted may be the string that is tied to it. Anyone conversant with modern prices will realize the absurdity of sup-



posing that purchases from the income of a fund of \$50,000, even if spent entirely on contemporary art, would cause any over-emphasis on one subject in a museum as large as the Metropolitan.

Propaganda in favor of foreign countries, if a gift to a museum is to be considered in this light, has by no means been confined to Germany. Friends of Scandinavian, French, Russian, and English art have circulated exhibitions among us for years. As we understand the wording of the bequest, there was no qualification as to period, which justified the trustees in accepting the gift, even in the light of recent prejudice. It is far fetched to make the director of the museum the centre of the attack, for we all know that it is the trustees who control the policy of their institutions.

#### A PLEA FOR INDUSTRIAL ART.

Mr. Henry W. Kent, secretary of the Metropolitan Museum of Art, has recently sent out a circular letter urging concerted action on the part of all our museums looking toward the development of public interest in the field of industrial art through emphasis on this subject in the bulletins. He suggests the need of more schools of industrial art, and also calls attention to the desirability of acquainting the public more fully with opportunities offered by our museums to designers, buyers, and manufacturers through an extended use of the collections as well as lectures and special docent service. Concerted action on the part of a number of museums, he thinks, would have a very salutary effect. This is perhaps a new phase of usefulness for museum bulletins, and one which we doubt not would make these technical and often dry publications of much more vital interest to a larger number of readers. It is the constant aim of the editors of our bulletins to reach all those who see them with a message of what art means, and in order to reach the greatest number

we must use as our subject the kind of art that comes most frequently to their attention, and this object would be gained by following Mr. Kent's suggestion.

#### WAR TAXES ON WORKS OF ART.

The question of taxing works of art is now before the Senate Finance Committee and will probably be decided in a short time. As it stands, section 903 reads "that there shall be levied, assessed, collected and paid upon sculpture, paintings and statuary sold by any person other than the artist, a tax equivalent to 10 per centum of the price for which so sold." It is understood that the Senate Committee is considering excepting work by living American artists from this tax. However badly we may feel that art should be forced to pay a tax, we must all realize that these are war times and that we are fortunate to have escaped from the crushing and overwhelming taxation which has always been an accompaniment of war and which we must expect if this struggle continues. No tax that can be imposed will be easy to bear, but this one seems quite just and reasonable, especially with the exception noted in favor of the work of living artists. It is hardly to be supposed that a ten per cent. increase in dealers' prices will deter many buyers. The tax imposed by the British government exempts works of art "purchased for museums, art galleries and public libraries." Such an exception in this country would doubtless lead to an increased number of gifts to our public institutions.

#### CORCORAN SCHOOL OF ART.

Announcement has been made of the appointment of the eminent painter, Mr. Edmund C. Tarbell, as director of the School of Art connected with the Corcoran Art Gallery in Washington. Mr. Tarbell was for many years connected with the School of the Boston Museum of Fine Arts and is well equipped for his new duties. His position as head of the

school does not make him director of the Art Gallery, as has been stated.

### GIFTS TO THE CHICAGO ART INSTITUTE

The October Bulletin of the Art Institute of Chicago tells of two bequests to that institution, one a fund of \$50,000 left by Mrs. George W. Culver and the other of \$500,000 left by Mr. George B. Harris. It is worthy of note that Mr. Harris was not known to be interested in the institution, yet his is the largest single bequest ever received by the Art Institute and it comes for general purposes and not with specific restrictions, which greatly enhances its value.

### BLIND CHILDREN AT TOLEDO

The work with blind children undertaken last year at the Toledo Museum of Art has proved very successful. They not only listen to lectures but handle objects and then assume attitudes to represent the poses of the little statues they are shown, thus demonstrating that they understand correctly what they have studied. The Toledo Museum hopes to be able to become useful in a similar manner to blind soldiers when they return from the front.

### TWO PROGRESSIVE STEPS AT THE METROPOLITAN

Announcement has recently been made of the appointment of Mr. Richard F. Bach as Associate in Industrial Art, a new office designed especially to correlate all the activities of the museum in connection with the service of manufacturers, dealers, designers, artisans and manual craftsmen in objects of industrial art. Mr. Bach has been Curator of the School of Architecture in Columbia University, librarian of the Avery Architectural Library, and associate editor of *Good Furniture*, and comes to his new position with a wide acquaintance and thorough sympathy with both sides of his work.

A year ago last June the trustees of the Metropolitan Museum lent to the trustees of the New York Public Library eighteen paintings, which have been on exhibition something over a year in the Chatham Square Branch Library. These have now been sent with five others to the Hamilton Fish Park Branch and a new collection has been sent to Chatham Square. The public has appreciated the loan greatly and the museum is to be congratulated upon having enlarged its sphere of influence to such an extent. Loans of works of art are not easy to make, owing to dangers of transportation and exhibition, but they are certainly very valuable to outlying communities.

### HERVEY EDWARD WETZEL

It is with deep regret that we learn of the death of Hervey Edward Wetzel, Associate in the Department of Western Art in the Boston Museum of Fine Arts. Mr. Wetzel graduated at Harvard University in 1911 and spent some time travelling in the Orient with Dr. Denman W. Ross. He had an interesting private collection, chiefly oriental, which he had generously lent to museums. He was a careful student and deeply interested in his work. At the time of his death he was in the service of the American Red Cross in France.

### ORICK BATES

We also regret to note the death of Mr. Orick Bates, of the Peabody Museum, Cambridge, Mass. Mr. Bates was an officer in the service of his country at the time of his death in an American cantonment. His career was a varied one, including extended travel and exploration in Northern Africa. At one time he was in charge of the Wellcome expedition in the Sudan. He also worked for the Boston Museum of Fine Arts, both in the Egyptian field and in this department at the museum. Mr. Bates had made an especial study of the Libyans and the section in Northern Africa where they lived.

## HISTORY

### THE MORGAN CENTENNIAL.

November 21st, this year, marks the centennial of the birth of Lewis Henry Morgan, "the father of American Anthropology." There will be fitting ceremonies at both Aurora, N. Y., his birthplace, and at the State Museum in Albany, where is deposited the considerable ethnological collections that Morgan made.

So far as museums are concerned, Morgan was many years in advance of his time. His conception of an ethnological museum was that of an orderly and systematic exhibition of the culture history of a people, and not a disassociated display of ethnic curiosities. The collections made by Morgan for the State Museum of New York embraced as complete a gathering of the cultural artifacts of the Iroquois as was possible for him to make. His first specimens were sent to the State Museum in 1849. Thereafter for several years others came to supplement his earlier gifts.

The Aurora committee for the placing of the tablet on his birthplace consists of Dr. Kerr D. MacMillan, President of Wells College; Hon. William Fellows Morgan of New York; Rush Rhees, President of Rochester University; Alvin H. Dewey, President of Morgan Chapter, N. Y. S. A. A.; E. R. Foreman, President Rochester Historical Society; Arthur C. Parker, State Archeologist; and E. H. Gohl, of Auburn, Corresponding Secretary of the Memorial Committee.

In Albany the celebration will be in charge of Dr. John M. Clarke, State Geologist and Director of the State Museum.

### THE ESSEX INSTITUTE, SALEM, MASSACHUSETTS

The picture gallery of this institution has been entirely rehung and many of

the pictures cleaned and varnished. The "Pineapple Door," so-called from the carving which is in the pediment, has been placed at one end of the main gallery, adding much to the beauty of the room, while a valuable collection of carved Indian furniture and fabrics has been presented by the widow of the late William P. McMullan, whose father was United States Consul in Zanzibar. Quite a number of cases in the Museum have been rearranged, and objects which have not heretofore been on exhibition are now displayed. A card index of donors since 1848 has been prepared, and the card index of museum objects, cross referenced, is in process of preparation, which should add greatly to the practical value of the collection. The secretary of this institute is Mr. Henry K. Belknap, who assumed the office on January 1st last. Mr. William C. Endicott is the President.

### NEW CURATOR OF THE MINNESOTA HISTORICAL MUSEUM

Miss Ruth O. Roberts, who trained under Mr. Charles E. Brown of the Wisconsin State Historical Society, is now curator of the Minnesota Historical Museum, to which position she was appointed early in the summer.

### NEW YORK

HISTORY AND THE JUNK DEALER. But eternal vigilance is the price of the preservation of antiquities in America, for these sometimes disappear over night, as in the case of the ancient railing at Bowling Green, New York, the only remaining souvenir of the prank of the "Liberty Boys" of 1775 in destroying the statue of King George. Temporarily removed for subway improvement, it is now being sought by various patriotic societies and civic commissions in the "collections" of the junk dealers.

THE NEW YORK HISTORICAL SOCIETY



offers the following special exhibitions: Views of American Cities; American Caricatura; and the Greenwood collection of Powder Horn Drawings. The Society is furthering the excavation of Revolutionary Camp Sites in New York City and the Hudson Highlands.

**NEW YORK STATE HISTORICAL ASSOCIATION MEETING.** Because of war conditions the New York State Historical Association, which was to have held its annual meeting at Rochester, has put the date of that meeting over to September, 1919.

**WAR RECORDS OF BUFFALO.** War records covering the participation of the city of Buffalo in the present war are being compiled by the Buffalo Historical Society with a view to ultimate publication of a volume which shall be as nearly as possible a complete and comprehensive statistical record on the subject.

**COOPERATION WITH THE RED CROSS.** The Buffalo Historical Society has placed a portion of its building at the service of the Red Cross, and the women of the section of the city in which the building stands have established there a community center for Red Cross work.

**FIVE HUNDRED DOLLARS FOR RED CROSS.** The Children's Museum of Brooklyn Institute raised \$500, which was contributed to the Red Cross.

## ILLINOIS

**AMERICANIZATION EXHIBITS.** Allying itself with the State Council of Defense, the Illinois Centennial Commission, of which Dr. O. L. Schmidt is chairman, has furthered the objects of the Department of Instruction at Washington in the direction of Americanization. Through the efforts of the Commission, exhibitions visualizing Illinois's century of progress have been held by every city, town and hamlet throughout the length and breadth of the State, and the varied populations have been brought closer together by this

exemplification of pioneer conditions common to all.

**HISTORICAL SITES FOR PARKS.** The Cook County Forest Preserve Commission is adding rapidly to its large purchase of forest tracts for parks, many sites celebrated in local history, and has announced the intention of erecting on these sites monuments and tablets calling attention to their interest. The Chicago Historical Society is cooperating by suggesting appropriate names for parks and furnishing historical data.

**EXHIBITS BEYOND YOUR DOORS.** For the first time in its history the Chicago Historical Society has, in the Centennial year, extended its museum exhibits beyond its own doors by placing groups of historical objects in seven prominent windows in the downtown district. Some of these were thronged with passersby from morning until night. Another departure of the year was Sunday night suppers for Jackies from the Great Lakes Station.

**FIELD MUSEUM A GOVERNMENT HOSPITAL.** Word has just been received that the United States Government is contemplating taking over the new building of the Field Museum of Natural History to be used as a hospital for the reconstruction of injured soldiers. The building is admirably adapted to the purpose, standing as it does on twenty acres of reclaimed land on the lake shore in Great Park. It is 750 feet long, the length of two city blocks, and 320 feet wide, providing for 4300 beds. It is built of white marble at a cost of \$6,000,000, and its dedication to the needs of makers of American history, who have fought that civilization might not be retarded, but who must now begin life over again in strange vocations, marks a new viewpoint in American thought. It is to be hoped that in some way this change of plan may in the end benefit the great institution that is so magnificently equipped to add to human knowledge.

## THE CHILDREN'S ART CENTRE

Fitz Roy Carrington,

Curator of Prints, Museum of Fine Arts, Boston

The story of The Children's Art Centre begins five years ago—May, 1913—when an exhibition of prints interesting to children was made in the Print Department of the Museum of Fine Arts, Boston. Mr. Gardiner M. Lane, then President of the Museum, interested himself in the matter, and through him a committee of ten children was formed to pass upon the prints to be exhibited. Miss Katherine Lane was Chairman, Miss Phyllis Carrington Vice-Chairman, the other members of the committee being daughters of officers of the Museum or of persons actively interested in the Museum's aims and ideals. A preliminary selection of about four hundred prints was made by the Curator from material which already was in the Museum collection or which had been presented by various New York and London publishers, and from that number, in less than an hour, the children's committee decided upon one hundred and ten for exhibition, ranging from engravings by Martin Schongauer, and woodcuts by Albrecht Durer, Burgkmair and Lucas Cranach, to etchings by Jacque, Daubigny, Millet, Whistler, Buhot and Bracquemond, and wood-engravings, printed in color by Edmund Evans, after drawings by Randolph Caldecott, Walter Crane, and Kate Greenaway, and color-reproductions of illustrations by Boutet de Monvel, Maxfield Parrish, and Edmund Dulac. The prints were exhibited from May 20th to June 25th, in two connecting rooms of the Print Department. The attendance was large, behavior of the juvenile visitors excellent, and their enthusiastic delight beyond question. It seemed to the Curator that one of his dreams might come true, and steps be taken which, ultimately, might lead to the establishment, within a great museum,

of a little museum, for little people, all their own, for their free use, which should contain works of art drawn from the museum's own collections, few in number, of fine quality, and of objects which by their beauty, nature, or subject would appeal to the children. The hope was premature and vain. The dream was not to be realized. The net result of the experiment may best be summed up in one brief, semi-official comment: "It is interesting, but we cannot do this kind of thing often;" and the Curator, calling to mind the old adage: "A wink is as good as a nod to a blind horse," turned reluctantly to other avenues, whereby prints which had given so much pleasure to hundreds of children who visited the exhibition at the Museum, might be made available to other children, less fortunate, who could not well undertake, alone, the journey to Huntington Avenue, or who, handicapped by their tender years, were not permitted to enter the Museum unaccompanied by an adult.

Arrangements were made with the Boston Social Union, and through their agency small collections of ten to fifty framed prints were sent out to the various neighborhood and settlement houses. With what results a letter of December 19, 1914, from Miss Emily A. Babb, Assistant Secretary of the Boston Social Union, will tell.

Miss Babb writes:—

My dear Mr. Carrington:

As you already know, the loan collection of prints interesting to children is still in use by some of the settlement houses and is wanted by a few more before it is returned to the Museum. It is a great pleasure to me to tell you of how much interest and value this little group of pictures has been since it started on its journey from the Museum last March.

It has visited South Bay Union, Elizabeth Peabody House, South End Music School, Ruggles Street Neighborhood House, Roxbury Neighborhood House, North Bennet Street



Industrial School, Lincoln House, Cambridge Neighborhood House, Margaret Fuller House (of Cambridge) and Hale House, 6 Garland Street, where it is being used during the Christmas holidays among Jewish children.

Each house was reluctant to part with the collection at the end of the two or three weeks allowed it. The North Bennet Street Industrial School, in fact, has a part of the collection there at present, as they felt it was not quite as fully used in June as they had anticipated. The Ruggles Street Neighborhood House is anxious to get hold of certain pictures in the collection to use for a group of children for story telling on Saturday mornings. I daresay it will be received warmly by the Italian children who live in the district of the House of Good Will, 177 Webster Street, East Boston. The Robert Gould Shaw House wishes to have it the last of January, and The Little House of East Boston is also thinking of having it.

My only regret is that not every settlement had a worker who could tell the stories of the pictures or who had leisure to do so when the groups met. A great many of them, of course, were known to the children and did not need to be repeated. I am sure the settlements will be very much interested if further collections can be loaned to them. If the Museum had on hand collections useful on certain national holidays, or for certain seasons of the year, they might be occasionally called for. Possibly you would like to know that some of the houses have found their wall space so limited that they think smaller collections could be cared for more readily.

It is splendid to find, at such an institution as the Museum of Fine Arts, a friend of children who so thoroughly believes in them. If the children learn to appreciate beautiful things (and, in fact, beautiful literature, beautiful characters in living people, and the qualities which we wish to have inspired in them), we shall have fewer of the so-called "hoodlums" of sixteen to nineteen years of age, and so I am always interested in efforts to place children in positions where they absorb these things for themselves.

Yours very cordially,  
(Signed) EMILY A. BABE,  
Assistant Secretary.

In the spring of 1915 these collections were recalled and others sent out, and before Christmas of that year there were a number of requests from cities in other states for similar groups of prints. A large collection was sent to Summit, New Jersey, smaller ones to Bar Harbor, Maine, and several other places. As in Boston, the children seemed to enjoy the prints to a greater degree than did the officers of the museums or libraries where the exhibitions were made, as can clearly be seen by the letter from which I quote:

"Thank you so much for sending us such lovely children's prints. By the attendance you will see how much they were appreciated. (Attendance given by days totals for one month 869 children.) We covered the table with sateen so that no child would scratch it by moving a picture. The librarian told me yesterday that the Print Room would not be open any more on Sunday. She said that the Print Room attracted too many children to the library on Sundays, and that if, after the Print Room was closed, the children continued to come, she would be obliged to close the children's room on Sundays. She had no fault to find with the behavior of the children in the Print Room, but so many made more or less necessary noise. I am very sorry because I am sure that the people enjoyed coming on Sunday."

By the spring of 1916, after three years of experimentation, several things seemed to be clearly demonstrated. That collections of prints interesting to children and helpful to those working with children could be made and sent out at a very small cost; that such collections were in demand in other cities than Boston; that facilities were lacking at the Museum of Fine Arts for showing such prints to representatives of the various settlement and neighborhood houses when they called to make their selections; and that individuals and dealers were willing to lend their aid in carrying on the work at a minimum expense. The question presented itself: Why not erect a small building, within easy reach of a number of settlement houses, wherein might be shown prints and similar objects, and from which loans could be made?

"Carrington's Clearing House" a friend nicknamed it, in a humorous but not unsympathetic mood. Good seed may not sprout at once, but it will often-times retain its vitality under adverse conditions. With a world-war well under way (though America had not then thrown in her lot with the Allies), the almost unanimous opinion of advisers and friends was that conditions were distinctly adverse—certain persons going so far as to assert that it could not be done—so, of course, the only possible answer was *to do it!*



The Settlement Museum Association was duly incorporated under the laws of the State of Massachusetts, and its first meeting was held June 24th, 1915. In the meanwhile, various interviews had been given to members of a sympathetic press, and the newspapers had acquainted their readers with the new project. "The power of the Press" for good has rarely been better or more speedily demonstrated! One of the papers—why should I not name it?—*The Christian Science Monitor*—in its issues of June 12th and June 26th, 1915, so feelingly presented the merits of the new project, that one reader was moved to "call up" a mutual friend with a view to obtaining further particulars. Two days later a meeting was arranged, the project outlined, the interest of the visitor enlisted, and the following conversation ensued:

Q. Have you any money?

A. Not a dollar.

Q. Have you any land?

A. Not a foot of it.

Q. How, then, do you propose to erect your building?

A. Some one will give it to us. I have two things only, a good idea and a trust in God—with them we will build our little Museum.

Q. How much will it cost?

I will not give further details of the conversation save only to state that the initial gift was sufficient to cover the cost, at that time, of the very simple little building originally contemplated, and was conditioned on an appropriate site being secured. Negotiations were entered into for the purchase of a portion of the garden of the Children's Friend Society, on Rutland Street, immediately to the north of property of the South End Music School, but the needful funds were not forthcoming, and in May, 1917, the Settlements Museum As-

sociation leased for a term of twenty years, from the South End Music School, a building site at the western end of their garden—36 Rutland Street.

A statement of the purpose of the Settlements Museum Association was prepared; beautifully printed by Mr. D. B. Updike, at the Merrymount Press, and some seven hundred copies sent to persons likely to be interested. The immediate, direct, response in Boston was *one* contribution, of five dollars, but personal friends in New York lent their aid. A donation of five hundred dollars was received from the Trustees of the Minneapolis Institute of Fine Arts; friends in Boston contributed lesser sums, and the Association found itself the happy possessor of a building fund of slightly over \$7,200. A further sum of fifteen hundred dollars, given by a New York friend, was to become available for administrative purposes when the buildings should be completed.

Early in June, 1917, work was commenced upon the building. Plans had been drawn and estimates obtained by the architect, Mr. Alexander Morton Emerson, two years previously, but for obvious reasons, estimates of June, 1915, and June, 1917, told radically different stories! Through the kind offices (which the Settlements Museum Association duly appreciates, and for which it here records its thanks) of Mr. Arthur Williston, it was arranged to have a certain portion of the actual work of construction performed by students of the Wentworth Institute—which accordingly was done. War costs, which seemed prohibitive, and war delays, which seemed never-ending, necessitated changes and substitutions without number. A further appeal to four friends in New York and Boston brought additional contributions of approximately two thousand dollars, and at last the building was substantially completed; opened to invited

guests on April 30th, and to the public on May 1st, 1918.

Blue prints of the architect's plans (which you may have seen) and photographs showing the exterior and interior of the building will give you some idea of its appearance, but no photograph can convey any adequate idea of its charm, standing, as it does, some seventy feet back from the street, with its garden and brick-paved walks, the whole property,—The Children's Art Centre, the garden in front of it, the Music School, and the residents' formal garden to the south—all enclosed by a brick wall, ten feet high, the gift of the late Mrs. Robert Dawson Evans. The building is of fire-proof construction, of red brick and limestone, with a slate roof. In the basement is a fire-proof storage room, and the heating plant (steam heat); the radiators being so placed beneath the grills in the floor (immediately in front of the windows) as to insure adequate heat in winter. All of the doors open outwards, and when, in summer, outdoor concerts are given, the musicians can perform in the building itself, the ceiling of which is groined and serves as a sounding board, while the audience sits in the garden under the open sky.

What shall we show in this building? What children and how many will visit it? What benefit will they derive from their visits? How will they behave? What are our plans for future development?

The last question shall be answered first. The Settlements Museum Association is empowered "to acquire by loan, gift or purchase works of arts and fine handicraft; to lend to institutions, associations or individuals, for purposes of exhibition or study, the objects so acquired; to lease, purchase, acquire, own and hold land and buildings for museum, educational or administrative purposes; and to further the increase and diffusion

of knowledge of the fine arts and of artistic handicraft."

The articles of incorporation also provide that members of the Council and of the Advisory Board shall serve without remuneration. (Incidentally, the only person who receives any remuneration is the Curator, Miss Thelma A. Tapley, and that so small a one that it is hardly worth mentioning save that it affords me an opportunity to thank her publicly for services so ungrudgingly rendered.) The Association purposes to have, eventually, as many branches as are needed to make its collection available to all Boston children, to exhibit pictures and other works of art, and of artistic workmanship; to open its doors freely to children, and as soon as may be to establish a school where shall be taught modeling, drawing, and fine handicraft. It will aim to raise the standards of public taste and to make more useful to the community and State what has been given, so generously, for the benefit of the community.

What shall we show in this building?

For the moment that question may best be answered by a few words regarding the opening exhibition. Upon the north wall now hangs seven wood-engravings, printed in colors by Edmund Evans, of Randolph Caldecott's illustrations to Oliver Goldsmith's classic, "Elegy on the Death of a Mad Dog." Each print is accompanied by its appropriate verse. A bronze fountain by Paulanship occupies the central part of the wall. Above it hangs Whistler's etching, *Bibi Lalouette*. On the long west wall at present are six original drawings by Peter Newell, with verses in his own autograph, five drawings by Maxfield Parrish, the original illustrations for "The Golden Age" by Kenneth Grahame. These eleven drawings are lent by Tracy Dows, Esq., of New York. A group of Medici prints—the property of the Association—occupy the middle of the wall, and like

all the pictures shown, are hung at such a height as will permit of their being seen to the best advantage by the average child of seven to thirteen years of age. These Medici prints are mounted upon thick boards and varnished. Dust can be wiped off their surface, but the surface remains dull. No glass is used and, in consequence, there are no reflections—and any picture can be viewed from any angle. Further along the wall is a group of twelve illustrations, in color, (reproductions) by Edmund Dulac, for "The Arabian Nights;" and a group of reproductions of Indian paintings of the XVIth-XVIIIth Century, kindly lent by Dr. Ananda Coomaraswamy, of the Museum of Fine Arts, Boston. Upon the south wall hang eight reproductions of Japanese water colors—beautiful and interesting. In the center, upon a not too high pedestal, is an ideal head, of marble, "Dawn," by Chester Beach, the gift of H. V. Jones, Esq., of Minneapolis, and above it is an original drawing of a little child, by Mary Cassatt—in her happiest vein—lent by H. V. Allison, Esq., of the firm of Messrs. Frederick Keppel & Company, New York. The west side of the building is taken up by five large double windows, all of which open outwards. In the second and fourth windows are cases, glazed upon both sides, in which are shown Chinese porcelains, mostly blue and white, of the XVIIth-XVIIIth centuries, together with a few single-color pieces. The right-hand half of one case contains three small marble figures by Chester Beach, three statuettes in bronze, and three sketches in terra cotta, for a fountain—all by Chester Beach—so that the visitor may see the differing media in which a sculptor works. The central window is made beautiful with a stained glass panel by Charles J. Connick, a portion of his "Holy Grail" window for Princeton, (lent by the artist), and three panels by Gustave Recke of New York,

which he prepared and lent three years ago for exhibition at The Children's Art Centre. Two smaller pieces of stained glass, by Henry Wynd Young, and a delightful "Parrot," by Mr. Connick, hang in other windows.

Upon a pedestal in the centre of the little Museum stands a statuette in bronze—"The Greek Cup," by F. Tolles Chamberlain—an American whose work should be better known—lent by The Gorham Company. Upon a table to the north are shown a performing seal, a bear, rhinoceros, and a hippopotamus, in glazed pottery, by Frederick G. R. Roth, lent by Horatio G. Curtis, Esq., and an elephant reaching for an apple, in bronze. Upon a corresponding table to the south, there is a group of bronzes by Chester Beach, Paul Manship, Frederick G. R. Roth, Bessie Potter Vonnoh and Mahonri Young. Ceramics and bronzes are attached, for safety's sake, to the tables, but are not shown under glass, since our juvenile visitors realize that if one would thoroughly enjoy plastic art the sense of *touch* is an essential, and more sensitive, than the sense of *sight*. In the assembly room of the South End Music School are hung some sixty prints in color, illustrations by Maxfield Parrish for Greek Fairy Tales and the Arabian Nights; by Edmund Dulac, and by Randolph Caldecott, together with a few by Walter Crane, Kate Greenaway and others.

The visitors to the two institutions may thus obtain an adequate idea of the character of prints which have been lent, for some years past, by the Settlement Museum Association, to other institutions.

The Children's Art Centre opened three weeks ago today. It would not be safe to draw conclusions hastily regarding attendance and behavior of our young visitors, but certain facts speak for themselves. In the first week over three hundred children visited the little building



—some of them making several visits each day. (“The Museum habit” seems to come by nature if we freely open the Museum to all comers, and show therein objects of beauty.) The attendance for the second week was substantially the same, though the number of individual visits were greater. The largest number of juvenile visitors in one day has been eighty, on May 15th. On Saturdays there are few visitors.

The Children’s Art Centre was placed, with intent, in a thickly settled district, and the problem which immediately confronts us is how best to care for the numbers of children which will visit the building as soon as any steps shall be taken to acquaint them with it. So far as one can judge from so short an experience, the effect upon the greater number has been substantially the same. At first a certain surprise that they are welcome to freely come and go as they please—stay as long or as short a time as they like—and that no one is *teaching* them anything. Then a reaction of pleasure, that there are interesting things to be seen and *touched*—a sweet and gentle lady with whom they may talk, who will be patient with them and will answer their questions. Then, in some cases where it is needed, a desire “to make themselves clean,” before they again visit the Art Centre—and with cleaner hands and faces and, on rare occasions, smoothed

hair and a fresh dress, the child comes with a mind prepared to derive as much pleasure as it may from its visit.

How much of pleasure, of benefit does it derive? I cannot say . . . certainly not yet. Maybe I *never* shall know. How do the wild flowers grow—why are they beautiful? From what hidden mysterious well of divine wisdom does the water lily, rooted in mud, derive its white purity? Our little visitors are made happier by being brought into contact with beautiful things—they come of their own free will—they keep on coming. The older ones are asking, daily, when our modelling classes will begin. A smaller number wish to draw. Plans are under consideration for giving them the instruction so much desired, but money is needed. A good start has been made. The Children’s Art Centre is built, equipped and opened. Gifts and promised loans will place at our disposal many pictures and other works of art and of artistic workmanship—but it is *only* a start. Support is needed, if the work is to continue and to grow. You are invited to visit The Children’s Art Centre, see for yourselves what this first building looks like, what it contains, how it is used. If it meets with your approval, help us by your suggestions, and ask your friends to lend it a helping hand, financially. I commend it to your affectionate regard.

## CHILDREN'S CLUBS IN CONNECTION WITH MUSEUMS

Eva Waterman Magoon,

Assistant to the Curator, Park Museum, Providence, Rhode Island

Have you ever had a bright-eyed youngster come to you with a very wistful, half-apologetic question: "Do you 'spose we could have a club at the Museum?"

Was it a challenge to service for children in your community? I found it such; but it was so general a challenge that I found, with my inexperience, the problem was too big for me. So I watched the youngster try, without success, to get something started himself. He asked his school-mates to join his proposed club, but they were indifferent, too busy, or too far away. His ideas were too indefinite, his prospects for the club too vague to stimulate others. Could one expect a full-fledged organizer in a ten-year old? What he needed was to find some kindred spirits who already shared his enthusiasm and interest. And he *found* them one by one, and was ready to begin over again with a nucleus of eight members. What they needed at this point was leadership, and what I needed to help me meet their challenge was practical information and suggestions from others who had already begun work in this line in other Museums.

Accordingly the visit to the Children's Museum of Brooklyn last year, during the Annual Meeting of our Association, had a special significance for me, for there I got a vision of some of the things which might be done at the Park Museum by seeing some of the results of the work of Miss Gallup and her assistants.

Sitting in Miss Griffin's office a few weeks later, after spending a morning visiting various Club sessions at the Children's Museum of Boston, I got renewed inspiration for undertaking the work at Providence. Just how this work has developed I will outline near the end of this discussion.

Every Museum must, from the very nature of things, have its own peculiar problems, and it follows that each club formed must follow the general situation there. Yet there are fundamentals to be considered in the plans and development of any work that, if faced near the beginning will prevent the expenditure of unnecessary and superfluous energy in the early stages.

Discovering that several Museums at least were contemplating the formation of Children's Clubs and hearing directly and indirectly of Clubs already formed at various Museums, I decided to embark on an investigation tour by mail, and therefore sent out the following Questionnaire to all the Museums where I could learn that Clubs had been considered:

*Questionnaire*

- 1—Name of Club?
- 2—Conditions of membership?
- 3—Number of members at present?
- 4—Outline of Constitution and By-laws? If printed, please enclose copy.
- 5—Statement of aim or purpose of the club? Why first organized? When?
- 6—Is the club organized with its own officers?
- 7—Does any member of the Museum staff have charge of Meetings? Of other work?
- 8—Does it take a great deal of the Staff Member's time?
- 9—How often are meetings of the club held?
- 10—Where are meetings held? Has the club a special room assigned to it?
- 11—Are there any dues? How much? What is done with the money?
- 12—Are there any prizes for work in the club? If so, how and where obtained?
- 13—Brief statement of results of the club?
- 14—Has the club done any definite work for the Museum? Is the work primarily for the club?
- 15—Has the club added to the attendance at the Museum?
- 16—Remarks.
- 17—Do you know of other Museums already, or contemplating taking up work in this line?

This resulted in returns from 17 clubs in existence at the present time, representing 9 Museums and a membership

of 26,151 children. These tabulate as follows:

ART	
Toledo Museum of Art.....	4 Clubs
Worcester Art Museum.....	1 “
Chicago Art Institute.....	1 “
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Total.....	6 Clubs
GENERAL AND SCIENCE	
Children's Museum of Boston.....	5 Clubs
Children's Museum of Brooklyn.....	2 “
Charleston Museum (S. C.).....	1 “
Newark Museum .....	1 “
N. J. State Museum (Trenton).....	1 “
Park Museum (Providence).....	1 “
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Total.....	11 Clubs

Listing the clubs in the order of the date of their formation and showing their respective memberships, we have the following:

	Present Membership
1909—Charleston Natural History Society, Junior Branch, Charleston	185
1912—Collectors' League, Toledo	150
Junior League of American Association for Planting and Preserving City Trees, Brooklyn...	6,000
Museum League, Worcester.....	56
1914—Museum Boy Police Force, Toledo	15
Assistant Docents, Toledo.....	13
Sons of Nature, Boston.....	11
Industries Club, Boston.....	19
1915—Museum Bird Club, Toledo.....	15,000
Children's Museum League, Brooklyn .....	4,660
1916—Junior Museum of Newark Museum, Newark .....	75
1917—Kettle Hole Club, Boston.....	7
Girls' Nature Club, Boston.....	9
Ohapa (Busy Bees) Club, Boston	8
Museum Service Club, Providence	14
1918—Junior Museum Club, Trenton....	10
Kalisteuma Club, Chicago .....	19
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Total.....	26,151

It will be seen from the above that three of the clubs have developed a very large membership, and from the general nature of the work which they are doing in the line of conservation and advertising the Museums, numbers certainly do count for results.

But for class work and constructive study, even the larger clubs have found it necessary to sub-divide into smaller groups. The individuals of the small clubs have the advantage, therefore, of being in touch with all the composite life of the club.

In organizing a club, then, much de-

pends upon the nature of the work which it is desired to accomplish. If general work is decided upon, campaign for a rapidly growing membership and, remember, the principle, "Enthusiasm in numbers." If concentrative work with individuals is chosen, then another precept applies,—"quality is often preferable to quantity."

In making a general survey of these clubs let us group their likenesses:—

All have regular weekly, bi-weekly, or monthly meetings.

All have regular meetings (except Field Trips) in the Museum building, the Sons of Nature having a room set apart for their own individual use.

In all cases, except the Chicago Club, which is too young to furnish an estimate, the opinion is offered that attendance of children has increased by reason of the advent of the clubs, but no figures have been furnished.

All except Museum League, Worcester, are organized with their own officers; 8 clubs having regular Constitution and By-laws prepared by the clubs themselves.

All except 2 Toledo Clubs, Boy Police Force and Museum Bird Club, have staff members keeping oversight over the clubs.

8 Clubs have used dues for postage, notebooks, subscriptions to periodicals, lantern slides used in club lectures and then presented to Museum, paid memberships in Museum, war relief, war savings stamps, stamp album for postage stamp collection.

8 Clubs have offered prizes from time to time for special things. Two of these clubs have a system of credits (different in nature but essentially the same idea) by which the club maintains standing in the club. If judiciously chosen to take the form of helps to their club work, these prizes, really recognitions of work well done, are worth while financing if possible, even though, as in the case of the Museum Service Club, the Museum staff had to solicit the funds. In clubs where boys and girls do not have a great deal of spending money, the prize books and specimens, collecting equipment, etc., are especially appreciated, and even when a boy could readily go down town and buy the same thing himself, it means more to him if it is inscribed as a reward for some accomplishment of his.

10 Clubs have done specific work for the Museum, both as clubs and individual members of the club. The nature of this work is as follows: Collecting specimens; supplying flowers; packing and unpacking express and mail packages; doing general errands; folding and stamping publications and other mail matter; policing Museum; doing docent work for children and adults as well; filing cards and publications in the Museum library.



The remaining 6 clubs doubtless aid the Museum greatly by personal advertising if in no other direct way.

The following is the most compact classification of clubs possible, and the appended paragraph is necessary to avoid some apparent discrepancies even here:

A—From the Children's Point of View:

- 1—Clubs for self-improvement.
  - a—In the way of art appreciation and work (the Museum League, Worcester).
  - b—In the way of acquiring knowledge of natural science in all its branches (Industries Club, Girls' Nature Club, Boston).
  - c—In the way of systematizing knowledge acquired (Collectors' League, Toledo; Kettle Hole Club and Sons of Nature, Boston; Charleston Natural History Society).
  - d—In the way of application of knowledge acquired to big projects, such as bird and tree protection and conservation (Museum Bird Club, Toledo; Tree Club, Brooklyn).
- 2—Clubs for accomplishing work for the Museum.
  - a—Policing (Museum Boy Police, Toledo).
  - b—Docent's work (Assistant Docents, Toledo).
  - c—Collecting specimens (Museum Service Club, Providence; Brooklyn and Boston Clubs).
  - d—Interesting others in the Museum, Museum advertising (Brooklyn and Boston Clubs).
- 3—Clubs for mutual service.
  - a—To the child by the Museum (Ohapa Club, Boston; Museum Service Club, Providence; Junior Museum of the Newark Museum; Junior Museum Club, Trenton).
  - b—To the Museum by the child (Ohapa Club, Boston; Museum Service Club, Providence; Junior Museum of the Newark Museum; Junior Museum Club, Trenton). This last club, it is a pleasure to report, was patterned somewhat after the Museum Service Club).

B—From the Adult's (Staff Member's) Point of View.

- 1—Through all the reports of the clubs there is felt a current of the spirit of service to the child.
  - a—For example, the Assistant's Docent's Club has for its object service to the Museum, from the point of view of the child; but the child must first prepare and be prepared to serve before this object can be carried out.
- 2—Constructive work with and for our boys and girls is the method being employed in other lines of training to-day. Why not ours?

a—And "who knows," as Miss Griffin suggests, "whether we may be developing a future Agassiz?"

Except in a few cases, the name of the Club is explanatory, so that I will not give further details of *how* these Clubs have been carried on, though I have tabulated the data for reference to be placed in the Association files. Our interest lies more particularly in *what* has been accomplished.

Just here, I want to thank all who have so generously contributed of their thought and time in collaborating with me for this study. It is worth noting that several Museums have sent me statements of proposed Clubs and Club plans more or less defined.

I could not leave the discussion of the Museum Clubs without mentioning the work of one which was started at the Boston Museum of Fine Arts three years ago with members from the audiences at story hours, but which, with the coming of the spring season and the scattering of the children, was discontinued. The Club work at the Staten Island Museum before their moving from the old building to the new must not be omitted. With the pressure of work and lack of space, as well as the loss of the boy leader, this Club, called the "Boy's Museum," for the time being has been given up.

This brings up the question whether there is not a field here for work, which, if properly developed, would take much of the time of one person on the staff. On the other hand, one reply to the questionnaire suggested a doubt as to whether the work was worth while unless it could be made self-supporting and self-perpetuating. In considering this, we must realize that we are dealing with boys and girls and not with men and women. Furthermore, we have to recall that new members will tend to lack the training of the more experienced, and that during the period of adolescence,

guidance rather than too much freedom is necessary to develop responsibility.

The problem of the difficulty of mixing ages as well as that of mixing the sexes is a difficult one to solve, and has to be dealt with according to existing conditions surrounding the Club. The sudden depletion of the Club by withdrawals of members to go to work may be met by electing such as honorary members, thus retaining their interest. Of course, I have visions of the leadership of some of the older members over some of the younger groups which I am expecting to spring up at any time. I think I shall advise maintaining the one Club and Club name with possibly the addition of "Junior" to the words Museum Service Club. This will maintain unity of aim and yet give opportunity for diversity of interests according to age, etc.

So much for a necessarily fragmentary report on Children's Clubs scattered over the country. There are doubtless some other Clubs in connection with Museums of which I did not learn. I trust that we may hear from such for added light on the subject, and we should appreciate it if representatives of the various Clubs already mentioned would contribute in their own way facts which it has been impossible for me to present.

If I may pass then to a more detailed discussion of the Museum Service Club which it has been my privilege to know and work with from its organization to the present time.

The best way which suggests itself to me is to read the Constitution prepared by the Club and adopted April 27, 1918.

*Constitution, Museum Service Club*

Article I.—a—Name:—The name of the club shall be Museum Service Club.

In the beginning, the prospective members offered several names for the club, but none seemed so all-inclusive as the one chosen, which was originally suggested by Mr. Madison.

The idea works both ways,—service to

the Museum and service to the boy and girl. Last summer I had a bi-weekly class in the study of flowers and birds for an hour before the regular meeting. I remembered that there was a "Museum boy" who had asked when in High School two or three years ago, if there was a club of this sort available. When approached one day (as he was visiting the Museum) relative to taking a class for the study of minerals, he enthusiastically accepted. "For," said he, "I know just what it means to long in vain for the privilege of such a club, and I will be glad to do what I can to give to the other fellows a chance." The class got a good start and were thirsty for more when Mr. Miller's work called him away from the city. For the sake of the boys Mr. Madison then took an hour from his busy week to continue the study. Mr. Martin Bowe, Secretary of the Rhode Island Field Naturalists' Club, volunteered his service as conductor of Field Trips, and the club has had nine such trips during the year. Mr. Bowe gave two prizes, a mineral hammer and a magnifying glass, for the best written account of this work. One of these papers was read at the Saturday morning program prepared just before Christmas as the Museum Service Club Christmas gift to the Museum. Other papers and recitations by the club all combined to make this program a great success. Prizes for other fall work were presented at this time. One was for the best record in a contest for credits in bringing in flowers for the flower table and for bringing in tin-foil and newspapers to be sold. Another series of prizes, one of \$2.00 and two of \$1.00 each, were given by friends of the Museum for written identification of 74 different specimens of minerals.

Article I—b—Emblems:—The club shall have for its emblems the Scarlet Tanager, the Violet and the mineral, Bowenite.

## Proceedings

Article II—Members:—a—All persons who have signed the club pledge, "I will honor the Park Museum and the Museum Service Club with loyal spirit, good conduct, and careful work;" and who have been recommended by two members of the club, and accepted by a quorum, shall become Active Members of the club.

b—Honorary Members shall be elected to the club for some special interest or service in the club.

c—Membership in the club will be cancelled automatically if a member is absent from the club for four meetings without acceptable excuse, and who has neglected dues for two months.

Article III—Officers:—Officers shall be President, Vice-President, Secretary and Treasurer, and shall be elected semi-annually.

Article IV—Dues:—Dues shall be 10 cents initiation fee and 5 cents per month regular fee; money to be expended at the discretion of the club.

Besides postage items, the club dues have gone toward a postage stamp album and outfit. Nearly all the members of the club are collectors of stamps, and you really should see the enthusiasm with which they have undertaken a collection for the Museum. This will be a real contribution to the Museum, since, in the past, we often have had inquiries as to our stamp collection, and until the present we have had to confess that the Museum had none. During the past month the club has contributed over 500 stamps to the collection.

Article V—Degrees:—Members may qualify for the privilege of wearing the club pin by the identification of 10 species of the same branch of natural science, i. e., flowers, birds, etc. This shall constitute the first degree in the club.

b—Qualification by identification of 25 species in addition to the original 10 in the same branch shall constitute the second degree.

c—Each additional group of 50 identi-

fications shall constitute an additional degree.

Qualification for the first and second degrees has been mostly in the subject of birds and of minerals. All of the members have attained at least the first degree.

All but one of the members have attained to more than the second degree, and have all received in recognition either a set of 10 nature post cards or 10 small specimens for their own individual collections.

At present one member has attained the rank of 21st degree, which means that he can identify 185 birds, 350 flowers, 200 minerals, 50 shells, 50 butterflies, and can give the name and abbreviation for the symbols of 75 chemical elements. For this he has received, besides the 21st degree, the 10 nature post cards, a collection of 20 minerals, 4 paper covered books on minerals, 6 copies of Comstock Nature Study Note Books, a vasculum, and 100 folders for his collection of pressed plants. The next highest degree is 11, and does not represent so wide a range.

Article VI—Meetings:—Meetings of the club shall be held every other Saturday morning, and Field Trips may be arranged at the discretion of the club. Business may be transacted by the club if a quorum is present at the meeting.

b—Seven members shall constitute a quorum.

The order of meeting is roll call, quotations, question box, new business, and announcements for the coming week. The attendance has averaged eight for meetings and five for Field Trips.

Article VII—Paper:—The club shall publish a paper every two weeks. This paper shall be called the M. S. C. Gossip.

b—For the publication of the paper there shall be an Editor and Assistant Editor elected by the club,—all members acting as reporters.

This is the latest idea of the club. It



originated with one of its members who has had a good deal to do with the handling of our Museum News Letter, folding etc. He writes in rather a newspaper style and runs a typewriter, and holds the second highest degree in the club. He has, therefore, been chosen Editor, and the member holding the highest degree has been elected Assistant Editor, so that I feel they have more time and are in some ways better qualified to undertake the new project than those members who have not already done quite so much in the club. It can do no harm and will probably be excellent experience.

Article VIII — Amendments: — This constitution may be amended by vote of a majority of the members present, providing a two weeks' notice of the proposed change has been given to the club.

Is it worth all this organization for only 16 boys?

Can we find any evidence from other clubs to point the way to an answer?

Following are some quotations from the paragraph on results in the questionnaire, so that you may hear in their own words what those reporting feel to be the value and results of the work:

**CHARLESTON NATURAL HISTORY SOCIETY, JUNIOR BRANCH:**—Not too much to say that the society has fostered much of the real interest in natural history in the city and is considered by many as one of the chief assets of the Museum for its training and work for, as well as in connection with, the staff.

**COLLECTORS' LEAGUE:**—Has stimulated interest in the Museum in a wholesome pastime; has brought them to the Museum and stimulated interest in some of the members, now older, to collect art in a modest way.

**MUSEUM BOY POLICE AND ASSISTANT DOCENTS:**—Club is surrounded by harmony which should react on their lives. Members learn to be kind to co-workers and to work in unity with them. Learn to be obedient to superiors, and to govern themselves. Better order among the children visitors as well as a general better standard where, by example, the Police and Docents are stationed for their work.

**MUSEUM BIRD CLUB:**—A big interest in the birds as well as in beautifying Toledo has been developed. One thousand two hundred bird houses have been erected.

**MUSEUM LEAGUE:**—Holds together children an active part in Museum activities, and gives them responsibility in making the club a success. It is the children's own organization, and their feeling of ownership stimulates interest and attendance.

**KALISTEUMA CLUB:**—Affords children fords children an active part in Museum activities, and gives them responsibility in making the club a success. It is the children's own organization, and their feeling of ownership stimulates interest and attendance.

**SONS OF NATURE:**—Older members have become really wonderfully expert in mineral identification and on insect work. Some of the members have been trained as paid Museum assistants for Sunday afternoon work. Has given training in accounts, parliamentary procedure, etc.

**KETTLE HOLE CLUB:**—Has developed acquaintance with local rocks and minerals. Helped the boy with a natural bent to get a start in what will prove an enjoyable and valuable hobby or the beginning of advanced scientific work. Has given social training in working together.

**GIRLS' NATURE CLUB:**—Definite progress has been shown among the members in the knowledge of birds, trees, wild and garden flowers. Helping children to get a start along these lines means much to them later.

**OHAPA CLUB:**—This particular club gave direction and purpose to out-of-door vacation activities of eight city boys. They learned much that fitted in with gardening, especially birds and flowers, and developed a keen and intelligent interest in things never before observed.

**INDUSTRIES CLUB:**—Has, through a study of the subjects—Food, Clothing, Shelter, Transportation, and Government—broadened the scope of members' views of other nations and given a taste of history and man's development. Field Trips to Industrial plants, sessions of court and legislature, and for study of architecture of public buildings have been of considerable additional value.

**CHILDREN'S MUSEUM LEAGUE:**—Children have been led to visit the Museum more regularly through membership in the club and are more inclined to systematic study of the collections. Chief value lies in awakening worth while interests and leads to systematic work and training to definite ends, and in giving a more intimate feeling of friendship and common interests.

**JUNIOR LEAGUE (for Tree Planting):**—Three hundred trees were planted by the club, thereby teaching knowledge of trees and civic pride at the same time. Its general value lies in that it gives occupation to the child and keeps his thoughts on constructive work and out-door life.

**JUNIOR MUSEUM OF NEWARK MUSEUM:**—An increase of interest in Museum has developed among the members, and special adaptability of certain members has been fostered in some members which would otherwise have been overlooked. Members have contributed to Museum ideas suggesting methods of approach. Future will tend to bring about

a Children's Museum made by and not for the child.

**JUNIOR MUSEUM CLUB:**—Has helped to solve the problem of occupationless boys. Members are getting better acquainted with the Museum each week, and take pride in so doing.

Is it worth while? I ask again. I admit that when they throw an important Museum letter in the waste-basket, or when they get noisy and boisterous over a piece of work which has been assigned them, one hesitates to reply in the affirmative. But when one makes allowances for their youth, and for their need of training, and when one sees how much actually can be accomplished by them when they really work, it seems truly worth while even from the Museum's point of view. A small Museum appropriation does not cover the salary of an errand or office boy, and volunteers count immensely in the weekly "clearing out" of desks, filing pamphlet publications in the storage stacks, and arranging the shelves of the children's library. Biggest of all jobs which they accomplish is the folding and inserting of publications for the Museum mail. In fact, many of your "Museum News Letters" have been folded, inserted in their envelopes, and

carried to the post office by the Museum Service Club, thereby actually saving an item of Association expense.

It seems to be pretty generally agreed that some sort of guidance and oversight on the part of adults should be maintained in the work of clubs in Museums as elsewhere. That this should be guidance merely and not management by force; directing and not driving, seems to be the conclusion. In short, a club director ought to be the alert and watchful captain on the bridge, sighting encouraging things as well as squalls, rocks and shoals ahead. Never, unless necessary, should the club director handle the wheel of the ship; nor furnish the motive power; nor issue the bulletins;—(there are plenty of members eager for the opportunity and needing the training in doing these things.) Rather must the director be the guiding spirit, always ready with far-sighted vision to keep in the minds of all the good for which they are striving,—the growth and progress in their chosen fields; meeting the challenge of their spirit by keeping them pressing on towards their high calling and ours,—that of Museum SERVICE.

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## MUSEUM COOPERATION

**Report of Committee Appointed May, 1917, to Consider the Matter of Closer Cooperation in Educational and Other Matters Between the Various Types of Museums Represented in the Association.**

To the Council:

In any system of cooperation the cooperating parties will get out of it exactly what they put into it. Valuable time and original thought and study must be given to planning; and leadership, patience and skill must be employed in the execution of plans if a project is to succeed.

It is not probable that Museums separated by great distances will ever be able to carry on regular systematic cooperative work; rather, they may be expected to cooperate occasionally as one may have need of the help of the other, or in some special cause in which both are interested. Cooperation means working together, and working together requires getting together for some purpose. Cooperation in a systematic way may, therefore, be expected among Museums situated in the same region or city where each is working under much the same conditions with many things in common.



Your committee would therefore suggest that this Association encourage any movement among Museums of a given section which will afford opportunity for the directors, and for the educational instructors of the Museums within that section, to get better acquainted with each other, and with the possibilities which confront them. To this end it offers the following suggestions as the first steps in that direction:

That the Museums of New England, of the Atlantic States, of the Middle West, of the Pacific Coast, and of the South, hold midyear conferences the coming winter as follows: Boston, December 31, 1918; New York, January 2, 1919; Chicago, January 6; San Francisco, January 2; and New Orleans, January 2, respectively.

That the Association at its 1918 annual meeting appoint a committee of three for each section to call together the Museums of their section for the first meeting; and that any permanent organization which may be effected at these first conferences be thereafter entirely independent of The American Association of Museums.

It is recommended that the primary duties and work of members of each section shall be to give close study through committees or otherwise to the general and specific problems of their respective sections, and to recommend, and wherever possible, consummate plans for the solution of such problems, more especially those having to do with service to their own field or any local community within their field; and that each year a report be made to the parent association of the work accomplished and of any other matters wherein the parent association may be of service to those museums within any given section.

We would reaffirm the plan whereby The American Federation of Arts

and The American Association of Museums, and, in addition, The Association of Art Museum Directors, recognizing the necessity of sympathetic cooperation, hold their annual meetings at the same time and place and during the same week, and that this be realized by their respective secretaries in cooperation.

We cordially endorse the Museum News Letter and the work it is doing and urge its expansion as a most effective medium of cooperation.

F. Allen Whiting, Chairman,  
H. W. Kent,  
Harold L. Madison.

It was voted that the report of this committee be received and that the committee be discharged. It was further voted that the following recommendations transmitted by the Council to the Association, and presented by Mr. Miner, be substituted for the recommendations of this committee:

It is the sense of the Council that local and regional cooperation among Museums should be encouraged under the auspices of this Association and that a committee should be appointed by the President to take up the matter under two heads, as follows: Museums of the West and South. Museums of the East.

(a) Museums of the West and South. As the majority of our meetings are held in the East, the Museums of the Pacific Slope and Gulf States find difficulty in cooperating with the Association to the extent possible in the case of more Eastern Museums. It is suggested that this committee encourage the promotion of Western and Southern Regional Sections which shall meet during the winter and send delegates to our annual meeting in May. This committee should report on the progress of this work at the next annual meeting of the Association.



(b) Museums of the East. It is suggested that the committee also investigate by correspondence and otherwise whether there is a sentiment in the Eastern Section for more frequent meetings between local groups of Mu-

seums, or for other forms of closer cooperation, and if so, to take active measures to realize the project in the regions where it is possible and report the results at the next annual meeting.

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## DISCUSSION OF REPORT OF COMMITTEE ON MUSEUM COOPERATION

In presenting the recommendations of the council to the Association, Mr. Miner explained that it had seemed to the council, in its consideration of the report, that the problem naturally fell under the two heads, Museums of the West and South, and Museums of the East. In the case of the western and southern museums there is a real need for getting together, an opportunity which the more Eastern Museums already have through the medium of this Association, and of which the western and southern museums cannot readily take advantage.

Replying to Mr. Rea's question as to whether the local branches thus formed would be part of and closely affiliated with the organization as a whole, Mr. Miner said that it was the intent of the recommendation that the sections shall be part and parcel of the American Association of Museums, but so far as finances are concerned, anything of a sectional character requiring expense would necessarily be borne by that section.

Mr. Miner further expressed the sentiment of the council in stating that he did not think there was anything in the recommendation tending to create a new organization. The fact that the committee must report progress at the annual meeting of the Association, also the fact that the various sections are recommended to send delegates to the annual convention, will subordinate all action to the general Association.

Mr. Rea thought it of the greatest

importance that the unity of the organization be kept, and said in part: "There can be no question but that the Pacific coast needs a local organization. The Gulf States present a little more uncertainty. The South is a pretty large territory. New Orleans is perhaps a little further away than Washington, but I believe those of us in the South can come to meetings in New England or the Middle West as easily as we can go from Chicago to New Orleans, and we meet on middle ground. There are very few museums in the middle section of the South, and so I submit for the consideration of the Committee that the case of the South is not as clear as the case of the West. There is a tremendous stimulus in attending the Association meetings, and if we substitute a sectional meeting for the general meeting for all but a few of us, for a very large number could not attend both, and would take the cheaper meeting, I think we should lose much of the spirit we have built up so splendidly in the last year and in the history of the Association."

Dr. Crook, while thoroughly in sympathy with the council's recommendations, suggested that the kind of cooperation which does not depend on getting together, but which largely depends upon the directors or trustees, had not been touched upon,—cooperation which will magnify the speaking power of the man who makes a great study, so that people in all parts of the country may

be benefited by that study. For example, the director of a museum might allow one of his men who had done a particularly difficult work for his own Museum, to duplicate it for another institution with the understanding that he do it outside of working hours, and that the institution where it was done be given the credit. Mr. Madison referred Dr. Crook to the first part of the second paragraph of the committee's report which expresses the opinion of the committee regarding such forms of cooperation.

Dr. Lucas said he thought Dr. Crook had answered his own question when he said that cooperation depended on the attitude of the directors and trustees. "Take, for instance, some of our own work,—the illustration of fishes,—we turn this over to Ward's Natural Science establishment to make. Thus the time and knowledge put into that series, and the skill of the original modeler is put to the service of the public through Ward, and you get that direct from him. Just so with the collection of horses' feet,—we cannot make them for another institution, but it can get them from Ward."

Dr. Brigham referred to another kind of cooperation depending entirely upon the directors, that of the identification of objects, and the answering of questions, by means of photographs. Illustrative of this, Dr. Brigham cited various instances showing the value of this kind of cooperation. To use his own words,—“A man who is writing an account of fish-hooks, especially those of the Pacific Ocean, wants to know if he can get information. I send him carefully prepared photographs that he can use, of perhaps 200 various fish-hooks, with the localities and measurements of each. When his book is published it will be of use to every Museum having things of that sort. You would be surprised how much ma-

terial there is in European Museums from America and from the Pacific. Of course, our Museum in Honolulu does not touch upon the things of the Continent; there is no room. But many things have been brought to Hawaii. In fact I have seen in Washington things supposed to be American Indian that were found in Honolulu. For instance, the halibut hook has received an Hawaiian name, because used so largely in Hawaii, but it was originally brought from the northern straits by whalers. Of course it apparently comes from Honolulu, has an Hawaiian name, and is sold by our natives, and so it must, therefore, be Hawaiian, and it is labeled Honolulu in the collection. A single photograph settles the whole question, and it is a very easy and satisfactory form of cooperation.”

Mr. Robinson, in referring to that part of the plan of the Committee whereby The American Federation of Arts, The Association of Art Museum Directors, and The American Association of Museums should hold their annual meetings at the same time and place, said that a tremendous amount of energy and interest is wasted in the way in which these organizations hold their meetings at different intervals and places. He suggested that The College Art Association should be included in the consideration of this question; and upon his motion, it was voted that the council, in entering into arrangements with representatives of other associations with a view to arranging a plan of meeting next year, shall include The College Art Association.

Mr. Gilman felt that it was important that the associations representing history and science should enter into this cooperative meeting plan. “I do not think we ought to let the Association turn too much in the direction of art; I feel the need of other stimulus.”

To Dr. Shapley the question of time seemed the one problem involved in the plan for affiliated meetings of the various organizations with The American Association of Museums. He pointed out that the late May meeting is rather difficult be-

cause the calendar of most of the institutions is not the same as the regular calendar, bringing it to the end of May and making attendance somewhat difficult. He also called attention to the fact that most of the meetings of the College Art Association are held at Easter.

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## REPORT OF COMMITTEE ON PUBLICATION OF ART AUCTION SALES

Appointed May, 1917

To the Council of The American Association of Museums:

The committee appointed to consider the labor and expense involved in the publication of permanent records of the many Art objects sold in the Art Auction Rooms of New York from 1870 to 1920 herewith submits the following report:

We find there are two demands to be met; the publication of sales which have taken place in the past and the immediate publication of sales taking place in the present. Since the dealers' catalogues are not always available, the publication of sales that have occurred in past years would involve the printing of name, brief description, date of sale, name of purchaser, and the purchase price, of each object. The publication of recent sales would involve printing after the number of the object, in the dealer's catalogue, the date of sale, name of purchaser, and amount paid (which is not known until after the sale).

From forty to fifty Art Auction Sales take place in New York every year. Many Museums, Libraries, Collectors, and Dealers are anxious to have such a record as mentioned above as soon as possible after the sale is over. In most cases these parties possess the published catalogues of the dealers but of course without the prices. It is obvious, therefore, that immediately published data of pur-

chasers and prices which could be had as a supplement to the dealers' catalogues would be of great value to those concerned.

Your committee would therefore recommend that the Association employ a cataloguer whose duties shall be to analyze all auction sale catalogues of the past, enter the items on cards, and classify them by subjects, looking to their publication in permanent form in the future. That her chief and first duty, however, shall be to secure the name of the purchaser, and the price paid for each object sold in the Art Auction Rooms in New York and the publication of the same in multigraphed form within one week after close of each sale.

We further recommend that each subscriber be required to pay fifty cents for each multigraphed copy of each individual sale. Such an arrangement would, we believe, be the only feasible one since no one subscriber would want all the issues.

We are of the opinion that the demand for such a publication would be large enough to pay all running expenses, which we estimate at a maximum of \$1500 a year, and would suggest that the Museums most vitally concerned with its success cooperate in guaranteeing the work pending its firm establishment as a paying project.

We would finally suggest that the



Association appoint a committee of one to carry out the plan as outlined above.

Respectfully submitted,  
Raymond Wyr, Chairman,  
Henry W. Kent,  
Florence N. Levy.

It was voted that the report of this committee be received and that the committee be discharged. It was also voted that the report be referred to the Council for consideration. At the regular business session the Council made the following recommendation, which was adopted:

Concerning the report of the Committee on Art Auction Sales the Council recommends that the Secretary of the Association send the following test letter to all parties who may be interested:

Dear Sir:

There are from forty to fifty Art Auction Sales in New York each year.

Museums, Libraries, Collectors, and Dealers are able to secure the dealers' catalogues that are issued in advance of each sale. There are now no published lists of the purchasers nor of the prices paid at these sales.

The American Association of Museums is prepared to issue such lists in multigraphed form, provided there is sufficient demand for the same. It is proposed to mail the lists to each subscriber within one week after the close of each sale. They will be issued as

supplements to the dealers' catalogues and will contain the date of sale, name of purchasers, and amount paid for each object as numbered in the catalogue.

Each subscriber must guarantee to purchase not less than twenty lists, the same to be paid for in advance. At the close of each year a bill will be rendered for all services exceeding the minimum amount of twenty lists. A flat rate of fifty cents a list will be charged.

As soon as a sufficient number of subscribers are secured the Council of the Association will endeavor to make arrangements for the execution of the plans.

If you desire to subscribe please fill out and mail the enclosed card to the Secretary of the Association.

CARD.

The undersigned desires to be enrolled as a subscriber to Art Auction Sales Lists.

It is understood that the minimum charge for these lists shall be \$10.00, payable in advance, and that at the end of the year all lists received over and above the first twenty shall be paid for at the rate of fifty cents for each list.

It is further understood that this subscription becomes binding only if the work is actually undertaken by the American Association of Musicians.

Signature.....

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## DISCUSSION OF REPORT OF COMMITTEE ON ART AUCTION SALES

Mr. Gay questioned the possibility of being able to always secure the name of the purchaser, and referred to the custom of purchases being made through agents by those who do not wish their names to be known.

To these remarks, Mr. Rowe agreed with Mr. Gay that it is not always possible to secure the names of purchasers,

but called attention to the fact that those buying price catalogues know it is always possible to secure from the dealer the next day a copy with this information in it. "It is sometimes of advantage to know where a particular object has gone, and in purchasing objects there are several methods possible. One is to go with instructions or permission to purchase for

the institution in the open auction room. The other way is to follow up an object to the extent of finding out who bought it or, at least, who the agent was through whose hands it passed, and then paying a larger amount to secure the specimen placed on sale. While I realize the

amount of money it would take for a person's full time, and personally I do not think it would require that—I think this Association might do something to encourage the preparation of that information in some form to be placed in the hands of those who wish it."

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## REPORT OF THE COMMITTEE ON MEMBERSHIP

### Report of the Committee Appointed May 17, 1916, to Consider an Extension of the Membership Among Members of Corporations Controlling Museums.

To the Council:

In a preliminary report to your body on June 19, 1916, we stated that less than half the museums represented in the Association were sustaining members and less than half their staffs Active Members. In view of this fact, we recommended that before seeking corporation members the Association should be circularized in a form which we submitted, with a view to strengthening this support both from museums and from museum officials. Your body accepted the suggestion and issued the circular. No result of importance was reached. The proportion of Sustaining Members among the museums represented in the Association rose about five per cent, and the active membership in about the same ratio. At the same time the number of museums represented in the Association slightly diminished. The figures are given below. On this showing, the committee cannot recommend an effort at present to secure corporation members. In asking that it be discharged, it desires to make the following suggestions:

(1) That the Council make an appeal to the museums not now sustaining the Association, although represented in its active membership, to become Sustaining Members.

(2) That direct efforts to increase the membership should be discontinued and replaced by indirect efforts through plans to further the usefulness of the Association to its members and the knowledge of it among museum people.

Respectfully submitted,

Newton H. Carpenter,

Benj. Ives Gilman, Chairman.

Mr. Henry W. Kent, the other member of the committee, cannot altogether agree with the above and will make a verbal report at the meeting.  
1916.

155 museums represented in the Association, of which 58, or 37 per cent, were Sustaining Members.  
1917.

152 museums represented in the Association, of which 64, or 42 per cent, were Sustaining Members.

In 1916 there were 272 active members of the Association; in 1917, 285,—a gain of 5 per cent.

It was voted that the report of this committee be received and the committee be discharged.

## REPORT OF THE EDITOR OF THE MUSEUM NEWS LETTER

The Editor of the Museum News Letter has the honor to submit the following report for the year ending May 15, 1918:

The first volume of the Museum News Letter of the American Association of Museums was completed with the issue of May, 1918. The whole volume comprises nine numbers with a consequent total of 36 pages of printed matter. It has cost \$123.25 exclusive of postage and incidentals to issue the publication for the year. It has six paid subscribers.

The total number of museums and kindred institutions represented in the columns of the News Letter has been approximately 102. Of these, 40 are sustaining members of the Association. The remaining 62 are not sustaining members, although in almost every instance they are represented by officials who are active members of the Association.

While the editors have always had sufficient material in hand to assure full news columns on the date of going to print, it has been necessary in almost every instance to go after the news by correspondence. With a new venture this was to be expected. It is to be hoped, however, that more vol-

untary contributions will come to the hands of the editors in the succeeding year.

Incidentally, the attention of members of the Association is called to the fact that it will take but little more time to send an item of news than to write the editor that you are too busy to do it.

In editing the News Letter, the first consideration has been to have as many different institutions as possible represented in each number; and the second consideration, to give real news about these institutions, refraining in so far as possible from all editorial comment.

The editor would like to express at this time his deep appreciation of the work and cordial cooperation of the associate editors, Mr. Frederic L. Lewton on Science; Mrs. Margaret T. Jackson Rowe on Art; and Dr. Frank H. Severance on History, for their careful and conscientious editing of news for their respective departments, and for being uniformly prompt in transmitting it to the editor.

Respectfully submitted,

HAROLD L. MADISON,

Editor.

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## NEW MEMBERS OF THE ASSOCIATION

### Sustaining

State Museum, University of Arizona, Tucson, Arizona.  
The Hillyer Art Gallery, Smith College, Northampton, Mass.

### Active

Howarth, Mr. E., Public Museum, Weston Park, Sheffield, Eng.  
Jordan, Mr. Wilfred, Independence Hall, National Museum, Philadelphia, Pa.  
Kimball, Mrs. Elizabeth, Hillyer Art Gallery, Smith College, Northampton, Mass.

Parker, Dr. Arthur C., New York State Museum, Albany, N. Y.  
Thompson, Miss Crystal, Museum of Zoology, University of Michigan, Ann Arbor, Mich.  
Wren, Mr. Christopher, Wyoming Historical and Geological Society, Wilkes-Barre, Pa.

### Associate

Dan, Mr. Ino, Special Commissioner of the Tokyo Museum; address, 43 Irving Ave., Cambridge, Mass.  
Eaton, Miss Eleanor B., 324 Ostrom Ave., Syracuse, N. Y.  
Reekie, Miss Martha, State Museum, Seattle, Washington.

Can you not interest at least one person in becoming a member of this Association



## THE AMERICAN ASSOCIATION OF MUSEUMS

### Annual Dues

Museum Work beginning with the December number, will be withheld from all active and sustaining members whose annual dues have not been paid. Associate members will receive Museum Work only upon payment of \$1 in addition to annual dues.

Kindly send checks to the treasurer at as early a date as possible.

#### OFFICERS

1918-1919

President

\*NEWTON H. CARPENTER

Art Institute of Chicago, Chicago

Vice-President

W. P. WILSON

Philadelphia Museums, Philadelphia

Secretary

HAROLD L. MADISON

Park Museum, Providence

Treasurer

W. P. WILSON

#### COUNCILORS

Oliver C. Farrington, Field Museum of Natural History, Chicago, 1916-1919.

Charles R. Toothaker, The Philadelphia Museums, Philadelphia, 1918-1919.

Anna Billings Gallup, Children's Museum, Brooklyn, 1917-1920.

Roy W. Miner, American Museum of Natural History, New York City, 1917-1920.

Henry R. Howland, Buffalo Society of Natural Sciences, Buffalo, N. Y., 1918-1921.

Paul M. Rea, The Charleston Museum, Charleston, S. C., 1918-1921.

James E. Talmage, Deseret Museum, Salt Lake City, 1918-1921.

#### MEMBERSHIP

##### Sustaining Membership \$10

Each Museum paying not less than ten dollars a year shall be a sustaining member of the Association.

##### Active Membership \$3

The following persons are eligible to active membership on the payment of three dollars per annum, and may be Active Members for Life upon payment of thirty dollars at any one time.

a. Persons holding positions of responsibility in any recognized museum.

b. In the discretion of the council, other persons actively engaged in or supporting museum work.

c. In the discretion of the council, persons who, having acquired experience in active museum work, have now honorably retired, but whose experience would be of value to the Association.

d. Persons officially connected with institutions of learning, association with which in the opinion of the council would be of benefit to this organization.

##### Associate Membership \$1.

Persons contributing \$1 per annum may become associate members.

##### Patron

Any person contributing five hundred dollars or more at any one time shall become a Patron of the Association.

Active and Sustaining members only shall have a right to Vote, and Active members only may hold Office.

#### PUBLICATIONS

The Publications of the Association are distributed free to all Sustaining and Active members who have paid their dues for the year of issue. Associate members may obtain the publications upon payment of \$1 a year.

While the supply lasts, a full set of the Annual Proceedings (11 vols.) and a Directory of American Museums will be sent free upon request to new Sustaining members. New Active members may obtain the Proceedings for \$6 (regular price \$11) and the Directory free.

Proceedings may be purchased at \$1.08 per vol. in paper, and \$1.33 per vol. in cloth, postpaid.

The 1917 volume of "Proceedings" concludes the publication, as a single volume, of proceedings of annual meetings. Beginning in 1918, the annual proceedings will be incorporated in "Museum Work" and will be published in eight parts, extending through the year.

#### MUSEUM WORK

Including the Proceedings of  
The American Association of Museums

##### Editor

Mr. Harold L. Madison, Park Museum,  
Providence, Rhode Island.

##### Associate Editors

Science: Dr. Edmund Otis Hovey, American Museum of Natural History, New York City.

Art: Mrs. Margaret T. Jackson Rowe,  
Providence, Rhode Island.

History: Miss Caroline M. McIlvaine, Chicago Historical Society, Chicago, Ill.

\*Deceased, May 27, 1918.

“To travel hopefully is better than to arrive.”

—Stevenson.

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

DECEMBER—1918

VOLUME I

NUMBER 3

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## OUR PATHWAY

SOME years ago a writer in a current magazine told of the artists he had met in every day life; there was the motorman who took pride in stopping his car so the entrance would come exactly opposite the waiting passenger, and the engineer who brought his train in at the terminal on the second it was due. The proposal has recently been made to connect the American Museum of Natural History and the Metropolitan Museum of Art by a pathway. This is merely putting into external form what has always existed internally, for since science became science it has been art, and since art became art it has been science. In the same way that the engineer made an art of running his train so Agassiz, Huxley and Pasteur made art of their science, and so Whistler, Rembrandt and Millet made science of their art. This then is the guide-post to our pathway which runs, not only across Central Park but across life itself. The service Museums are to render in the reconstruction days now at hand, and in the unknown future must have the qualities of true science and of true art because one is dependent upon the other and no service can be lasting without both.





*Courtesy of the Public Museum of the City of Milwaukee.*

## Solomon Juneau Trading Post, Milwaukee, 1820

An historical group of the beginning of Milwaukee. Juneau, its first permanent white settler, arrived Sept. 14, 1818 as agent of the American Fur Company. In 1837 he was made first president of the village and in 1846 first mayor of the city. His portrait figure is reduced in age from the earliest extant portraits.

The group is 14' 10" wide by 12' 6" deep. The painted background shows the former topography of this portion of Milwaukee as determined from early reports, maps and views. Prepared under the direction of Dr. S. A. Barrett, Curator of Anthropology. Modeling and painting by Geo. Peter, staff artist.



## SCIENCE

### FIELD MUSEUM OF NATURAL HISTORY

The Stanley Field Plant Reproduction Laboratories of the Field Museum of Natural History have recently finished and placed on exhibition in the Department of Botany of the Museum, the following plants reproduced in glass and wax of natural size and so realistic that it is difficult to realize that they are not actually alive and growing: A trumpet-creeper vine, five feet long, in full leaf, flower and fruit; with this an enlarged and sectioned flower of *Catalpa* and life-size fruits of the candletree and sausage tree, each accompanied by leaves; a complete flowering plant of *Sagittaria* in its natural habitat; a complete plant of *Digitalis purpurea* bearing a flowering spike nearly two feet long; a portion of a leafy, flowering and fruiting passion flower vine; a large branch of the witch-hazel in autumn foliage, full flower and fruit, accompanied by an enlarged flower showing the essential organs; large branch of sassafras in full leaf and fruit with an enlarged flower of the alligator-pear sectioned to reveal its characters and a ripe fruit sectioned; a climbing bittersweet vine in full leaf and fruit accompanied by a branch in full flower and an enlarged flower revealing the essential organs; a full, ripe, fruiting frond of the tuna cactus; a cluster of *Galax* plants in full flower and a portion of a spike enlarged to reveal, in detail, the floral characters; and an exceedingly interesting biological study of *Utricularia* showing an enlarged leaf with bladders and a highly magnified bladder sectioned to show the minute animals (water-fleas, water-

snails, insect larvae and protozoa) upon which it feeds.

**MAKING PLANT REPRODUCTIONS IN FLORIDA.**—The laboratories have been transferred to south Florida for the winter months in order to secure a number of tropical plants, as all the reproductions are made from fresh, living material only. It is intended to reproduce, in that locality, a complete top of the cocoanut palm; the day-lily; a *Cycas*; *Batis*; and several other plants typical of the families they are to represent.

**BIRDS OF THE AMERICAS.**—Professor C. B. Cory, Curator of Zoölogy, has ready for press the final volume of Part II of his exhaustive Catalogue of Birds of the Americas.

**A NEW BIRD GROUP.**—Showing the Ruffed Grouse or Partridge has been added to the exhibits made under the auspices of the Stanley Field Ornithology Fund. In this group a pair of grouse are shown in a thicket of cherry and June-berry in the edge of woods. They are represented as leaving their nest, which has been discovered by a racoon. The background represents a scene in southern Wisconsin. The background was executed by C. A. Corwin; the taxidermy by L. L. Pray.

### STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES

During the twenty-five days that the new Museum Building at Stuyvesant Place and Wall Street, was open to the public, from September 2 to 30 inclusive, between the hours of 10 A. M. and 5 P. M., the total attendance of visitors was 1,046, which is a highly satisfactory record for the month of

September, especially in view of the fact that no announcement of the opening was published. The south end of the building is partitioned off for offices and library, and two sections along the east side are similarly reserved for small storage and work rooms. The remainder of the floor space is apportioned into two main sections. On the right hand, on entering, are the exhibits of archaeology and antiquities, on the left natural science, grouped so as to feature geology and mineralogy, and zoölogy, including birds and mammals, insects and marine invertebrates. A botanical exhibit is also in course of preparation in this section. Wall space is occupied in part by the mounted animal heads of the Frederick C. Havemeyer collection and in part by old maps of Staten Island. Local material is specially featured in all departments. The general arrangement is completed and is now a fixture until such time as the upper floors of the building are added in accordance with the original plans.

#### THE BEST ZOÖLOGICAL PUBLICATION OF THE YEAR

The results of the six years devoted to Colombia are given to the popular as well as the scientific public in Dr. Chapman's new book, "The Distribution of Bird Life in Colombia, a contribution to a Biological Survey of South America," which has recently been published by the American Museum, and which has been awarded the Daniel Giraud Elliott gold medal by the National Academy of Sciences as the best zoölogical publication of the year. On account of the war the prosecution of the survey has been suspended, Dr. Chapman's assistants all being in war service, while he himself has been directing the technical publications of the American Red Cross since May,

1917. Through the resulting combination of intimate knowledge of Red Cross and South America, Dr. Chapman has been selected Commissioner to Latin America to visit the chapters and branches in South America to establish closer relations between them and the parent organization.

#### SHARKS FOR FOOD, LEATHER AND OIL

A plant has been established at Cape Lookout, North Carolina, by the veteran collector Mr. Russell J. Coles of Danville, Virginia, for the utilization of sharks for food, leather and oil. In describing the flesh of the Man-Eater shark, Mr. Coles writes:

"In color the flesh was a distinct rich light pink salmon. I have never seen the flesh of any other shark so colored. There was an almost round strip of nearly black flesh extending along in the pink flesh on each side of the back. I ate both the pink and black flesh and found both excellent. Usually the flesh of sharks is almost free of oil, but that of the young Man-Eater was rich in that respect, and its liver richest in oil of any that I have seen. Everything pointed to its being quite young. I got the shark from the net while it was still alive. A native fisherman and his mate reported to me that as they hauled up their sink net while I was taking the sharks from my big shark net near them, and at about the moment that the young one was caught, they brought up a monstrous shark having a similar tail, which was as long as their 25-foot launch, and that it fought so violently that they quickly cut loose a large piece of their net in which it was entangled and let it escape. Although these two fishermen are men of good standing and well known to me, I hesitate to accept statements of this kind, which involve the size of a vio-

lently fighting shark, from any but a few of our best trained observers, and I am strongly of the opinion that far too many statements regarding matters of vital importance made by untrained observers have been accepted and become incorporated in the literature of fishes.

"I have prepared the meat of the Man-Eater for smoking, its hide for the tanner, and have made oil of its liver."

Although at first, shark meat for food was viewed with prejudice by the general public, it has been sold in no small quantities, even in New York City, where the price a short time ago was 14c. per pound. As leather, shark has been fairly tested, and found to be satisfactory in all points and especially durable.

#### A PRIMITIVE PEOPLE STILL LIVING IN THE UNITED STATES

Mr. Leslie Speer of the staff of the American Museum of Natural History has just had the unique experience of observing a truly primitive people living within the United States,—the Havasupai Indians of Arizona,—and his collection illustrating their life and habits is a novel addition to the Indian material in the institution. These Indians have never before been studied by a scientific observer, in fact, few white men have ever penetrated to their village which is located in the bottom of Cataract Creek, a gigantic chasm which joins the Grand Canyon of the Colorado in western Arizona, and whose walls are 3000 feet high.

The Havasupai village is a self-supporting community. The bottom of the canyon is a perfect oasis in this semi-desert region. Here great fields of corn, beans, squashes and fruit are raised. Wild seeds and cactus are gathered on the surrounding moun-

tains, in which deer, antelope, mountain sheep and turkey abound. These Indians live in temporary shelters thatched with reeds, branches and earth in summer, and often in natural caves and crevices in winter. The men are expert hunters, the women make baskets which when lined with pitch, also serve as cooking utensils. They depend chiefly upon deer skin for clothing. The Havasupai are of medium stature, and well formed. They are a simple intelligent people, very friendly and anxious to learn civilized ways.

#### NOTABLE BEQUESTS

By the will of the late Mrs. Margaret Olivia Sage the American Museum of Natural History, and the Metropolitan Museum of Art each receive \$1,600,000; the New York Botanical Garden, and the New York Zoölogical Society \$800,000 each.

#### MINERALS AND MUNITIONS

In the Hall of Minerals of the American Museum of Natural History is a series of minerals visualizing the steps necessary in the development of war munitions from the crude ore to the finished product. Included in the exhibit are the rarer minerals such as mercury, nickel, manganese, chromium, tungsten, vanadium and molybdenum, each specimen bearing a label indicating in what particular industry it is used. Material has been secured to illustrate how these minerals and metals are extracted and turned into tools for our military. One can trace the application of mercury from cinnabar; also how the primers are charged with fulminate of mercury which explodes the hand and rifle grenades; also the many stages required in the manufacture of a completed nickel jacketed bullet like those used in our rifles, machine guns and revolvers.



Small distribution maps show the occurrence of the ores in the United States and other countries, and call attention to regions in this country worthy of development.

PUBLIC MUSEUM, MILWAUKEE,  
WIS.

OPEN FROM 9 TO 9

On October 1st The Public Museum of the City of Milwaukee increased its hours of exhibition and is now open to the public from 9 A. M. to 9 P. M. except secular holidays when the closing hour is 5:30 P. M. and Sundays when the hours are 1:30 to 5 P. M.

**BLACK HAWK GROUP.**—An historical group, known as the Black Hawk group, has been completed representing the close of the Indian wars in Wisconsin as marked by the surrendering to Capt. Joseph Street and General Zachary Taylor, at Fort Crawford, Prairie du Chien, Aug. 27, 1832, of the

Sauk and Fox chief Black Hawk, and the Prophet by their captors, the Winnebago chiefs, one-eyed Decori and Chaeter. This group is 15 feet wide by 12 feet 6 inches deep. It contains eight figures in the round, three in silhouette and one in the painted background.

**FIELD WORK.**—Work has just closed on a two months' trip, collecting, casting and painting, in western New York and Ontario among the Six-Nation tribes preparatory to creating a cultural group of these Indians.

**SHERMAN'S "HELL"** of war has not missed the Museum. Three of its members are in active military service, two others in the Surgeon-General's department, two in war welfare work, and six in other phases of war work; besides which more or less of the time of those who remained on the job was taken up in State Guard service, War Garden work, draft registration, selling Liberty Bonds, and soliciting for war auxiliaries.

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## ART

### THE ART ALLIANCE OF AMERICA

The splendid work being done in New York by the Art Alliance of America in bringing together the producer (artist or designer), and the consumer (manufacturer or tradesman), has been of great value in the development of American Art. The criticism has been made, however, that the artist or designer living outside of New York derived little benefit from the ministrations of this organization. This is, of course, bound to be the case, as New York is so much the market center for art in all its manifestations that no creator can hope for a real chance

elsewhere. To meet the need of those who cannot go to New York, the Central States Chapter of the Art Alliance was formally organized at meetings held this fall at the Art Institute of Chicago. Mr. George Arthur Stevens, of Moline, Ill., was elected President, and a representative group of directors was chosen.

Under such able management this branch will surely be of much needed service in the development of the industrial arts of the Middle West. It is hoped to establish other branches of the Alliance as opportunity arises and thus to extend the good work throughout the country.

### IMPORTANT NEW MUSEUMS IN ROME

Archaeologists and students of art will be delighted to learn that the splendid collections of the Torlonia family in Rome, Italy, are to be opened to the public. On rare occasions a small group of students have been admitted, either to the Villa Albani or the Museo Torlonia, but access has been extremely difficult and in some cases students have waited three or four years for an opportunity to see these treasures. So important are the examples in the possession of Prince Torlonia that they have been classed next to the Vatican collections in interest and extent. The plan is to move the objects from the Museo Torlonia which stands on the Lungara nearly opposite the Villa Farnesine to the Villa Albani on the Via Salaria. While both these places are somewhat inaccessible to tourists the Villa Albani is well suited for a Museum as it was designed for a summer residence and has large windows opening on the garden and a spacious ground floor with rooms opening one into another. It is stated that experts will be called in to help in the installation of the collections so that we may hope for a very interesting result.

### A CHILDREN'S MUSEUM OF INDUSTRIAL ART

More and more is being done for the children in setting aside special exhibitions for them and often in providing separate buildings. Although this movement has been led by Museums of Science, a number of Art Institutions have followed their example. The latest to come to our notice is the Pennsylvania Museum, in Fairmount Park, Philadelphia, which has arranged a large section of the basement of Memorial Hall with exhibits es-

pecially interesting to children. Among these is a large collection of dolls, some Mexican clay figures, models of Japanese dwellings, and a series of vehicles and models of transportation material. Many of these objects had been on exhibition elsewhere in the Museum, and have now assumed greater significance from their new grouping, while at the same time much needed space has been gained on the exhibition floor.

### BEQUESTS TO BOSTON AND CAMBRIDGE

Mr. Henry E. Wetzel, who was at the time of his death, Associate of the Department of Western Art, of the Boston Museum of Fine Arts, left the sum of \$100,000 to this Museum for the purchase of works of art under the advice of a small committee of experts chosen by him. The same amount was left to the Fogg Museum of Harvard University with similar restrictions. These gifts will both be much appreciated, and Fogg will especially benefit as this is the first bequest it has received.

### HARTFORD RECEIVES PITKIN COLLECTION

Mrs. Albert Hastings Pitkin has given the splendid Collection of early American pottery and Birmingham Ware, formed by her late husband, to the Wadsworth Athenaeum in Hartford, in memory of Mr. Pitkin. The collection is a remarkable one and will be a great addition to the group already belonging to this institution.

### DIRECTOR OF BUTLER ART GALLERY APPOINTED

The new Butler Art Gallery which was presented to Youngstown, Ohio, by Mr. Butler is nearing completion and the announcement has just been made that Mrs. Ethel Quinton Mason, a sister-in-law of Mrs. Cornelia B. Sage

Quinton of Buffalo, is to be the new Director. Mrs. Mason was in charge of the French Pavilion at the Exposition in San Francisco in 1915.

#### MUSEUM OFFICIALS ABROAD

Mr. Edward W. Forbes, Director of the Fogg Museum of Art, Harvard University, Cambridge, sailed for Italy in October to join the American Red Cross. His knowledge of the language and familiarity with the ways of the country will doubtless make him of incalculable service. The Assistant Director of the same Museum, Mr. Paul J. Sachs is in France, also under the Red Cross. As Mr. Post and Mr. Edpill of the Fine Arts Department of Harvard College are also on duty abroad Mr. Pope is in charge of the Museum.

#### DEATH OF M. GUIMET

Word has recently come from Paris of the death of the great Orientalist, M. Guimet, founder of the Musée Guimet, who was the first man in Europe to introduce Oriental art on a large scale to the public. Although his interest was in comparative religions and the collections he made were to illustrate this subject, he brought to Paris many works of rare artistic merit, and founded a museum which will be a source of inspiration to students for years to come. It has been the property of the state since 1886.

#### ACTIVITIES IN CLEVELAND

The Cleveland Museum of Art is inaugurating a new department this year under the leadership of Thomas Whitney Surette, who is to devote half his time to supervising and developing the understanding and appreciation of music through lectures, group singing and concerts at the museum. It is hoped to install an organ in the

auditorium and also provide a small grand piano.

During the summer, dances and entertainments were given at the museum for soldiers and sailors stationed in the vicinity.

#### MUSEUM CLOSED OWING TO COAL SHORTAGE

The Montclair Museum of Art is to be closed this winter owing to shortage of coal. It is to be hoped that such action may not be necessary anywhere else, especially as the Armistice will doubtless mean less strain on the railroads.

#### THE DU PUY COLLECTION

The Department of Fine Arts, Carnegie Institute, Pittsburgh, announces an exhibition of the private collection owned by Mr. Herbert Du Puy of Pittsburgh.

Mr. Du Puy has collected beautiful objects characteristic of the periods in which they were produced — Polychromed sculpture, carved box wood, wax portraits and ecclesiastical jewelry from France and Italy of the Renaissance; snuff boxes, bonbonnières, and *cartes de bal* from the courts of Louis XIV, XV, XVI; miniatures portraying famous European and American personages. Included in the collection are ivories, laces, and fans of many periods. The two hundred and seventy-five miniatures form a rare and interesting collection in themselves. The English group includes examples by all the famous miniaturists from the time of Henry VIII to that of Queen Victoria.

The Collection will be on exhibition through the winter.

#### A CORRECTION

It is a matter of deep regret to the editor that in the November number an error was made in the spelling of the name of Mr. Oric Bates.



## HISTORY

### GATHERING WAR RELICS

With great uniformity, historical museums report the gathering of war relics and in many instances museum work is to a certain extent suspended and the museum staff pressed into the service of compiling state regimental history, and collecting photographs, posters, etc. This is doubtless as it should be for it will be years before the government records can be completed and published.

### UNITED STATES WAR EXPOSITION AT CHICAGO

The great United States War Exposition at Chicago, September 2-15, organized under the auspices of the Committee on Public Information by Mr. J. J. O'Connor, was a liberal education in rapid mobilization of materials, rough and ready mounting and effectiveness of arrangement. The great points were that it was ready at the psychological moment, that it was in the open air and that its space was so ample that large sections of the population of a great city could view it at one time without danger or confusion. Its appeal to the peoples of the melting pot was instantaneous.

### GIFT TO UNITED STATES NATIONAL MUSEUM

The United States National Museum Department of History has recently received among other notable gifts a group of memorials of Admiral David G. Farragut, U. S. N., including a jeweled sword and sword knot presented to him "in appreciation of his gallant services rendered in defense of his country," a portrait by William Swain, a full dress uniform coat, service belt and cap, and a series of paint-

ings, engravings and photographs relative to his career as a naval officer. These are gifts from the Estate of Loyall Farragut, the only son of Admiral Farragut. Another group associated with a naval hero consists of various articles of personal use once the property of Commodore Stephen Decatur. A uniform coat worn by Gen. U. S. Grant as a cadet at the United States Military Academy, West Point, 1839-43, and a flint lock musket used by Daniel Boone; a chair made by Benjamin Franklin and a mahogany worktable of Dolly Madison's are other interesting souvenirs that find appropriate niches in that vast collection.

### EPIDEMIC OF SWORD PRESENTATIONS

What might almost be called an epidemic of sword presentations may be said to be prevalent in historical museums at the present time. Possibly this is a sign that the functions of historical museums are being increasingly appreciated as history continues to be made.

### HISTORICAL COSTUMES

The scope of the Department of American History, which was added to the Government Museum in recent years, is "to illustrate the lives of distinguished personages, important events, and the domestic life of the country from the colonial period to the present time." The most popular section, that of Historical Costumes, has received during the past year costumed figures representing Mrs. Martha Jefferson Randolph, the daughter of President Jefferson, Mrs. Martha Johnson Patterson, daughter of President Johnson, Mrs. Mary Arthur McElroy

sister of President Arthur, the gown of blue satin brocaded in gold worn by Mrs. Theodore Roosevelt at the ball on the occasion of the inauguration of President Roosevelt in 1905, and the gown and shoes worn by Mrs. Charles Warren Fairbanks at the Court of Edward VII in 1910.

#### WAR HISTORY OF WISCONSIN

A War History Commission for Wisconsin was appointed in March, 1918, in accordance with the suggestion of the National Board for Historical Service that there may be formed a complete and monumental collection of the material pertaining to America's part in the great conflict. The State Historical Library at Madison was selected as headquarters and from there the work is directed. Local war history committees have been appointed in every county of the State. At Madison the University of Wisconsin and the State Historical Society have instituted a drive for historical materials that should result in a comprehensive war collection for the work of research workers such as the New York Public Library is developing.

#### A LABOR DAY PILGRIMAGE

The Sauk County Wisconsin Historical Society on Labor Day made a pilgrimage to the site of old Fort Winnebago, near Portage, and the beginning of the famous Fox-Wisconsin portage first crossed by white men when Jolliet and Marquette took that route in their exploration of the Mississippi. It seems probable that not a county in Wisconsin is without its historical society.

#### HISTORY IN IOWA

In Iowa active research has been instituted along the lines of the history of Liberty Loan campaigns, the history of civic instruction and training for

citizenship, and the history of Camp Dodge.

#### THE FILSON CLUB

The Filson Club, Louisville, Ky., possesses an extensive gallery of valuable portraits of pioneers of the Middle West and has been made the repository of a large portion of the historical collections of its late president, Reuben Durrett. Mr. R. C. Ballard Thruston, Vice-president of the Club, has recently acquired the original manuscript of George Rogers Clark's report on the Illinois Country made to Governor Mason of Virginia in 1779 and it is possible that the Filson Club will be the final resting place of this document which first put the Middle West definitely upon the map.

#### REV. FATHER ARTHUR E. JONES AND JESUIT MANUSCRIPTS

The death on January 19, 1918, of Rev. Father Arthur E. Jones, S. J., Archivist of St. Mary's College, Montreal, recalled the visit of this genial Jesuit savant to the United States in 1904, when at the St. Louis Exposition he dazzled the eyes of historians with his wonderful exhibit of original manuscripts of the Jesuit Relations—among them the Marquette map and Journal brought from the dim crypt of St. Mary's to the somewhat garrish light of day in the Anthropological Building at the Exposition. Father Jones was the foremost authority on the Huron Indians.

#### WARNING

Mr. Frank H. Severance of the Buffalo Historical Society sounds a note of warning to all who read, that a man representing himself to be "Mr. Marsh secretary of the Chicago Historical Society" has obtained money from him "for railway fare to return to Chicago."

# PHOTOGRAPHIC AND PANORAMIC BACKGROUNDS

## ANTHROPOLOGICAL GROUPS

S. A. BARRETT

CURATOR OF ANTHROPOLOGY, PUBLIC MUSEUM OF THE CITY OF MILWAUKEE

### *Frontispiece*

The anthropological groups so far projected in the Public Museum of Milwaukee consist of two distinct series, an ethnological and an historical.

The ethnological groups comprise one from each of the following nine great ethnological areas:

Southwest, Great Basin, California, North West Coast, Eskimo, Great Lakes, Iroquois, Plains, Tropics.

Of these the first six are completed. All are life-sized groups and the cases range in length from 19 ft. 3 inches to 27 ft. Each case is 12 ft. 6 inches in depth, and 16 ft. in height. The glass openings of these cases range, according to their length, from 15 ft. 6 inches to 18 ft. 6 inches, each glass being 6 ft. wide and being set 13 inches from the floor, thus bringing the top of the glass 7 ft. and 1 inch above the floor in every case.

The placement and dimensions of these groups are imposed by the architecture of our building, and are in some respects not ideal, though in each instance an ample space is available for representation of the daily life and activities of the particular tribe chosen to illustrate its culture area.

The methods employed in the construction of each of these ethnological groups are about the same, and perhaps the easiest way to give an accurate idea of these methods is to take, as a concrete example, the last group constructed, that of the Great Basin region.

The curator first spent several weeks collecting and making a careful study in the Great Basin Country. Finally, having settled upon a certain locality as the most desirable setting for the group, and having obtained the necessary data concerning the ancient life and habits of the people, he sent for the department's artist, Mr. George Peter, who came provided with the necessary materials for sketching, casting, and especially for building the miniature scale model of the group, which was to be reproduced in the Museum.

Upon the artist's arrival, the first task was the selection of a suitable and typical scene as a background for the group. With a competent guide, the artist and the curator took a horseback trip of a day to various points of vantage from which the region, in this case the vicinity of Pyramid Lake, Nevada, could best be studied. Finally, after careful consideration of the artistic merits, as well as the ethnographical and other scientific values of the vicinity, a certain spot was selected with the very interesting Marble Ridge Mountains rising in the near distance. This was chosen on account of the fact that it presented in the most characteristic as well as in the most artistic manner the typical features of the region and especially the old thiolite shoreline deposit of the Quaternary Lake Lahontan. Nothing could make a more appropriate and beautiful set-



ting than this piece of nearer mountain scenery with its peculiar geology backed by the higher mountains in the distance and fronting upon the characteristic desert of the nearer foreground. Here the easel was set up, and the following days were spent in painting from nature the miniature background, which was to form part of our model. At the same time photographs were taken from this point, showing the general scenery depicted on the canvas, and other photographs were taken of the many details of the foreground, such as bushes, grass, etc.

The small model, to the scale of an inch to the foot, was next constructed. After the foreground was completely built in it was fitted with miniature bushes and cut-outs representing the rock work, and with the figures in their various occupations, characteristic of this particular tribe.

It must be remembered in constructing such a group as this with the intention of reproducing the truly aboriginal life before its contamination with the whites, that, be as careful as an investigator may, he is very likely to forget to inquire of the old men and the old women of the tribe about some particular point of dress or occupation. It is of distinct advantage to construct such a miniature model in the field. For instance, if we had forgotten to ascertain the particular mode of dressing the hair of a child, it was only required to hunt up a few of the older men and women, who could remember the days before the coming of the whites, and make the necessary inquiries. The same was true of the exact and proper method of holding a stone knife, or of doing any one of the many crafts which might be chosen to be represented in the group. Another distinct advantage of building this small model in the field is that you have

the excellent and critical eye of these same old men and women who, if they are properly handled, will give you cheerfully their frank and valuable criticism, thus making for perfection. A third distinct advantage of building such a small model is, of course, that a few minutes work will make any alterations on one of these small scale models, which would take, perhaps, days to accomplish were such alterations necessary in the large group.

With the group model finished and all its details settled, the attention was next turned to the assembling of the materials for the foreground. Considerable quantities of the desert vegetation must be collected, treated for preservation, and packed for shipment. Good characteristic specimens of the interesting thinolite deposit must also be collected and packed for shipment, these are to be used for casting to produce the large rock work seen at the left in the group itself. In addition careful color notes and a great number of detailed photographs must be taken.

Not the least in importance are the life masks, which must be made in plaster, of good characteristic individuals of the tribe, and the painting of the same or other individuals. These masks are needed for making the figures to be used in the group, and also enable us to produce a series of busts for our exhibit of the races of man. The paintings serve also a double purpose, that of giving characteristic color notes for these same group figures, and also as an addition to our gallery of the races of man.

The remainder of the work of group building is done in the studio, where, guided by the scale model, by the various detailed sketches by the artist, and the series of photographs, the small model constructed in the field is now enlarged and brought to life-size in the

final group. This requires some months of arduous labor, one item of which is the painting of a background, 16 ft. wide and 45 ft. in length, which is done directly upon the carefully sized plaster wall of the group case. There are also many other time consuming and very painstaking items which enter into the construction of such a group, namely, the building and casting of the figures, the molding, casting, and assembling of the rock work, the reparation of the desert plants for the foreground, the clothing which must be made for the figures, the making and dressing of the wigs, and finally the careful assembling of all these elements into the finished group with its foreground and background so carefully joined that it is practically impossible to tell where the real ends and where the painting begins.

The many details of this work would be too tedious a recital for such a paper as this, but it must be borne in mind that every new group presents various and perplexing problems to be solved by the ingenuity of the artist and mechanic, and that, above all things, there must be a very careful balance kept between the artistic element, on the one side, and the element of natural fact on the other. These two factors, if carefully handled, can be made to harmonize perfectly in group building, but if improperly handled, will spell ruin for a group of this nature.

The lighting of such a group is a separate and distinct problem in itself, and often requires a considerable amount of experimentation in the model to start with, and still further experimentation in the big group case. If a bright mid-day on a desert is desired, the problem is a relatively easy one. If a sun-set or an arctic twilight is desired, the difficulties are much greater and the problem can only be

solved by careful experimentation with the particular surrounding light condition taken into account. Without exception the best results can be obtained if a group is located in a hall where the light can be completely controlled. For this reason it has been necessary for us to close with heavy shades the windows opposite our ethnological groups, thus giving us complete control, by means of artificial light, of the illumination without, as well as within, the group case.

One other feature of the ethnological groups may be of interest. In order to connect the ethnological group with the history of the region, from the white man's standpoint, we have in each instance placed on the breast of the case above the group some scene depicting an early historical event connecting the Indians with the early white explorers or settlers. This forms a very pleasing auxiliary to the group, and teaches a very valuable additional lesson.

Our historical groups are to be seven in number according to the present plan. Two of these are completed, and a third is nearing completion. The first one constructed was the Colonial Village for which a room 85 by 25 ft. was utilized in its entirety. Two buildings were placed across the ends of the room, and the remainder of the village was reproduced by means of paintings upon the walls.

The interior of these buildings shows rooms of Colonial times of about 1750. In the loghouse is a kitchen and a workshop and in the clapboard house is a weaving room, a bed-room and an attic, all fitted with the proper furnishing of the period and showing figures engaged in the various daily occupations of the time.

This series of local historical groups are built in cases with a 17 ft. frontage

and an equal depth, and 16 ft. in height. These dimensions again were imposed upon the group by the architecture of the building. In these groups the glass opening is 12 ft. 3 inches by 7 ft. 3 inches, somewhat higher than that used in the ethnological groups, viz: 6 ft. Experience has demonstrated that the opening of such a group should be as large as is practically possible. This brings the top of the glass in these groups 8 ft. 4 inches from the floor.

The problems presented in constructing an historical group are quite similar to those of the ethnological group, except that in some ways they are more difficult. Whereas it is a relatively

easy matter to settle any disputed points of detail in an ethnological group when one is in the field where the Indians themselves are available, it is surprising to see the difficulties encountered when an attempt is made to harmonize the conflicting "facts of history." Unfortunately historians, as a rule, deal in generalities, and omit all those minute details which are so essential for the correct reproduction of an historical setting. The utmost care must therefore be used in digesting all possible sources of information, and even then it is often necessary to almost empirically settle certain minor details which are necessary for the completed group.

## HABITAT GROUPS IN WAX AND PLASTER

ARTHUR C. PARKER

ARCHEOLOGIST OF THE NEW YORK STATE MUSEUM

In the widest sense the term "museum" includes the universe. All things that are or have been, all the evidences of matter and the forms of matter, all the evidences of life and the forms of life, all the evidences of man and the things man has made, are parts of the exhibits in the Cosmic museum.

If we acknowledge this criterion, we must then accept nature as the guide to the methods of exhibition in the man-made museum. Much too literally have museum makers accepted Professor Huxley's definition of a museum as "a consultive library of objects." Museums have too often become morgues wherein the fragments of natural objects are laid out in more or less orderly array and tagged, "found *at* by *so-and-so*." But we conceive a museum as an institution in which our attention is focused upon objective values and their interpreta-

tion. When we mention "museum" we mean a public museum, and the public does not go to *consulti* but to be *interested* without effort or fatigue. Every museum specimen must therefore be so exhibited as to bring the focus of attention and to arouse interest. The educative value of the specimen then takes care of itself. The museum curator must understand this fact first of all and he must likewise understand that he must be able to express the facts of his science and his discoveries in a visual way by exhibition as well as upon paper by publication. In this manner the museum follows the plan of nature, in which we first see, then become interested and finally learn.

In the museum where the chief aim is to preserve things that come to it, and to show to the visitor a line of shelves holding the preserved things, it will be noticed that there is little of



the element of attraction. The objects are grouped in "collections"; they are more or less disassociated; their normal environment is not indicated; and we are permitted only to see them as objects. There may even be excellent labels and the specimens may be well arranged, but the essential things of real interest may be entirely absent. A museum case filled with human fingers, thigh bones or molar teeth may have some special comparative value, but the public, not to mention the physician or anatomist, would prefer to see the fingers on a hand, the bone associated with the skeleton and the teeth in a skull. The ultimate interest is in the living form with which these things were once associated. The object then becomes of interest for what it can show or teach for the benefit of the visitor.

The analyzed flower with its calyx, corolla, stamens and pistil pasted on a cardboard mount gives little idea of the real flower. Something else, the living flower, must first be seen, before the analysis can be appreciated. The most beautiful specimen of a dried fungus in the herbarium does not possess the interest or the educative value found in one living form in its native setting. Examine the drawers of a botanist's cabinet and select, for example, a specimen of a fern. Lay it aside and then seek out the living fern in its haunts. Return to the dried specimen and say where the vital interest lies and which specimen gave the greater mental stimulus. It is meet, you will perhaps say, that the dried soulless fern should repose in the dark drawer. It is a thing for the analytic student and for the specialist. In the museum case you would prefer to see the waxen imitation of the fern springing as if living from a leaf mold bed, its fellow plants clustered about it, the trillium,

the arisaema, the moss, the fungi.

In the hall of ornithology you will find a stuffed duck-hawk mounted upon a polished mahogany perch, socketed in a turned wood base neatly varnished. The shelf upon which the perch rests is painted dead white and held in place by patent brackets. In another portion of the hall you will find, if not discouraged easily, the duck hawk's eggs neatly displayed in a tray filled with garnet sand. In a book in the library you will find a description of the duck hawk and best of all a picture by some Seaton-Thompson or Fuertes. After this arduous research someone suggests that you may be interested in a duck hawk habitat group. You discover the case and your attention immediately becomes riveted. You see the duck hawks in their natural setting. The story of the bird is skillfully told to the eye and through it to the mind. You have not only seen the duck hawk but understood its environment. You are now satisfied and if possessed with a normal memory may describe the bird, its nest and young, its food and its haunts. You have learned more from the habitat group than by gazing long and fixedly at the bird on the varnished peg labeled "A. O. U. No. 356 (a) *Falco peregrinus anatum* (Bonapart)," and the zodiacal sign, of Mars. This is because we instinctively feel that nothing is really known apart from the elements that produced it and in which it moves and has its being. We get at the mental life of the creature when we know the impressions that reacted upon it. We are then enabled to come into an emotional contact with it.

The stuffed specimen does well enough for purposes of comparison, as a trophy of the hunt, or to add to a collection illustrating the physical appearance of the fauna of a locality, but a natural history museum ought to

have other and more enlightened purposes.

A few weeks ago an Adirondack woodsman walked into the office of the State Entomologist of New York and told about a "peculiar" fly he had observed in the mountains. The entomologist recognized the description and took out a cork lined tray containing several dried specimens. "No," said the woodsman, "none of them are like what I saw." But the entomologist was sure. He took his visitor to the museum hall and pointed out the same insect posed upon a waxen representation of a mountain plant within a small habitat case. "That's the very insect right there!" exclaimed the woodsman, interested at once. It is not necessary to point out the moral.

The habitat setting teaches more, holds attention longer, and develops genuine interest. These facts are gradually becoming understood by museum authorities. Long ago—but not so long ago—birds and animals were mounted upon bases upon which were placed grasses and plants, in imitation of natural groundwork. A four sided case surrounded the whole and permitted views in all directions. When natural history groups of this kind were made it was believed, and rightly to be a great step in advance. Most of the larger museums now have the four sided glass case holding groups mounted upon naturalistic bases.

All is well so long as the focus of our attention does not change. Once it does, several disturbing things take place.

Suppose we are trying to visualize a group of moose in the slashings of the Maine woods. We are aided in this by the exhibit before us, but let our gaze shift ever so slightly and we become conscious of the case, its woodwork, its dark corners, its lacquered

hinges and many other things. An even greater cause of confusion is that we see right through the glass and beyond to other cases, and other parts of the museum hall. There is something incongruous about it. With our attention, thus disturbed, we may stand before the case, look through it, turn our backs and start a discussion on some irrelevant subject. The distraction of our attention has left us keenly aware of the artificiality of what we were looking at. The very illusion that the group maker sought to produce has been lost through the mode in which it is exhibited.

A habitat exhibit needs more than a realistic base. Why should only one plane of environment, the basal, be selected for the natural effect, to the exclusion of all others? The natural appearing base is not in itself effective enough and is therefore far from being satisfactory.

In the American Museum of Natural History in New York is a remarkable flamingo group. The visitor who stands directly center-front gets a most pleasing impression, for he sees the foreground with its well mounted birds and nests upon the tropical beach, all merging into the painted background, giving the impression of great distance. Upon shifting his eyes, however, he sees on either side the great sheets of ground glass which form the sides of the case. At once he becomes conscious of artifice. There is a disturbance of attention and a confusion of images. Again, there is the impression of an elaborated base. Something essential is still lacking. What is it?

I have before me the photographs of these groups, and am turning them over with an idea of illustrating a book. The photograph of the moose group will not do for my story of the Maine woods, for the picture shows a case,

black corners, hinges and a disturbing background revealing other parts of a museum hall; and what have these things to do with moose in Maine? A photograph of the flamingo group is better for the tale of the tropical isle, but I must cut off the ends of the picture to eliminate the ground glass sides of the containing case, for what has ground glass to do with flamingos?

We learn, therefore, that anything that is inconsistent with the object and the environment we are endeavoring to reproduce, makes one conscious of incongruous elements and confuses the mental images by providing a false association of ideas. We must only be conscious of the exhibit and see nothing else. Our imagination must not be disturbed.

The museum exhibitor must not feel that he can afford to go half way in the casing of his exhibit. There is never a half way for the negligent when even those who exercise the greatest care do not reach half way. Our birds and animals are still stuffed, our Indians and our fishes are still painted casts, and all are motionless and lifeless. At best our illusions can only vitalize in the imagination; the visualization, therefore, must have few if any disturbing factors.

But one remedy remains feasible for the still-life exhibit. It is to provide one point of vision, to make the case unobtrusive, and to studiously direct the attention to the exhibit through the elimination of disturbing influences. To accomplish this one may employ the cyclorama, such as was used to illustrate the "Battle of Gettysburg," but this plan is very costly, and takes considerable room. Another plan is to have the exhibit installed within a case having a painted background and sky the panoramic painting to curve from side to side so as to make a circumscribing environment. The bird groups in

the American Museum of Natural History, the historical groups in the Public Museum of Milwaukee, and the Indian exhibits in the New York State Museum are of this type.

To successfully produce such habitat groups, especially those in ethnology, requires several favorable physical factors, among them sufficient height and plenty of floor space. A height of twenty feet is not too great to carry the sky above the angle of vision. The size of the glass window of the case considerably modifies the angles of vision. All interior angles and corners of the case must be modified by a curved beveling. The meeting lines of the background painting at sides and at top must be completely masked through the angles subtended by the window frame. All light, or most of it must come to the eye from within the case. To accomplish this the hall must be darkened and there must be nothing to see but the group. The case must be visible only in a subdued light. In this manner is achieved the illusion of looking through a window at a natural scene. There is nothing attention holding but the exhibit, and visitors will not stand before it and gossip about the scandals in politics or about the latest play. They talk about the exhibit. I have listened to many hundreds of persons standing before such exhibits and their conversation was always consistent with what they were seeing. There is a psychological value in getting people to talk about the exhibit. It means that their minds are impressed by facts we have desired to teach. The subject dominates their thinking while their attention is held by the exhibit. The imagination is busy and without being aware of it they are being instructed.

Through an unusual opportunity provided by Dr. John M. Clarke, Di-



rector of the New York State Museum, it fell to my lot several years ago to design a series of ethnological groups in that museum, to work out the subjects, ethnological features, to select and to pose the models, to select the historical backgrounds chosen for the settings, to draft the general plans of the cases and lighting system, and care for many of the details of construction. The plan as carried into effect embraces six exhibits in three sections. There are three darkened alcoves in a long hall. On either side of an alcove is a group, visible from a platform elevated to a height of about one foot. Only one group may be seen at one time. To see the second the visitor must turn completely around with his back to the first group. To see another he must walk thirty-five feet down the hall and mount a step to another platform in another alcove. We early appreciated the fact that a continuous line of groups, while facilitating sight seeing would cheapen the exhibit and create a confusion of images. We stuck to the proposition that only one subject must be seen at one time and that this subject must be interpreted in terms of its natural environment.

The groups are twenty feet from glass to glass and an elevated platform with its railing keeps the visitor at least six feet from the window opening, thus compelling a correct perspective. Each group is 25 feet wide, 15 feet deep and twenty feet high. The window opening is 18 feet wide by  $9\frac{1}{2}$  feet high. Unfortunately the construction of the building would not permit the entrance of a glass of these dimensions. Thus the window pane is in three sections, a central one  $9\frac{1}{2}$  feet wide and two side sheets each  $4\frac{1}{4}$  feet wide.

Illumination is entirely by electric lamps arranged in such a manner, by

reflectors, as to throw no shadows backward against the painting. Our experiments taught us much about methods of lighting. Entrance to the cases is through doors at the inner ends of each group. Receptacles filled with water preserve the proper humidity. Needless to say these containers are not visible from the front. Ventilation is through screened registers at the base and in the ceiling above the window opening. The group bases are just below the base line of the windows and upon these bases, which we have tried to make appear as natural as possible, are bolted the casts of the Indians, posed in life-like attitudes.

The Mohawk warrior group, for example, shows the vanguard of a war party returning with two captives. The foreground represents the hill overlooking the Mohawk capital town of Tionontoguen or Two-Noses-Approaching. (In the foreground, upon the irregular hill top, are the brambles, shrubs, stumps and fallen leaves of the autumn.) The painted background reveals the village below surrounded by a palisade of tree trunks that blend into an actual stockade of logs "driven" into the earth of the foreground. The war party has paused, for one captive Mahikan has in defiance thrown down his bundle of booty. His captor is about to strike him when a Mohawk clan matron, coming up the hill to the left, holds forth her hand, in the other showing the strands of ransom wampum. Another captive coming up the path along the stockade wall, above which grins a skull, is reminded of his possible fate by his captor, a huge Mohawk in war trappings and showing a sardonic grin. A kneeling warrior with painted face examines the fallen booty bag of the defiant captive, and another warrior in the rear calls down to the rest of the party in the village below.

In this exhibit the foreground does not meet the painting, but a well of some eighteen inches intervenes, cautiously masked by the vegetation in the rear. One side of the group is masked by the stockade, which curves away and thus reveals no end. The illusion is carried on in the painting which shows the stockade below the hill. Over the wall of tree trunks are seen the branches of oaks in their reddened autumn foliage. The village, which was in existence in 1634, is painted from contemporary descriptions. It shows the great long houses of bark, the storage lodges, the granaries and the prison platform. Beyond is the Mohawk flowing against the escarpment and still beyond and almost invisible are the Adirondack foothills. The figures in the group, probably the most important part of the exhibit, were cast from living models by our sculptor, Mr. Henri Marchand, and the background painting was done by Mr. D. C. Lithgow from sketches made on the spot. The costumes were made from old designs by two Seneca women, Mrs. M. Shongo and her daughter Mrs. Hurd.

This exhibit, though containing less detail, and less of cultural import than the other five, illustrates a large number of ethnological, historical and ethnographic facts, among which may be mentioned, the geographical setting of the Mohawk-Iroquois, a palisaded town, the details of a palisade with its fighting tops, the village arrangement, the types of houses, village life, the customs of warfare, the manner of bringing in prisoners, the costumes of the people, hairdressing, decoration of garments, weapons, woman's sphere of influence, facial painting, the dressing of wounds, scalp poles, booty bags and many other things. All these facts are woven unitedly in a single three dimension picture, the significance of

which is grasped in a few moments. We have here a new basis of conception for those who formerly had ideas of these things and a source of initially correct ideas for those to whom the subjects are new.

The same objects in a case or the same description in a book would neither convey the information nor fire the imagination as effectively.

To produce the casts, models were selected from the best available among the Canadian Mohawk. Each model in turn was posed in the desired position, rubbed with lard oil, and then covered by a mixture of dental plaster and water mixed to the right consistency. In some cases strong linen threads were run up the limbs and sides of the models to cut the plaster as it began to set. In other cases the plaster was simply broken off in irregular sections and allowed to dry out, after which it was matched like a picture puzzle, reinforced by more plaster to hold the joints together, and then coated inside with thin shellac or other substance. The heads in each instance were cast separately. Casts are taken off within a half hour from the time the plaster is thrown upon the bodies of the models. It is important that the hardened plaster should be removed before it becomes too hot.

From the finished molds, shipped back to the Museum, the positive casts are made. Generally they are made hollow and reinforced by a gas-pipe skeleton that passing through the legs may be bolted to a base. A priming coat is then given, the eyes are modeled, and a coat of flesh colored paint put on. Over this is another coat of substance designed to simulate the skin effect. The eyes are touched with a lustrous varnish and the finger nails given a proper tint and gloss. The figures are then ready for wigs and costumes.

The grouping of the figures upon the plaster or cement base requires considerable ingenuity for there are problems of arrangement in the case that are not always apparent in the plan.

The question of the foreground is an important one. The ground must be convincing, even though but a half inch thick over the supporting framework. The grass, shrubs, trees, rocks and stumps must not appear artificial. The leaves of the trees and plants must satisfy the eye. What kind of leaves shall we have and how much shall we pay? One animal group of which we know contains wax leaves, each hand-made at the cost of from \$1.50 to \$2.40 a dozen. The same result in effect if not a superior one is obtained in the Indian groups mentioned at one-tenth this cost, by using machine stamped and mold pressed leaves.

While for ethnological groups casts in plaster of Paris or papier-mâché seems best, for certain other exhibits the central objects may with advantage be modeled or cast in wax. Wax with the shadings of color placed within the surface of the cast is best for objects that are naturally translucent, especially if the casts are small. Wax is suitable for representation of fungi, fishes and life restorations of fossils. Wax, however, is a fragile, easily marred substance and is affected by a temperature of 95° F. White wax is most likely to droop if subjected to heat too long. It should be carefully watched and if endangered be removed to a basement storage vault properly ventilated.

One form of exhibit which might be employed, though now almost entirely neglected, is that visible only through a small opening. It is the "peep-show" type of exhibit and has a considerable number of advantages. It may with profit be used for ethnological groups

in miniature, for economic groups as well as for small exhibits of birds and small mammals and for under water life.

Habitat group exhibits are the most effective points of contact between the museum and its staff and the public. In them we find the most effective method of illustration, and of interesting and teaching the public. The modern museum more and more is employing illustrative models, groups, miniature groups and objects surrounded by their natural environment. This feature of museum exhibition is capable of expansion limited only by funds, the imagination, the knowledge of specialists, and the space within the museum walls.

The public has a right to demand something of vital present-day interest in a museum supported by public funds. It has a right to ask that a museum contain more than the products of a collector's hobby. It wants something more than study specimens and comparative exhibits planned for students. Shelf and drawer exhibits are useful and important, it is true, but the public has the right to demand an interpretation of their significance. It is not enough that the specialist should know and should have written a series of monographs. The public does not desire to study shelf specimens or to read monographs. It asks the quickest and most easily understood method of presentation. It wants to be told or to see. It prefers to see and to get the subject for itself in a "nut shell."

The habitat group is the interpretation "in a nut shell." Through it the public sees for itself, and is conscious of its own knowledge, gained not because it read of it or because someone told of it, but because it saw for itself. Nor do we feel that the



habitat group satisfies the public alone. Even more must it satisfy the trained naturalist, to whom, within the bounds

of consistency, it represents all that is possible for him to visually express concerning the subject represented.

## ISOLATION OF MUSEUM OBJECTS FOR EMPHASIS

FREDERIC ALLEN WHITING

DIRECTOR OF THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO

The Cleveland Museum of Art has recently inaugurated an experiment which may be of interest to other museums. One of the problems confronting art museum officials is to find a means of focusing the attention of visitors on individual objects, which must usually be surrounded by numerous other objects of equal or similar interest.

As a solution of this problem, within certain limitations as to exhibitable material, we offer the following notes on a Special Exhibition Cabinet. This has been installed so that it is visible almost the entire length of the building.

The cabinet is built in front of a central window which had been closed with panel board as its light was not needed. By using the depth of the window we were able to reduce by fourteen inches the projection of the cabinet into the room. The over-all depth required in the exhibition area is 3' 6". The frame opening is 5' 6" high by 7' 0" wide, the lower edge being 3' 0" from the floor, while the projection into the gallery is 2' 4" by 10' 0" and the over-all height 10' 1".

The cabinet is built of cypress in natural color, to match the shoji frames set into the side windows to cut out the too strong light from this western exposure. A pipe rail has been installed to prevent curious visitors from hanging over and soiling the frame and handling the exhibit.

The cabinet is equipped with light

sockets set at 24" intervals all about the interior front angle of the frame and controlled by two switches. These sockets are equipped with 50 watt Mazda C2 (or "daylight") lamps with No. 460 "Ivanhoe" reflectors. The lamps and reflectors are especially adjusted at the installation of each new exhibit, the light required for each picture or object varying in intensity and location. It is found that about twice as much light is required in the daytime as at night, and it is usually possible to arrange the lamps used in a proper balance on the two circuits so that all the lighting required at night can be controlled on one switch, the other switch supplying the additional lights necessary in daytime.

The cabinet was designed especially for paintings, although other objects were considered in its construction and the exhibit of a steel breastplate and helmet was most effective and showed the possibilities for the exhibition of sculpture, pottery, etc., under this special lighting.

The cabinet is lined with black velvet, which has the advantage of absorbing the light and making a dead, but rich, surface. It is quite probable that other backgrounds will be found advantageous for certain types of paintings or for some other objects, but so far the velvet has seemed very satisfactory.

The pictures are always shown without glass or frame, a very simple dead-

black moulding being tacked to the canvas and the slight difference in the quality of its surface being sufficient to separate the painting from the velvet background without furnishing any high lights or other distractions from the painting itself, which thus becomes the one point of interest.

The scope of the cabinet will perhaps best be indicated by the following list of the exhibits already shown or planned, for which leaflets have been prepared:

J. M. W. Turner's "Carthage."

Copley's "Nathaniel Hurd."

An Ideal Chinese Landscape.

"Madonna Adoring the Child," of the School of Baldovinetti.

Peale's "Portrait of General Washington at Princeton."

A Suit of XVI Century Armor.

Moroni's "Gentleman and His Wife."

Church's "Our Lady of the Snows."

Van Dyck's "Portrait of King Charles I."

Dupre's "Wind-Mill."

Monet's "Antibes."

The "Gallery Leaflets" form a very important part of the effectiveness of these special exhibitions. The purpose is to concentrate the entire attention of the visitor, for the time being, on one object. It is hoped that he will buy one of the leaflets and sit quietly before the picture in a comfortable chair while he alternately reads the leaflet and looks at the painting. The isolation of the subject and its adequate lighting glorify it for the time being and place it at its very best. As one critical visitor said when viewing Turner's "Carthage" under these conditions, "Turner has never before seen his dream realized. . . . The spirit of Turner must inhabit this room." And the remarkable psychological fact is that the painting forever retains the glory it acquires under these unusual

conditions. I have yet to talk with anyone who does not always see the Turner, for instance, (now back in its regular position in the English room) bathed in the transcendent glory of light which it acquired in its brief period in the Special Cabinet.

The leaflets are sold for two cents each, which is less than cost. They are printed in sets of four to reduce the cost of printing. In order to use strong paper that will not easily tear, the illustrations alone are printed on coated paper and "tipped in."

It is the purpose of the leaflet in the first place to make the reader think and apply his critical faculties to the contemplation of the exhibit. The text is usually non-technical, although occasionally the technique is referred to in order to bring out points of interest. The leaflets are prepared with the greatest care and as the result of much collaboration and consultation. Usually four or five members of the staff—and not only those of the educational department—meet in the gallery, as before the "Carthage" of Turner, and each in turn tells what he or she sees in the painting, what special charm or particular spiritual message it bears to him. Notes are taken, points discussed, and then the person delegated to prepare the first draft endeavors to embody a composite of the united opinion in a short, readable, and suggestive description likely to attract the attention of the "average person."

This first draft is then read by all; criticisms and suggestions are made, and after two or three redrafts we have a final story which represents the best that the particular group can do with the subject. The description is followed by a brief account of the artist and a list of references in the Museum Library.

We believe that this isolation of one

object, its exhibition under as nearly perfect conditions of lighting as we can devise, with the opportunity to study it quietly with the aid of the carefully prepared leaflet, presents a fairly suc-

cessful solution of a really important problem, and we shall be interested to see what improvements other museums can make in working out their own versions of the idea.

## INSTRUCTION IN MUSEUM WORK

### REPORT OF COMMITTEE APPOINTED, MAY, 1917

See Page 16, Vol. XI, of Proceedings

Before reporting on the work allotted to it, this committee would call attention to certain underlying principles relative to instruction in museum work.

Chief among these is the fact that a good museum person is "born and not made," and that no amount of training will fit an individual, who has not the inclination and temperament, to properly fill a museum position. When we find persons who have the gift, however, we should train them. What training they should receive is a matter for discussion, and naturally would differ somewhat according to the type of museum.

It has been urged that the college graduate should not be expected to work for nothing while he is learning the museum profession. This ignores the fact that the training in medicine, law, and other learned professions requires three or four years of expensive post-graduate study before the student is considered for any position, and that these years are usually followed by several more of free practising before a living salary is obtained. It seems to this committee that museum work should be looked upon as a profession and that the standard of equipment and scholarship demanded of its members should be high.

The following report is based upon answers to an elaborate questionnaire

prepared and sent out by this committee. The total number sent out was 239, and 71 answers were received. Only nine of the museums answering the questionnaire are under civil service rules, and even in these cases certain positions are exempted for technical reasons. Nevertheless the committee recommends that candidates for museum positions be prepared to take civil service examinations.

"a. The publication of a brief description of the facilities offered by the American School of Classical Study in Athens and the schools in Rome, Jerusalem, and the Southwest."

#### AMERICAN SCHOOL OF CLASSICAL STUDIES IN ATHENS

This school, under the able direction of Professor Hill, has for many years been an inspiring centre for American students of Greek art and archaeology. It is open on equal terms to men and women, though there are bed-rooms for men only. (Funds have recently been raised and a plot of ground directly across the street from the present school building has been bought where it is hoped to build a Hostel for women students after the war is over.) Students are admitted free of tuition charges who come from the supporting colleges. Others pay a small fee (\$25). The charge for rooms is \$55 per year.



There are in addition small expenses connected with the field work. Admission requirements are the A. B. degree from some duly accredited institution, and a certificate from the institution with which they were last connected, stating that they are competent to pursue courses at the school. Others may be admitted on application to the chairman of the Managing Committee, Prof. Edward Capps, Princeton University. The school encourages original research work and assists the student in securing the necessary introductions and permits, while the concession to excavate at Corinth gives opportunity for an intimate knowledge of real field work. The greatest advantages to be derived from the work of the school from a museum man's point of view are the chances to handle original material as it comes from the field, and the enforced knowledge of the best examples of Greek art, which comes from the lectures at the school and the conducted visits to the museums and monuments of Greece. Two fellowships in Greek Archaeology paying \$800 yearly are available. Others are offered by certain universities and other institutions.

#### AMERICAN ACADEMY IN ROME

This institution is composed of two distinct branches, the one consisting of the former American Academy, the other of the School for Classical Studies. The former is composed only of Fellows in Painting, Sculpture, Architecture and Landscape Architecture. In the latter only two fellowships paying \$1000 each are available, but the holders of other fellowships are made welcome at the school and properly accredited students are admitted for research. There are living quarters for men only, though it is hoped that in the future it may be possible to provide for women also. The charge for board

and room is very low. Entrance requirements for those not fellows are the A. B. degree, at least two years of college Latin and Greek, a reading knowledge of French and German and if possible of Italian. Facilities for study at the great libraries and museums of Italy are given. There are several courses of lectures on Topography and other archaeological subjects, and although the Italian government does not allow foreigners to excavate, the students of the school are given every opportunity to study the work of the government excavators and to measure and photograph the monuments. The school is in close touch with the University of Rome, as well as with the other foreign institutes, so that a museum man can get anything he wants in the way of assistance to study. The greatest gain must come, however, from his own efforts to see and to know the men working in his own field and from the intimate knowledge of works of art which he can obtain by studying under able professors the material in the form of masterpieces of art available for study at first hand. Further information may be had from Mr. C. Grant LaFarge, 101 Park Avenue, New York.

#### AMERICAN SCHOOL OF ORIENTAL RESEARCH IN JERUSALEM

Students must have the A. B. degree from some reputable college and must be in attendance from October 1-June 1. Men and women are admitted on equal terms. Fellows are required to produce original work, other students are expected to do so and usually do. The school owns valuable land in Jerusalem and has in hand funds for the erection of its own school building. So far it has occupied rather unsatisfactory rented quarters. Fellows have been given rooms in the school building

at a small charge. Other students boarded where they could.

Students from the contributing colleges are admitted free. Others pay a fee of \$25 a year. Each student pays his own expenses on field excursions, otherwise there are no fees.

Several courses of lectures are offered by the professors in charge and by visitors from Beyrout and other places, as well as from other institutions in Jerusalem. There is field work in great variety and often opportunities to excavate. Excursions through Palestine and Syria are regularly undertaken and there are sometimes trips to Egypt. There are excellent opportunities for research in the libraries and museums and there are some very remarkable collections of manuscripts to be studied. Another advantage is the opportunity to learn the spoken languages of the East, especially Arabic.

One regular fellowship is offered which pays \$800. There are often, in addition, special fellowships from Universities and other institutions.

For further information apply to Professor C. C. Torrey, Yale University, New Haven, Conn.

SCHOOL FOR AMERICAN RESEARCH,  
SANTA FE, N. M.

There are no formal requirements for admission. Any one with sufficient training to be able to profit by the opportunity for research in American Archaeology is welcome.

Tuition:———. Charges for field work:———.

Both men and women are admitted to the school on equal terms.

Neither board nor lodging are provided. Fellowships:———.

There are no regular classes. The work in the field is during the summer months. The libraries and museum are open the year round.

Students are expected to do original research work while connected with the school.

For information apply to Dr. Edgar L. Hewitt, at the School.

The committee desires to call attention to the fact that there may be some changes in the opportunities offered at the European schools after the war. The list of contributing colleges to each of these institutions may be had by applying to their chairmen. It differs in each case and is too long to be included here.

In view of the exhaustive character of this report the committee would recommend that in order to completely cover the ground some scientists familiar with post-graduate opportunities for scientific research offered in such places as the Naples aquarium and the Wood's Hole laboratory be appointed to report on them in order that this information may be kept together for the use of prospective museum workers in all branches.

"b. A canvass of museums to ascertain which would be willing to undertake instruction in museum work, with the request that they state their attitude toward volunteers."

Fourteen museums give instruction in museum work. Of these two are university museums, three are art museums and one is an archaeological museum. In addition, four museums train their own staff. Twenty-four museums feel that they have the equipment to train museum workers, and several colleges are willing to consider offering a course if there were sufficient demand. All the museums that are not connected with universities would prefer to have students come to them as volunteers. Those that are connected with universities prefer to have museum students regularly enrolled as students in the university,

either as undergraduates or graduates. Twenty-nine museums have had volunteers attached to their staff and twenty-one of them found that their labor compensated for the time that it took to instruct them. Eight found that it did not. A number of those who found that it did replied, however, that "it depended largely upon the student." One large museum replied that it did not take volunteers unless they were in earnest and did not keep them unless they did well. This is, of course, the attitude that all museums should take. There is no reason to relax discipline in giving instruction.

Only twenty-one museums have had applications from volunteers, though the larger museums have many such applications each year. The interest seems to be pretty well divided among the different branches of museum work, though no volunteers are reported as being primarily interested in administration.

"c. A frank expression of the outlook for museum workers, including rates of salary, possible openings, and the prevailing tendencies for the future development of the museum field."

This part of the work of the committee was most difficult to cover. In general it may be said that while there are many positions vacant, few museums expect to make appointments while the war lasts. There seems to be no discrimination against women in any of the positions. The salaries paid to them are, for the most part, lower than those paid to men, but several museums explain that this had nothing to do with general policy but was simply due to the fact that in their museums the women were neither highly trained nor as capable as the men. Undoubtedly, there will be many positions to be filled after the war, and your committee would suggest that

members of the association encourage young men and women of brains and ability to train themselves for these positions, as otherwise when the reconstruction period begins, museums may find themselves handicapped by a lack of efficient helpers.

The museums are especially reticent about naming salaries. Instances are rare in which the highest salary paid to the administrative officer is reported. There also appears to have been some confusion in the minds of those answering the questionnaire as to the meaning of the phrases "what are the maximum salaries you pay to men?" etc., several having answered that that depended on the individual. The highest salary reported was in a Canadian museum and was \$5000. The highest salary reported as paid to a woman was \$3250. The average highest salary to a man was \$2300, to a woman \$1250. The lowest salary to a man was \$660, to a woman \$420, although two museums using women for part time paid \$300. The average minimum salary for men was \$1135, and the average minimum for women \$782.

In regard to possible openings, the largest demand is for administrative officers and docents, while specialists in almost every branch of natural science are needed, and there are several openings in industrial arts. Taxidermists, preparators, wax workers and people to prepare group accessories are much in demand. There are a few openings for librarians, cataloguers, and archivists. The archaeological and historical museums also need trained curators.

The prevailing tendencies for the future development of the museum field were difficult to determine. Your committee sought to find out, if possible, what had been the determining factors in the growth of museums in



the past, and the figures are interesting. The most important factor was gifts of collections which had influenced 44 museums; 34 desired to popularize their exhibits, 31 tried to meet the needs of the community, 20 each were influenced by the "results of exploration or condition of the market" and "technical or scientific exhibits." Sixteen had had bequests for special purposes, and 13 acknowledged that their development depended in part on the specialties of former directors. Most of the museums carry on instructional work, though the number of people they reach is difficult to ascertain, as few of them keep separate figures for attendance at lectures or docent service. Thirty-nine museums report lecture service and 26 report docent service. This is a rapidly spreading movement as it is not much more than ten years ago that the first docent service was given in this country.

"d. The compilation of an index with all available information regarding positions and candidates for instructors, curators, and directors, this to be kept for the information of inquirers by the secretary of the association or by some specially appointed officer."

The committee has been gathering and now has available information in regard to several positions and candidates. The committee would be glad to receive instructions from the association as to whether they are to turn over this material to the Secretary or whether some special officer is to be appointed to have charge of this work, which is certainly one of the most important things the Association can do. Museums have no way of finding available workers and the candidates for positions are usually unacquainted with possible openings, so that it would seem very desirable for the Associa-

tion to have charge of the placing of workers, if there is any feasible way of arranging it.

Respectfully submitted,  
FitzRoy Carrington,  
Chairman.  
Henry L. Ward  
Margaret T. Jackson Rowe.

It was voted that the report of this committee be received, that the committee be discharged, and that the records of the committee be placed in the hands of the Secretary.

The reading of this report resulted in a brief discussion of the recommendation that candidates for museum positions be prepared to take civil service examinations. The general feeling was that museum workers should be selected to suit the particular requirements of the institution, rather than that the institution be obliged to select from civil service lists; and also that applicants should be ready to take such civil service examination if required.

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## REPORT OF THE COMMITTEE ON NEW MUSEUM BUILDINGS

APPOINTED MAY, 1917

To the Council of The American Association of Museums:

The committee does not feel that the present time is an auspicious one to inaugurate the plan of publishing, for the benefit of those interested, details, drawings, etc., of new buildings.

The committee is in sympathy with the idea and believes that in time such an arrangement might be made to great advantage. It recommends that, for the present, museums be urged to publish floor plans and as full details as possible in their bulletins, so that this information may be easily avail-

able for those who are contemplating building or are making a special study of museum buildings. Under present war conditions this seems to be the only feasible method of distributing this information.

Respectfully submitted,  
 F. Allen Whiting,  
 Chairman,  
 Oliver C. Farrington,  
 A. R. Crook

It was voted that the report of this committee be received and the committee be discharged.

#### REPORT OF COMMITTEE ON BIBLIOGRAPHY APPOINTED IN MAY, 1917

To the Council, The American Association of Museums:

Your committee appointed at the New York meeting to prepare plans looking to the printing in inexpensive form, as complete as possible, of a bibliography of museum literature, both books and magazines, would respectfully report as follows:

After preliminary correspondence, the committee met on the afternoon of July 17, 1917, and unanimously agreed that the proposed bibliography of museum literature would be of great value to the workers in all museums, if critically compiled and arranged by subjects, with alphabetical cross references. While the resolution appointing the committee refers only to the printing of such a bibliography, the committee assumes that the preparation of manuscript therefor was intended to be included, and that the limitation to inexpensive form refers to the actual style of the volume or volumes proposed.

Murray's *Museum Bibliography*, published in 1904,\* contains a valuable mass of information relative to natural history museums. This, used as a

basis, would probably cost not less than \$1,500 to reproduce as the framework of a new publication, to which should be added the bibliography of natural history museums up to date, the complete bibliography of museums of art and history, and of botanical and zoölogical gardens, considered as museums of living objects.

The committee finds itself unable to make an estimate which would have any chance of accuracy of the cost of the preparation and publication of this material, but is of the opinion that it could not be properly accomplished with an expenditure of less than \$5,000; an expert bibliographer would be necessary for a period of at least a year, perhaps longer.

The committee suggests the following subject headings:

1. General history of museums.
2. Special history of museums.
3. Organization of museums.
4. Construction of museums.
5. Administration of museums.
6. Technic of museums.
7. Relations of museums to the public.
8. Publications of museums.
9. Bibliography of museums.

The committee recommends to the Council of the Association of Museums that this important subject be brought to the attention of the Carnegie Institution of Washington, with the request to the Carnegie Institution to appropriate funds sufficient to prepare the work and publish it on behalf of the museums of the world.

Respectfully submitted,  
 Nathaniel L. Britton,  
 Chairman.  
 Henry W. Kent  
 Ralph W. Tower

\*Museum: The History and their use, with a Bibliog. and List of Museums in the United Kingdom. By David Murray, LL. D., F. S. A., Glasgow. 3 vols. 1914

It was voted that the report of this committee be received and printed, that the recommendation be carried out

in regard to bringing the matter before the Carnegie Institute, and that the committee be discharged.

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## RESOLUTIONS

ADOPTED BY THE AMERICAN ASSOCIATION OF MUSEUMS AT ITS  
ANNUAL MEETING, MAY, 1918

On the resignation of Mr. Rea as Secretary of the Association.

Presented by Mr. Gilman:

The members of the American Association of Museums have heard from the Council with deep regret that the resignation of Mr. Rea as Secretary of the Association was offered to the President on November third last. They heartily approve the efforts made by the President to induce Mr. Rea to reconsider his decision, and it is with reluctance that they hereby ratify the action of the Council in finally accepting the resignation.

Mr. Rea's resignation frees him from other claims of which the Association recognizes the force, but it also releases from official duty the charter member who more than any other has embodied in his own person both to the Association and before the public its activities and its projects of usefulness during its whole life. His fellow-members wish to place on record their sense of obligation to Mr. Rea for the ardent and painstaking service he has rendered the Association since his appointment in 1907, including the preparation of the Directory of American Museums and the editorship of the eleven volumes of the Proceedings; and in offering him their cordial good wishes in his future responsibilities they wish to add their hope that Mr. Rea will not lay aside his interest in the Associa-

tion with the Secretaryship, but will continue their active co-laborer and adviser in the future.

To the Government of the United States on the Preservation of War Material.

Presented by Dr. Talmage:

*Resolved*, by the American Association of Museums in Annual Session assembled:

That the Council of this Association be hereby requested to take such action as may be found to be best, to urge upon the Government of the United States the advisability of gathering for permanent preservation, specimens of war material, and all obtainable objects of historical importance having relation to the current world war, in which our great nation is so unselfishly and so gloriously engaged.

Of appreciation and thanks for courtesies received during the annual meeting of the Association in Springfield, Massachusetts.

The American Association of Museums desires to place on record its sense of appreciative obligation and its thanks

To the Chamber of Commerce for much help and many courtesies including the meeting room at the Auditorium;

To the Art and Science Museums, the High School of Commerce and the



City Library for their hospitality and the use of meeting and exhibition rooms;

To Mr. and Mrs. George Walter Vincent Smith for their generous entertainment at the Art Museum;

To Mr. J. Randolph Coolidge and Mrs. Richard Cabot for their interesting and valuable responses to the invitation of the Programme Committee;

All of these factors having combined to make this, the 13th, annual convention one of the very best in the history of the Association.

EDMUND OTIS HOVEY

LEVI MENGEL

FRANK H. SEVERANCE

Committee.

(Received and adopted.)

## HOW THE PHOTOGRAPHS OF THE ORCHIDS OF VERMONT WERE MADE

INEZ ADDIE HOWE

BOTANIST AND INSTRUCTOR, THE FAIRBANKS MUSEUM, ST. JOHNSBURY, VT.

When the ever-recurring question comes, "How were these orchid photographs made?" it is comparatively easy to answer, "With a high-grade anastigmat lens."

However, this does not answer the question; for if one would know *how* they were made it is necessary to know a little of the work and aims of the Botanical Department of the Fairbanks Museum, of the great skill and working knowledge of plant-life possessed by Mr. Balch, of the long field trips, and the accurate observation of habitats, in order that the setting of each plant might be accurately reconstructed when circumstances prevented photographing in the open.

The work of the Botanical Department of the Fairbanks Museum is somewhat unique among modern museums. In addition to maintaining a general herbarium of 6,000 species it has a local collection of 650 species of plants to which additions are constantly being made. For some years a special

feature of the work has been a "Flower-table," so-called, which is really a systematic calendar of the flora of St. Johnsbury and vicinity. The plan is this: vases of well-selected, carefully labelled specimens of flowering plants and higher cryptogams are displayed on tables in the main exhibit hall from the appearance of the first alder catkins in the spring until the snow has covered the last hardy fern in the autumn.

This exhibit is made use of by many students of botany that are seeking information regarding their own specimens. Much extension work is done along this line with schools of our own town and many others throughout the state. For the past five years it has been my work to furnish and identify the specimens for this calendar. This living flower exhibit has grown from small beginnings in 1903 until last year, 1917, we listed 738 species of plants found growing within a radius of five miles of the Museum. New species are added to our herbarium and exchange

sheets made of rare ones when the growth is sufficient to warrant collecting enough to do so.

We are also doing active work in emphasizing the importance of conserving our rare wild flowers. It is our aim to teach the children to love them and leave them in their habitat; or to cut a single specimen and bring it to the Museum where all may see it and learn about it, rather than to pull off carelessly many beautiful blossoms, to be cast away unappreciated as soon as faded. Out of this aim of ours to protect our rare wild flowers and still to know as much as possible about them, has grown this matchless collection of orchid photographs.

Mr. William Everard Balch, the taxidermist of the Fairbanks Museum, feeling that something definite must be done to arouse the public to the need of conserving our rare wild flowers, has worked enthusiastically and unceasingly for several years to photograph the rarest forms in their natural surroundings. He has also made photographs of single specimens that are much more satisfactory for comparison and study than crumbling herbarium specimens are.

In the conservative collecting of specimens for the Museum calendar and for the photographs, Mr. Balch and I have co-operated very carefully and have made an exhaustive study of the *Orchidaceae* of our region and a systematic study of the entire local flora.

Our method of procedure as regards rare forms, may be somewhat interest-

esting. For example, two plants of *Epipactis decipiens*, a species new to Vermont, were discovered last season in an almost inaccessible station on a steep hillside. Photographing there was impossible, making an herbarium specimen of a plant new to the state, when only two existed, contrary to our "code," so we carefully removed one plant with all of its surroundings, photographed it in the studio, displayed it in our collection of living plants for that week, and returned it to a suitable habitat where it is making new growth this year; thus "making two blades of grass grow where but one grew before."

This is our method of procedure in all cases unless there be an abundance of some form, as in the case of *Cypripedium hirsutum*, then we collect sparingly, using cut specimens to teach type forms of the family and seldom disturbing roots of more than a single plant.

In my work as Botanist and Instructor at the Fairbanks Museum I am making a great effort to give to the children a working knowledge of plant life, leading from the growth of wild plants to those of economic value. Also I try to train their eyes to appreciate the aesthetic value of plants in their habitats. In this last phase of the work I find that the photographs and slides are very useful.

This collection of photographs now includes forty-seven of the fifty-three species of orchids known to grow in New England and we now expect to complete the series this season, working along the lines that I have outlined.

## NATURE STUDY AT THE FAIRBANKS MUSEUM\*

INEZ ADDIE HOWE

For many years the Fairbanks Museum has done regular work in Nature Study with all pupils of the public schools of St. Johnsbury in grades three to eight inclusive. These classes come regularly each month to the Museum class-room for systematic instruction on some phase of Natural History.

During the spring months field trips are conducted each pleasant morning for the study of birds or plants. A public spirited citizen of St. Johnsbury has for many years offered prizes to the children for their ability to recognize birds. As a climax of the Nature Study work of the year, come these Bird Contests in June. This year it was hoped to arouse a more genuine love for the birds and less for the prizes alone, so very early in the season several "Bird Games" were prepared based somewhat on the plan of the Park Museum's "Museum Game," which proved very popular. The children spent many hours in voluntary study of our Bird Calendar, took all the bird books available from our library, attended all the field walks offered them and gained a good general knowledge of birds.

When it came to days of the final contests which are conducted in three divisions—one for grades 3 and 4, one for grades 5 and 6, and one for grades 7 and 8—two hundred children presented themselves.

In the lower division twenty-five common birds were shown and forty-five children named more than twenty of them correctly. Three named them all and had to have a harder test be-

fore the prize was won by a third grade child who named thirty-six birds on sight.

In the higher divisions the work was equally as good although a smaller number presented themselves.

The winner of the prize in the highest division was a twelve year old boy who named seventy-four of the seventy-five birds shown, five of which he placed in their families.

So excellent was the work in all divisions that to stimulate the children to further study, the Museum gave four copies of Reed's Bird Guide for second prizes.

One of the best results of our bird-study with the children is the fact that everyone constitutes himself as a protector of bird life and nearly every one's lawn and garden in the town is a safe place for nesting birds.

As a new feature of our work this year, simple lessons on Natural History Subjects have been introduced into grades 1 and 2 where I find the children most eager to learn. As a result of flower hunts in our second grades this spring, the Museum has profited by several additions to its local herbarium.

With the coming of the vacation season a few of the older students are so eager to learn more that they are coming to the Museum for a few hours each week and helping with any work that they can, thus gaining much general information not given in our courses of study.

Verily the field of work with children is endless.

\*This article sent in by Miss Howe is such an interesting supplement to her paper on Orchids that it is printed here.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

JANUARY—1919

VOLUME I

NUMBER 4

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## OUR MUSEUM ALLIES

THE Educational Value of Museums and the Formation of Local War Museums" is the title of a report of a conference of museums held at Sheffield, England, in October 1917. American museum workers will find much profitable reading in the report which may be secured from the editor, Mr. E. Howarth, the curator of the Sheffield Museum and Art Gallery.

There was a time when museums dealt almost wholly with dead matter, and when museum officials were content to ask questions and search for answers among such material. But to-day every live museum is asking questions of itself and of the community it serves. It is a great thing to have problems to solve. It is a greater thing to face and solve those problems, even though the solution may come within the limits of local coöperation and finance.

In the educational field, our possibilities of service and those of our allies across the sea are much the same. Mr. Howarth is meeting the conditions in Sheffield in his own thorough and efficient manner. Mr. Mullen in Salford is building a solid foundation upon which to support an enduring superstructure. Mr. Cadness' suggestion of a key room, a children's room, a curiosity room, and a choice room, is based on a sound psychology of the visiting public.

America has not as yet given much attention to local war museums, perhaps because the historical societies and museums scattered throughout the country are already organized to perform this function. In England the question of war museums is claiming the thoughtful attention of museum and other public officials. You should have a copy of the above mentioned report and should read it.







COURTESY OF THE NEW YORK STATE MUSEUM

### RESTORATION OF THE SEA LIFE DURING THE PORTAGE PERIOD OF THE UPPER DEVONIAN

This surface and under-water view has been constructed on the basis of the most accurate conceptions of this extinct life that can be derived from the fossil remains

# A NEW FOSSIL RESTORATION GROUP

## *Frontispiece*

A new habitat group consisting of a restoration of the marine life of the Upper Devonian period, recently installed in the New York State Museum, has proven one of its most attractive exhibits.

To the average visitor, a collection of fossils in a museum gives but a hazy idea of them as living organisms. In fact the visitor sees little in the fossil remains of long extinct creatures imbedded in their matrix of stone to suggest that they were once living, growing things. These facts and others have made the exhibition of fossils for the purpose of public instruction a task fraught with difficulty. The New York State Museum fossil restoration group with its naturally environed fauna, and with consistent coloring effects, affords the imagination a new stimulus and gives a concrete suggestion of how to interpret the fossils in the surrounding display cases.

The restoration to which allusion is made consists of a group of associated marine creatures belonging to what is termed the Naples fauna of the Upper Devonian. The modeling shows the sea bottom, the water and the surface, making possible the display of the varied forms of sea life of the period. The species represented are the following:

### FISHES

*Rhadinichthys devonicus* Clarke

### CEPHALOPODS

*Manticoceras rhynchostoma* Clarke

*Orthoceras bebyx* Hall

### MOLLUSKS

*Grammysia elliptica* Hall

### STARFISHES

*Urasterella*

*Lepidasterella gyalum* Clarke

*Klasmura mirabilis* Ruedemann

*Clarkeaster perspinosus* Ruedemann

### CRINOIDS

*Hallocrinus ornatissimus* Hall

### CORALS

*Plumalina plumaria* Hall

### SIPHONOPHORE

*Paropsonema cryptophya* Clarke

### SPONGES

*Hydnoceras tuberosum* Conrad

*H. legatum* Hall & Clarke

### SEAWEED

*Thamnocladus*

In the construction of the restoration the details of structure were worked out by the State Paleontologist and the modeling done by an artist and sculptor who has made a special study of natural history subjects. The combination is a rare one and has produced unusual results, bolder, perhaps, than anything hitherto attempted.

All restorations are in wax, with the proper color of shading. The use of wax, which is translucent, gives a life-like appearance to the restoration and permits a grace of small detail not possible by the use of any other material. While the construction of a group of this kind has proven an expensive undertaking, its reception both by the public and by trained scientists has been such that an entire series has been planned, and is now in process of execution.

## SCIENCE

### AMERICAN MUSEUM OF NATURAL HISTORY

ROYAL SOCIETY HONORS HENRY FAIRFIELD OSBORN. Professor Henry Fairfield Osborn, President of The American Museum of Natural History, is in receipt of a notice from the Royal Society of London that the president and council of that society have awarded him the Darwin medal in recognition of his valuable research work in vertebrate morphology and paleontology.

AN INDIAN ART CALENDAR. Each winter the Oglala Sioux (Dakota) Indians made a pictograph or picture on a Buffalo skin as a record of some important winter event. Each pictograph was labeled with a descriptive motto. They were kept in serial order, the keeper trusting his memory to recall the details of the events suggested by the picture, so identifying the various years. In other words each year had a name instead of a mere number, and in the official calendar this name was illustrated by a picture. A Dakota born in 1853 would say that his birth occurred "in the year of the deep snow," or, if in 1889, "in the year of the moon's eclipse." If one asked him how many years ago the event took place he would count back by enumerating the successive year names. The American Museum of Natural History is fortunate in having been able to obtain one of these chronicles complete, and parts of two others. The full account is that kept by "Short-man," a Sioux Dakota. Short-man made the drawings now in the museum from the originals in his possession. The In-

dian inscriptions were copied, translated and dated by Dr. J. R. Walker. The most important Dakota chronicle is that of "Battiste Good," which covers 213 years of Dakota Indian History.

WAR SERVICE OF MR. AKELEY. During the past eighteen months Mr. Carl E. Akeley of the American Museum, has devoted all of his time to matters pertaining to war and service to the United States Government. The Akeley Motion Picture Camera, an instrument designed by Mr. Akeley for photographing big game in the field, has been manufactured under the direct supervision of Mr. Akeley in a factory established for the purpose. The entire output has been delivered to the United States Army. The camera is especially suited to field and aviation work because of its lightness, compactness, and great adaptability. Mr. Akeley has also served as consulting engineer in the Division of Investigation, Research and Development of the General Engineering Depot of the United States Army. He has been special assistant to the Chief of the Concrete Ship Division of the Emergency Fleet Corporation, a position for which he was especially well qualified from his experience as inventor of the cement gun, recognized as an important tool in the construction of concrete ships. He also with the sanction of President Henry Fairfield Osborn of the American Museum, worked out the details of a plan whereby the American Museum building might be placed at the disposal of the United States Government for use as a convalescent and



rehabilitation hospital for disabled soldiers.

**PUBLICATIONS.** The scientific results of the American Museum Congo Expedition are now being published in separate volumes of the *Bulletin*. Volume XXXIX will contain articles on the Vespidae, on Lizards, Turtles, etc., and on the Insectivora of the Congo. Volume XL will contain an extensive paper on Congo Mollusca. The final results of the Museum's investigation of the archaeology of the Zuni tribe are soon to be published in the *Anthropological Papers*. Guide Leaflet No. 48, Insects and Disease, by Messrs C. E. A. Winslow and Frank E. Lutz, has been issued.

#### MILWAUKEE PUBLIC MUSEUM

In October four rooms containing the botanical, paleontologic, and mineral exhibits were opened to the public.

The botany is at present represented by a systematic collection of fungi, mainly mushrooms from Wisconsin, consisting of dried and wet preparations and 50 groups of wax casts of mushrooms, a considerable series of exhibits of economic botany, from the crude products to manufactured articles, topically displayed at present but ultimately intended to be taxonomically arranged by botanical families. For this purpose there have been made and placed on display 54 models of plants in their entirety, each a representative of a distinct family, and numerous enlarged models of parts; seven clusters of citrus fruits and 37 garden vegetables in wax. Also a series of ten "war garden" vegetables illustrating their more common fungus diseases, with directions as to most approved methods to combat these; and an exhibit of the usual insect pests of each with directions for their control; a perennial cut flower exhibit

consisting of wild plants in their season and hot house, domesticated plants in the cold months.

The former mineral collection has been entirely worked over, greatly increased in size, and reinstalled with each specimen mounted on an individual block on the sloping back of an upright floor case. The systematic series is preceded by an exhibit of elements and of series of specimens exhibiting the physical properties of minerals. The collection occupies 29 double cases, each 8' - 8'' long, in a room 68 x 70 feet. The artificial illumination is indirect.

#### "JOHNNY"

The boys and girls of Springfield, Massachusetts, are to become intimately acquainted with "Johnny Springfield" during the winter. They will learn about Springfield itself with him. With him they will go on field trips, make discoveries of their own, and even come to know what he eats and wears. In fact, Miss Dorothea Clark of the Chestnut St. Junior High School, who is to be the go-between, will tell them in a series of Saturday talks at the Museum of Natural History many interesting things about the above-mentioned young gentleman.

#### MR. HOWARD W. CLEAVES

Mr. Howard W. Cleaves has severed his connection with the Staten Island Institute of Arts and Sciences to become assistant to the chief of publications for the State Conservation Commission of New York with headquarters at Albany.

#### NATIONAL MUSEUM

Mr. William DeC. Ravenel has been placed in immediate charge of the administration of the United States National Museum at Washington with

the title of administrative assistant to the Secretary.

### UNIFORMING AND CLOTHING OUR ARMY

At the Commercial Museum in Philadelphia, the War department has displayed more than two hundred life-size figures representing the different departments of the Army and Navy from Colonial times to the present. The exhibit is especially attractive to persons interested in the present uniforming and clothing of our army.

### FOR YOUR LOAN COLLECTION

The Loan Collections of the Sheffield (England) Museum, of which Mr. E. Howarth is Curator, are so complete and well arranged that every American Museum should secure a copy of "The Educational Value of Museums and the Formation of Local War Museums," being a report of a Conference held at Sheffield in October 1917, for suggestions in solving some of their own loan collection problems.

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## ART

### THE WALKER GIFT TO MINNEAPOLIS

Mr. Thomas B. Walker has recently given to the city of Minneapolis a large tract of land in a rather central location where the city is to build a suitable building as a public library in which gallery space is to be provided for his extensive collections (which are also included in the gift), and for the small amount of material belonging to the Minneapolis Academy of Sciences. He provides for the formation of a commission of at least five persons who are to have the management of the collections under the Library Board, and this commission has authority to recommend the sale or exchange of any of the works of art in the collection and the purchase of others to take their place.

This important gift will virtually give the city of Minneapolis two art museums, one a rather static collection and the other a constantly expanding and progressing one. They are situated some distance apart and on that account will serve two distinct groups of people while each will enhance the interest of the other.

Mr. Walker began his collection many years ago and has for a long time generously opened it to the public. Business has crept up more and more around his home and Mr. Walker has welcomed the intrusion by taking down his fences and turning the grounds around his home into a city park with benches which were always fully occupied. He opposed the erection of the Institute of Arts on its present site as he considered it too inaccessible. The land he has now given to the city is the location he had hoped to have occupied by the Institute of Arts. As chairman of the Library Board he felt that the combination of the scientific, artistic and literary centers of the city was highly desirable, and he had hoped to keep them together. His collection is widely known and consists of old masters, paintings of the time of Bouguereau, including a number by this master. Although there is some difference of opinion in regard to the authorship of his Rembrandts of which there are a large number, his Turners form a fine group. He also has an extensive group of Chinese porcelains some of which are quite remarkable, many Chinese jades, some ancient

jewelry and various other objects. Mr. Walker believes implicitly in his own connoisseurship and makes his own attributions.

#### WORKS BY SOLDIER ARTISTS IN BOSTON

The official exhibition of paintings, drawings, etchings and lithographs by French enlisted artists is being shown in Boston at the Museum of Fine Arts. This exhibition was first put on in Chicago where it had an instant and amazing success. The sales, both of catalogues and of works of art were enormous, and the number of visitors attracted was record breaking even for Chicago. From there it went to Milwaukee, Cleveland and Buffalo. The further schedule is not yet made up. The pictures are all sent from France unframed, and prepared for exhibition here, and are arriving daily so that new ones are constantly replacing those sold. The prices are very moderate and the proceeds go to the families of the soldiers. The exhibition is rather uneven, as might have been expected but contains a very vital interest and some remarkably fine work by well-known artists. There are few painful scenes depicted though almost all deal with the war. It is very timely in interest and quite worth while.

#### INDUSTRIAL ART IN LONDON

It is reported that the British Government has formed a plan for fostering industrial art by which the Boards of Trade and Education are to cooperate with the Society of Arts in the establishment of a British Institute of Industrial Art. The scheme calls for a permanent exhibition of artistic work in London, the training of designers and craftsmen, the encouragement of research by means of scholarships and prizes, including an opportunity to

study in the British School in Rome, and various other highly desirable features. One branch of the activity planned will be along the lines of what the Art Alliance is doing here in America in bringing together artists and manufacturers. There will also be an effort to make the designers acquainted in a practical way with the requirements of the trades in order that their work may not need to be done over before being put on the machines. This is a splendid step forward, but it is also a warning. Before the war England produced serviceable well made goods which were unfortunately almost uniformly lacking in design and which showed little creative imagination. France on the other hand produced small quantities of exquisitely designed and highly artistic products which were frequently impractical or so expensive of production that they could not be commonly used. We, here, have attempted to combine both elements and have been gradually succeeding. With the new impulses that have come out of the war, however, there is bound to be a change in European production and we are going to find ourselves in competition which will necessitate infinitely greater efforts than we have yet been called upon to make. This is therefore a time of large opportunity for our museums and art schools.

#### THE JOHNSON COLLECTION

The executors of Mr. John G. Johnson's will have asked the court for a decision in regard to their powers. It seems that in his will, which was made in 1912, Mr. Johnson left his collection to the city of Philadelphia "and if there be not a proper building in existence for exhibiting the same, then there shall be erected such a building upon some central site in the city or some proper and accessible point in



Fairmount Park." But in the codicil dated February 12, 1917, Mr. Johnson left his home to the city as an art gallery. All those who were familiar with the collection remember with distress the unsuitable character of the residence for exhibition purposes. The collection had outgrown the rooms and the pictures were in real danger, owing to their overcrowded condition, while in many cases the marvelous rugs were laid one over another, thus becoming almost a menace to each other. The thought of showing only part of the collection and storing the rest was equally distasteful as there were no pictures one would wish to spare. The will specified that the house should be rendered fireproof, which is almost an impossibility in the situation on Broad Street, and would necessitate an enormous expenditure, even if it could be done. It is greatly to be hoped that the court will decide to require the city to provide a proper home for these treasures, as, if properly shown, they would make a collection that would bring thousands of students and art lovers from all parts of the world to visit them. It is understood that the collections have been removed to a storage house pending the decision.

#### DEATH OF WILLIAM T. EVANS

Mr. William T. Evans, whose death was recently reported, was a well-known art collector and connoisseur, whose gifts to the National Gallery and to the Montclair museum have made him widely known. His interest was largely in modern American painting and he owned examples of the work of all the best-known men. His gift to the nation comprised some 100 examples and his gift to Montclair about 60. He was a careful buyer and much respected in buying circles so that the fact that he had bought the work of any artist im-

mediately helped that painter's reputation. His canvases in the National Gallery form an interesting group, some of which will long challenge the attention of the visitor.

#### CATALOGUE OF THE MORGAN COLLECTIONS

The Wadsworth Athenaeum in Hartford, Connecticut, has just published a little pamphlet describing the Morgan Collection which was given to the Athenaeum by Mr. J. Pierpont Morgan. The text is by the late Mr. Pitkin and has been revised and adapted for publication by Mrs. Pitkin. It is very readable and concise, and shows a remarkable knowledge of the detail history of the objects in the collection.

#### NEAR EASTERN ART AND THE PEACE CONFERENCE

One of our leading museums has combined with three learned Societies, i. e., the Archaeological Institute of America, the American Philological Society and the Society for Biblical Research, in framing a petition that the Peace Conference at its meeting in Paris will consider the question of controlling conditions governing excavation and preservation of the works of art in the Holy Land, Arabia, Mesopotamian Plain, Asia Minor and the Islands in the Aegean Sea. This document was discussed at the recent annual meeting of the Societies named, and contains much valuable information in regard to conditions which have handicapped the honest archaeologist but which have not prevented German scientists from shipping home anything they found. It is proposed that Germans and Austrians be given as little voice as possible in making arrangements which, it is suggested, might be on the basis of those made in Egypt.

## HISTORY

### THE NEW YORK HISTORICAL SOCIETY

THE REVOLUTIONARY HUT CAMP SITE discovered in 1890, at 204th Street and Seaman Avenue, by Mr. William L. Calver and explored actively by the Field Exploration Committee of the New York Historical Society since 1912 has been completely surveyed and platted during the last months of the present war.

Excavations indicate that the camp consisted of 120 dug-outs together capable of accommodating two regiments and the military finds show conclusively that this was the prison camp where the 17th English Regiment captured at Stony Point, July 15-16, 1779, was confined. Fire places and chimneys of Colonial bricks and small Dutch bricks are found largely intact.

This discovery seems to have given a fillip even to the minds of Eastern historians, but for the few Westerners who viewed the excavations it had great fascination doubtless owing to the fact that frontier forts being of log construction have not survived, aside from earth works.

FREE LECTURES FOR CHILDREN. The following free lectures for children illustrated by stereopticon were given by the New York Historical Society during the fall months:

"Our American Army in France and the World War." 5 lectures. By A. J. Wall.

"Indians of New York City." By Reginald Pelham Bolton.

"The Village of Yorkville" New York City. By Frank Warren Crane.

"Greenwich Village" New York City. By Thomas J. Burton.

"The Village of Chelsea" New York City. By A. J. Wall.

### A GERMAN PROPAGANDA-DISTRIBUTING BALLOON

A German propaganda-distributing balloon is a recent gift to the Newport, (R. I.) Historical Society from Miss Louise Scott of Belmead. This balloon, secured on the battlefield by a young officer who last year was stationed at Fort Adams, was sent to Miss Scott as one of the spoils of war.

### EVANSTON WAR RECORDS

The Evanston (Illinois) Historical Society coöperating with the Evanston War Council has gathered full records of the 3000 men in service from that town, and has secured portraits of most of them. If every town in Illinois could say as much there would be cause for congratulation. With only seven display cases the Museum Department manages to keep on exhibition three cases devoted to aboriginal history and one each devoted to early public documents, old newspapers, United States wars, and timely miscellany.

President Frank R. Grover writes that the museum features are to be particularly emphasized in the future "as the majority of visitors to the Society come because they are longing to see 'something with a history.'"

The longing to see something old instead of something new should surely be encouraged. A famous settlement director once told the writer that she was grateful for the existence of the Chicago Historical Society because she could refer the Greeks to this Museum when they became homesick for some-

thing old in the midst of this modern city.

#### CHICAGO HISTORICAL SOCIETY

Three charming souvenirs illustrative of the relation existing between America and Belgium during the war were presented to the Chicago Historical Society recently, by Mr. William J. Chalmers of the Chicago Committee. These are two flour sacks and one potato sack bearing on one side the label, "Chicago's Flour Gift to the Non-Combatants in Belgium" and on the other the elaborately embroidered designs combining the Belgian and American flags with the legend: "*Une Belge Reconnaissante Remercie les Bienfaiteurs D'Amerique.*" These are the work of Belgian school children sent as token of gratitude to their Chicago benefactors.

**MARKING HISTORIC SITES IN COOKS COUNTY.** The Annual Report of the Commissioners of the Cook County (Illinois) Forest Preserve announces that that body has plans for marking suitably the important historic sites and Indian trails that lie within its jurisdiction. As the Preserves constitute a belt of natural outer parks nearly surrounding Chicago, this city now rivals some of the famous European capitals in the preservation of beautiful woodlands. Famous Indian chiefs whose original grants from the government lay on the wooded banks of various water courses as well as the well-known pioneers, Kinzie, Hubbard, Wentworth, Beaubien and Ogden — whose farm lands were in these outlying districts, at the suggestion of the Historical Society, will be commemorated by fountains and markers.

**LANTERN SLIDES OF PIONEER DAYS.** On the theory that the farther we go back the more we have in common, lantern slides picturing Pioneer Days in Illinois are being used with good results for foreign language audiences as part of the Y. M. C. A. Americanization Campaign. The meeting places are the Neighborhood Field Houses in the City Parks where most of the languages of the earth can be easily gathered.

The pioneer cabins, farm implements and household utensils at once strike a responsive chord in the older portion of the audiences for these things correspond to something in the old home life even of the grand-parents who frequently speak no English, and to whom constantly changing newness must be disheartening. At least there is rejoicing when they realize that Americans are rooted in the soil.

**CHICAGO FIRE LANDMARK SAVED.** While few monuments are going up in and about Chicago, old ones are coming down to make way for the boulevard connecting the north and south portions of the city, and it is only by most vigorous opposition that the only landmark of the Chicago Fire — the Water Works Tower — has been saved from destruction at the hands of the Bureau of Improvement. It has been shown that the new driveway should pass on both sides of the beautiful castellated Gothic structure.

"THE HISTORY OF THE ILLINOIS AND MICHIGAN CANAL" is the title of the Society's Centennial Publication. This book, a remarkably thorough piece of research work, by Dr. J. W. Putnam, of Butler College, forms volume ten of the Society's collections.



## WAR-TIME SERVICE FOR MUSEUMS

J. RANDOLPH COOLIDGE, JR.

MEMBER OF BOARD OF TRUSTEES OF BOSTON MUSEUM OF FINE ARTS, BOSTON, MASS.

The service that museums can render in war time is of two main kinds—service to those who stay at home and service to those who are going abroad. I shall speak almost entirely of the latter. It is the kind of usefulness I have had some slight experience in. But the service of the museum to those who stay at home, to many whose thoughts are anxiously burdened with the events of the war, or the responsibilities that the war has placed upon them is, in a word, but an intensification of the service that museums are trying to give to those who come to them, persuaded that what they have to offer tends to delight the spirit and enable the visitor to lay aside the cares of every-day life.

It seemed like the most obvious and reasonable service for the museum of which I happen to be a trustee that in looking about to do its part, as institutions and individuals are trying to do to meet war time conditions, it should open its doors without admission fee to the men in uniform; and, if so, why not to the general public? So to the general public the Boston Museum of Fine Arts has been made free, for the first time in its history every day that it is open. That invitation to enter and delight the spirit with the things that if not eternal are, nevertheless, abiding and inspiring and beautiful, the things that represent some of the finest effort of the human spirit, speaks eloquently to the universal brotherhood of appreciation. That invitation is silently given by the museum that in war time offers to the pub-

lic a little more freely of itself than in ordinary times. It bespeaks from the public a certain indulgence if the activities of the museum are necessarily somewhat restricted from the very reason that curtails, at this time, activities in our institutions of learning; namely, the loss of the younger and more active members of the organization who have exchanged into a public service of the most urgent kind.

When it comes to service which museums can render in war time to those who are going abroad, to those who, many of them, are going for the first time to the old world and are going to follow a high resolve, full of patriotic purpose, but with very little preparation for what they shall find on the other side, it does seem as though the museum could in advance put them, to some extent, in touch with what they will see in the old world. It was, accordingly, an opportunity for me to realize to some extent the service the museum might offer when I was invited one day this last spring to the Children's Museum at Pine Bank to look at the recently arrived collection of photographs of French scenery, architecture, painting, and sculpture. Those photographs, intended for permanent exhibition in the children's museum, and explained by labels and also further explained by talks to the children who gathered in classes to see them, were to be loaned for a short season to the soldiers' library at Camp Devens, Ayer. It was proposed that I should make this loan the occasion of a

visit to Camp Devens, when the photographs might be explained to such of the soldiers coming to the library as cared to hear the explanation.

You cannot gather a great many people in front of an ordinary photograph. You cannot point to its details and have them seen by more than a very few, and the idea readily came that the photographs should be not only exhibited on the wall, but also converted into lantern slides, and then reference made to the photographs themselves for the more careful study of those who were interested in them. The subject was France, and it is an infinite subject, and it seemed almost a wanton use of one's time to attempt to talk about what is to be seen in France in one conversation with the soldiers frequenting the camp library. It could not be so limited. Nevertheless, the uncertainty as to the interest in the matter from those who might be unprepared for it, and the certainty of a very real occupation on the part of the speaker, reduced the compass of the effort to a matter of five talks, which were given on Wednesday and Saturday evenings in the Camp Devens Library, and illustrated by lantern slides and by photographs upon the wall.

I schedule the subject under these five heads:

(1) The external aspect of France. What are the soldiers going to see when they get over there? What will the country look like? Can they be given some idea beforehand of the physical configuration of France? I think you will see from the lantern slides that they can.

(2) The Architecture of France. French Buildings, inside and outside.

(3) French Sculpture, and French

taste in other arts of design. Sculpture is a subject that it would be a treat to consider with an appreciative audience during a whole evening but, I did not feel sure of my ability or the ability of the audience, so I thought it might be made the substance of a talk that should also include French tapestry, wrought iron work and pottery, the minor arts of design.

(4) French Painting. I should have liked to divide that into two lectures, covering the periods before and since 1830, but it didn't seem to be feasible.

(5) French Men. Some of the soldiers, statesmen and writers who lead France to-day.

These lectures were not scientific; I should hardly venture to call them popular. They were mere talks suggested by the slides themselves, and these came from the collection in our Museum of Fine Arts and from the Boston Public Library's large collection of lantern slides. Those in the Museum of Fine Arts illustrated, in many cases, pictures and other works of art that the soldiers of Camp Devens could see by going to Boston on leave, and some of them I know took the opportunity to get a little acquaintance with French Art as it is shown in Boston. The slide from the Boston Public Library were mostly views of landscape, and of works of art that are not in this country.

(Following this introduction, the pictures were thrown upon the screen in accordance with the foregoing plan, while Mr. Coolidge called attention to the chief points of merit and interest in connection therewith. In concluding the lecture Mr. Coolidge made a strong appeal to the members of the Association to perform similar war time service in their respective communities.)

# THE DEVELOPMENT OF MUSEUM INSTRUCTION

## THE OUTLOOK

PAUL M. REA

DIRECTOR, CHARLESTON MUSEUM, CHARLESTON, S. C.

"We are in the very infancy of our conception of what the museum is and is going to be, with its many opportunities for contact. We are going to try a great many different things which will yield more or less valuable and interesting results, and I only wonder how we can all follow our ingenuity and our power of imagination and develop one-tenth of the things that we can think of to do. It seems to me we must all realize that we are the fortunate possessors of a vision of the future, to a greater or lesser extent, and we have only begun to transmit our vision. Most people have no comprehension of what we are looking forward to, and so the work is that of a pioneer, and it is a work which is inevitably going to call for patience and courage and for careful judgment, for the creation of museums and for the consolidation of our organization, so that we may go on to a tremendous development of this phase of museum work."

### WHAT AMERICAN MUSEUMS ARE DOING\*

*Compiled by*  
AGNES L. VAUGHAN

*It was the original intention of this report to include only the new things being done along the lines of instruction by the museums of America. Some of the museums, however, have included in their reports practically all of the phases*

\*Read at the Museum Instructors' Session of the American Association of Museums at its annual meeting May, 1918, by the Chairman of the session, Mr. Paul M. Rea.

*of museum instruction in their institutions.*

### THE AMERICAN MUSEUM OF NATURAL HISTORY

(a) Has continued the circulation of nature study collections to the public schools of New York City.

(b) The first of a series of public health charts (22 x 28 inches) has been printed for circulation in the public schools, and a limited number prepared for sale at six dollars (\$6.00) per set.

(c) The circulating loan collections for public libraries have been expanded, and is in continuous use.

(d) Through special arrangement with the Board of Education of New York City, lantern slides have been furnished free to public school teachers.

(e) The Museum has cooperated with the War Council of the Y. M. C. A. in the preparation of lantern slides and lecture sets for soldiers and sailors in this country and abroad.

(f) The educational work for the blind has consisted of evening lectures for adults and special talks for blind children of the public schools, these talks being correlated with classroom instruction.

(g) Docent service has been provided for visiting classes, and docent problems have been intensively studied in connection with classes from Barnard College.

(h) Special guide service has been rendered to soldiers and sailors visiting the Museum.



(i) Throughout the school year, lecture courses have been given at the Museum for pupils from the public schools. Lectures for children of the elementary grades have also been given by members of the Museum Staff at the Washington Irving High School, at P. S. No. 64 Manhattan, and at other centers.

(j) A special course of four lectures on the "Evolution of Clothing" was arranged in coöperation with the Metropolitan Museum of Art.

(k) The reference file of photographs has been enlarged and now comprises 46,665 negatives and 63,818 photographs. These photographs are utilized by schools and other educational institutions for lantern slides and for illustrations in text books and other publications.

(l) The motion picture library has been increased by some 30,000 feet of film taken in the Arctic, China, Japan, Burma, and the United States.

ARNOT ART GALLERY, ELMIRA, N. Y. has shown a loan collection of mounted birds. Talks were given on the collection and science teachers in the schools arranged special lessons for their classes in connection with the exhibit. Reference books were freely used. New York State Bulletins on Birds were distributed.

#### BOSTON MUSEUM OF FINE ARTS

(a) has inaugurated talks in Public Schools, the subjects related to school courses, as preliminary to visits to the galleries.

(b) The Boston Normal School holds weekly periods in the Museum; laboratory or "field" work in history is carried on with the assistance of the Museum instructor.

(c) High School drawing classes, supported by the schools, are taught

by the instructors of the Museum School, who also arrange the courses.

(d) A publication called *Educational Standards* publishes monthly articles on the Museum and its use by teachers written by members of the Museum staff.

(e) The stories given for children of Museum subscribers are repeated for Public School children. This year the stories "emphasize the charm and worth of peaceful arts."

(f) In the University Extension Courses the Museum gives a series of lectures on Colonial Art, especially designed for teachers of American history in Secondary Schools.

(g) Cases of Egyptian objects have been arranged at the Museum and these are sent to the school-rooms at the request of the teachers.

#### CHILDREN'S MUSEUM, BOSTON

(a) According to a plan arranged by the Public Schools and the Museum, lectures, averaging two daily, are given five days in the week. A schedule of subjects appears each month.

(b) Public lectures are given on Saturdays and Sundays.

(c) Four clubs of children hold weekly meetings at the Museum.

(d) A set of 200 photographs of the architecture, sculpture, and painting of France is lent to schools, museums, army cantonments, etc. In many instances these photographs have been used to illustrate lectures.

#### CLEVELAND MUSEUM OF ART

(a) A college course in art appreciation. This is a one hour lecture semester course, starting in February. It is open to six institutions in the city. A scholarship prize of \$50 and \$10 additional in books is offered to each institution, sending fifteen students or more to the course.

(b) Normal school students doing practice work are required to visit the Museum four times during the term. They observe work done with grade classes coming to the Museum for drawing; and hear short informal talks on the collections.

(c) Sunday afternoon lectures. A leaflet is published each Sunday giving the main points of the talk, and definite information as to the objects mentioned.

(d) Saturday afternoon talks for children have been more fully developed this year, and connected definitely with Museum material. Motion pictures are used to give the setting of the story.

(e) A cabinet 5 ft. 3 inches by 6 feet 9 inches, made of cypress wood and lined with black velvet, and with special lighting, has been placed in an end gallery in such a way that it can be seen at a distance from the Rotunda through the Garden Court. In the cabinet some work of art — a picture, a statue, a suit of armor, etc., is placed and left for two weeks on special exhibition. A leaflet on the object is also prepared and is sold for two cents while the object is on exhibition.

(f) Exhibits of supplemental museum material are sent out to the branch libraries and schools throughout the city. These are installed by a museum assistant and accompanied by a so-called "diary" describing the material exhibited, and requesting comments from librarians as to the impression the exhibit has made. These exhibits are changed every month.

#### INDIANAPOLIS, JOHN HERRON ART INSTITUTE

has extended its work with Grammar Schools this year, endeavoring to correlate the interest in art with interest in patriotism and democracy.

An experiment has been made in

coöperation with the children's department of the Public Library. ". . . A selection of one hundred or more books especially touching on the subject of the afternoon talks and interesting to Grade School children (was) brought up and displayed on a table in the care of the library attendant. The attention of the audience was especially called to this display, and those having their cards were permitted to take books home at once . . . those who desired to register for library cards were enabled to do so at the Museum."

#### THE METROPOLITAN MUSEUM OF ART

(a) has added to its work for children a series of story-hours on Saturdays and Sundays.

(b) Ten Elementary Schools send drawing classes to the Museum for talks followed by sketching in the galleries. Many of the teachers have given their classes special lessons in outline sketching from objects as preparation for the afternoon at the Museum. These pupils have studied costume and furniture design.

(c) Talks or story-hours have been given in schools in the vicinity of the Museum. These are followed by visits to the galleries, monthly appointments being given to each school.

(d) In coöperation with the American Museum of Natural History a course of lectures for Public School children was arranged. Two lectures, on modern textile industries and on primitive garment makers, were given in the American Museum, followed by talks on historic costumes given in the Metropolitan. A similar coöperation has been arranged in connection with talks and story-hours for blind children.

(e) An exhibition of folk-art, tex-

tiles, and ceramics, of the Czecho-Slovak peoples has been shown in the Museum Class Room. The instructors have given explanatory talks on this material to classes in design from High Schools, to groups of teachers of design and needlework, and to large groups of children from a Bohemian school in the neighborhood. Numbers of the Czecho-Slovak people live near the Museum, and these children were deeply interested in the work resembling that done by their own mothers.

(f) The Children's Bulletin, a quarterly publication, written by Miss Howe is a new development of our work for Children. It contains a story woven about some object in the collections and information about Museum activities of special interest to young people.

(g) Soldiers and sailors are given the hospitality of the Museum and conducted through the collections at stated hours, or whenever they wish.

(h) A lecture set of slides has been prepared on The Development of Painting as illustrated in the Museum. The text of this lecture, written by the instructors has been made into twenty-three slides which may be thrown on the screen with the thirty-eight pictures they describe.

#### NEWARK MUSEUM, NEWARK, N. J.

(a) Work of the junior Museum groups. These are associations of children for carrying on some special study. The "Major Animal Study Group" studies type animals from mounted specimens and pictures. Members take turns giving lectures. The minor group observes live animals, makes sketches, and writes notes. A junior Museum group has begun its second year of work on a collection of insects. During the first winter it studied insects from books and speci-

mens, in the summer made observations in the field, and now is engaged in arranging and labeling the collection. The Museum offers badges to the junior Museum groups and has given a medal for the best herbarium made last summer.

(b) Coöperation with Boy Scouts has developed through their study of woods and trees.

(c) Industrial and Art Schools were invited to see a demonstration of methods of making monoprints.

(d) Women's clubs have been interested in volunteer docent work during special exhibitions and in chaperoning field parties.

#### PARK MUSEUM, PROVIDENCE, R. I.

reports the continuation of its interesting coöperation with the public schools and with the Audubon Society. Following the suggestion made by Mr. Purdy at the Association meeting in 1917, a table has been set in the Museum with objects which may be handled.

#### SAN DIEGO MUSEUM

(a) As the Government took over some of the buildings for use as a Marine Training Camp, some of the work planned for schools had to be curtailed. A library was opened for soldiers and sailors, in coöperation with the City Library. The placing of the books in the department of Physical Anthropology brought thousands of men into contact with this exhibit, and daily instruction was given to the visitors.

(b) A pleasant coöperation has been established with the San Diego Art Guild, which held its chief exhibition in the Museum, and with the San Diego Society of the Archaeological Institute of America, with the Architectural League and with Women's Clubs.



Joint courses of lectures were given.

(c) With the public schools the work included lectures in the schools and in the Museum; High School classes studied Indian design; and a Summer class for teachers of Arts and Crafts in the Elementary Schools was held by the High School at the Museum.

(d) A lecture on Maize was prepared and given many times as a special contribution to war work.

(e) Under the direction of the School of American Research Dr. Montessori gave a model course in the Museum. In connection with this, a course of lectures was arranged for the entire year on alleviable defects among children. The Superintendent of Public Schools coöperated in this course which has resulted in the establishing of two ungraded classes.

#### SYRACUSE MUSEUM OF FINE ARTS

has continued its work with the schools. The instructor goes to the schools in the morning and speaks on the Museum. In the afternoon the children meet her in the Museum. Monthly lectures on Art are arranged for high school pupils and for the public.

#### THE NEW JERSEY STATE MUSEUM, TRENTON

(a) has a museum representative in each school of the city, a teacher who

keeps the school in touch with the Museum.

(b) A children's hour is arranged in the Museum each day, at which stories alternate with a *Museum game* adapted from Park Museum's game described in vol. X of the Proceedings of the American Association of Museums.

(c) Collections of charts, prints, and objects are lent to schools throughout the state.

(d) The State Normal School, as a part of its required work, prepares mounts of insects for this purpose.

Twenty-four museums were asked to report, twelve of which responded. Letters were then addressed to thirty-four persons, members of the Instructors' Group, calling for comment on the value of such a report, and asking their opinion as to the advisability of recommending that the Association appoint a committee of museum instructors who should undertake the compiling of a report each year. Thirty-two answered in the affirmative.

It was therefore voted that the council of the Association be requested to appoint a committee to take charge of this phase of the work, to consider suggestions regarding the publication of such a report and to consult the editor of the Association's publications to see if avenues for publication can be opened.

# EDUCATIONAL TRAINING OF MUSEUM INSTRUCTORS

## HOW FAR IS PEDAGOGICAL TRAINING OR TEACHING EXPERIENCE NECESSARY FOR MUSEUM INSTRUCTORS?

ROY WALDO MINER

ASSOCIATE CURATOR, AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK CITY

My answer is that it is not necessary. I do not make that statement to raise a riot among pedagogical instructors, nor do I wish to decry the importance of pedagogical training. I believe that pedagogical training is a secondary matter in the question at issue. To show what I mean it is only necessary to say that you can go into our public schools, — as many of you doubtless have done — and indeed into our best private schools and other institutions of education, to find many examples of teaching which do not do credit to the pedagogical training which those teachers have received. They may be graduates of pedagogy, but they are not teachers. A teacher is an educator. To educate is to lead out, to develop the mind of the pupil. Unless the pupil is taught, unless he assimilates the instruction, the effort is in vain. The same principle, of course, will apply to any sort of museum instruction. What is the trouble? The trouble is that the true teacher is born, not made, and while a pedagogical training is of great advantage to such a person, no amount of it will make a true educator out of a person without natural aptitude for teaching. In the case of the museum, instruction is of a special nature, and the qualifications I think that should be sought in a museum instructor, as in any other teacher, are four: In the first place, a thorough knowledge of the subject taught; sec-

ond, enthusiasm for the subject; third, tact; fourth, — I do not like to make the fourth the final qualification — but it seems to me that all the rest of them can be included under the title “personality.” Knowledge of the subject, enthusiasm, tact and personality, — these are the four essentials. A person must have a thorough *knowledge* of the subject, even though he is teaching the simplest principles to the general public, that is, he must have richness of knowledge and the background which it gives, in order to make those selections that are necessary to drive the subject home.

He must have *enthusiasm* for the subject. Enthusiasm is the mother of education. Enthusiasm brings forth response and independent effort, and inheres not in pedagogical training. To insure enthusiasm the subject taught should be that which is most nearly in line with the person’s ideals of life and his whole life outlook.

*Tact* is another quality that is not a gift of pedagogical training. Tact may be developed — tact may be educated into a person, speaking loosely, nevertheless, such training must be sown in fallow ground. It must have for its field a person who has a natural sympathy for his fellow-beings, who can appreciate the point of view of the pupil who is to be taught, who can get behind this exterior and burrow into the abstruse recesses of the student

mind and the heterogeneous turns and twistings in the gray matter of the general public, and who can project his separate individuality into many and diverse cases.

Then, lastly *personality*. Personality is partly presence. It is absence of conspicuous defects. It is a complex combination of qualities which we all recognize, but which is very difficult to analyze. We know when it is present, and we realize when it is absent, but it is not the result of pedagogical training.

To recapitulate, — the knowledge at the beginning is not the result of pedagogical training, but it is the acquaintance with the subject matter. Enthusiasm is not the result of pedagogical training — in fact, quite the contrary may be the case. Tact, you will all agree with me, is not the result of pedagogical training, nor is personality.

In choosing a museum instructor, if you choose a person who combines all these natural qualities and give him a course of training in the actual practice of the museum, you will get what is of primary importance for the work. Over and above all that, a pedagogical training is of great assistance to such a person, and will tend to bring out and systematize and make methodical those natural qualities of which I have spoken.

So first of all, do not ask whether your museum instructor is a graduate of an institution of pedagogy. Find out first whether he has the qualifications, the natural qualifications, for the work, and the rest will follow. I think that practical experience in museums will bear out that conclusion.

*In discussion.*—Alice W. Kendall, Newark Museum Association, Newark, N. J.

It has been said that knowledge, enthusiasm, tact and personality are essentially the qualifications of a museum instructor. It seems needless to point out that they are elements of success in any field of work, however humble. But to these the museum instructor must add something more if she is to be really successful, — and that something is practical training in the elements of pedagogy. The nature of her work as well as its growing importance makes this necessary.

Why must the museum instructor know how to teach? What place have the principals and the mechanics of teaching in a museum? Is it not enough to know thoroughly the subject she is presenting? The task of the museum instructor is very similar to that of the teacher and in some ways even more difficult. If the teacher must know the technique of her work, surely it is important that the museum instructor should be able to make the most of her opportunities for real and lasting service to the community. Compared with those of the school teacher, her opportunities are brief at best, and therefore doubly precious.

The museum instructor must first know how to prepare her material and then how to present it. Here, at once, she enters the domain of pedagogy. Will she begin with the unknown and remote and work toward the known and intimate or vice-versa? How will she adapt her method of approach to the comprehension of the group before her? What will be her point of attack? How will she draw out the slow-witted and keep the nimble-minded from racing away from the subject, carrying the group with them? How much shall she give them at one time? Where shall the lesson or story or gallery-talk stop? How shall she maintain order without seeming to do so? And her answer to



each of these questions will vary with every group she handles. So far her task is like that of the school teacher, but in addition to this she must often combat certain physical conditions peculiar to her work — scattered attention while passing through exhibits not related to the subject in hand; difficulty of fixing attention on one object closely flanked by others not under consideration; inability of part of the group, if it is large, to see the object or painting properly; fatigue due to lack of benches or chairs in suitable spots, and, with children, a lack of the recognition of a certain formal discipline unconsciously associated with the school room.

Such then is the task of the museum instructor. Is no special preparation necessary for its efficient performance? Unlike the teacher, the instructor has little opportunity to measure her success or failure. Some few groups come regularly under her guidance, but many come but once, or only at long intervals and with constantly changing personnel. Whatever they will take away must be given at that moment, and rarely can the docent know later whether it proved to be grain or chaff. Perhaps it is for this reason that museum workers as a whole have been so indifferent to the pedagogical aspects of museum instruction. We do not see the wastefulness of present methods.

The mission of the instructor is, after all, to interpret the museum to the community in terms which the community can understand. This work of interpretation and presentation is peculiarly her own. In it she should be technically expert, just as other members of the museum staff are technically expert in their various fields. And, as there already exists in the field of instruction, a recognized and progressive technique, pedagogy, so called, why

should we expect or allow museum instructors to follow the laborious and time-consuming methods of individual experimentation? If we do this are we not behind the spirit of our time?

*Commentary.* — Louise Connolly, Newark Museum Association, Newark, N. J.

No college graduate feels fit to shoe a horse or paint a picture or nurse the sick or preach the gospel without paying his predecessors in the field the compliment of acknowledging that they may have accumulated, systematized and formulated some principles and rules that it is worth his while to learn, or at least to learn about.

For three hundred years, real, thoughtful, educators have been studying, first the practice of the great teachers of the past, as Socrates and Jesus, second the observable phenomena in their own minds and in the reactions of their pupils, and have been discussing them. And for forty years, ever since Wundt established his laboratory, people with as good endowments of knowledge, enthusiasm, tact and personality, as can be possessed by any living docent, and with considerable humility and scientific method to boot have been adding by the experimental method painstaking study of the responses to various styles of presentation made by the human mind at various stages of development.

Why should museum directors who acknowledge the authority of specialists down to the minutest subdivisions of archaeology and the smallest segment of a worm, combine to ignore the work thus done?

Our advice to everyone who aspires to the pioneer work of the new profession of docent or museum instructor is: first, know your subject; second, know your pupil; third, know what

other teachers have done in similar fields; fourth, use your natural gifts with a zeal inspired by reverence for your sacred mission, and with the intelligence due to your several knowledges.

If you rely on pedantry, even pedantic psychology, you will fail. And if you rely on natural gifts, you will fail. The first failure may be blamed on Mother Nature who was parsimonious to you; the second will be due to conceit or laziness on your own part.

Ergo, museum docents should get good educational training.

*In discussion.*—Gertrude Underhill, The Cleveland Museum of Art, Cleveland, Ohio.

The sole purpose of the Educational Department of an Art Museum, it seems to me, is to increase the practical usefulness of the Museum to the public. The most direct way of doing this is to help the public to a better appreciation and understanding of art objects, and the distinct problem before the museum instructor is to do this in the most effective way. Assuming that the museum worker has had good previous training in art matters, both academic and technical courses, and that her own aesthetic appreciation has been strongly developed, I feel that some pedagogical training would be a decided asset to her. A knowledge of general and educational psychology would be an aid to her in dealing with the diverse groups that come to her for assistance in art matters. A short teaching experience in art work should supplement the pedagogical training to enable the instructor to try herself out in a more limited field before taking up the comprehensive one of museum instruction.

The danger of a long teaching experience, it seems to me, is to cause one

to become too academic in one's instruction; for the mission of an Art Museum is aesthetic rather than academic. As it is, the general public is inclined to attach too much importance to dates and periods and to miss the real beauty of the art objects in its search for historical data.

I would put quite as much emphasis on personality and enthusiasm as I would on pedagogical training in the selection of a museum instructor; for the important thing after all is to arouse enthusiasm in the public for the fine points of a work of art and to make it feel the beauty that is there.

A short informal discussion followed the reading of the foregoing papers, Mr. Miner first calling attention to the fact that in all essentials the speakers were agreed, the primary thing being natural adaptability for the vocation, and secondarily, its development by methodical training.

Mrs. Blanche W. Baxter, of the Syracuse Museum of Fine Arts desired to emphasize the importance of the instructor<sup>3</sup> having a real love for the children under instruction, and a love for the thing about which they are to be instructed. "It seems to me that love is an essential. Your great love and interest inspires you and tells you how to reach the children."

Mr. Rea said he believed that if there was an "inner urge" it would express itself. "Genius will out." In conclusion, he said, "It is always very satisfactory when an idea can be presented which will call for such an immediate response, and this has been characteristic of the educational side of the American Association of Museums. If you want to get a quick lively discussion, you have only to mention educational work."

## SPECIAL TRAINING OF MUSEUM INSTRUCTORS

### IS SPECIAL TRAINING OF MUSEUM INSTRUCTORS DESIRABLE, SUCH AS HISTRIONIC TRAINING IN POSTURE, VOICE, ETC.?

AGNES L. VAUGHAN

METROPOLITAN MUSEUM OF ART

A certain gentleman, prominent in public life at this time, has stated in emphatic terms his disbelief in "experts" and in those who are qualified by training to speak with authority on various subjects. Among those particularly under his ban are what he calls "Art Artists" who, he says, must retire to the rear 'till the end of the war. It may have been this influence which is permeative because it is so comforting to mediocrity that has resulted in my presenting an opinion on this subject of histrionic training. As I do not know anything at all about it, my words will have great weight.

But I can present to you the argument of the "other side," the untutored mind with its yearning reverence for education which is the jest of the learned.

I think it would be fun to shift one's identity in the Museum. Think of being able to impersonate Cellini or Skopas, or Wu Tao-tzu!

If we are earnestly considering the qualities of an ideal museum instructor as distinct from her qualifications, I think we can state them under two headings:

A. Natural distinction.

B. Acquirements.

(a) Personality

Voice, clear and agreeable

(b) Poise and address

Intonation, refined and pleasant

Diction, clean cut

Personality cannot be induced by

training altho its charm may be enhanced by the perfecting of details of manner. Social experience may train poise and address. This, however, is not always adequate. We remember lecturers of indubitable social position who could not "posture" properly, much less gracefully; standing on one foot with the other twined about the ankle, using unpremeditated gestures, as rubbing the face, blowing the nose, or as in the case of a man, again and again pulling his finger around his collar. These defects of posture and gesture frequently are forgotten when the speaker is so imbued with his theme that he can pass on to his hearers the glow and enthusiasm of his spirit. This he might not be able to do well if he is concerned too much with the manner of his presentation. Just as *vers libre* sometimes strikes a note more pulsating, an effect more poignant than has been conveyed in the serene measure of the sonnet.

There are extremes of manner to be avoided by the ideal instructor, — the Billy Sunday type, who "acts" in front of paintings, throwing himself energetically into the poses of the figures, dragging values out of the sky with candy-pulling gesticulations of fingers and arms, accompanying his violent motions with dramatic inflections of the voice, crescendo on *mass*, and diminuendo on *line*. Of course, none of us does things like that, but I have seen conductors of groups in the galleries



guilty of just such absurdities or extravagances.

Another extreme may be described as too great elegance, purling tones, sympathetic smiles or deprecatory headshakes, a sweet manner indicative perhaps of drawing rooms of an earlier date (Dickens). Gestures of pulpit perfection savoring of the grand old school of acting or the Delsarte method of my own youth. The principle of gesture might have been sound but our manner of following at it was absurd — rows of students with half-shut eyes, undulating their arms from shoulder to finger tips to the accompaniment of murmurs “sleepy arms — sleepy arms.”

Our grandmothers spent hours with a board strapped to their backs, modern girls play basketball, and erectness of pose nowadays is due to the strength and tone, rather than to artificially induced habits of the muscles. In spite of their gymnastic training young ladies, especially from fashionable schools, have a habit of wilting onto benches in the galleries or of leaning against one another in true clinging-vine manner. If the instructor has not the habit of standing erect, she assumes it in tacit protest against the limpness of these damsels. Like mothers, we constantly learn from the young and lessons in posture are undergone daily by witnessing how not to stand. One learns quickly that the strain of constant standing is lightened by bringing the weight on the balls of the feet, by wearing fairly high, broadish heels; that there is a continuous flexibility of pose, in turning from audience to object and so forth. The use of a small pointer reduces the motion of the arm and simplifies gesture. In talking to young children I find a tendency to use sign language, the simple sort that is a universal tongue. Referring to a shape

of a Chinese vessel, I form it in the air with my hands. Often the children, involuntarily make the same gesture and I think it helps to impress the shape of the object in their memory. Last winter a painter, giving a talk to art students, wielded a dry brush on a blank paper in such a beguiling manner that one could see the paint flowing from the bristles, and even the texture of his stroke. A Japanese brush line is a gesture.

A valuable point in histrionic training, even only amateur experience, is the insistence on facing your audience, and the placing of the voice to make it carry to the confines of your group. One does not wish to shout in the galleries, nor is that necessary under ordinary circumstances. Marshalling your group before a picture or object, placing yourself at such an angle that you can turn readily from the group to the thing about which you are speaking, you can make every member of the class hear and feel that he or she is in direct communication with you, and they know that the object under observation is seen by you too, and that you are not talking glibly by rote.

The manner of an ideal instructor is free from self-consciousness, from affectations, from too elegant suavities, or from too syncopated brusqueness and the voice is as agreeable as nature and attention can make it. Above all, the instructor must have such a keen appreciation of the topic as to be able to impart its truth to the hearers. A museum instructor, like the actor, has a constantly shifting audience, cold Monday-nighters, bonbon matineers, the only difference being in the numbers. She too interprets the art of another but her part is more like that of the priestess, unveiling the shrine, or of the chorus of Greek drama. She is not and should not be even a part of

the "show"; her reason for being is to give a clue, and like Ariadne, wait for her guest to finish his exploration before she seeks to lead him further.

I went to a concert when Elgar led some of his own compositions. One woman said, "How noble and yet how lovely that fugue was." Another, "The violins played such and such a passage with splendid understanding." Another: "Isn't he wonderful? I think it was so inspiring to watch him leading." The instructor has all three of these women in her group. She must give them all the clue. Her art lies in fixing their attention, not on herself, but on the thing over there. If she can accomplish this better by training the manner, voice, and gesture, then training should she have.

*In discussion.*—Ann E. Thomas, The American Museum of Natural History.

There is a story about an Englishman and a riddle. "Why is Kaiser spelled with a K?" is the riddle, and the answer, "Because England has control of the C's." As usual, the Englishman enjoyed the joke and attempted to repeat it. "Why is Kaiser spelled with a K?" he asked, and then, when no reply was forthcoming, explained, "Because Britannia rules the waves." If a speaker has a story to tell and his voice cannot be heard and his manner is not pleasant, he is in the same position as the Englishman. He misses the point. And so, it seems to me that the question, "Is training in voice and gesture desirable for the Museum Docent?" should be answered, "Yes; either the training that comes from experience, or study, or both."


Of course, the problem of each Museum is an individual one, and demands its own especial solution. At The American Museum of Natural History

the docent and lecturer is confronted by a large auditorium (seating capacity, 1,450) with mediocre acoustic properties. We have found that, given a story to tell, the next and most important requisite is a voice with which to tell it. If an audience cannot hear, it will not be attentive. We face, moreover, an additional difficulty. We generally speak with slides and motion pictures. That means that we are talking in the semi-darkness, and that the face, a most important element of control, cannot be used. The voice, therefore, must do double duty, and if the audience that cannot hear happens to be made up of children, immediate disorder is the appalling result.

How can one, then, acquire a voice that may be heard? A good voice is first of all given by nature—its carrying qualities depend largely on the resonance cavities of the head. Perhaps you may have noticed, for example, that most of the great singers have broad faces. But a big voice may be made more useful, and a small voice vastly improved by the study of voice technique.

There is no better way of learning the principles of voice technique than by the study of singing. There are two fundamentals of correct speaking— one, proper breathing, and the other, careful pronunciation. With sufficient breath support, the tone floats easily and pleasantly out over an immense audience, the muscles of the throat are loosened and all strain relieved. Breathing exercises, of the type practised by singers, will bring the desired result. An understanding of the value of consonants and vowels is also an essential. Consonants help to place the voice at the front of the mouth, while it is on vowels that the tone is carried. If a speaker wishes the word "moon" to be heard in a large auditorium, he does

not say "moon-n-n-n-n," placing the volume of tone on the final "n." He would make no impression if he did. He says "m-o-o-o-n," and only adds the final "n" when he is ready to finish the word.

The study of voice technique teaches one not only how to give carrying power to the voice, but also how to rest the throat if it becomes stiff and dry. This trouble generally follows when a lecturer has been talking on one note, monotonously. If, instead of speaking on a straight line, so ———, he will vary his tone, so, , relief will follow almost immediately.

And now, "Is training in gesture essential?" For the Museum docent, it is not as necessary as voice culture. Of course, there are gesture charts — certain stereotyped ways of registering fear, courage, and all other human emotions. But after all, gestures should come from the heart. I have always been most grateful to my elocution teacher for the emphasis that she placed on the need of visualizing — of seeing the story clearly in the mind before putting it into words. She said over and over again, "If you are going to talk about a little piccanny, picture her in your imagination before you say a word to your audience — see her shabby calico dress, buttoned up the back, perhaps, with a few buttons missing; see her stubby shoes, her braided hair, her bright eyes and her smile, and then, and not until then, put her into action."

Story telling is an art. The people who are truly successful in it spend their whole lives studying. But even a slight knowledge of its fundamentals is an invaluable aid to the Museum docent.

*In discussion.*—Eva W. Magoon, Park Museum, Providence, R. I.

We must all agree that there is value in some special training along histrionic lines. Therefore, for the sake of recapitulation, may we review some of the points mentioned in a form that will be easy to remember.

"V" may stand for "Voice," or "Vowels," or "Viewpoint." The proper emphasis upon vowels which is taught in all voice culture, the placing of the voice itself, the carrying qualities, the enunciation,—all, are important in the museum instructor's work and training. If the instructor can prepare the class work and present it, having in mind the viewpoint of the pupil, the attention of the class will more often be held.

"A" may represent "Alertness," "Attention," and "Acoustics." Alertness to a number of things is implied. If special training has been given an instructor, she will be more alert to an audience, and without self-consciousness, will give herself to the attention and interest of the class. If the listeners become restless, the instructor, if trained, will know better what to do. If trained, the instructor will also be better able to adapt herself to the acoustics of a room, whether the room be well or partly filled.

"L" may indicate "Learning" and "Love" for the message. Instructors with histrionic training will learn more quickly and see new points more readily than those who have had no such instruction. Love for the message which she imparts is in itself most imperative for success. If an instructor has this and a considerable amount of common sense, it may be possible to secure certain good results without specialized training. How much more, therefore, can be accomplished when she has all of these.

"U" may stand for "Use." If instructors have special training and do



not use it, they are like the person who takes piano lessons for five years and then never plays. Theory and training are good but if they are not intelligently applied they "are as nothing."

"E" may represent "Enthusiasm" and "Experience." Enthusiasm is necessary in class work, and in the adaptation of the principles of training received along special lines. Effective application of these principles through

practice gives the instructor a constantly increasing fund of valuable information and experience which finally spells success in so far as she has made them, from every viewpoint, spell service.

So in spelling "SERVICE" by means of the factors just enumerated, we have also spelled "V-A-L-U-E," the *value* of specialized training for a museum instructor.

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## PRACTICAL TRAINING OF MUSEUM INSTRUCTORS

### IS NOT PRACTICAL TRAINING IN ART AS ESSENTIAL TO INSTRUCTORS IN ART MUSEUMS AS COURSES IN BIOLOGY TO INSTRUCTORS IN NATURAL HISTORY MUSEUMS?

L. EARLE ROWE

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.

I have been asked to open the discussion of a question on which there will certainly be difference of opinion. In the first place it is not easy to make the comparison involved in the question since instructors or docents in art and natural science museums are trained for totally different conditions. The problem of the instructor in the natural science museum is the presentation of the development of life in its many forms. The study of biology involves a close investigation of this development, and therefore would seem to be invaluable to instructors in natural science museums.

With the instructor in the art museum or gallery, the question of the necessity for preliminary training in technical problems of art, such as is given at present in art schools and colleges, is open to debate. I believe it to be undesirable in the degree now given, and this position requires some explanation.

We have for some years been dealing

with the problem of training Museum instructors, and most of us present have had to secure our training as best we could, largely through active docent work. As the field has grown, two kinds of museum instructors have developed — those who have approached the subject from the technical or art school side, and those who have approached it from the collegiate or academic side. We have had large experience of the latter and not as much of the former. Without discussing the relative merits of the two let us consider what they can produce.

In the first place the ideal docent is an extremely sensitive person, sensitive in the highest degree to the group he is addressing or helping, sensitive to the external conditions affecting the object he is presenting for study, but above all, sensitive to the spirit of the artist, which finds expression in the given medium. Technical knowledge of the medium enables the instructor to make clear the difficulties overcome by the

artist, but that is only a small part of the lesson of the work of art and not the most important. No, it is a matter of vision, not medium, that we deal with in a work of art.

Technical knowledge in any one line is a matter of years of training, and surely anyone conversant with art schools will agree that even with four years of application wholly in one branch of art, our students at best have only made a beginning. Where, then, is there time for the study of national expression, of historic background, or anthropology, archaeology, psychology, and aesthetics; where is there time for the prospective docent to master the arts of drawing, painting, design, sculpture, etching and engraving, that have produced the material in our art museums? The docent with the limited time available for training can hardly be expected to do these things. Neither will especial knowledge of one branch qualify the instructor to assist in judging all of the others.

Even in the training of museum instructors we must give all the elements their due proportion of emphasis, and this would eliminate the possibility of extended technical training.

Also the question may fairly be asked if familiarity with the training of the art courses where European methods are emphasized or studied, especially fits the prospective museum instructor to do justice to the arts of Persia, India, Japan and China, or to go further back, those of the Mesopotamian Plain and Egypt. Only those with the most narrow vision will deny to each country an expression in fine arts. In fact the most generous feature in our understanding and judgment of the arts of any nation is the insistence laid on European standards and comparisons. Yet the foundations for

judgment along these lines are laid by our present art school training.

Another point which may be noted is that we are dealing with the work of masters who long since passed through the formative stage of the art school, and are no longer concerned with the elements there taught. We need to know how they work at the time of their maturity to appreciate their finest creations.

It might seem that I am not heartily in sympathy with present art school methods. This is not so. We are only considering art training and the prospective museum instructor. The question to my mind is one of amount or degree; and existing art courses, while remarkably effective so far as time permits for those going into the fine or applied arts as creative agents, are not ideal for the prospective docent. They lead to creation rather than appreciation, and proof of this result is found in the heated controversy over the ability of artists to act as art critics. The consensus of opinion about this is that in general the artist is too sure of his own ground, too ready to dismiss from favorable consideration any work with which he is out of sympathy, too willing to present technical details only, and too impatient to approach the work of art from possible angles.

Certain phases of technical training can, however, be of value to museum instructors. A properly planned course would show them the viewpoint of the student, who will be one element in the public to be served. It would open the docents' eyes to the wealth of interesting detail to be found in a work of art. It would be the medium through which the docent might visit artists' studios, to see them at work or to note the conditions under which an object of art is produced. It would reach some of the elements of design and color but would

not emphasize any one system as the only true one.

That such a course would help in our problem no one would deny; that existing courses, planned 'as they are for other people and conditions, only partially satisfy the present need is the point that is maintained.

*In discussion.* — Deborah Kallen, Boston Museum of Fine Arts, Boston, Mass.

The Art Museum is one of the greatest spiritual resources of man, inasmuch as such an institution has for its function art education, in the hope that we may have an art loving public and perhaps art producing individuals.

Works of Art are man made. They were brought about by the thinking and the action of those who "had a love for the world of vision, and a visual imagination." They vary in type and character according to the emotions, impulses, interests, knowledge, ideas and ideals of the persons behind them. Art is the expression of life, and the artist in order to express the life that is his own, consciously or unconsciously develops a system of thought within the bounds and limitation of his medium of expression. This system of thought is dependent on his action; on the method of procedure he employs in the act of his performance. Thought and action are the causes of works of art. In studying objects of art one cannot remove the thought and action of the performer from the time and place of the performance without destroying the object. Without thought, without action, there would be no works of art. The very life of a work of art is the thought that is revealed in it, and the manner in which it is expressed.

If the instructor in a Natural History Museum is expected to teach not only the recognition of the different types

of the living world, but also to analyze the activities of the types, and if possible to explain the influence of the environment on the nature of the types; the Art Museum instructor should be expected to be able to analyze the activities of man that have brought works of art into being. The activity in these is the technical performance. It means definite terms of expression and process in thinking and making. Through the technical performance alone can we judge the quality of thought in works of art.

The Art Museum instructor attempts to teach appreciation of art. One has a genuine appreciation of art when he has a thorough understanding of the fundamental principles, and a knowledge of the terms and method of procedure. If the instructor has had no training that will enable him to understand the activity through the terms and methods of using these in works of art, he is deliberately put under every disadvantage and will fail in his attempt to fulfill the activity of his purpose.

Appreciation can only come through understanding. No matter how much he studies the history of art, and the lives of the different performers, he is just teaching facts about a foreign language. Knowing about a language is not knowing or understanding it. The way one learns to understand a language nowadays is to learn to think and speak it, before he reads it.

I would not for a moment recommend that the practical training of a museum instructor be in the Art Schools of today. The technical training of one who would teach art appreciation should be rather different in character and purpose. The means should not have for its end the making of works of art. The aim should be that of the investigator, knowledge and understanding of the different modes of expression. Certain



knowledge may be had from books, but understanding through which we acquire appreciation comes only from our experiences. If the instructor has not the understanding that comes through experience he misses the great opportunity of perhaps, finding the individual who may with proper guidance turn out to be the best performer of his day.

*In discussion.* — Edith R. Abbot Metropolitan Museum of Art, New York City.

The question as to whether we teach appreciation or merely fact is to some extent involved with the present discussion of the value of practical experience in art. We may take it for granted that whatever we do actually teach we all agree that museum education in art has failed if some improvement in judgment and taste is not the final result — in other words we aim to teach appreciation.

There is no advantage in making an exclusive claim for any one method of approach to this end. The person who does this work must be thoroughly trained but by what means we are not all agreed, and we might even feel that in a subject of this kind where intuition, human sympathy, and enthusiasm play so large a part it is better not to standardize method too definitely.

We must however recognize the end in view and often we lose sight of this in the enthusiasm of our immediate work. One teacher complains of another: "She does not teach art she teaches nothing but names and dates!" Brought before the bar herself by the question "And what do you teach?" the answer was unhesitating, "I teach *art*. I teach the students drawing and painting." But this failure to keep the purpose clearly in mind does not seem to me to invalidate either method.

Methods must be judged by the

amount of preparation for actual seeing which they afford, for the museum instructor is called to open unseeing eyes. He seldom comes in contact with a person of thoroughly trained observation, to whom the process of sifting is second nature, and whose enjoyment is not to be shared by a stranger. The people who come to the instructor fall into three general classes. They come either (1) for information about the object — pure facts — (2) for an explanation of the conditions under which it was produced, or, (3) to learn if possible the sensuous, emotional and intrinsic qualities which form the whole artistic appeal of rug or ceramic, and which in Giorgione or Rembrandt are made to enhance a great work of human interpretation.

The first of these groups need not detain us. But we are concerned with the other two. The historical standpoint needs no defense. If art is one of the most typical expressions of an age we can have no complete understanding of it without some knowledge of the civilization which it embodies. The institutions of the Mediaeval Age, its beliefs and ideals, have been recognized as "the substance of Gothic" in a recent book by Mr. Cram. History if properly handled is not a matter of names and dates but an attempt to furnish the person of today with the ideas which were current when the work of art was produced.

But the third group has a very different aim. These persons are drawn to the works themselves, realizing vaguely that they have a language of their own. The joy they feel in a room of Persian ceramics has nothing to do with history, it is a matter of intuitive feeling. They ask for sympathy and for a greater intimacy with the artistic mind. Here our practical training becomes the touchstone for their under-

standing;—we must be able to interpret.

We are not teaching drawing and painting, nor things about the picture, but, in this case "vision detached from practical reactions." We are to put aside the consideration of all facts and study the meanings which the medium itself conveys. Lines are no longer thought of as representation of movement but in Munsterberg's words "carry that movement in themselves." Color expresses moods and meanings which, the same author says, may best be appreciated by one who has had experience in mixing color and therefore may best be interpreted by him.

A prolonged art school training is not necessary, a certain discipline and comprehension is gained even in elementary work. Attempts to create, or merely efforts to copy intelligently, lines, patterns, or colors, requires a degree of concentration not easily achieved in any other way. A receptive attitude is cultivated which has in it something of religious humbleness. Such training should be invaluable in helping the visitor to see. Moreover the art student has learned the advantage of using his body as laboratory material. He has experienced the fact that by taking the pose of the model his drawing is better understood; he knows that the forms of a delicately modelled head can become vivid by studying through the fingers the subtleties of modelling on one's own face. He has learned in drawing that even in cases where the result is intended to be as exact a statement as possible, certain exaggerations of form are essential to gain the effect. In other words that the most literal reproduction in the world is, notwithstanding, a translation from nature. He has experienced the difficulties of

composition and can illuminate some picture by a brief statement of the problem involved. The scientific basis of design is often a complete revelation to his hearer and it is stimulating because it puts into organic relation what had appeared the result of chance. From his experience in using paint and brushes and studying surfaces and methods he is better able to direct the beginner in the difficult art of seeing — whether in this instance he should look closely and searchingly, or whether he should take the painter's point of view at a distance with half closed eyes.

I feel sure that instruction of this kind cannot be given as vividly by one unfamiliar with actual processes as by a person who has had the experience of standing before the model or nature with charcoal, clay or paint ready to answer to his vision. "Drawing from nature," it has been said by an artist, "is a universal, a perpetual prescription for the cultivation of that state of mind that accepts beauty as an end in itself." If our training and experience in the manipulation of lines, tones and colors, can help us to hold the attention of the spectator for an appreciable time upon beautiful objects with growing understanding of their intrinsic qualities, we are doing something worth while for we must surely admit that one of the great functions of our Art Museums is to increase the joy of life. But the influence should extend beyond the museum. We must believe that gradually, as a result of this training, people will demand beauty more generally in their daily surroundings because they have come to experience the truth of the definition, "Beauty is pleasure objectified."

# THE ART MUSEUM AS A COLLEGE LABORATORY

JOHN SHAPLEY

BROWN UNIVERSITY, PROVIDENCE, R. I.

The human spirit has its dwelling in a house of many rooms of varied aspect. Each of these has a different use and the same occupant passing from one chamber to another may seem quite metamorphosed. In one all activity is economic, in another philosophical, and so throughout the mansion.

But there is more than the mere distinction between the back of the house with its menial providing and the front. Within this latter too there are diversities. There is the retired study for speculation in the abstract. There is the living-room for contemplation of the concrete.

Now art is concrete. It consists in things perceptible. It must be so to be communicable. And all art is communication from one individual, group, race, or period, to another.

A time there was when even history was treated in large measure as speculation under the disguise of religion; now it has been dragged out of the abstractions of the study into the living-room and every archive has become a place of research. Politics and economics, long hypothetical, are now investigated in governmental and in business offices. Once physical science was approached through vague, discrepant theory, the creation of the more imaginative, now through the factory and the experimental laboratory.

As truly as biological development has been the specialization of organic function, as truly as the advance of

human society has meant the division of labor; just so truly has the evolution of the spirit kept pace with the progressive organization of its house, just so truly has the growth of knowledge run parallel with the constant addition of new apartments adapted to special purposes.

If art is concrete, then, it too must be brought forth out of the realm of abstraction. It has its laboratory, the museum. There let problems be pursued, there where the fundamental data are available.

This line of reasoning leads unavoidably to the conclusion that art objects form the foundation of art teaching. Instruction on any other basis is as obsolete as alchemy or astrology; it is a relic of the past (when our chambered nautilus had but one compartment to its shell), of a single-barreled mind. To such a truism probably most teachers would agree and they would maintain that it is from art objects they are teaching. *From* maybe, but not *with*!

And even with the first-hand material and with the best of intention, there are still two important outstanding matters: quantity and quality. As to quantity, the present danger in college teaching lies not so much in the limited number of examples as in the lack of variety, the classic Greek alone or the Renaissance Italian give as distorted a perspective of the subject as the skeletons of but two species would give the beginner in comparative anatomy. As to quality, the difficulties



are incomparably greater: many a specimen in natural science, many a blossom on the apple tree, may be chosen indiscriminately to yield the secrets of its kind but examples of art tend inevitably to be individually peculiar and unique; they must be chosen from the standpoint of quality, for the *sine qua non* of art appreciation is just the detection of it.

These implied, indispensable requirements can be met; in fact, they are already. The art museum is the college laboratory. Furthermore it has certain advantages over other museums for such a purpose. For while the actual exhibits on display in a museum of natural history are not to be dissected or chemically analyzed for study in detail by the visitor, in an art museum most of the corresponding analysis can be carried out with little displacement and no damage. And in comparison with the historic museum the art museum has frequently the greater scope of application and the more immediate universal appeal.

Colleges must in future develop the use of such an adaptable and essential aid as the art museum shows itself to be. Facilities vary greatly from place to place. The study of astronomy is

at a disadvantage in New York City as compared with Pasadena, but the Californians do not hesitate to profit thereby; institutions favorably situated for the study of art must likewise carry on the torch.

These considerations have led Brown University to make the most of convenient museums of art. In Providence, besides the small University collection, the Annmary Brown Memorial and the Rhode Island School of Design serve constantly, for their collections are within a few steps of the campus. Outside, students are taken in classes or excursions to the museums of Boston and Cambridge, Worcester, and New York and Brooklyn, or go individually for several days, weeks, or longer periods of study. The debt of gratitude which the University owes to all the above mentioned may be paid only by evident results. Two student papers published elsewhere by permission\* are evidence of part payment and are plain testimony of what is produced by the use of the art museum as a college laboratory.

\*One, by H. S. Hincks, in the July number of the Bulletin of the Rhode Island School of Design; the other, by F. H. Rusk, in the December number of the American Journal of Archeology.

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

FEBRUARY—1919

VOLUME I

NUMBER 5

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## DISTANCE

IN Stacpoole's "Pools of Silence" Dr. Adams returned from the Belgian Congo determined to rouse the world to action against the atrocities which he had seen. But no one was interested. It was all too far away. Distance in time and in space is a mighty factor in healing wounds and in screening crime. As an element in healing the wounds of sorrow and of misunderstanding we cherish it. But for the part it plays in dulling our sense of justice, and in delaying the action of legislative bodies until grim necessity knocks at their council chambers we loath it. It has one antidote — education — education in ideals and in broad vision. To eliminate distance, to bring the truth home, through science, art and history is the part Museums have to take in this new era of the democratization of the world.







*Courtesy of the University Museum, Philadelphia.*

A HURON INDIAN MOCCASIN.

A Native American Source for Art Motif in Modern Manufacture.

# BACKGROUND OF FUTURE AMERICAN ART

DR. GEORGE BYRON GORDON

DIRECTOR OF THE UNIVERSITY MUSEUM, PHILADELPHIA, PA.

*From The Museum Journal*

*Frontispiece*

In the history of ornament, form is identified with ideas that give it force and eloquence, and without which it becomes cold and incoherent. In its history, decorative art does not express itself in "technique," but in articulate terms, and in the accents of a passionate utterance. The human associations that attach to the conventions of form play the same part in ornament that human habitations with their legends play in reference to the landscape. A new country, howsoever fine its scenery, could never seem so beautiful as one whose villages may claim an unbroken tradition of a thousand years. That is because our sympathies are touched and our imagination is stirred by the one and not by the other. It is the same with ornament, and therefore design must follow tradition and conform to custom. That is why the Museum is the great educational factor that it is.

What I have said explains why good design cannot be created or invented, and why good form in relation to ornament is a matter of correct interpretation. The wasted efforts that are being made to satisfy the eye alone without reference to the imagination will never succeed in bringing forth a living body of decorative art possessed of an immortal soul.

Good design and good decoration, whether in architecture, textiles, pottery, floor and wall coverings or in any of the special or common place trappings of life, must be derived and not

made. This does not by any means imply copying or imitation; it means suggestion, reconstruction, inspiration. The essential thing is that the properties of design be faithfully and intelligently derived. It is in this connection that the instructors on the Museum staff can be of great service to all who seek to utilize the materials for design that are afforded by the Museum collections.

In this our plan to open up more fully the resources of the Museum to the craftsman, the artist, the designer, the merchant and the manufacturer, there is a complete recognition of the fact that the interests of the Museum are closely related to the interests of modern commerce and industry. In this coöperation our part will be to guide each effort in any line of production to the attainment of a successful decorative performance. By success I mean the adaptation of each product to the needs of the generations of men who will use it according to permanent standards of worth.

If I were to rest my argument on material advantage or monetary gain alone, I should fail to make my meaning clear, and yet I have no hesitation in affirming that the effort we advocate is becoming very largely a question of commercial efficiency and industrial stability. I prefer, however, to put greater stress upon another consideration, namely, the effect of a national artistic tradition on the national character and the richer experience that



will be shared by every one in the possession of such a tradition.

The influence that the Museum will exert on the development of design in this community and in America will be on behalf of discipline and restraint on the one hand, and of fresh inspiration on the other, combining its forces to produce something that may be expressive of the spirit of America, and that will yet be faithful to the traditions in which American civilization has its roots. American art in the future may be new, but if it is to be worth anything it must have its background of legend.

In this connection it is well to state that American industrial art has recourse to a supply of rich material for utilization that belongs peculiarly to its own province; I mean art and craftsmanship of the various native races of North and South America. It is very interesting to note that there is at present a distinct tendency among designers visiting the Museum to take their motifs from these native American sources.

It is being said that the life and legend of the Indian were marked by a rich spiritual experience in keeping with the

vast continental spaces in which he dwelt for ages — the first of mankind to gain a knowledge of the gods that he recognized in forest and lake and mountain and plain of this his native land and yours; the first to live in close communion with them and to give passionate utterance to these themes in his native art. I have no doubt that the appeal that this utterance makes to many Americans and that attracts many designers instinctively to aboriginal American traditions in their search for fresh inspiration, has its source in the unconscious influence of nationality.

Perhaps, as some advanced artists claim, these very ancient and long cherished American themes, under the impact of a new civilization, may liberate a spark that will kindle an enthusiasm among Americans for whatever is true and beautiful in their everyday environment. It would be entirely in keeping if the energy thus set free acting directly on native American design, recast in new molds and informed by European tradition, should prove a powerful agency in the production of an American industrial art with a character of its own.

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## SCIENCE

DR. F. J. V. SKIFF

TWENTY-FIVE YEARS IN SERVICE

On December sixteenth, 1918, the occasion of the twenty-fifth anniversary of the appointment of Doctor Frederick J. V. Skiff as Director of the Field Museum of Natural History, he was presented with a set of engrossed resolutions by eighty-six of those affiliated with him in the work of the Museum. The resolutions were as follows:

On this the occasion of the twenty-fifth anniversary of your appointment as Director of

this Museum, we who are affiliated with you in the work of the Museum unanimously extend to you our hearty congratulations upon your successful completion of so notable a term of service, and wish to express to you as well, our deep appreciation of the cordial relations which you have maintained with us during this period.

The task to which you were called twenty-five years ago presented, as we realize, peculiar difficulties. The plan and purpose of the Museum were to some extent uncharted and the execution of even such plans as had been made called for the exercise of unusual administrative ability. The opportunity at hand at that time for creating a museum of world-wide scope and importance was known to be great, but the manner in which this opportunity should be improved, so far as administrative details were concerned, rested with you. With what idea -

ism, fixity of purpose and wisdom of direction you performed this task, the institution which exists to-day eloquently testifies. Whatever great accomplishments of service and progress await the Museum in the future, we feel sure that it will always owe its success to the broad foundations which it has been your privilege and at the same time your high honor to have laid. Only one of broad, well-balanced and highly cultivated mind could have conceived and carried on as you have done the symmetrical and rapid progress which has characterized this institution. That in addition to this great work you have been able also to render highly distinguished services to various international enterprises in the form of world expositions, is another indication of the wide range of your powers.

Your broad qualities of mind have been accompanied by a warmth of heart which has bound us to you in especial affection. Our felicitations on this occasion spring therefore from sentiments of deep personal regard. You have been to each of us a wise counselor and faithful friend, no less than trusted leader and able administrator.

It is our hope that you may be spared to direct the activities of this institution for many years and to enrich with your friendship and counsel the lives of each of us and of all others who shall be privileged to come within the circle of your companionship.

Dr. Skiff, in reply, expressed the pleasure which it afforded him to receive the congratulations of his fellow workers, and of the gratification which he felt at the harmony of the relations that he had always maintained with them. The share of any one individual in the work of the Museum, he said, might seem humble or unimportant, but the coöperation of each one was necessary and vital to the upbuilding of the whole. The disadvantages under which all had labored in the inadequate quarters of the present building, Dr. Skiff said he hoped would soon be done away in the better facilities to be provided in the new structure. In closing he expressed the hope that he and the institution over which he presides might always be known as a "Friend to Man."

Many congratulatory letters and telegrams were received and read at the meeting. Dr. W. P. Wilson, Acting President of the American Association of Museums, sent a telegram on behalf of the Association, of

which Dr. Skiff is a former President. Other museum officials from whom congratulatory messages were received were: President Henry F. Osborn, Director Frederick A. Lucas, and Dr. George F. Kunz of the American Museum of Natural History, W. de C. Ravenel, Administrative Assistant in charge of the U. S. National Museum, Dr. W. J. Holland, Director of the Carnegie Museum, Arthur Fairbanks, Director of the Boston Museum of Fine Arts, Dr. George B. Gordon, Director of the Museum of the University of Pennsylvania, Frederic A. Whiting, Director of the Cleveland Museum of Art, George G. Heye, Director of the Museum of the American Indian, George W. Eggers, Director of the Art Institute of Chicago, Charles G. Willoughby, Director of the Peabody Museum of Harvard University, M. H. de Young of the Golden Gate Park Museum, San Francisco, J. Nelson Laurvik, San Francisco Art Association, San Francisco, Director W. H. Fox and Stewart Culin of the Brooklyn Museum, and Henry L. Ward, Director of the Public Museum, Milwaukee.

#### UNITED STATES NATIONAL MUSEUM

ANTILLEAN LAND MOLLUSKS. The National Museum has recently received as a gift from Mr. John B. Henderson, one of the Regents of the Smithsonian Institution and a prominent malacologist, his entire collection of Antillean land mollusks, comprising approximately 400,000 specimens. It is by far the most complete and extensive collection of West Indian land shells in the world, not only because it contains almost all the known species of this exceedingly rich fauna, but because it includes so large a proportion of types, cotypes and authors'

specimens. The bulk of the collection is the result of expeditions to the Antilles made by Mr. Henderson and his assistants for the sole purpose of visiting unexplored or little known regions, or for collecting specimens in the identical localities from which the original types were obtained.

**SKELETON OF AN EXTINCT SPINED REPTILE.** The Section of Vertebrate Paleontology of the U. S. National Museum has recently completed the mounting for exhibition of a skeleton of the extinct Spined Reptile, *Dimetrodon gigas* Cope. This specimen is noteworthy, first, as being the most perfect skeleton of this species yet discovered and second that for the first time a *Dimetrodon* skeleton has been successfully reconstructed as a free mount.

It formed a part of a collection of Permian fossil remains secured from the veteran collector, Mr. Charles H. Sternberg, who collected them in 1917 in the vicinity of Seymour, Baylor County, Texas.

This new and imposing mount forms an important addition to the constantly growing collection of extinct animal life which now fills one of the larger halls of the museum.

**ECUADOR BOTANICAL EXPEDITION.** Dr. J. N. Rose, Associate Curator of Plants, has recently returned from his Ecuadorian expedition, bringing a collection of about 6,000 specimens to the National Herbarium.

**COLLECTIONS FROM THE CELEBES.** Mr. H. C. Raven who for several years has been collecting in the islands of Celebes for the benefit of the National Museum, supported by a grant from Dr. W. L. Abbott, has been called home on account of the war. He brought

with him 929 birds and 423 mammals in addition to a large quantity of ethnological material.

#### STATUETTE CARVED IN GEM

Mr. Charles Lanier, a Trustee of The American Museum of Natural History, has deposited in the Morgan Gem Hall of that institution, a beautiful statuette, carved out of an unusually perfect block of translucent blue sapphire. The material, which is of natural color (unstained), was found in Uruguay, South America.

The statuette is eight inches high, and is one of the finest known examples of gem carving. It is the work of Tonnelier, the eminent French artist stone-engraver, and was exhibited by him in the Paris Salon of 1912. Monsieur Tonnelier is a cripple, having the use of one leg only, and does all his work while seated on the corner of a high stool. He never entrusts any part of the task to an assistant or pupil—not even the reduction of the rough block to approximate shape. His material is always the best obtainable, and he selects it with the greatest care.

The figure at the American Museum of Natural History represents a woman dancing, and is very graceful. It is called "Pas de Danse." It was a gift to Mr. Lanier from his life-long friend, the late J. Pierpont Morgan.

#### CHILDREN'S MUSEUM, THE BROOKLYN INSTITUTE OF ART AND SCIENCES

MISS CHRISTINE RUTH has resigned the position of Docent at the Children's Museum, after three years of singularly successful work, to obtain a position nearer her home in Lebanon, Pennsylvania. Her place is now being filled by Miss Grace Coit Meloney of Brooklyn, a graduate of Mt. Holyoke College.



THE WOMAN'S AUXILIARY OF THE CHILDREN'S MUSEUM now has a membership of over 500. Many gifts have come to the Museum through the activities of these women. The Auxiliary has enabled the Museum to increase its stock of lantern slides; to add to its collection of motion picture films; and to continue the production of pamphlets descriptive of its work during the period of the war. All of the social activities of the Museum, have been conducted by the Auxiliary.

CERTIFICATES OF CREDIT. Great activity is manifested by the children who are working for Museum Certificates of Credit. Practice in searching for information in accordance with the outlines of the courses of work has developed individual initiative in many instances, and the requirement that every worker shall give reports of his progress at meetings of the Children's Museum League has helped the children to overcome self-consciousness and embarrassment in appearing before audiences. As evidence of the interest aroused, the children who have completed the courses leading to a medal are beginning to ask for the privilege of serving as junior guides, each one choosing the room he likes best. The character of their services as guides is to be judged by the number of other children they inspire to complete courses and earn certificates under their direction. The junior guide will be privileged to wear a badge to which a stripe will be added for each pupil he has inspired to complete the course.

#### BUFFALO SOCIETY OF NATURAL SCIENCES

NEW BUILDING. The Buffalo Society of Natural Sciences is building upon the fine site owned by the Society on Elmwood Avenue and Penhurst Parkway, which adjoins Delaware

Park. The building now under construction will be the central unit of the large building for the Museum, for which plans have been made and adopted. The inspection of this initial unit will be made in the spring and occupied probably before the beginning of the coming summer.

MR. WILLIAM L. BRYANT, Director of the Museum of the Buffalo Society of Natural Sciences, is at present overseas, having gone to England in November. He has the rank of 1st Lieutenant and is serving in Red Cross Work.

BUFFALO GROUP. Mr. Joseph A. Santens, taxidermist for the Buffalo Society of Natural Sciences, has just returned from Corbin Park where he secured the skins of a large buffalo bull and of a yearling buffalo, which are to become a part of a large buffalo group now being mounted for the Society's new building near Delaware Park.

FOSSIL FISHES. The twelfth volume of the Bulletins of the Society is complete in one number now issued, it being a catalogue of the fossil fishes in the Society's Museum. The bulletin is prepared by Dr. L. Hussakopf and William L. Bryan and is well illustrated, showing many new species and also certain new genera.

#### SOLDIER'S REST AND RECREATION ROOM

Following the suggestion made at the meeting of The American Association of Museums at Springfield, Massachusetts, in 1918, Mr. E. D. Putnam, curator of the Municipal Museum, Rochester, N. Y., took over the large play-room next to the museum and fitted it up as a club-room and social

centre for soldiers. The room was then comfortably furnished; and writing materials, books, papers and magazines were supplied, also a piano and phonograph. This room was opened June 4th and remained open until October 26th, during which time it is estimated that at least 6000 soldiers availed themselves of this finely equipped and homelike social centre. Some member of the museum staff or its friends were always in attendance.

Under the leadership of Mrs. Putnam and Miss Margariete Wilson of the Playground Department, an "Exposition Service Unit" of young ladies was formed to give Wednesday night invitation dances, and to serve refreshments and entertain the soldiers Sunday evenings.

The room was inspected and warmly approved by representatives of the War Department, and by many local and national organizations, and as a

result of his work Mr. Putnam was made a "Y. M. C. A. Secretary" for Exposition Park. The room was known as the "Municipal Museum Soldier's Rest and Recreation Room" and its slogan,—"No Rules—No Creed—For our Boys."

#### MUSEUM, STATE UNIVERSITY OF IOWA

Mrs. Jean Dayton West has recently been added to the Museum staff as artist. Mrs. West has had four years work in the art department of the Museum and special training in museum work. The background for the new Southern Group will be painted by her.

#### THE ANNUAL MEETING

of The American Association of Museums will be held in Philadelphia May 19, 20, 21, 1919.

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## ART

### MAJOR PAUL J. SACHS

Major Paul J. Sachs, Assistant Director of the Fogg Art Museum in Cambridge, Mass., has just returned from Paris where he has been actively engaged in Red Cross work as first assistant to Major Henry Bowers. The work covered the War Activities of the Red Cross in the important division extending from Paris to the coast. Mr. Edward W. Forbes, the Director of the Fogg Museum, is still in Italy where he has been working with the Red Cross in the Department of Civilian Relief.

#### IMPORTANT NOTICE

The dates of the meetings of the Federation of Arts, the College Art Association, and the American Associa-

tion of Museums have now been arranged and are as follows:

College Art Association meets in New York May 12, 13, 14.

Federation of Arts meets in New York May 15, 16 and possibly 17.

Association of Museums meets in Philadelphia May 19, 20 and 21. This schedule has been arranged in order that members of these several organizations may attend all the meetings with the minimum of effort and expense. It is greatly to be hoped that there may be a large attendance, as the programs promise to be unusually interesting.

#### SPURIOUS RODINS

A warning has come from Paris that for some time past the forgers

have been busy in fabricating Rodins. These it appears are both in bronze and marble. Buyers of any work by the great sculptor are warned to beware of any example not included in the catalogue of the artist's work and to look especially for the marks in the bronzes that indicate that the statue was cast by the wax process, as M. Rodin's caster used the sand process. Many of the pieces forged bear an inscription to Docteur Monfoux, an oculist, to whom Rodin actually gave some of his work.

### WAR MEMORIALS

The armistice had hardly been signed when patriotic citizens began to consider plans for the erection of memorials to those who gave their lives in this war. Unfortunately, the impulse to honor the dead very often leads to the glorification of the living and sometimes appeals as a means of doing their share to those who were too busy during the war to be able to be of great service to their country. If there is one thing above another that is out of place at this time it is to pour out money and effort on something that is merely for show. The ideals that have been fought for and the wonderful impulse to better living that has been gained by those who have been through the fight and have come back should be a factor in determining the action taken at this time. We are in a very serious industrial crisis when nothing should be done without mature consideration. There is a vast opportunity for our museums to help and guide the committees of their respective towns in the making of plans, in order to insure as far as may be possible the erection of memorials that shall be typical of the spirit of those whose death is commemorated and worthy to remain as a lasting expres-

sion of the taste and judgment of our time. Let us beware of building something that is the style at present lest future generations look upon us with the disdain we feel for those of our grandfathers who were responsible for certain civil war memorials. The little leaflet prepared by the American Federation of Arts contains useful suggestions which while they seem rather elementary are none the less often neglected by the average memorial committee.

### NEW TRUSTEES IN BOSTON

The Board of Trustees of the Museum of Fine Arts in Boston has three new members chosen to represent Harvard University. They are: Dr. William Sturgis Bigelow, Mr. John Templeman Coolidge and Professor George Henry Chase. Professor Chase as head of the Fine Arts department of the University will bring a thorough knowledge and lively interest to the Board which will doubtless be very helpful. The museum is equally fortunate in securing the services of the other two gentlemen, who have long been intimately connected with its work.

### MR. LANGDON WARNER BACK

Mr. Langdon Warner, who started on a trip to the East shortly after his appointment as Director of the Pennsylvania Museum and School of Industrial Art in Philadelphia, has now returned. While he was away he made an interesting collection of Korean pottery for the Cleveland Museum and obtained some other valuable objects for Philadelphia. He was able to render some important service to the government through his knowledge of China and was sent several times into Siberia on missions.



### LIST OF ART BOOKS

The Library of the Museum of Fine Arts in Boston issues three times a year a list of its accessions which will be sent to any one interested, upon request. A complete file of these lists gives a catalogue of all the books in the library and as this collection is one of the largest in its special field in the country, its catalogue is a reference book of considerable value to smaller collections.

### NEW ASSISTANT CURATOR AT THE LOUVRE

Monsieur Brière who has been for some time working with M. Pierre de Nolhac at Versailles has just been appointed Assistant Curator at the Louvre in Paris. He is also appointed Professor of the History of Painting in the Ecole du Louvre.

### LA TOUR PASTELS SAFE

A deep sense of loss must necessarily follow the reoccupation of the territory in Northern France so long held by the Germans when it is found that

many of the works of art which formed the treasure of the small towns in that region have been wantonly destroyed. It is therefore a joy to learn that the charming pastels by La Tour which formed so great an attraction to St. Quentin have been found intact at Maubeuge whither they had been removed. They are so rarely beautiful and delicate and the medium is such a difficult one to preserve that only the most careful handling could keep them from harm and we have not been led to expect reverence of this kind from the Hun.

At Valenciennes the Germans had formed a war museum in which hundreds of works of art of all kinds which had been stripped from museums and private residences throughout the occupied district had been assembled. These were catalogued with thorough efficiency and many of the attributions changed. The town was retaken with such rapidity that the Germans had not had time to remove these things before they were driven out. It is only remarkable that they were not injured during the retreat.

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## HISTORY

### THE RICHARD MANSFIELD COLLECTION

THE RICHARD MANSFIELD COLLECTION OF HISTORICAL COSTUMES, the gift of the actor's widow, Mrs. Beatrice Cameron Mansfield, has been placed on exhibition at the United States National Museum and is one of the most notable collections of theatrical effects ever gathered together.

The collection contains the costumes and accessories worn by the late Richard Mansfield in over twenty productions, representing the literary produc-

tions of Shakespeare, Molière, Schiller, Tolstoi, Rostand, George Bernard Shaw, Robert Louis Stevenson, Charles Warren, Octave Feuillet, Nathaniel Hawthorne, Booth Tarkington and others. The costumes and armor are accurate reproductions of all the periods represented.

The characters, authors and plays represented in the Mansfield collections are: *Baron Chevrial* in Octave Feuillet's "A Parisian Romance"; *Beau Brummell* in Clyde Fitch's "Beau Brummell"; *Prince Karl* in Archibald Claverling Gunter's "Prince Karl"; *Dr. Jekyll*

and *Mr. Hyde* in Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde"; *King Richard* in Shakespeare's "King Richard III"; *Shylock* in Shakespeare's "The Merchant of Venice"; *Captain Bluntschli* in George Bernard Shaw's "Arms and the Man"; *Arthur Dimmesdale* in Nathaniel Hawthorne's "The Scarlet Letter"; *Napoleon Bonaparte* in Lorimer Stoddard's "The Emperor Napoleon"; *Tittlebat Titmouse* in Charles Warren's "Ten Thousand a Year"; *Dick Dudgeon* in George Bernard Shaw's "The Devil's Disciple"; *Cyrano* in Edmond Rostand's "Cyrano de Bergerac"; *King Harry* in Shakespeare's "King Henry V"; *Beaucaire* in Booth Tarkington's "Monsieur Beaucaire"; *Don Carlos* in Schiller's "Don Carlos"; *Marcus Brutus* in Shakespeare's "Julius Caesar"; *Tzar Ivan* in Tolstoi's "Ivan the Terrible"; and others.

The installation of the Richard Mansfield Collection by the National Museum constitutes a notable recognition of the historical value of dramatic art and of the work of a great dramatic artist. In Europe the artist is recognized and rewarded by the State in numerous ways. Usually this is by subsidy of the theater, but in France dramatic artists are made members of the Legion of Honor and in England they are raised to Knighthood.

#### HISTORICAL PAGEANTS

Writing two years after the Indiana Centennial of 1916 on "The Possibilities of State Historical Celebrations" Mr. Harlow Lindley, Chairman of the Indian State Historical Commission announces among other conclusions, the following: "As nothing else has done, the pageant brought all classes of a community together with a common purpose. Indeed whole counties were drawn together and old rivalries forgotten in closer acquaintanceship and a better

understanding. Moreover all was done in the name of Indiana, for which a deeper devotion was inspired.

"In conclusion I would say, beware of commercialized patriotism; eliminate the street fair and carnival idea; do not make your organization too complex; do not attempt too many things; get a man with a newspaper pen but with historic instinct to handle publicity; send a good organizer over the state, into every county, to find local leaders who may be depended on and localize rather than centralize your celebration activities."

Mr. Lindley knows whereof he speaks for with only \$20,000 at their disposal his Commission accomplished a miracle of popular education in history.

#### THE PETERBOROUGH PAGEANT

Announcement has just been made that the Peterborough Pageant is to be repeated next summer. It will be recalled that this was one of the pioneer efforts in community pageantry in this country when first given in 1910 in memory of Edward MacDowell on the MacDowell Memorial Farm at Peterborough, N. H. As evidence of the benefit of such effort, the writer who visited the spot the year following the pageant found the people for miles around still referring with pride and awe to the parts played by themselves and their neighbors in impersonating their ancestors. The feeling was not unlike that of the burgers of Oberammergau.

#### NORTH DAKOTA

In the Museum of the State Historical Society of North Dakota has been installed a collection of trophies from the battlefields of France. The Museum is also making collections of photographs, maps and other materials connected with the war.

Another feature is a collection of the material culture of the Indian Tribes of the Missouri Valley Region. There is exhibited plants which these Indians cultivated, the native wild plants which they used; the plant products, and steps in their process of preparation; their implements, utensils and fabrics; and models of their architecture. The collection is the result of research work of Dr. Melvin R. Gilmore who for a number of years has been making original investigation of the uses of plants by these tribes. The results of his ethnobotanical studies will be forthcoming in the 33rd annual report of the Bureau of American Ethnology which is now in press.

### PENNSYLVANIA

THE PENNSYLVANIA WAR HISTORY COMMISSION, Hon. William C. Sproul, Chairman, purposes to make a permanent record of the military, economic and civic participation of Pennsylvania in the Great War.

RECEPTION BY HISTORICAL SOCIETY OF PENNSYLVANIA. On the occasion of a reception to the officers of the Army, Navy and Marine Corps, given by the War Service Committee of the Historical Society of Pennsylvania, of which Mr. Charlemagne Tower is President, the guests were escorted by the entire committee to view the treasures. Over the first stair landing was displayed for the first time in this country the large canvas of Granville Penn, grandson of William Penn, the Founder, acquired by the Society in 1918, from Pennsylvanis Castle, Isle of Portland, England, at the final dispersal of the Penn family collection of furniture, paintings, etc. Beneath this stands the Mason and Dixon Boundary line stone, 1767 (Pennsylvania, Maryland), showing on one side the Penn arms and on

the other side the arms of Lord Baltimore. To the right of this stone, guarded by marines, was the sword of John Paul Jones, presented to him by King Louis XVI of France, resting on a Revolutionary Naval flag. Guarded by soldiers was the sword of General "Mad" Anthony Wayne, of the Revolution, resting on a Revolutionary Army flag of the Pennsylvania Continental Line. Another relic which was deeply interesting was the treasured Wampum Belt presented to William Penn by the Indians and emblematic of the famous treaty "never signed and never broken." Marines guarded this group as well as the great treasure room of the Society.

### WISCONSIN

THE STATE HISTORICAL MUSEUM OF WISCONSIN has now on exhibition drawings by Violet Oakley, the well known designer of mural paintings.

CHESS LIBRARY AND CHESSMEN. The recent gift to the University of Wisconsin of the chess library of nearly 2000 volumes of the late Mr. Peter G. Toepfer of Milwaukee is on exhibit. Shown in connection with it on the museum floor is an exhibition set of huge aluminum chessmen, the largest of these being three feet six inches in height and the chess board sixteen feet square. This set was formerly used by several of the world's foremost chess devotees having played with it in past years. During the period of its exhibition in the museum several public games have been played in the museum to the great enjoyment of visitors.

### THE ANNUAL MEETING

of The American Association of Museums will be held in Philadelphia, May 19, 20, 21, 1919.



# EDUCATIONAL MOVING PICTURES

CHARLES R. TOOTHAKER

CURATOR, THE PHILADELPHIA MUSEUMS

Before we talk much of educational moving pictures, it will be wise to have an understanding of what we mean by the term. I think we can make a fair comparison of moving pictures with books and other products of the printing press. We may in a certain sense say that there is educational value in books of many kinds, in newspapers and publications of all sorts for they aid in the diffusion of knowledge. But when we talk of educational books we understand the term to mean only such books as are prepared by competent teachers and approved by them for use in schools. Every such book has a definite purpose being intended to teach a lesson or series of lessons to pupils of a certain age and mental capacity.

A time has come when we must in a simple way define what we mean by educational motion pictures. We must realize that a film is not educational merely because it presents certain facts which may add to knowledge on the part of those who see the pictures. If a film is to have any real educational value, it must teach a certain definite lesson and that lesson must be a part of a definite course of study approved by competent teachers.

It seems to me totally unnecessary to say that moving pictures are capable of presenting certain facts in a way which can be done by no other agency, making some things understandable which cannot be understood except by seeing them, and by seeing more than any still picture can show. It

is not merely that the moving picture is attractive and entertaining, there are things it can teach which cannot be appreciated and understood through words, nor by means of any pictures which do not show action. Motion pictures are absolutely necessary in the proper explanation of many facts which are connected with the course of study in all our schools,—facts not only in industry but in natural history, science, art, history, sociology and many other subjects.

Hundreds and hundreds of motion picture films have been turned out by hundreds of manufacturers who have claimed that their films have educational value, but as these films have been made, and in the condition that most of them now exist, I am not satisfied to call them educational moving pictures. They have not been made by teachers but by men who have had in mind the popular fancy. The question with those men has been, Will this picture be acceptable in the moving picture shows? and on this basis films have been made and marketed. Many of the men in this business have realized that a great many of their pictures present facts which are included in the subjects taught in school or are closely related to such subjects and they have in their own way tried to market their films for school use. They have failed to introduce moving pictures in the schools of the country because the pictures did not fit the course of study.

There must come a time when teachers will edit these films, arranging

and classifying the pictures so they will teach the lessons which competent educators know should be taught and know how to teach. The museums of the country in their educational work need moving pictures just as much as the schools need them, but we do not, any of us want moving pictures just simply because they are entertaining and attractive. We want them if they will teach certain lessons better than we can teach them otherwise. I personally do not see how a natural history museum can satisfactorily carry on good educational work without the use of moving picture films. But whether we need films for natural history, geography, industry and art or any of the subjects which the museums handle, our difficulty is to get the film and the right film. There is no single source from which one can obtain a satisfactory supply of educational moving pictures on any subject, but there are in existence a very great many films on which we can draw if we know how to get at them. One of the important sources of information is a list of so called educational and selected films, published every six months by a trade magazine called the *Moving Picture World*. This gives the titles of all films of that general nature issued by the important companies in the United States. I might as well say, however, that if you want to rent one of these films on a certain date, it may involve a great deal of correspondence and in many instances it may take you several weeks to make the arrangements. Then the companies call a film a "new release" for a good many weeks after it is issued. As long as a picture is a "new release" a museum or school will have hard work to get it at all and if you get it you are likely to pay an exorbitant price. The second trouble is that when the picture

ceases to be a "new release," having served its term in the moving picture theatres, it is dead stock on the shelves and then perhaps if you ask for it the company may have a little difficulty in finding it and in a few weeks more the film is destroyed because no one wants it and it takes up valuable storage space.

Another class of film is made by manufacturers for advertising purposes and these are almost always available. Many of them are good industrial pictures and have true educational value at least in part. Their chief draw-back is that they were made for the purpose of advertising and most of them do not tell their story in the way the teacher would prefer having it told. There are advertising films from dozens of important industries. A list of such films has been compiled by the educational department of Henry Disston & Sons, Saw Manufacturers, Philadelphia, Pa., and can be obtained for the asking.

The Bureau of Commercial Economics in Washington, D. C. is a private, not a governmental enterprise. This Bureau loans films mostly of an advertising nature free of cost and works in conjunction with the University of Wisconsin and various other educational institutions. A great deal of publicity is being given to moving picture films through the agency of this Bureau, but the films are by no means my ideal of what educational films should be.

The General Film Company (which is practically the Motion Picture Trust) did maintain in New York City, an educational department and carried a stock of films for rent. They issued a catalogue and did some business, but their films were not properly edited by teachers and they did not keep the stock up-to-date. Their business has

been taken over by the Beseler Educational Film Company of New York who offer to rent many good films. This firm has the proper ideal and realizes fully that the films must be properly edited. I understand that they are adding to the stock.

A local "film exchange" in your own city can usually rent you a few useful films, but unless you are in New York, this is an uncertain source and the local stock is limited and variable.

The sources I have named can supply many good films, but I would not be satisfied to restrict myself to any one or all of these agencies taken together. There are in the United States, dozens of independent film companies not in the Trust and there are in Europe many film manufacturers who have turned out excellent pictures. Here in the United States there are good pictures being made which are very difficult to get hold of and which you can not rent when you want them. At the Philadelphia Commercial Museum we need pictures of industries and we get them sometimes direct from the film companies in the United States or Europe; sometimes from the manufacturers whose goods are advertised; sometimes we take the pictures with our own moving picture camera; and sometimes we buy second-hand films from various dealers who handle what would otherwise go to the fire. These second hand films are not to be despised, often they are in good condition and sometimes one may get a picture obtainable in no other way. I am thinking of several pictures we own which we bought second hand, because the original negative had been destroyed in a fire and it is impossible ever to get a new copy from the original negative.

Finally and briefly let me say that in my opinion motion pictures are absolutely necessary in educational work

along almost all lines, but that until teachers and manufacturers get closer together, it will continue to be difficult to obtain the films you want when you want them at any reasonable price. And remember that educational books are printed and marketed by publishers who make this their specialty. We must not hope for real, first-class educational films from manufacturers who specialize in anything else. There are thousands of good pictures which we can all use in teaching natural history, art, history, science, industry, etc., if we are sufficiently persistent in our efforts to find them.

I have spoken of this subject in rather general terms, but if any of the members of The Museums Association want any help along specific lines, I shall be glad to try to help them if they will write me in Philadelphia.

*Mr. Roy W. Miner, Associate curator of The American Museum of Natural History, commented on the subject covered by Mr. Toothaker in the following words:*

I would like to ask a practical question: Would there be a demand for short length educational films, each dealing with a single item or subject, if they could be produced of fireproof substance at about thirty dollars each, provided the subject is in line with one's needs?

To give an illustration: I have been taking tentative steps which may result in the production of a motion picture film which would show a certain protozoan type (*Paramecium*) commonly used in the biological courses of schools and colleges. The film shows this microscopic creature in motion, its reproduction and development, its nucleus and vacuoles, and all points which a teacher of biology would wish



to bring out. It is a film of short length but quite sufficient to cover the particular form represented. I think it could be produced for the market at a price of thirty dollars. Now suppose an institution has bought this film and wishes another showing a typical infusoria such as *Vorticella*, to add to it. It would be possible to buy this subject separately and splice it to the first film with the appropriate leader. If desired, other types including higher animals may be added in the same way until finally a film has been constructed adapted to the requirements of the school in question.

There is no reason why the same plan could not be extended to geographical and historical work. In each case the unit film would be of short length and would deal with some quite unified subject. Obviously any institution could arrange its films in any logical way that it might wish, in order to harmonize with its purposes.

Now the matter is a practical one with me at the present time, because there is a possibility that I may be

able to arrange for its realization for purely educational work in the very near future, and I would like to gauge the demand. The results which I have seen turned out hitherto from this source are among the best that I have known to be accomplished in this line. They were of course, microscopic subjects of excellent technique, and if the technique in microscopic films would be of this quality you can imagine there would be no difficulty in developing films that do not require the microscope as an intermediary.

The only problem is whether a sufficient sale of these films could be worked up to justify the time and expense, as I think every one who has touched on the motion picture side of this question will agree with me that there is nothing so troublesome, expensive and in many ways so unsatisfactory as to attempt to produce anything in the line of educational motion pictures which will be really useful, when one has to do it through commercial agencies.

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## DO MUSEUM INSTRUCTORS TEACH APPRECIATION OR MERELY FACTS?\*

AGNES L. VAUGHAN

METROPOLITAN MUSEUM OF ART, NEW YORK CITY

It seems to me that there are two kinds of teaching which we carry on in an Art museum. One is distinctly informative, and the other may be called interpretative. The distinctly informative kind of teaching is what is asked for by the schools or classes which come to study the museum collections in connection with the History of Art, or make use of the collections with the History of Art, or make use of the collections as illustrations in literature and

in history. The other group is a very much smaller group, which desires to find the beauty of the objects that they will see in the galleries. The people who come to the museum already trained in appreciation, or by nature capable of an ordinary emotional reflex are not the ones who ask for the museum instructor. Those who want to find beauty and do not know how to

\*The papers on training read at the instructors session at the Annual Meeting 1918 appeared in the January number; papers here given comprise those on teaching.

find it come to the instructor, and her job then is to find contacts between that person and the principles of beauty in the things that they are going to look at. Of course, in the informative teaching this interpretation, or study of appreciation, must come in also. I would say that is generally due to the museum instructor herself. She has that in her and is not able to leave it out in her teaching in museum galleries. Sometimes I have seen classes who came purely for information go away with appreciation. That is very rare.

Isolating the mind from related facts is the first essential in teaching appreciation. The object itself, is then, the only thing to be viewed and to be seen. You cannot teach appreciation by means of reproductions, however good they may be, and that was very ably expressed by Mr. Forbes this year at the College Art Association, when he said that you could teach the history of art, or certain principles of art and composition, and so on, by means of photographs and reproductions, but not a real appreciation of beauty. He illustrated that with a little story of a man whom he knew, who tended a thousand sheep, and he knew each one of those sheep individually, and perhaps called it by name, and he said that this man never could have done that if he had only the photographs of those sheep. So in our teaching of appreciation the instructor must have that sympathy and personality that we have heard so much of this afternoon, that sympathy with the mind of another, with the desire of another to find that ground of real appreciation of the seeker after beauty. He must not be impatient with the crudities of approach, he must be able to isolate his mind from his surroundings and give

it wholly to the object, must be able, with the aid of his object—which, of course, is the only possible aid, to isolate his listener also from the environment. There are very few museums, perhaps there are none, where the object itself is isolated; but that of course would be an aid toward appreciation, because it would help to obtain the mental isolation that the beholder must have. I think the museum instructor's business is to find the contacts, to assist hearers or visitors to find their isolation, to lead them gently, rather than trying to force them, to give freely of her own emotions, as well as freely of the facts which she may know about how the object was produced, and of its history.

*In discussion.*—Ella I. Simons, Worcester Art Museum.

It is my purpose to tell something of the way in which we believe we are developing an appreciative public in Worcester. I say *developing* because it is so gradual a process. In our method we consider the teaching of facts secondary to this development of appreciation, and I shall speak of our work with the younger public,—the children. They are more receptive than older people and less self-conscious in the presence of a picture or other work of art. They are also more imaginative than most adults, and less thirsty for non-essential facts. I never knew a child to come into the museum and say, "What is the most expensive object you have here?" or "Where is the largest picture in the museum?" In fact, the child usually prefers one of the smaller pictures. It is gratifying that children seem to be born with good taste. As the child grows older, curiosity develops as to the superficial facts regarding things.

At Worcester the work with children

has been going on for about eight years. The Saturday stories, which are freely advertised in the papers and in the public schools, attract the little folks. These stories give background for the main periods in the development of art, and are followed by trips through the galleries. Stories of Greek mythology and Greek life help the child to understand what the Greek artist was trying to represent; stories of knighthood and chivalry give him an understanding of what the mediæval artist wished to express: and for the works of the Renaissance, there are, of course, Bible stories, and again, the stories from mythology which inspired so much of the art of that period.

This year we have given especial attention to modern American art. The war has brought about an awakening of patriotism and interest in things American. Three sets of stories were selected dealing largely with the work of our artists. The first set, about mural paintings, was advertised to the children as a series of stories about our great public buildings in America and how they were made beautiful. The series opened with the story of Sir Galahad and his quest of the Holy Grail. The purpose of the story was to help the children to understand and enjoy the pictures in the Boston Public Library, and to make a possible visit there more interesting. The next story dealt with the problems of the mural painter, and in it we tried to bring out the children's ideas; tried to get them interested in the difficulties confronting the artist, and in the variety of wall spaces to be filled. The slides of paintings in our public buildings were supplemented by sketches showing some of the more satisfactory examples of space filling, area cutting, and other

problems that have to be solved by our mural painters. In the set of stories of American sculpture the children were told very few facts other than the names of the artists, as our purpose was to make them feel the qualities inherent in good sculpture. The many representations of Indians and Western life appealed to them and gave opportunity for the telling of Indian legends and stories from early American history. I want to emphasize the fact that the telling of these stories is to give a background so that the young people may understand what the artist has striven to express under the influence of the times in which he lived.

After the story, the children go from the lecture hall into the children's room where there is a small but well-chosen collection of paintings, prints, some original drawings,—exhibitions which change from time to time. Here the younger ones, who are not sure that they are interested in drawing, not sure that they can draw at all, are given picture puzzles. These puzzles are made by one of our trustees from good reproductions of great works of art. They are mounted on wood and then cut. The children rarely spend many weeks with picture puzzles, for they soon want to draw. As it is necessary for most of them to remain in the Children's Room, they cannot all draw from originals and many of them work from photographs. We try, therefore, to have as many photographs of drawings by the great masters as possible, because sketching from them is more satisfactory than from reproductions of paintings. We have, however, photographs of the world's greatest paintings and sculpture. Someone has brought up the question "How shall we center the attention of the child?" "How shall we make him look



at the things we wish him to see?" This is our way—to give him a pencil and paper and let him draw. As soon as he has made three drawings which come up to the standard set, he is admitted to a little club called the Museum League. This League is provided with a special kind of paper, and with little books and accessories which appeal to children, little honors which they like to work for. After the League, the children enter the Sketch Class which works from objects in the galleries. This, it seems to me, does more than anything else to develop appreciation in the child. By sitting before an object for three-quarters of an hour, as is the plan, and making an appreciative drawing of it, not with the idea of making a picture which shall be beautiful in itself, but of making a little sketch which shall bring out the quality of line, the composition, the important points by means of emphasis the children learn to appreciate. Then we have a little story at the end,—the children call it a story, though it is really a little description which they write of the object they have been sketching. Given a liberal choice of subjects from which to sketch, they must presumably have some reason for liking the picture, or the piece of sculpture, or the Greek vase, and the story must explain why that object was chosen by them. Some of the descriptions are very amusing and have been equally surprising in the appreciative faculties brought out in the children. One boy amused us by writing that he enjoyed a picture of two boys diving in a river because he wished he were there. There are many such explanations in their stories which might not come under the head of art criticism. On the other hand, the stories about Japanese prints showed real appreciation. One little girl said that the

fleets of little sailing vessels on the blue lake were very beautiful, while on the island, covered with little trees, one could easily imagine fairies flitting about. Another child noticed that there were no shadows in Japanese prints; another that merely a line was used to suggest a whole branch of a tree; that only little bits were suggested; that the whole was not put in. Another had observed the delicate lines in the prints and the difference between these and the strong vigorous lines she had seen in some Russian illustration.

So we feel that the children are in this way really developing appreciation, and not making storehouses of facts of their little heads. In drawing a Greek vase the child seems to see more clearly and enjoy and appreciate more deeply the subtle curve of its outline if he tries to sketch that curve, if he tries to keep his lines as light and continuous and subtle as those of the vase. When he tries to sketch the design on the vase, he sees that his own drawing is a little clumsy and heavy in comparison, and if we only suggest these differences to him that is all that is necessary,—sometimes he sees them for himself. So, it seems to me, there is nothing so valuable as an aid to appreciation as the experience which the child undergoes in trying to sketch things of beauty. So far we have helped them to see qualities of line, of composition and of dark and light rather than of color. We hope to develop more and more the appreciation of color in this same way, but at present there are too many children in the groups to be able to accomplish that. The whole work tends toward the opening of the eyes of the children. It seems to me that the development of appreciation of beauty is a little like the development of ideals. It takes

time and it takes experience to build practical working ideals, and in the same way it takes time and experience for the child to evolve an appreciative attitude toward things of beauty.

*In discussion.*—H. H. Brown, John Herron Art Institute, Indianapolis, Indiana.

The question sometimes arises how to meet pupils who are older than those that have just been mentioned in connection with the Worcester Museum. With high school pupils, or eighth grade pupils, or adults, we find a class of people who have passed out of that mental state where their imagination can be aroused by the methods just narrated, and we have to take a middle ground, a medium course between information and appreciation. I would, therefore, very briefly but very forcibly, make the appeal that our approach to high school pupils and to the general public in our teaching work in museums include a fair amount of facts and a fair amount of appeal toward the appreciative side.

I recall a lecture that was given in our museum on a celebrated personage by a professor from one of the colleges west of Pittsburgh and east of the Pacific Ocean. During the entire lecture he did not say where this personage was born or where he died. It was a two-hour discourse upon the aesthetic qualities of certain obscure productions of this person, and I knew absolutely nothing about him at all. Another lecture that I have in mind dealt with one of the Athenian cults, and was so peppered with facts that we squirmed in our seats for an hour and a half. Had it not been for the plentiful and beautiful collection of slides which showed the wonders of Greek buildings of that period, many of them beautifully restored by various French architects, the wonderful photographs on

the glass slides projected upon the screen, I should have been as badly off as I was at the other lecture.

There are the two extremes. I think we should combine those two extremes into a sensible medium for upper grade scholars and for high school pupils and for the general public. Appreciation is frequently, if not always, increased by a reasonable knowledge of facts. This is not always necessary. To the exceptionally gifted, nothing is necessary. Their Heavenly Father has taken care of them. Some way or other those things will come in, and from daily contact the beautiful will be added to the facts without very much trouble.

I do believe that it is our duty to give a reasonable amount of information in addition to this attempt to teach appreciation. Think how much more we enjoy a beautiful cathedral if we have a certain reasonable quantity of fact about it. Think how much more pleasure is given for years afterward with a reasonable amount of knowledge concerning any object of utility which is made in certain beautiful forms, when the reason for the making of that object has been brought home to us; that those forms are as they are because they were produced under certain definite conditions, in a certain historic period, and not merely because the person who made it simply thought that this curve was better than that curve. The things that we have seen in our own museums and the museums of other cities are better appreciated if we know certain facts connected with them, facts which if not known, would leave them shrouded in impenetrable mystery regarding certain phases of their existence. I do hope that teaching of appreciation will be accompanied, certainly in the case of the older children and adults, with a reasonable teaching of facts.

# SENTIMENTALITY IN THE TEACHING OF AESTHETICS

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I should like to put before you what I think sentimentality is, and how I think it may appear in museum instruction.

First, *what is sentimentality?*

You perhaps remember the story of the lady speeding along in a limousine with her husband. The husband cries, "We have just knocked a man over." The lady responds, "Oh dear, how terrible! But do you really think pedestrians have the same acute feelings that we have?" The lady's emotion in this case was pure sentimentality. She was much upset by the accident, but instead of making any effort to realize what the accident might mean to the victim, she instinctively defended herself from any such realization. This is the essence of sentimentality. Sentimentality consists in making no effort to picture to yourself the actual frame of mind of other parties to the situation over which you sentimentalize. Sentimentality has and deserves a bad name because at bottom it is simply lack of sympathy.

Second, *how may sentimentality, or lack of sympathy, appear in museum instruction?*

Evidently it may, when the object talked about is the work of some man who has expressed himself therein, who has meant to speak to the spectator thereby. For it is possible to ignore him in talking about his work, not try to impart what it meant to him, but simply expatiate upon what it

means to us. We can shut ourselves up in our own thoughts as the limousine lady did and jump to the conclusion that we know what the object meant to him, just as she jumped to the conclusion that she knew what the accident meant to the victim. In a word, we can remain out of sympathy with the artist.

This is not possible when we talk of an object scientifically, not as a message with a meaning to be discovered, but as a thing by itself. There are therefore two kinds of instruction possible in museums, one exposed to the dangers of sentimentality and the other not. The first is artistic instruction whose aim is to lead the hearer's mind toward the mind of the maker of an object as he has expressed his mind therein. The second is scientific instruction whose aim is to furnish the hearer's mind with knowledge about the object.

In Boston we call the artistic kind of instruction *docent* work. We chose a new word because the attempt to make people see an artist's intention in his work was a new thing in museums. In England they call the scientific kind of instruction *demonstration*.

There is no danger that the demonstrators will forget their mission and sentimentalize over the animals and plants they talk about. But there is great danger that the docents may forget their mission and sentimentalize over the pictures and statues they talk about. Indeed one may go further



and say that it is inevitable that docent work should largely vaporize into sentimentality. For the effort to discern an artist's mind in the work that he made just for the purpose of disclosing his mind is very difficult, and often impossible. Let all docents therefore be on their guard against sentimentality. Let them say to themselves—Now really, if Rembrandt, or Praxiteles were here in this room, what would he think about what I am saying? So to examine themselves will at least tend to make docents very, very modest and help to keep them from throwing the gruesome shimmer of sentimentality over the treasures of human expression which they are trying to unlock for others.

*In discussion.*—Laura W. L. Scales, Boston Museum of Fine Arts, Boston, Massachusetts.

Of course we all abhor sentimentality whether in discussing springtime, art, aesthetics, the boys in the trenches, or the bringing up of children. Like slang, it is a sloppy, shiftless, lazy method of expression. And the reason why sentimentality does, or shall we be polite and say *might* creep into the teaching of aesthetics is merely because of a wrong way of handling a legitimate thing. The docent, when he is picked up, so to speak, by the man from the street and is set down before a beautiful object and is told in fact, if not in words, "Now tell me about it. Why is it beautiful? What about it?"—the docent finds himself in difficulty. Art is neither arithmetic nor baseball and there are no rules to the game quickly told.

Aesthetics is a more subtle and elusive thing. To make the man of the street see beauty and absorb it into himself, it is often necessary to first create an atmosphere about the object or an attitude of mind on his part. We know

how it is with worship, when the influence of the church and the church furnishings, of ceremonies, or ritual, steals upon our spirits and prepares them for the full measure of blessing to be had. In the teaching of aesthetics, museum galleries offer to some extent the same sort of help, but we have to admit that for a variety of reasons, installation of objects has not yet reached the stage of breath-taking beauty.

So it is sometimes hard to avoid a little gush, superfluous adjectives, a gloriously transcendental point of view and manner of phrasing,—in other words, sentimentality,—as helps along our way.

But presumably there are other, even if more difficult, ways of coming at the same thing. Who would fail to catch the spirit of a Gothic tapestry or to linger over its beauty, if he should come to see it fresh from hearing Yvette Guilbert sing some bit of mediaeval passion music with all the sweet, plaintive appeal of her rendering of it? Or who could fail to enjoy the movement and vigor of a Greek vase painting if he had just seen a chorus from the Russian Ballet dance across the stage in the gestures and postures of a train of bacchanals from one of these vases?

The docent is neither singer, dancer, nor posturer,—but he must have his own ways of touching people's minds and imaginations, and since we are all agreed that sentimentality is not the way, how is it to be done?

For children, the story is becoming one of the accepted means of creating this atmosphere. It induces to interest, contemplation and enjoyment of beauty. By request, I have this winter tried a similar method with a group of women, telling Japanese legends, old Egyptian tales, or Greek myths, in

the galleries in the presence of the objects. I am not prepared to call it a success or a failure yet. It is a method that needs to be carefully handled, but the women have apparently gained a feeling of friendly interest and pleasure in the museum, which they have enjoyed.

Other methods we all try in relating objects to their settings or their times, or showing them as they are allied to other arts of music or poetry. And all of us docents are always looking for still different and better methods than those we are in the habit of using. If in the course of this discussion, substitutes for sentimentality in talking of art are forthcoming, the time spent will surely be well spent.

*In discussion.*—Homer Eaton Keyes, Dartmouth College, Hanover, N. H.

By the teaching of aesthetics I assume really the process of removing the veil from eyes that have not yet learned to see, rather than inducing contact with the philosophy of the beautiful:—to my mind, at least, always an unsatisfactory enterprise. For aesthetics as I have encountered it has concerned itself with mental experience in the presence of beauty. That implies a definition of beauty and an analysis of experience, which it appears necessary to develop in language quite beyond my powers of comprehension. I confess the fact and let it go at that.

The process of removing the veil, however, is quite a different thing. We generally call it "art appreciation" or "art interpretation" and hate ourselves for the mechanical term. But it cannot be helped. Teaching art to the young or to the previously untutored is a process of developing appreciation which calls for verbal interpretation.

Sometimes I think that we talk too much. If we could show examples enough through a sufficient period, stating merely that this is good and that is bad, we should eventually find our pupils developing unconsciously a discriminating taste and a more than affirmative appetite for the good. Just as literary sense is probably best nourished by long browsing in a well stocked library, so is artistic taste by constant association with loveliness.

But the task of our concern is different. We must talk to ears in order that eyes may see. It is a roundabout process. No wonder we barely half succeed at it. When I first began to read a foreign language my method of translation was to find an English equivalent for each word in the text and then, piecing the resultant extraction together, to seek the complete meaning of the original. We have all done the same thing. And we all know how flat, stale and uninteresting seemed the narrative with which we were struggling. We had the shell of it. But the spirit had been drained away.

Our processes of picture interpretation are analogous. We are putting our auditors through an agony of translation, infinitely more laborious than that from one language into another. Here is a created something with the joy in the splendor of its conception fresh upon it, speaking to us an emotional language that we can understand—but dry and crabbed prose to our auditors. We *feel* the beautiful thing as well as *understand* it, and we want them to feel—to feel something. As a result we yield to temptation and open the sluices of saccharine slush. And that is what is expected of us: when folk begin to yawn the void must be filled somehow.

And that remark reminds me that my function is to help open this dis-

cussion, not to close it. Sentimentality: who is there among us, who is not completely hardened to slumber in the auditors' front row, who will not

cry, *Mea culpa!* I have suggested a cause; is there a remedy, or, in this day of substitutes, a substitute not essentially more expensive?

## CAMBRIDGE MUSEUM EXTENSION

WALLACE W. ATWOOD  
HARVARD UNIVERSITY

MARY N. FLEWELLING  
CAMBRIDGE PUBLIC SCHOOLS

The Museum Extension Work in Cambridge, Massachusetts, for the boys and girls of the Public Schools was begun in April 1916. Mrs. Walter B. Cannon made the first suggestion and through her efforts a preliminary plan for the work was formulated. The senior author consented to direct the work, the more gladly because of his

Mr. M. E. Fitzgerald, was glad to coöperate and through him and the School Committee arrangements were made so that a regular teacher in the grades should be appointed and paid by the city to give instruction to the children coming to the Museum from the grammar schools.

Our aim is that each lesson shall be

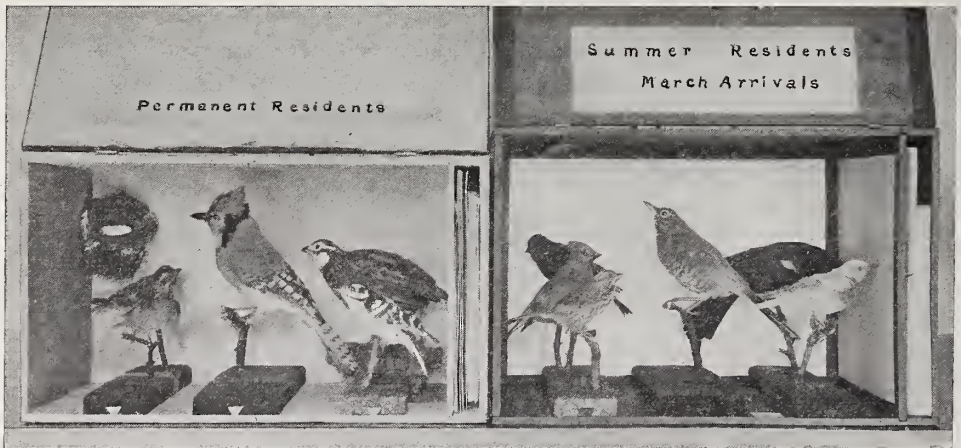


Fig. 1. BIRD EXHIBITS. Specimens are mounted on separate blocks and may be removed from the box for use in the lesson. Additional illustrative material and descriptive matter are included with each exhibit.

special experience in Museum Work both in Chicago and Boston and his interest in the training of children. President Lowell of Harvard University approved the plan and permission was secured for the use of the Exhibition Rooms and of a lecture hall in the University Museum. The superintendent of the Cambridge Schools,

in harmony with the work carried on in the schoolroom. Each lesson therefore supplements the pupil's regular work and with a wealth of illustrative material should arouse in the mind of the child a greater interest in his school studies and a desire to revisit the museum. Regular lectures have been prepared for the fifth, sixth and



seventh grade pupils. The eighth grade pupils are invited to lectures given by specialists. The museum work emphasizes geography, history, and nature study. Among the subjects chosen for the museum lessons are the following: Life in the Geographic Provinces of the United States, The Industries of New England, The Life and Cities of the Atlantic Coastal Plain, The Three Leading Countries of

seum which will further illustrate the lesson. On the return of the pupils to their schools very interesting papers have been written.

The work has been strengthened and aided financially by a group of Cambridge women. Last year a Carnival for children was held at which a considerable sum was netted to be used as a Museum Extension fund. With this money lantern slides adapted for use

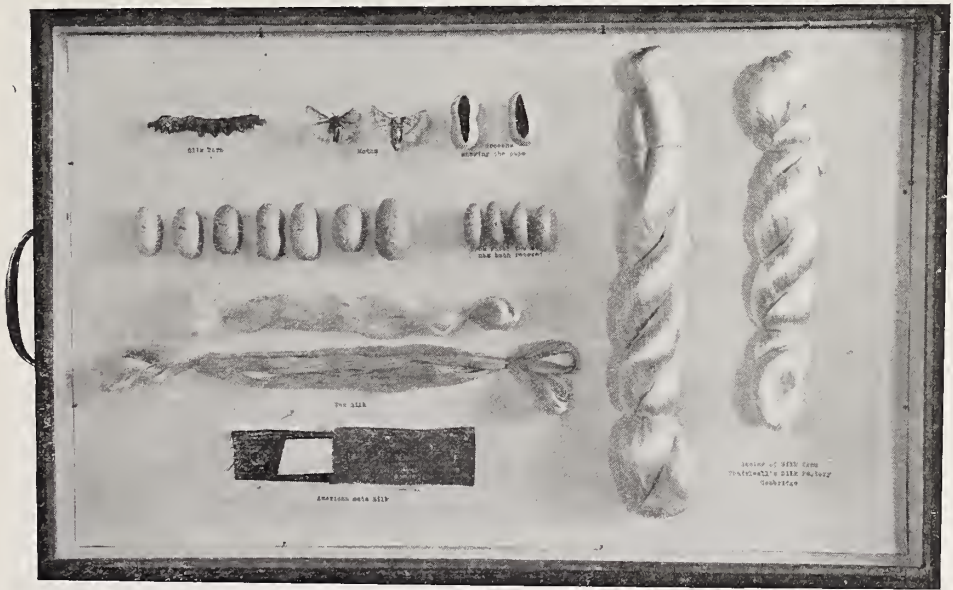


Fig. 2. An exhibit which may be used both in nature work and in the study of an industry

South America, The People and Industries of Japan, A Journey through Africa, The Warring Countries of Europe, The Common New England Birds and their Homes, How Soil is Formed, How Men Came to Know the Size and Shape of the Earth, Our World and Others, Animals with Backbones.

The classes come with their teachers in school time, and are instructed in the lecture hall where materials are seen close at hand and where pictures, maps, and lantern slides are used. The class then visits that part of the mu-

seum which have been purchased. Then, too, the fund has made it possible to prepare exhibits to loan the schools. This spring many words of appreciation have come from teachers who have used the bird exhibits. These exhibits are especially attractive. They show the Cambridge birds that come in March, April and May and also a group of permanent residents. [Fig. 1.] Besides the bird exhibits there are industrial exhibits for cotton, wool, ramie, flax, and silk, rubber and leather, and then, too, insects including butterflies and moths. [Fig. 2.] These ex-

hibits are used to illustrate their geography, history, literature, plant and animal life, and material is loaned for object drawing.

According to the present plan messengers come from the schools on Tuesday mornings for the exchange of loan exhibits. [Fig. 3.] An exhibit may be held for one week. Over eighty three percent. of the schools have made use of the exhibits this year. The boxes and carrying cases for these exhibits have been purchased by the Museum Extension fund but much of the material has been donated. The Director and curators of the University Museum have been very generous. The Boston Society of Natural History has been especially helpful. The Academy of Sciences at Taunton, Massachusetts, has given mounted birds. The Massachusetts State Commission of Fisheries and Game has also furnished specimens. The Children's Museum of Boston has loaned us slides.

The special lectures given to large groups of children have been profitable to both pupils and teachers. These have been given by Professors Atwood, Parker, Ward, Clark, Rand and Mr. Meier of Harvard University, Professor Barton of the Teachers' School of Science, Professors Lane and Neal of Tufts College, Dr. Allen, Boston Society of Natural History, Mr. Forbush and Mr. Packard of the Audubon

Society, and Mr. Cook and Mr. Simmons of the State Board of Forestry. Their subjects included astronomy, bird life, animal life, trees, flowers and personal accounts of travel in Alaska, Greenland, Hawaii, Australia, South America and one on the geography of the warring countries.

There are ordinarily nine regular lectures each week and one special lecture each month. The last school year



Fig. 3. Children leaving the Museum with loan exhibits.

1916-1917, the total number of children who assembled at the Museum for regular instruction was 9,203. So far this year 1917-1918 over 7,000 have attended. This smaller total attendance was due to the fact that regular lectures had to be suspended when, on account of the fuel situation, the lower grammar grades were closed. A few lectures, however, were given during this interval at which the attendance was voluntary.

## THE INSECT COLLECTIONS OF A MUSEUM

CHARLES W. JOHNSON

BOSTON SOCIETY OF NATURAL HISTORY, BOSTON, MASS.

In arranging the faunal exhibits of a given area the problem of showing many of the groups of invertebrates so as to give a general idea of their number, habits, distribution, etc., presents many difficulties. The most interest-

ing of the invertebrates both in regard to number and economic importance are the *Insecta*. Of these there are usually no dearth of specimens, but there is always wanting suitable material for arranging an exhibition series

in which to convey to the public some idea of morphology, dimorphism and variation, and to illustrate features of economic importance. To obtain this material requires a great deal of special and careful work. Few museums can attempt anything that approaches the elaborate plan of the Hall of Insect Life in the American Museum of Natural History. There should be, however, in all museums, an insect collection of some practical value. Having quite recently arranged such an exhibit at the Boston Society of Natural History, it is to be hoped that the following remarks will be applicable to the smaller museums of the country in which we too often find even the local insect fauna poorly represented. When we visit a museum it is not the showy insects of the world that appeal to those interested in entomology, but the insects found in that immediate vicinity, county, or state.

In order to make the subject clearer and of more general interest to the public as well as to entomologists, there should be three or four quite distinct collections;—a synoptic, a local, an economic, and a good systematic collection for those interested or engaged in entomological studies. In the synoptic collection the principal orders should be represented by the more prominent species of the world, particularly those mentioned and figured in the leading works on natural history, with enlarged drawings of the smaller species and other features of general interest and instruction. This collection is elastic and can be made large or small to suit one's ideas, conditions and space.

In rearranging the collections of the Society, a room (25 x 30 feet) was set apart for a synoptic collection of invertebrates. Here about 90 square feet of wall space is devoted to insects,

spiders, etc. These are arranged in ten glass-covered cases (2 ft. 6 in. x 3 ft. 8 in) containing about 640 species and 180 drawings.

The exhibition collection of New England insects and spiders, which takes the place of a strictly local collection, occupies all of the wall space of a room of similar size. This is arranged in 46 glass-covered cases 2 x 2½ ft. (230 sq. ft.)

This arrangement is an endeavor to popularize as well as give a general idea of the fauna. Great masses of small species which have no practical value on exhibition have been eliminated, enlarged drawings of the smaller forms have been made, and a popular family label in each case gives a summary of their habits and the number of species occurring in New England. For example:

#### FAMILY ASILIDAE ROBBER-FLIES

The Robber-flies comprise some of our largest Diptera. The species of the genus *Dasyllis* resemble bumble bees. The members of this family are all extremely predaceous. The larvae live in earth and decaying wood and are also predaceous. About 70 species occur in New England.

Conspicuous type is used that is readily seen as one enters the room, and the same size is used for all families large and small, so that their relative value in classification is apparent at a glance.

The butterflies, being more attractive, of greater popular interest and less injured by the effect of light, practically all the species are shown, a large number being accompanied by their larvae and pupae, together with maps showing distribution, and labels



giving their food plants and other features of general interest. For example:

**PAPILIO GLAUCUS TURN-  
US LINN. THE TIGER SWAL-  
LOW-TAIL.** Common through-  
out New England. The species is  
based on the black dimorphic fe-  
male, a more southern form, which  
is rarely seen in New England. The  
larvae feed on a great variety of  
plants, including cherry, plum,  
apple, birch, tulip trees, etc.

Of the moths which fade more or less  
in a comparatively short time when  
exposed to the light, only a small  
percentage, or the more common spe-  
cies that can be replaced readily, are  
on exhibition. In most of the other  
orders but a small percentage are  
shown, depending largely on size. For  
example—of the *Odonata* (Dragon-flies)  
and *Orthoptera* (Grasshoppers, etc.)  
from fifty to seventy-five percent of  
the species are shown. The *Coleoptera*,  
however, (of which there are over  
3,000 species in New England) are  
represented by only 325 species. The  
*Diptera* (flies etc.) and *Hymenoptera*  
(Bees, *Ichneumones* etc.) which con-  
tain about the same number of species  
as the *Coleoptera*, are represented by  
about 240 and 200 species respectively,  
amplified by over 70 enlarged drawings.

In nomenclature it is not advisable  
to go far beyond the leading or latest  
manual or catalogue, or to adopt too  
radical a classification. Nothing, per-  
haps, is more discouraging to beginners  
than the constant changing of scien-  
tific names. Popular names, when they  
have been used or have been adopted  
by the American Association of Econ-  
omic Entomologists, should always be  
used in connection with the scientific  
names.

The area covered by a local collec-  
tion depends largely on the location and  
size of the museum. A large museum  
having collections covering the entire  
world would naturally restrict its local  
collection to avoid too much duplica-  
tion. Museums that restrict their  
collections to a state or group of states  
should make their exhibition series  
cover the same area as their study col-  
lections. To Bostonians the whole of  
New England is local, even though  
we may encroach upon the collecting  
grounds of a New Yorker. In the  
smaller museums with limited space  
and facilities, all depends on circum-  
stances. An area of from 10 to 50  
miles from a given point or a political  
division such as a county, is all right,  
providing no distinctive physical con-  
ditions are to be considered. When,  
however, a mountain range, river val-  
ley, or island is present, it is far better  
to cover the whole or a part of these, for  
by so doing a much better knowledge  
of the problems bearing on distribu-  
tion can be gained, and a collection of  
greater scientific value be secured.

It is often surprising what can be  
obtained by careful and intensive col-  
lecting over a small area. Mr. Norman  
L. Easton has taken over 1,500 species  
of *Coleoptera* within a radius of ten  
miles of the City Hall of Fall River,  
Mass. Mrs. Annie T. Slosson col-  
lected over 2000 species of insects on  
the summit of Mt. Washington. The  
catalogue of the Insects of New Jersey,  
published in 1910, contains 10,385  
species. Next to a thorough biological  
survey, carefully prepared faunal lists  
giving distribution, data, etc., are very  
important and constitute a great aid  
and stimulation to further study. Again  
the importance of making careful local  
collections around our rapidly growing  
cities cannot be too strongly urged.  
Many species are frequently confined

to a limited area, and are often locally exterminated in the clearing of woodlands, and in the draining or filling in of swamps.

It is well to be very particular and careful in regard to labeling. The exact locality and date of capture, at least, should always be given, and if bred, the plant and host of the parasite should also be noted. Locality labels in the smallest type should be printed as soon as one returns from the field. Some get these labels printed before they even start to collect.

The difficulty in getting material determined is often a serious matter. Entomologists, as we used to know them, are fast disappearing. It is the age of specialization. They are now Lepidopterists, Coleopterists, etc. and in these days even a single order is too vast a field for individual research. My only advice is to collect largely and carefully for it is only such collecting that is of value to specialists who have no time for poorly collected and imperfect material without data. A prominent Lepidopterist who once received a box of badly rubbed specimens returned them with the following note: "I am returning your box of Sloppy-doptera. Please send good specimens if you wish me to determine them."

In order to emphasize the economic importance of insects, certain species or groups of species that are especially injurious and their principal parasites should be shown in separate cases. The Society has eight cases of these (40 sq. ft.) in the lower hall, or vestibule, where they can readily be consulted.

The charts published by the United States Department of Agriculture, Bureau of Entomology, showing the Gipsy Moth and Brown-tail Moth, form a good center around which the moths and their parasites can be arranged.

Likewise the chart on the House-fly by Prof. C. T. Brues, distributed by the Women's Municipal League of Boston, forms a good nucleus for a fly exhibit. Mosquitoes, common household insects, insects injurious to fruit trees and gardens, or the insects injurious to certain trees such as the elm, pine, etc., all make interesting and useful exhibits.

The foundation of a local exhibition series should be a good study or reference collection, the former made up of what are strictly duplicates of the latter, as light affects so many species that they soon lose their scientific value. To an entomologist engaged in systematic work, collecting is his pastime, and the study or working collection his joy and pride. Such a collection should always be accessible to those interested or engaged in the study of insects. To this collection there is really no limit. All depends upon the one in charge and what he considers a good study series of a species. Collectors formerly used to limit themselves to four specimens of a species and be perfectly happy. Now there is no limit and the number of specimens is governed by the amount of variation of a species, with always a sufficient number to show distribution and time of appearance of the species that do not vary.

The study collection of New England insects in the Boston Society of Natural History at present occupies over 300 Schmitt boxes (9 x 13 in.) and 125 drawers (about 16 x 18 in.) and contains over 8,000 determined species and several hundred undetermined. A conservative estimate of the number of species of insects in New England is over 16,000 and a prediction of 20,000 species has been made. The more we collect and study, the more we feel that some day this number will be attained.

"Full Nature swarms with life; one wondrous mass of animals, *or atoms organized.*"

*In discussion*

Dr. Brigham of the Bernice P. Bishop Museum at Honolulu said that the light on the Hawaiian Islands is so actinic that insects or any other colored specimens cannot be exposed for any length of time, and he described the means by which the large and valuable collection of Hawaiian Island insects and the recently acquired collections of Australian and New Zealand insects numbering some 20,000 specimens, were being preserved. The cases are made of steel throughout and locked top and bottom so that they are very tight and secure, with two linings, poisoned. The trays are double, and all the steel drawers slide easily and have plate glass tops resting in a rim which is also poisoned, has poisoned felt all around and is easily raised by a rim glued onto the glass. In mounting the collection, paraffin was first tried mixed with naphthaline, melted in pans at the proper temperature and then cooled properly. If cooled rapidly the surface

would be rough and uneven; if cooled at the proper speed and temperature the surface is as smooth as paper. Another method is to use the ordinary pasteboard made for the purpose, some entomologists preferring it. But the collections are kept absolutely from the light. Rare birds are kept in the same way in steel cases. The same method of protection applies to the fish collection comprising casts of over four hundred of the wonderful fish found around Hawaii. Every precaution has to be taken to keep the light out and preserve the coloring nature has given and all that art has added.

Mr. Lewton said he had hoped that some one would be present who could advise some new actinic. At the National Museum double windows, the outer one of ground glass had been tried, but a pale yellow glass used, that being non-actinic to a very considerable extent. He expressed the feeling that in museums of the future, daylight will be excluded and artificial light will be relied upon entirely, and then doubtless, actinic rays can be brought under better control.

## FIELD WORK IN LOUISIANA

ALFRED M. BAILEY

LOUISIANA STATE MUSEUM

I have attended the last few meetings and listened with great pleasure to the papers read. During the New York meeting, the subject of greater membership for the association was discussed, and I took a keen interest in observing the speakers, and speculating on their respective duties in their particular museum. The thing I noticed particularly was, that the speakers and representatives present were usu-

ally the Curators of the museums, or the heads of some Department, or, in other words, that the association seems more or less a Directors' Association. By this I mean, the men upon whom the museums depend for their technique and skill in making exhibits were not present at the meetings. Possibly it is because I am more or less interested in the basic principles of museum building that this appealed to me, for



I have made it a point to visit the different men, taxidermists and artists, and I found they did not seem interested in the meetings. I wondered why it is that the men in the laboratories at Washington and New York did not attend the lectures held in their own buildings,—and I am still wondering if there is not some reason for this, and if so, ought it not be remedied.

My particular work in the South has to do with the Department of Birds and Mammals of the Louisiana State Museum, and the Directing of the Wild Life Exhibits. Since taking charge of this Department, I have found great help in attending the annual meetings, and visiting the laboratories of our larger institutions. We have in our own museum, more space than we know what to do with, or did have until recently, so suggestions from all sources were fully appreciated. But in the last two years, the papers read before the members of the association have scarcely touched the technique of preparation, but have had to do with lighting, installation, labels, teaching and many other things. Please do not misunderstand me, making exhibits is my particular hobby, and I believe that the trouble most museums have, is the securing and preparing of the exhibits themselves, and not the installation.

I have been out in the field a good bit in the South, and as Louisiana is undoubtedly one of the most interesting states from a biological standpoint, and also one of the least known, I want to say a few words along the lines of collecting near the Gulf coast. It is not so much with the idea of giving information to any one that I am telling my few simple methods, as it is that I hope others will give us the benefit of their experiences. While on the subject, I would like to say, that

in my opinion, the *American Museum Journal* is about the best source of information that the museum man has, and that their liberality should be appreciated.

In the South, we have wealth of animal life, and the specialist in any line would do well to visit our state. But conditions are not always favorable for field work, and transportation facilities are not all that could be desired. Among the birds, we have all the northern migrants, and with the great stretches of salty marsh and open lagoons, these visitors find plenty of feeding and resting grounds. Indeed, it is the favorable conditions for the birds, that makes it not always the best for man. The damp climate, cramped quarters, and necessary haste in taking care of specimens make it often times almost impossible to give each individual specimen the care needed and we found it impracticable to spend our time making up "scientific skins." After one trip in the field, with the work piling high, we set out to find a satisfactory "quick method." I found salting the skins the best way to handle them, salt to be applied liberally to the interior of the skins, and phenol used on the legs, wings, skull, etc. After being well salted, we packed the skins away, one upon another, thus saving a great deal of time and space. I even tried putting skins in brine, and had very good success with a few water birds, but have not given this method a sufficient work-out to be able to recommend it. The advantage of salting the birds is obvious. They can be handled rapidly, do not need to be degreased so thoroughly, and can be packed away in such a small space, that it is about the only way specimens could be handled when working on a small boat. I tried skinning young birds too, but found they worked

up better from alcoholic specimens, and I now use that medium entirely when preserving the downy young.

Our field work is so varied, that it would be impracticable to go into detail. Every collector has his own methods for handling specimens, and the method best suited to a given locality, is the best method to use. In our exchange department, we have made it a point to send the freshly salted bird skins to the different museums, and so better results can be obtained in the mounting, for the skins "act" as a fresh skin would.

A great deal can be accomplished at night, in fact, we spend about twenty four hours a day, when in the field. Almost all the amphibians, reptiles, and many nocturnal mammals and insects are most easily secured with a light. In the last two years, we have been doing a great deal of research work, and up to date have not only discovered many additional records for Louisiana, and interesting data on habits, etc., but also have found what we confidentially believe to be a new species of snake, and also a new frog. Many interesting little experiences are to be had when wandering in the heart of the great cypress swamps by the light of the little carbide lamp. For instance, alligators are not supposed to be particularly vicious, and unless eleven feet or over in length, not at all likely to charge a man. It is well-known that an alligator will come from his hole when *their* grunt is imitated by the hunter, but we had our own first-hand experience this spring that they will charge. We were collecting small tree frogs along the edge of a typical southern bayou, that cut thru the huge moss-hung cypress, when we shined several little 'gators. One of the boys caught a couple, one in either

hand, and as he grasped them, they gave out their peculiar little grunt of distress. It was immediately answered from a tangle of tall grass and matted water hyacinths, and an eight foot 'gator rushed out. Now an eight footer is really just a rather medium sized fellow, but they can scratch, so we left the youngsters, as the old one seemed to desire. We had a hard time making the boy who had caught the young one believe it was only an eight footer tho', for he swore it was fourteen. This also brings up the interesting question of whether the adult alligators attend to the wants of the young, or whether this old fellow was merely a cranky old bull.

Bears are the largest mammals we have in the South, and in collecting them, we again have the difficulties of the South to overcome. It is necessary to hunt them with dogs, and often have to cut our way thru the almost impassable swamps. To really collect the Louisiana Black Bear, we use a large pack of dogs, and this presupposes a large pack of hunters. Here is where the museum man is up against it, for if he is going to have a bear group, unless he can find some kindly spirit willing to donate the specimens, it is up to him to shoot his own bear. They are killed in the South, usually after the hardest kind of work, for it is necessary to follow the dogs across bayous and swamp, and when the bear is finally killed, he is so far back that the skin has to be ripped off on the spot, and the body taken out piece meal. Deer too, have to be hunted with dogs, and altho' some people may claim this is unsportsman like, it is the only possible way in the South, for one could stalk a deer for a month, on a hundred square yards of land, and then he would elude you.

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

MARCH—1919

VOLUME I

NUMBER 6

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PAPERS FOR THE PHILADELPHIA  
MEETING

May 19, 20, 21

Titles of papers must be mailed to the Secretary not later than April 15th.

Manuscript of papers should be made in duplicate and one copy mailed to the Secretary not later than May 5th.

Papers received too late to be given a place on the program will be read by title only.

If a paper is not in manuscript form when presented at the meeting it will be taken by the reporter only upon the author's request, in which case a regular charge will be made.

Members should keep in mind that all papers presented before the Association are to be published, and therefore, in addition to their high literary qualities, should be typewritten in double space for convenience of the printer, and for economy should be sent to the secretary in final form for publication thereby making author's proof unnecessary.





**THE CIRCULATING MUSEUM**



**OPERATED BY THE ST. LOUIS BOARD OF EDUCATION**



**A MUSEUM OF ILLUSTRATIVE MATERIAL, WHICH MAKES POSSIBLE IN EVERY SCHOOLROOM THE USE OF JUST THE ILLUSTRATION WHICH IS WANTED JUST WHEN IT IS WANTED.**



## THE EDUCATIONAL MUSEUM OF THE ST. LOUIS PUBLIC SCHOOLS

A museum which is not a real museum in the accepted meaning of the word, and yet which probably does more real museum work than it might be doing if it were a real museum,—such is the anomaly presented by the Educational Museum of the St. Louis Public Schools.

The first picture on the opposite page shows boxes and packages of all sizes and shapes, strapped and labelled, ready for “to-morrow’s” delivery. Each day some five hundred groups of museum material are distributed among some twenty-five schools, according to the selections made by the teachers from the museum catalogue of which every one has a copy. This catalogue lists some two thousand individual groups from which to select.

The second picture shows the smaller one of the two large delivery trucks which are loaded to capacity every morning with out-going collections, and which come back equally loaded every evening with “returns” from the previous week’s delivery. Every one of the one hundred and twenty-five schools of St. Louis has a regular weekly delivery, and all material must be returned when the following week’s delivery is made.

The third picture shows a geography class studying Mexico. Apparently the climate and industrial conditions are up for discussion. In the foreground is a boy dressed in Mexican raincoat and hat, in the teacher’s hands is a door-mat made of cocoanut fibre, and in the hands of the pupils are the cocoanut and many of the food and commercial products made there-

from. On the teacher’s desk are stereopticon views, mounted birds and other illustrative material which will be used as the lesson develops.

The museum itself consists of a travelling section and a display section. The travelling section occupies six large rooms on the first floor. Here are some ten thousand of these ready packed collection groups, in transportable boxes, and shelved numerically as per catalogue, awaiting the teacher’s orders.

On the second floor are four large display rooms open to the public as well as to the teachers and pupils of the St. Louis schools. The first of these rooms is a sort of receiving station for donations and material purchased to add to the travelling collections. Here this material is temporarily housed in glass cases until it can be prepared for transportation; or if the material is not suitable for transportation, it is placed on permanent exhibition in the second room.

In the third and fourth rooms, in glass display cases are sample groups of each of the circulating collections, shelved in numerical order of the catalogue, so the teacher may see at a glance just what she will receive in response to her order.

St. Louis was the first Museum to establish a school museum such as that described. Other cities are adopting similar schemes and in many cases the curators or Board of Directors of these school museums are applying to the St. Louis Educational Museum, with its fifteen years experience, for suggestions or advice. San Francisco

last summer borrowed the curator of the St. Louis Educational Museum, Miss Amelia Meissner, so that she might start a similar department for their schools.

The prime object of the St. Louis Museum is to bring its treasures to the child in the school room at just the

moment he is ready to focus his attention on the particular group to be studied. The teacher aims to inculcate in the child the desire to continue his investigations, so that for riper, later study the child will go to the larger museums with a better understanding of what he is looking for.

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## SCIENCE

### THE NEW YORK STATE MUSEUM AT ALBANY

REPRODUCTION OF THE CALCITE CAVE, STERLINGBUSH, N. Y. In the New York State Museum work is now under way upon the reproduction of a calcite cave which was discovered in a limestone quarry near Sterlingbush, Lewis county, in 1906. The opening into this cave was a small hole about 4 feet in diameter, high above the floor of the quarry. Inside the opening the cavity expanded to a cross-section of about 10 feet in width by 5 feet in height, running back for a distance of some 20 feet when it contracted to a small passage 4 feet across, rather winding, but extending downward for a distance of about 20 feet, gradually narrowing to a size which rendered it impossible of access.

The roof and sides of the cave were covered with crystals of amethystine calcite. The largest crystals were found in the outer portion of the cave. These crystals are of extraordinary size, perfection and beauty, the largest taken out measuring 3' 7" by 3' 1½" by 1' 6", and weighing about 1000 pounds. About 12 tons of material were taken from the cave. The removal was made necessary as the cavern was bound to be destroyed in the progress of the quarry operations.

The reproduction is to be of the outer

portion of the cave, in necessarily reduced size. The calcite crystals used to line the cavern will be the actual crystals taken from the original cave, and it is estimated that the material to be used in the reproduction weighs about ten tons. By the introduction of electric lights and effective reflections it is thought that a conception of the wonderful original may be conveyed to the public.

### THE UNITED STATES NATIONAL MUSEUM

WAR COLLECTIONS. The object of the war collection now being assembled at the National Museum is to preserve and exhibit for the benefit of the public a series of objects graphically illustrating the military and naval activities of all the countries engaged in the war, and will in addition to the military and naval features, include foods and other economic specimens. The collection will consist principally of the following general classes of materials, but will expand to cover other classes also,—

Military and Naval Decorations and Medals, including all types awarded for service prior to and during the conflict; Commemorative Medals of notable events during the progress of the war, and other numismatic material issued, including medallic souvenirs; Military and Naval Service Insignia

showing the different ranks and branches of the service; Individual Military and Naval Equipment of the individual enlisted men of the various branches of service, such as clothing, arms, and other paraphernalia; General Military Equipment, including objects employed or used by the military squads and organizations rather than by individual soldiers; Air Service Equipment, including airplanes and other accessories; General Naval Equipment, including models of ships, naval guns, and types of other war equipment employed by the Navy; Mementos of Persons, including relics of noted individuals serving with the Army or Navy or otherwise identified with the war activities; Mementos of Events, including relics of events of special note occurring during the war; Pictures, paintings, photographs, maps, books, pamphlets, manuscripts and objects of like character relating to the war's progress.

**POPULAR SCIENTIFIC LECTURES.** The Smithsonian Institution has revived the custom of giving popular scientific lectures by members of the Scientific Staff on Saturday afternoons. The first lecture, "Photographing in the Canadian Rockies" was given by Secretary Walcott on January 18th; the second lecture "Sun Rays in Many Lands" was given by Charles G. Abbott, Director, Astro-Physical Observatory on February 1st.

#### THE AMERICAN MUSEUM OF NATURAL HISTORY

**HONORARY FELLOW.** At their meeting held on February 3rd, the Trustees of the American Museum elected Mr. Herbert L. Bridgman of New York City an Honorary Fellow of the institution, in recognition of his valuable service on a number of its important exploration committees, and in special

acknowledgment of his contribution to the advancement of science and education through his writings in the public press. Other Honorary Fellows are Roald Amundsen, Dr. Bashford Dean, Lieut. George T. Emmons, U. S. N., George Bird Grinnell, Baron Ludovic Moncheur, Rear-Admiral Robert E. Peary, U. S. N., Dr. Leonard C. Sanford, Sir Ernest Henry Shackleton, Vilhjalmur Stefansson. The late Colonel Theodore Roosevelt was also an Honorary Fellow.

A **FOSSIL HEEL BONE** of a giant ground sloth *Megatherium* has recently been presented the American Museum by Dr. A. R. LeDoux of New York. The bone is of enormous size measuring over 15 inches in length and weighing in its semi-petrified condition 20 pounds. It was found at Long Branch forty years ago and the animal to which it belonged probably died within a few miles of that locality. This animal has not been previously recorded as occurring north of Georgia.

Nearly two centuries ago a Spanish Colonist found a skeleton of one of these animals in what is now the Argentine Republic, S. A. The skeleton was sent to Madrid, mounted, and is still on exhibition there in the Royal Museum. The Museum also has three specimens of another species of these extinct mammals called *Gryptotherium*. They were found in a cave of Last Hope Inlet in Patagonia by the late Colonel Roosevelt and were presented by him to the Museum.

#### PARK MUSEUM PROVIDENCE, R. I.

**RHODE ISLAND FISHES.** There has recently been placed on exhibition at the Park Museum the Daniel B. Fearing Collection of Rhode Island Fishes. The collection is the gift of Mrs. Fearing and consists of seventy-two speci-



mens mounted by Denton. It includes a number of species rare to Rhode Island waters, such as Tarpon (*Tarpon atlanticus*), Croaker (*Micropogon undulatus*) and Sailfish (*Istiophorus nigriscans*); and a forty-eight pound striped bass and a six pound scup.

EVA WATERMAN MAGOON, who has been assistant to the Curator since 1911, has resigned her position to pursue studies at the Chicago College of Osteopathy for the degree of D. O.

#### PITTSFIELD MUSEUM OF NATURAL HISTORY AND ART

The Pittsfield Museum has recently received the gift of a fine portrait of Zenas Crane, the founder of the Museum and a valuable collection of lustre ware, the gift of the Misses Buckingham of Chicago.

Zenas Crane, paper manufacturer and railroad director, and widely known as a public spirited citizen, died at his home in Dalton, Massachusetts, December 17, 1917. The Pittsfield Museum erected in 1902 and opened to the public in 1903 was the gift of Mr. Crane. This structure adorns a commanding site on South Street, and in subsequent years a number of additions have been built.

#### MUSEUM OF NATURAL HISTORY UNIVERSITY OF ILLINOIS

The exhibit collections of the Museum of the University are being expanded with special reference to their value from a teaching standpoint. A comprehensive synoptic series in zoology, including both living and extinct groups, is being placed on exhibition, illustrated by colored drawings, many of them diagrammatic, and a large number of glass models. This series, when complete, will fully illustrate the principal features of animal life.

Two groups have been recently placed on exhibition. One of these shows the life in and about an old decaying log, and illustrates the common living animals found in such a habitat in a prairie woodland. The background is a bromide enlargement colored, of the old Brownfield woods, the finest piece of prairie woodland in the vicinity of the University. The common plants are also included.

A series of economic groups has been planned and one has been completed and placed on exhibition. It is a section of cornfield in which a dozen corn plants are growing, each plant being infested by an insect especially injurious to it. In this group twelve of the most injurious insect pests of the corn plant are shown in all stages of development. Descriptive labels indicating the life histories, injuries, natural enemies and cultural remedies, are placed with the exhibit.

Collections of mammals and ethnological material collected by the Crocker Land Expedition have recently been received, and a portion placed on exhibition. The ethnological material includes many articles of clothing, besides general cultural articles, illustrating quite fully the habits and customs of the Eskimo of the vicinity of Etah, Greenland. Much of this material, as well as the large mammals, must remain in storage until the new museum building is erected.

Special attention is being given to the research collections, of which the Mollusca is the most extensive, including a fairly complete collection of the American Naiades or fresh water mussels. Studies on Pleistocene invertebrate life are being carried on by the curator and a large mass of the fossils of this geological period is accumulating.

It is the plan of the museum authorities to build up a thoroughly modern museum at the University, including much that has been thought to be pertinent only to a public museum. The so-called popular exhibition of groups and economic products, however, is equally valuable in a university museum, where they may illustrate

in a most striking manner the subjects taught in the curriculum. In addition to their cultural value, the museum exhibits have a value as a means of healthful recreation which the students are not slow to avail themselves of if the exhibits contain anything of interest.

FOR ANNUAL MEETING READ PAGE 162

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## ART

### CHANGES AT CLEVELAND

A NEW DEPARTMENT has been created at the Cleveland Museum of Art to cover the field of Colonial Art. The Museum has secured the services as curator of Mr. Lawrence Park of Groton and Boston, Massachusetts, who is well known as an expert on this subject. This appointment marks another advance in the right direction. The appreciation of our artistic heritage is growing daily as is evidenced by the collections of Colonial art that are rapidly appearing in all our foremost museums.

MR. WILLIAM M. MILLIKEN, formerly assistant in the department of Decorative Arts at the Metropolitan Museum of Art in New York and who resigned his position to enter military aviation, has been released from duty and has accepted a staff position at the Cleveland Museum of Art.

MISS HELEN GILCHRIST of the Educational Department of the Cleveland Museum of Art is preparing in New York for a position with the Y. M. C. A. in France.

### BOSTON TO LOSE ASSISTANT DIRECTOR

Mr. Morris Carter who has been for some years assistant Director of the Museum of Fine Arts in Boston has resigned in order to take up other

work. Mr. Carter's training has been varied and he brought to the exacting duties of his present post a broad knowledge of many fields as well as an intimate acquaintance with the museum's customs and policies gained through many years experience in minor positions. Mr. Carter leaves the museum on June 1st.

### DEATH OF JULES GUIFFREY

The announcement has just been received of the death in November last of M. Jules Guiffrey who was long known as the Director of the Gobelins tapestry factory and author of a large number of monographs on art.

### TWO NEW MUSEUM PROJECTS

It is stated that one of the plans for a war memorial in Omaha, Nebraska, which is being very much pushed by the Fine Arts Society of that city calls for a museum and art gallery. This would be of great advantage to the city as in many other respects Omaha is well equipped with civic buildings. Heretofore it has been difficult for the Fine Arts Society to hold the exhibitions they desired owing to lack of available quarters.

A less ambitious project, though one nearer fulfillment is that of Dayton, Ohio, which has recently raised \$16,000 to buy a piece of property at Monument and St. Clair Streets.

The remodeling of the building will cost, it is estimated, another \$5000, which sum it is hoped may soon be raised.

#### GIFT TO BUFFALO FINE ARTS ACADEMY

Colonel Charles Clifton has recently given \$100,000 to the Buffalo Fine Arts Academy, the income of which is to be used for the purchase of works of art. A most unusual and generous condition attached to the gift permits the use of the income without the name of the donor in conjunction with any other fund at the disposal of the trustees if it is needed in order to buy some exceptionally fine object.

#### MILWAUKEE CITY ART APPROPRIATION

The Milwaukee Art Institute has been for a number of years past doing valuable work in educating the people of that city by means of lectures and exhibitions. It has been supported by a small membership.

The question of a city appropriation of \$10,000 was fought by a group of persons not in thorough sympathy with modern art, but the appropriation was nevertheless put through. The Institute is to be congratulated upon having as its director a man of such energy and ability that it could not fail to receive this assistance even in the face of powerful opposition. Mr. Watson himself must have been considerably flattered by the complimentary arguments of his opponents as reported in the *American Art News* of January 4th.

#### CO-OPERATION IN NEW YORK

The Metropolitan Museum is leading our institutions again in a new effort at coöperation which shall be of assistance this time to American de-

signers. Few of our institutions have been quicker to see the tremendous need for more art in industrial enterprises, both in design and production, and all the tremendous resources of that institution have been placed at the service of the manufacturers and designers. It now remains for them to find a new way in which the museum can be of assistance, and the plan which has been put into operation includes an exhibit of plants and flowers from the New York Botanical garden and a series of objects from the museum collection in which these plants have been used as design motives. But the exhibit goes further. It shows also plants which are perhaps no more rare but which have seldom been used in commercial design, although containing many useful elements for this purpose. The consequence is that a brand new field is opened to the commercial designer by a simple visit to the Metropolitan Museum. It is pointed out that the original of almost all of our industrial designs is foreign and that a large group of native American flora has never been tapped on this account. This experiment certainly seems to point the way for some of our smaller cities and opens up vast possibilities of usefulness in other parts of the country.

#### SUPPLEMENTARY EXHIBITION MATERIAL

The Classical Department of the Metropolitan Museum is just installing a series of photographs and descriptive matter mounted on sheets in book form which shall supplement the exhibition collections. These photographs are reproductions of originals in other museums which are in some way connected with the objects belonging to the New York museum. Thus there is a series of Greek tombstones showing



various types and there are views of better preserved replicas of some of the statues in the collection. Something similar has been done previously in the Egyptian department of this same museum, while at the Albertinum in Dresden photographs and casts of other replicas of the statues in the collection have long been placed in juxtaposition with these. It is of much more assistance to the student to have this material so close at hand and in such compact and unobtrusive form while it will doubtless lead to that much to be desired result, the awakening of the student's zeal in some visitor whose interest had not previously been aroused.

#### THE MANSFIELD WHISTLERS

The disposal of the extraordinary collection of Whistleriana owned by Mr. Howard Mansfield is an interesting event in the art world. One often hesitates in deciding the question of whether the world is better off to have the works of an artist, or of a period, scattered among many museums and collections in divers localities, or whether the gain to the student through their concentration in some one place does not offset the advantage of their being scattered. However this question may be settled ethically, it is a pleasure to note that a collection as perfect as that of the Mansfield Whistlers has probably been acquired by a collector who will be interested in keeping it intact.

#### STOLEN MINIATURES

Sir Gerald Mildmay announces that a number of miniatures of historical personages belonging to his collection have been stolen. He suspects that those may be offered for sale in America and museum men are consequently warned to be on their guard. A full

list of the missing subjects is given in the *American Art News* for February 1st.

#### RUSSIAN COLLECTIONS SAFE

The *London Times* announces on the authority of Mr. Alexander J. Halpern that the wonderful collection of paintings, formerly contained in the Hermitage gallery in Petrograd was removed to Moscow in October 1917. The frames were taken off the paintings, which were long in transit so that when the Bolshevik Revolution broke out in Moscow in November of that same year the pictures had not yet reached their present abiding place in the Kremlin. Mr. Halpern goes on to say that when he left Russia on November 30, 1918, the pictures were safely housed in this erstwhile royal palace. This news brings rejoicing to all, for it seemed an incredible hardship that we should lose the marvelous collection which has so long been the glory of the Russian Capital.

#### COLONIAL ART

One of the most important recent happenings in this field is the acquisition by the Metropolitan Museum of the Wentworth-Gardner House in Portsmouth, N. H., a remarkably fine example of 18th century dwelling. The paneling and woodwork are unusually rich and, contrary to custom, the rooms on the second floor are nearly as interesting as those downstairs. It is the intention of the trustees to take down the house and remove it bodily to New York where it will certainly add greatly to the interest of the Museum's rapidly growing Colonial collection.

In this same connection we are delighted to hear that the Detroit Museum of Art has just opened a Colonial room. A large part of the furniture exhibited in it is loaned by friends of

the Museum, but in addition there is a large collection of old Staffordshire blue china and several Colonial portraits belonging to the Museum. There are few types of exhibition that are of greater interest to the general public than the so-called "period rooms" and a Colonial room is a very fitting start in the right direction.

#### NEW APPOINTMENT AT MINNEAPOLIS

The Minneapolis Museum of Art has appointed Mr. Rossiter Howard as director of its educational work. While this is his first affiliation with an American museum, he has long been known as a lecturer along this line.

FOR ANNUAL MEETING READ PAGE 162

## HISTORY

### ILLINOIS

ON LINCOLN'S BIRTHDAY, the Chicago Historical Society invited the children of half of the public schools in Chicago, and their parents to a Lincoln Birthday Exhibit, the chief feature of which was the visualization of the boyhood of Lincoln. This was made graphic by a typical Illinois log cabin home furnished completely with the objects of pioneer use. In the furniture of the cabin were to be seen two splint bottomed chairs from the home of Joseph Hanks, which Lincoln is said to have used when he visited there. Other articles used by the boy Lincoln were a shot gun with his name picked into the stock and a Barlow-knife. A page copied in his hand from *Pike's Arithmetic* and dated March 1826, a school book on the fly-leaf of which appear "Abe Lincoln 1828," a sum in addition and a pen sketch of an Indian, and a copy of "The Life of Daniel Boone," published in 1854, also bearing his autograph, brought near to the youngsters the meagre schooling of the long limbed boy reading by the firelight so admirably depicted in Eastman Johnson's ideal painting. Of course the coat worn on the night of the assassination and the old blanket-shawl of the Frank G. Logan Collection excited most reverent attention from every boy and girl as all day long the children filed past the

special exhibition case where the precious human documents are hung.

The course through two floors of the building was marked by large arrows and the children were so quiet that the patient "explainers" stationed at the important points told and retold the stories of the exhibits to most attentive ears. Some children brought luncheon and followed the Lincoln trail more than once during the day.

A group of relics of Theodore Roosevelt was also shown, among which a page from the manuscript of his Milwaukee speech pierced with the bullet that he carried to his grave, was of first interest.

### MINNESOTA

THE INSTALLATION OF THE MUSEUM, in the new building of the Minnesota Historical Society has been going forward since the first of September under the direction of Miss Ruth O. Roberts, formerly assistant in the museum of Wisconsin Historical Society. All the historical collections and much of the archaeological material have been arranged into exhibitions. Special exhibits, also, are continuously being made from the reserve collections.

A CHILDREN'S HISTORY HOUR has been introduced in order to present the educational advantages of the museum to the school children of the Twin Cities. These programs are given

on two Saturday afternoons a month. The twenty minute lectures on some phase of Minnesota's history is followed by a museum game adopted from the game originated at the Park Museum, Providence, R. I.

THE PHOTOSTAT MACHINE has been used to make very effective and artistic posters for the museum. A poster is designed in black and white, and as many photographs as are desired are made of it. The soft gray of the photostat copy makes a pleasing background for the illuminated letters and the simple designs which are colored with water colors.

ADVERTISING. One of the most effective advertisements of the educational value of the museum is the film of Miss Roberts, demonstrating the operation of a spinning wheel, which is being shown at one of the biggest movie theatres in St. Paul.

DR. SOLON J. BUCK, Superintendent of the Minnesota Historical Society, is chairman of the Minnesota War Records Commission, and Mr. Franklin F. Holbrook, formerly of the historical staff, is director of the commission.

CATALOGUING. At present the museum is endeavoring to work out a system of cataloguing its extensive picture collections on the basis of Library of Congress cataloguing. If any other institution has a system of this kind, the museum of the Minnesota Historical Society will be very grateful for helpful suggestions from it.

#### NEW YORK

HISTORY AT CHILDREN'S MUSEUM. In its admirable arrangement of miniature realistic scenes supplemented by exhibits of actual historical objects, displayed in close proximity and on a level adjusted to the eye of children

from five to ten years of age, the Children's Museum of the Brooklyn Institute of Arts and Sciences, accomplishes the cultivation of the historic sense in children with the minimum of waste. It has been possible to gauge the results obtained with some accuracy by means of written examinations in which credits are given and certificates conferred. The history courses include the study of models in the following epochs: Explorers, Colonial Period and Six Wars, which cover eight different subjects. American history only is presented in the Exhibits.

It was in 1905 that the museum presentation of American history was first experimented with here in its application to work for children. As stated in the conspectus of the History Collection of the Children's Museum "Its purpose is the induction of civic and national spirit and of loyalty to the principles of this nation especially the principle that liberty means obedience to law."

PRESIDENT FILLMORE'S CARRIAGE. A recent addition to the museum of the Buffalo Historical Society is the carriage owned and used by Millard Fillmore, 13th president of the United States. After Mr. Fillmore's death at his home in Buffalo, in 1874, the carriage became the property of a prominent jurist of that city, Hon. Lorán L. Lewis, to whose estate it has belonged until its recent presentation to the Buffalo Historical Society.

CANADIAN VICTORY LOAN POSTERS. A small and interesting collection of Canadian Victory Loan posters is being shown by the Buffalo Historical Society. These were secured in exchange for American Liberty Loan posters.

THE NEW YORK HISTORICAL SOCIETY is engaged in repairing, rearranging and cataloguing its Egyptian collections, including the Abbott Collection



— the first collection of Egyptian objects to be publicly exhibited in the United States and the property of the Society since 1860. New Metal-frame floor cases have been purchased and in one of them has been placed to great advantage a varied assembly of Egyptian ushebti, those little figures which served mystically in the place of the deceased, when he was called on to do menial labor in the next world. This case of one hundred and thirty figures is furnished with fifty-two larger and smaller labels, printed in gold letters on dull black cards. The labels do not intrude and yet make the information about the figures readily available. A case of bronze and faience statuettes of Egyptian Gods, arranged by families and localities where worshipped, will be installed shortly. The work which is in charge of Mrs. Grant Williams, Egyptologist, will necessarily extend over a number of years, as there are many details to be carried out.

#### MASSACHUSETTS .

**THE HISTORIC HOMESTEAD.** A type of historical museum that is often found in New England, but which is the exception elsewhere is that of the historic homestead. These original old houses usually in charge of a person who lives on some part of the premises, preserve in almost an ideal manner not only the paraphernalia of the early home but the very atmosphere of it as the "realistic exhibit" cannot be expected to do.

A delegation of two who visited the old Day House at West Springfield, while the Museum Association was holding its final session last May, felt that it had enjoyed the rare privilege of entering into the past, so to speak.

This house built in 1754 by Josiah Day, as a legend on a brick in the east wall declares, was occupied by this family for one hundred and fifty years.

On October 30 and 31, 1777, the Hessians from Burgoyne's captured army encamped in front of the house on their march from Saratoga and back of the door in the east wing may still be seen the scarring of the wall where Shay's rebels leaned their rifles when they took possession in 1787.

The home contains many of the articles left by the several generations of the Day family but these have been greatly added to by the Ramapogue Historical Society which has undertaken the promotion of this landmark. Would that the enthusiasm for the preservation of old homes might be extended.

**NEW ENGLAND ANTIQUITIES.** The museum of the "Society for the Preservation of Antiquities" (founded in 1910), located in the Harrison Gray Otis Mansion, 2 Lynde Street, Boston, has just been opened to the public. The house is a fine example of the architecture at the close of the 18th century and now contains not only the offices and headquarters of this rapidly growing society, but exhibits an interesting collection of objects relating to architecture and the preservation of early houses, and the furnishings, costumes and antiquities of the by-gone day. The exhibit of wall paper and of pewter is very good. There are a few unusual pieces of pottery, and a small but growing collection of Indian stone implements and weapons.

Mr. George Francis Dow who is in charge of this most interesting work states that during the past year the membership in this society has reached a total of nearly 2000, and its endowment has received additions of over \$60,000. It owns and maintains seven ancient houses located in Massachusetts, New Hampshire and Rhode Island, erected at various dates ranging from 1651 to 1809.

# MOUNTING AND PRESERVATION OF PRINTS

WILLIAM M. IVINS, JR.

METROPOLITAN MUSEUM OF ART, NEW YORK CITY

Theoretically, prints, which for today's purposes may be defined as pictures printed on loose sheets of paper, should last forever if left in a dry enclosed place and never touched or moved. In museums and libraries, however, prints are kept for use, and the problem of their preservation really resolves itself into how to approximate the never touched, never moved condition, while actually in constant movement and use.

For a public institution which permits the public to handle and examine its prints there are but two ways of keeping them, one by mounting on the pages of scrap books, the other by mounting on sheets of cardboard.

Mounting in scrap books is the cheapest and easiest way, but unfortunately it proves to be almost as destructive a method as leaving the prints loose and unmounted in bins or folders to be handled by the public at will, for they are bound to wrinkle and tear and get dog eared. In fact the only prints which should ever be mounted in scrap books are those which are regarded merely as documents of evanescent value, and in every case these should be pasted down flat upon loose leaves of quite stout paper so that they may be kept constantly in logical order.

Mounting on cardboard is the only method that should ever be considered in connection with a print that is of value and of permanent worth.

The cardboard used should always

be the best the institutional finances permit, and as nearly as possible a pure rag board, because a wood-pulp board, or one with wood-pulp in it, is bound to disintegrate in time. In selecting stock it is well to get board composed of the same material from face to face and in which the ends when cut have approximately the same texture as the sides. The quality of board can be tested after a fashion by cutting a piece so that the end is beveled and then exposing it to constant strong daylight for several months, at the end of which time the beveled edge will show discoloration if the board contains any appreciable amount of wood-pulp. The board should be not only dense and hard, but so elastic that a piece, say 14 x 20, may be bent until the middles of the short ends almost touch without cracking. Finally it is well to have a hard surface rather than a soft kid finish (certainly for the mat, if not for the mount) as it is less apt to stain, and can be cleaned with an eraser without leaving marks and streaks.

Each institution should adopt several standard sized mounts, into which so far as practicable all prints may be put. At the British Museum, I am told, the typical mount is 16 x 20 inches, a size which while large enough to accommodate the great majority of prints, is neither too absurdly large for small prints, nor too clumsy for convenient handling. Unfortunately in this country the most available

boards come in sheets measuring 30 x 40 inches, and as good board is very expensive, it is economically advantageous to cut them so that four pieces of standard size can be had from each. At the Museum of Fine Arts in Boston 14 x 18 inches has been adopted as the standard size small mat. At The Metropolitan Museum of Art  $14\frac{1}{4}$  x  $19\frac{1}{4}$  was adopted not only because it accommodated a slightly larger print than the Boston size, but, much more important, it appeared, on investigation, that it was the size which had been adopted by two of the best known dealers as their standard mount, and in consequence by a majority of the print collectors in New York, a fact which made it possible to arrange exhibitions largely composed of loans without having to remount borrowed prints. The mere statement to a collector that his prints can be shown without being touched by any human hand is one which carries assurance, and makes borrowing much easier.

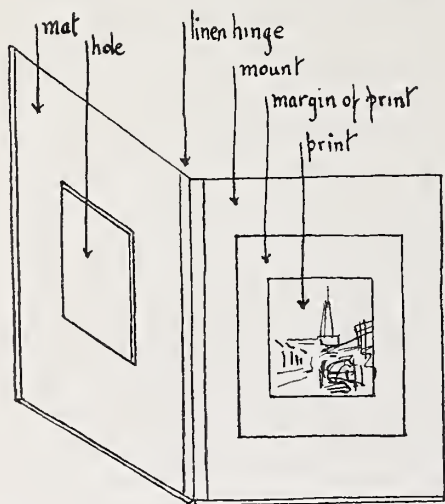


Fig. 1

For the larger size mounts The Metropolitan Museum of Art has adopted 16 x 22, 22 x 28 and 30 x 40 inches.

What is usually referred to as a

mount is composed of mount, mat and hinge. Mount and mat are of the same size and material, and are hinged together with a strip of linen about an inch in width. The mount is the piece of card upon which the print is fastened; the mat lies over the print, which shows through a hole cut in the mat. This hole should, whenever possible, be of such a size that the mat will cover the margin of the print and thus hold the print down and in place. If the print has no margin the hole should as nearly as possible be of the same size as the print.

The cardboard should be cut accurately to outside measurement with a power cutter, in order that any piece may serve either as mat or mount without further adjustment. The holes in the mats, having to fit each separate print accurately, must be cut by hand, and preferably with a slight bevel. Hole cutting requires skill, and, unless an experienced cutter is available, can best be done with the aid of one of the several mat cutting machines now on the market, which are little more than guides for untrained hands. The hinge can be pasted or glued to the mat and mount either on the outside or the inside. If the print to be matted is an upright one the hinge should be at the left side of the mount so that the mat will open like the cover of a book. The linen or cotton hinge should be made of good material, so that it will not crack or tear easily. Gummed tapes are not good.

It is desirable that the cutting and hinging of mats and mounts should not be done in the print room, and as the prints should never leave that room except on their way to and from the exhibition gallery and photographer's shop, it is necessary that accurate measurements of the prints to be mounted should be made by the as-



sistant in charge of matting. Each print should receive a number and opposite that number on the order slip for the mats should be set down the two measurements of the print in question, first the measurement of the side that is to be parallel with the longer side of the mat, and second that of the other side. If the mat openings are centered, this method of ordering makes it unnecessary to make any notation of the fact that a print is higher than it is wide, or vice versa.

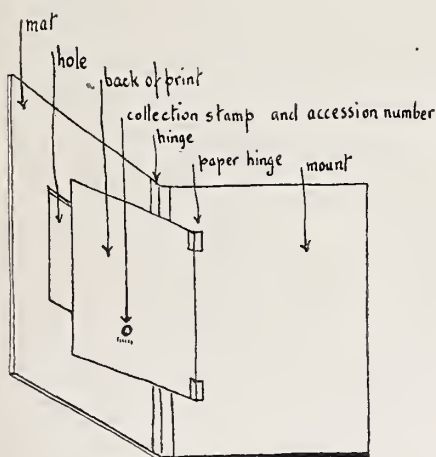


Fig. 2

The completed mat and mount being ready to receive their print, it must then be fastened in. Under no circumstances should it be removed from its old mat until the new one is ready and at hand to receive it. Many framers are in the habit of pasting prints down flat upon the mount, but any one found doing this in a Museum should be most severely reprimanded, and a second offense should terminate the culprit's connection with the print room. The number of prints that this particular trick has destroyed is beyond calculation, for old mounts either break and tear the print, or they permanently discolor it, and in many cases the glue used to fasten the print down is so strong that the

print becomes incorporated with the board and can never satisfactorily be removed from it even by the most skillful expert. In England it is customary in many places to "stretch" prints upon their mounts, i. e., to paste them down around the edges. This method has the great advantage that a print so treated lies flat and never flies up to get torn or injured, but in our American climate it is a highly inadvisable practice to follow. Here the temperature and the humidity change so rapidly that mount and print do not expand and contract together, and prints stretched down almost inevitably become wrinkled in time. For this same reason, among many others, prints should never be pasted directly to the mount at their corners. The only practicable method of fastening a print to its mount in this country is by the use of hinges like those used by careful collectors for fastening stamps in their albums. At some places gummed paper tape is used for the purpose, but experience shows that spittle applied with the tongue is the only thing which makes such tape stick effectually, a method which has its difficulties, not only discomfort to the operator, but inability to operate with perfectly clean dry hands, the only kind of hands that should ever touch a print. Moreover, the paper used in making the gummed tape is rarely if ever of good quality, while the gum upon it is always an unknown quantity. The best paper for hinges on prints is a thinnish soft Japanese paper with a long fibre, as it lasts forever, never cracks and is almost impossible to tear. The number, width and length of the hinges naturally depend upon the size and weight of the print to be hinged. Two, each about an inch in length, placed at either end of the side of the print next the hinge

of the mat are amply sufficient for any average sized print. If the print is large and heavy it may require additional hinges at both side and top. The paste should be applied to the hinge in a narrow strip along the bend, for if there is an unpasted margin between bend and paste the print will fall out of position when the mat is held upright. The removal of hinges is made much easier if a slight margin of unpasted hinge be left along the free edge of the hinge. Hinges should be placed as nearly as possible at the very edge of the print so that when the print is turned over it may be done without curling or bending it. As for the paste, no glues, vegetable or otherwise, gum arabic, or other resinous substances, should be used. Any ordinary white library paste is good, and in its absence a paste made of wheat and rice flour mixed with a very little alum or arsenic is serviceable, but it should only be used when freshly made. The library paste should be purchased and kept in collapsible tubes, as in that way it does not dry out or require the addition of water. The paste should be applied with a small stiffish brush, and put on as dry as possible, for if wet it is apt when drying to wrinkle a print on thin paper.

Normally a print is accessioned immediately upon its acquisition, the process consisting of placing upon its back in close proximity its serial number and the collection stamp. If for any reason this has not been done prior to permanent matting it should be done at that time. At the British Museum the number is put on with a stamp, but in most institutions it is still affixed with pen and ink or pencil. In any case it should be so done that no evidence of it is visible from the face of the print, a matter of such difficulty in the case of some of the modern prints on thin

Japanese tissue that pencil seems advisable as a general rule. For the collection stamp or mark, stamps of metal, wood, composition and soft rubber are used. A hard stamp, unless used with very great care, will either dent the print to which it is affixed, or print unevenly, and a soft rubber stamp, cast from a hard metal or wooden model, is therefore preferable. The rubber stamp cast from the metal or wooden permanent model, must be inked, but never from one of common ink pads as it is quite impossible accurately to control the amount of ink that a stamp will pick up from a pad. This and other obvious difficulties are evaded by the use of oil paint or printers ink, the latter being preferable and obtainable in collapsible tubes just as oil paint is. A brown ink is the best to use, because if it makes a mark that is visible upon the face of the print it is unobjectionable. A tiny bit of printers ink is squeezed out from the tube upon a flat piece of glass or porcelain and then rolled up with a small printer's ink-roller until it is distributed on the surface of the glass in a very thin film, the thickness of which can be absolutely controlled by the amount of rolling. The stamp is inked by pressing it upon this film of ink. If the print is on a solid opaque piece of hand-made paper the stamp can be charged with a fairly heavy coating of ink and it will do no harm, while if the print is on thin transparent tissue it can be charged with just enough ink to show when the back of the print is examined and no more. Sometimes prints on very thin paper have heavy shadows in back of which the stamp can be placed without danger of showing through, but occasionally a print on that kind of paper turns up which has no dark spaces and in that case the part of wisdom, no matter how faintly the

stamp is inked, is to place it just across the bottom plate line.

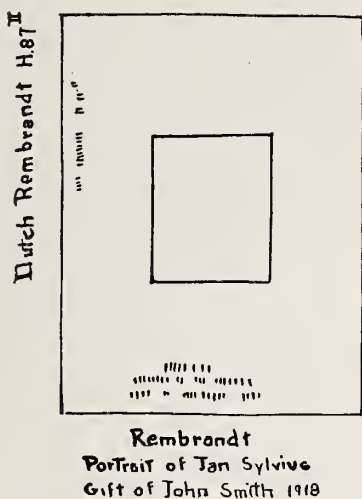


Fig. 3

When the print has been properly hinged on its mount, its mat should be labeled not only for the information of the person who visits the print room but for the convenience of the attendants in returning it to its proper place in the files. I am not aware of there being any one right way of doing this although I have experienced several ways that I was sure were wrong. The method adopted at the Metropolitan is as follows: Centered under the print just at the edge of the mat, where they will be covered by the printed or type-written label used when the prints are in their frames upon the walls of the exhibition gallery, are written in pencil in a plain library hand, the name of the artist, the name of the print, and its source, each on a separate line. Then along the upper or right end of the side of the mat which is hinged to the mount are similarly written the school and name of the artist and the reference catalogue number and state of the print, so that a particular print may be found or returned to its proper place in the files without having to go through

the entire file looking at the labels on the faces of the mats. It works much like the catch numbers in a card catalogue so far as the attendants in the print room are concerned and presents no difficulty to the visitor who is examining a group of prints.

Before putting the matted and labeled print in the stack the question of whether it should be protected by a sheet of tissue paper inserted between the print and the mat should be answered. In the case of most prints no tissue is necessary, the thickness of the mats giving sufficient protection to their faces, but very large prints, mezzotints and such things as the Whistler nocturnes should be protected from rubbing by the insertion of a piece of tissue. Very fine and valuable prints should if possible be given extra thick mats, and in some cases it may be advisable either to keep them permanently under glass or to protect their faces by a double mat between the boards of which a piece of isinglass is inserted. The latter precaution however is so seldom called for, and it so destroys the appearance of the print, that its necessity may for practical purposes be disregarded.

The print, now matted and labeled, is then put in its place in the files. There is a marked difference in practise and opinion concerning the correct way of filing prints. In the Fogg Art Museum at Cambridge and in the Print Room of the New York Public Library the smaller mats are filed upright in bundles held together by tightly tied tapes, while at the Museum of Fine Arts in Boston, and the British Museum the mats are filed flat in solander boxes. Each method has its advocates and its good reasons, but after consideration the flat filing method was adopted at the Metropolitan Museum of Art in New York. The system of filing must



differ materially according to the collection in question. A collection of portraits or topographical views would naturally be filed under subject, whereas a collection of artistic prints may be filed in several ways. In at least one collection that I know prints are primarily filed according to their process, all the engravings together, all the woodcuts in another place, and the lithographs in yet another, and then within each of these major headings, subheadings of school, century and artist. Such an arrangement in the stacks has its very definite value from the point of view of those persons who are primarily interested in process rather than in the work of any one or more artists, but it is exceedingly complicated to work and I imagine would break down if it were ever subjected to pressure. At the Metropolitan Museum of Art the collection is as yet so small that it is taken care of quite amply by stacking in alphabetical order under artists' names, the large collections of Whistler, Haden and Cameron being segregated. The plan which we have worked out for future development is the following: Artists whose work is apt to be called for most frequently and of which we have many examples are to be segregated from the main stacks so that they may be quickly handled. The others are to be stacked according to schools, alphabetically under names, irrespective of the processes in which they worked. The prints of a given artist are to be kept together, first all the intaglio prints, then the relief prints, and finally the planographic ones, each sub-group in the order of the prints as given by the particular reference catalogue adopted for the purpose, as Durer's etchings and engravings in Koehler's order and his woodcuts so far as possible in Dodgson's. The card

catalogue theoretically has a guide card for each artist giving his name, date, school, and the names and abbreviations of the reference catalogues followed for each division of his work. In a case where a man, like Durer, has both etched and engraved no attempt is made to segregate his work according to those media or according to subject matter, the order of the chosen reference catalogue being followed.

A difficulty arises in cataloguing woodcuts and so called line engravings and to some extent in connection with English mezzotints and stipples. The Dance of Death for example was drawn on the block by Holbein but was cut by Hans Lutzelberger, the vignettes for Rogers' Pleasures of Memory were drawn by Stothard but cut by Clennell. Just as it would be pedantic to file the Dance of Death under Lutzelberger the cutter, so would it be to file the Pleasures of Memory under Stothard the artist. And how should proofs of the set of illustrations for the Didot Contes de Lafontaine be stacked—I have done it under Lafontaine Contes ed. Didot, 1796—in spite of the fact that several hands made the designs, that the etchings were done by others and the final work with the burin by yet another group. I doubt if there is any golden rule in matters of this kind, and believe that stacking should be done under the commonest appellation, group or otherwise, and that the only way out of the maze is through careful and elaborate cross cataloguing.

Finally, it may be well to enumerate a few "don'ts", and one positive injunction:

Never allow a wet, sticky or dirty hand to touch a print.

Never touch the face of a print if it can be avoided.

Never try to clean, wash or repair a

print — always call in an expert and have him do it.

Never be in a hurry when handling a print.

Never push an unmounted print, always pull it.

Never hold an unmounted print in your fingers above your hand, always let it hang below your hand — otherwise you will crease or break it.

Never hold an unmounted print

horizontally unless you support it by the palm of your hand, or hold it with two hands by two diagonally opposite corners.

Never turn a mount face down while it contains a print.

Remember so to use your hands that no one by looking at prints under your care could tell that they had ever been touched by you.

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## BALSAM ST. ROCCO

### A NEW BIOLOGICAL PRESERVING FLUID

BY DR. R. W. SHUFELDT

WASHINGTON, D. C.

One of the most interesting as well as one of the most important subjects brought to the attention of museum curators the world over is the one that refers to the question of preservatives of biological material. Botanical specimens of all descriptions are preserved for public and private herbaria with but little trouble and expense, as compared with what we have to deal with in the animal world. In the latter realm, the material ranges all the way from an amoeba to man, and the problems of the preservation of various sorts for private cabinets or museums of all classes are well nigh without a limit. The substances employed to ensure such preservation are likewise wonderfully varied and numerous, and therefore there is no intention of passing these in review in the present article. For the matter of that, most curators of biological museums, field collectors, preparateurs of anatomical specimens, and biochemists have a practical knowledge of most of these preservatives, as well as of their use and history.

On the other hand, a fluid will be described here which has been perfected only within a few months, and it promises results heretofore undreamed of by either the field collector or the museum curator. This fluid is a preservative of all animal tissues of the most remarkable order, and its inventor — if it may be called an invention — Mr. Francis S. Benenati, having taken out patent rights upon it in the United States Patent Office, has presented the formula to this Government, in that it may become available for use in any museum in this country. At this writing it is only manufactured in limited quantities at the company's laboratories in Syracuse.

It was during his studies in Egypt that Mr. Benenati discovered the fact that the oil of allium was the active principle of the preservative used by the ancient people of that country in preserving or mummifying their dead and the bodies of the animals embalmed with them. Many of these famous Egyptian mummies are as perfect to-

day as when their ancient embalmers placed them in their sarcophagi; and, as far as my observations carry me, similar results will follow upon the use of the Balsam St. Rocco, where it is employed as a preservative of animal tissues.<sup>1</sup> Any of the Vertebrata, for example, quite irrespective of size,

cold, or by any of the varying atmospheric conditions. Tests of the most severe nature have been made along all these lines without effecting any change in the specimens.

At one of the regular meetings of the Biological Society of Washington, held during late autumn of 1918 in the



Series of frogs exemplifying the use of Balsam St. Rocco.

Lower left hand figure showing specimen in mummified state, in which it can be kept indefinitely.

Upper central figure, a restoration of No. 1. Its condition is one of natural color, plasticity, appearance, and, withal, perfectly preserved. Lower right hand figure, another specimen treated as No. 1, and subsequently restored.

when properly preserved through the use of this fluid and dried, are never thereafter affected by extreme heat or

<sup>1</sup> Through varying the constituents of his formula, Mr. Benenati has used the resulting combinations very successfully in the preservation of old manuscripts, relics in wood and leather, flags, uniforms, old currency, oil paintings, and a long list of other objects.

Auditorium of the Carnegie Institution, I demonstrated to the Society the value of this preserving fluid, and exhibited a series of specimens prepared through its use. It created not a little interest, and I was fortunate in having such distinguished museum curators present, among others, as Drs. L. O.



Howard, Paul Bartsch, James W. Gidley, Theodore S. Palmer and Marcus W. Lyon, Jr. (Secretary).

This Balsam is of a deep amber color, and it possesses a peculiar odor quite unlike that of any other fluid known to me. It has a fluidity about equal to that of water, becoming very sticky as evaporation takes place, but hard and firm as complete drying results. In preserving any animal the body must be perfectly fresh; and in the case of small forms it is best to plunge the specimens into it alive, as we do frogs and tadpoles in alcohol and other preservatives. Death follows almost immediately on immersion; and if an adult leopard frog be the animal experimented with, it is far better to inject it with the fluid than to neglect this step. This should be done in a thoroughly scientific manner and at the proper time. By leaving this specimen of our frog in the Balsam for an entire day, and then removing it and allowing it to dry, it will present such an appearance as is shown in the lower left hand frog in the cut. Note how dark it is, and how all the body-markings have disappeared. Further, it is very hard, dense and shiny and shrunken to the last degree. Frogs, tadpoles, bats, nestlings, and so on, in this condition may now be labeled, properly packed, and shipped in lots to any part of the world, moreover, they will keep indefinitely *in any climate*.

At the end of five years or more, for example, our leopard frog may be immersed in water or in a very weak solution of caustic potash, when, in one day, it will swell up to nearly its normal proportions when alive, resume all of its body-markings, become thoroughly pliable, and, what is the more remarkable, *every tissue* in its entire organization again becomes normal.

With respect to the last resumption, we find no histological changes, for the specimen may be injected and stained; and sections made from any of the tissues — even including the brain — are as suitable for microscopic work and as true to nature as though they had been prepared from an animal captured within twenty-four hours.

In substantiation of what is set forth above, a few experiments with this preservative may now be recorded. During the month of September, 1918, I was on duty as a major of the Medical Corps (in charge of a Section) at the Army Medical Museum of the Surgeon General's office, at Washington, D. C. Major C. Judson Herrick, of the Sanitary Corps, Editor of the Journal of Neurology, had the Section of Pathology on the same floor of the building. On or about the twentieth of the above mentioned month, Mr. Benenati was permitted to make some experiments with his preservative in our closely associated Sections. I presented the experimenter with a living specimen of a little brown bat, with which he succeeded most perfectly. At this writing, five months after the treatment with the Balsam, the specimen has all the appearance of a well-preserved museum skin. By placing it in water for twenty-four hours, this animal would doubtless be restored to its original condition, — that is, as it was just before being placed in the preservative.

After Mr. Benenati had entirely completed some of these experiments where frogs were the subjects, I requested him to make me out a report upon that part of his work for publication. This he was kind enough to do, and on the fourth of October, 1918, he submitted me the following document:

"Friday, September 20, 1918, 3.30

P. M. Immersed four (4) frogs (species: Western Leopard); two (2) in 100% Balsam St. Rocco; one (1) in solution 50% Balsam St. Rocco and 50% absolute alcohol, and one (1) in solution Balsam St. Rocco and Zenker's solution, 50%.

"Saturday, September 21, 1918, 10.30 A. M. Taken out of solution of alcohol and Zenker's, two (2) frogs, and mummified them by process of warm air. Time taken: One hour.

"Monday, September 23, 1918, 11.30 A. M. Taken out of solution 100% Balsam St. Rocco, two (2) frogs, immersed September 20, 1918; mummified them by process of warm air. Time taken: One hour.

"Tuesday, September 24, 1918. Photographs taken of three (3) frogs, one in state of mummification treated with Balsam St. Rocco 100%; one in state of restoration treated with Zenker's 50% and Balsam St. Rocco 50%, and one in state of restoration treated with absolute alcohol 50% and Balsam St. Rocco 50%. Immersed them in alcohol solution 50% ten hours, in solution 80% about five hours, and in 95% over night. In absolute alcohol one and a half hours, in parafin one and a half hours, and in Xylol one and a half hours. Sections were made and stained with Hematoxylin and Eosin, then mounted in Canada Balsam. Slides were ready for microscopical examination Wednesday, October 2, 1918.

"Results from frog treated with Balsam St. Rocco 50% and alcohol 50% were: All structures and tissues well preserved. Cells and nucleus were in perfect condition. Examined by Major C. J. Herrick, S. C., U. S. A., and by Lieut. N. D. C. Lewis, M. C., U. S. A.

"N. B. Time taken for restoration in St. Rocco alone, four hours; in Zen-

ker's and St. Rocco twenty-five hours, and in St. Rocco and absolute alcohol twenty-two hours. Frogs left exposed to the air to re-mummify."

Major Herrick has kindly given me full permission to publish here the following letter, which he addressed to Mr. Benenati after all of the above described experiments had been completed at the Army Medical Museum.

October 3, 1918

Mr. Francis S. Benenati,  
Syracuse, N. Y.  
Dear Sir:

Experiments on the preservative qualities of your Balsam St. Rocco are now in process in the pathological laboratory of the Army Medical Museum. Though these experiments are still incomplete, enough progress has been made to show that the fluid is of great value in the preservation of pathological specimens for medical purposes. The process not only preserves the organs in natural color, but permits, after softening and restoration of original texture, the preparation of excellent microscopical preparations of the tissues in the case of some, if not all, of the organs.

The value of the process for army pathological laboratories has already been shown to be sufficient to justify its use in the preparation of museum material.

(Signed) C. JUDSON HERRICK.

A few months after these experiments had been made, Ensign G. K. Noble, of our Navy, who, prior to receiving his commission, was a student at Harvard, with a very considerable training at the Museum of Comparative Zoölogy at Cambridge, desired to make some additional tests of this Balsam in my Section at the Museum. We conducted these experiments together, with the greatest amount of care. Balsam St. Rocco was used pure in a number of trials with tadpoles, frogs, and other forms, and it was also mixed in definite proportions with alcohol and with formalin. Some eight or ten severe tests were made, and all were successful where the Balsam was used in its pure state. When mixed with other preservatives, it proved to be not nearly so satisfactory. All the restored specimens, including one good-

sized frog, were placed in alcohol, and at the end of a fortnight they all had the usual appearance of recently killed individuals consigned to that fluid.

There is every reason to believe that this preservative will prove to be of great value along the lines referred to in the foregoing paragraphs.

## THE ART MUSEUM OF TORONTO

EDWARD R. GREIG

SECRETARY AND CURATOR, THE ART MUSEUM OF TORONTO

By the formal opening in April last of the first section of the Art Museum of Toronto the initial step was reached of an undertaking which, though organized many years ago, through a series of circumstances has only now reached its culmination.

Situated in the heart of the city in a park of six acres, wooded with magnificent elm trees, with a fine old Georgian house known the world over as "The Grange," and filled with associations of the late Goldwin Smith, the Gallery takes its place as one of the permanent features of the city.

The section of the building now completed comprises three galleries covering an area of about 600 square feet, and is one fifteenth of the total scheme—and will eventually be the rear central portion of the finished building. The Gallery faces north to a main street—the south side by a corridor connects with the old Grange House, which faces into the park. The exterior south wall and the walls of the connecting corridor, being permanent, are faced with Indiana Limestone. The other elevations, being temporary, are finished in stucco plaster—all furring for architectural treatment being done with wood framing and metal lath.

The main or centre gallery is 30' 0" wide, 74' 6" long, and 22' 6" from finished floor level to underside of ceiling light. The East gallery is

31' 6" x 32' 0" and 19' 6" from finished floor to underside of ceiling light. The West gallery is 31' 6" x 31' 6" with the angles splayed 9' 0" on face, and is 17' 6" from finished floor to underside of ceiling light.

The ceiling of the main gallery is cored with penetrating arches, the depth of the core from underside of ceiling light being 5' 6" and the total projection from the finished wall to the line of the ceiling light 5' 9".

The East gallery has a cornice treated more or less "colonial" and enriched, and with total depth of 3' 0", and a total projection of 4' 6".

The West gallery has a classical architrave cornice, enriched, and with a total depth of 2' 3", and a total projection of 3' 6".

The Main gallery has a 18" marble base. The sub base is 8" high of "Swanton Black", and the moulded portion of "Pearl Grey." The East gallery has a marble dado 2' 9" high of "Dove Grey" or "Blue Vermont," with a sub base of "Swanton Black" 8" high. The West Gallery has a marble base 18" high similar to the Main gallery.

All openings between galleries have marble jambs and heads of "French Grey," the jambs being solid 4" thick and 14" wide. (Similar treatment to Cleveland). All marble came from Vermont, U. S. A.



The floor of the Main gallery is of "teak" boards ranging from 10" to 13" in width and with "rosewood" lines. The floor of the East gallery is of "oak" blocks laid basket pattern and with a 12" black walnut border. The floor of the West gallery is of grey Everlastic Tile laid in squares 16" x 16" with  $\frac{1}{4}$ " brown joints. There is a marble border in this room of "French grey" 2' 0" wide.

The walls of the Main gallery are boarded from a height of 2' 6" to a height of 10' 6" above finished floor. The walls of the East gallery are boarded from the top of the dado to a height of 10' 6" from finished floor. The walls of the West gallery are boarded from the top of the base to the underside of the cornice. The boards are of a clear pine 1 3-8" thick by 3" wide.

The artificial lighting is similar to that at Cleveland. The spacing of the lights, size of lamps and reflectors etc., is based on the installation at

Cleveland. Having a greater light loft than Cleveland we were able to keep the lights over the Main gallery 5' 6" above the glass, over the East gallery 8' 6" above the glass, and over the West gallery 10' 0" above the glass.

Owing to the high cost of materials at the present time a louvre system of daylight control was not installed. The direct light of the sun on the north wall is diffused by means of cheese-cloth screens.

The building is substantially fire-proof, the only wood construction being the temporary entrance on the north. There is a sprinkler system in the unpacking room and boiler room in the basement.

The building has been designed and carried out under the direction of Messrs. Darling & Pearson, architects.

Until further additions can be added it is the intention to have a constant change of pictures during the winter months, and in summer to hang the permanent collection.

## THE REFERENCE RACK

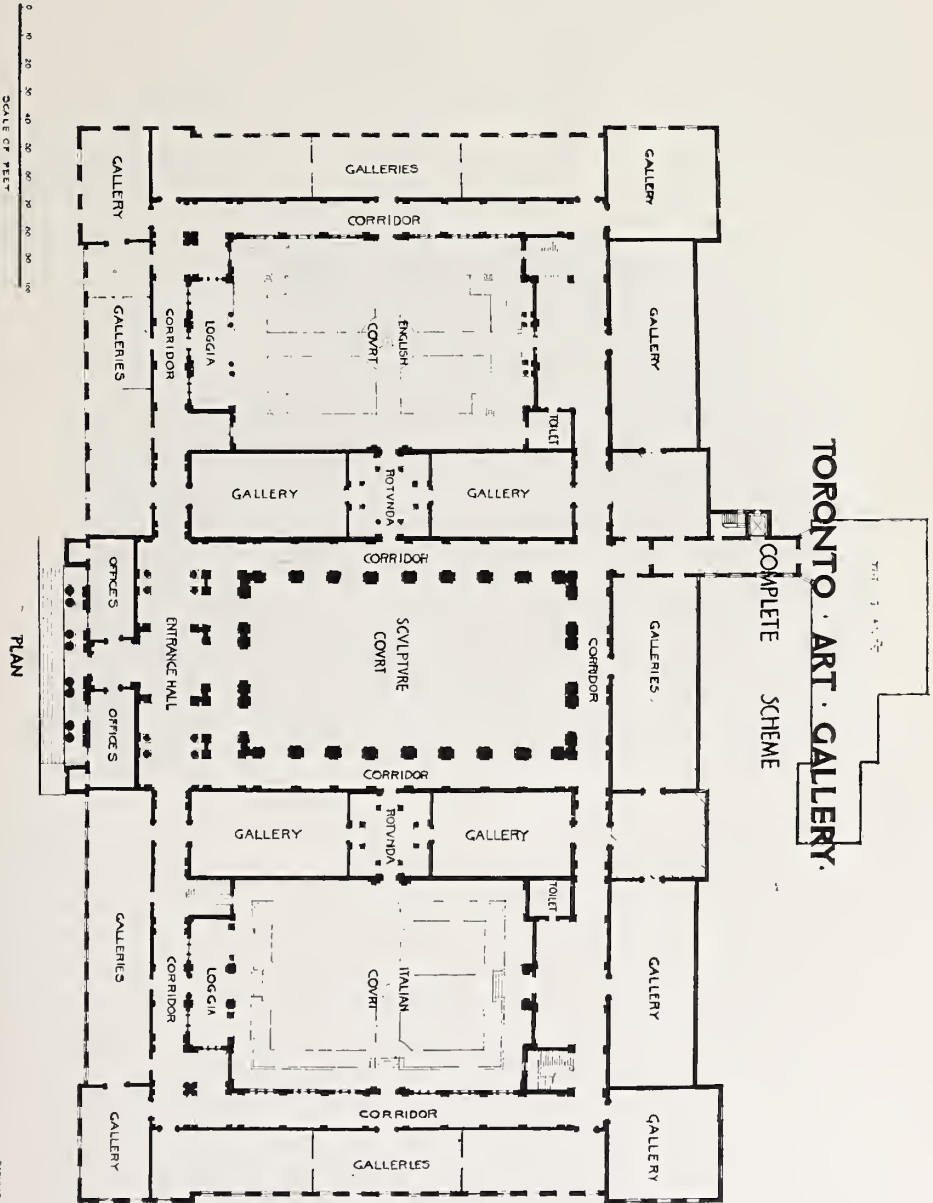
BENJAMIN IVES GILMAN

SECRETARY, MUSEUM OF FINE ARTS, BOSTON, MASS.

Business houses used to file their letters lying flat, one upon another, in shallow boxes. In this position each conceals all below unless lifted off them. To find one, a number must be taken from the pile that contains it and during the search, held in the hand or laid elsewhere. The fatigue, delay and cumbersomeness of this process suggested to some one filing letters on edge in deep drawers and loosely enough to take a slanting position, one against the other. The device cut to a small fraction the troubles of the old system. To find a letter in a vertical

file, none has to be lifted. Turning them over one after another quickly brings any one sufficiently into view for purposes of identification. During the search all the rest take care of themselves. We do not take any in the hand nor need to lay any elsewhere.

Bound books are not generally preserved lying down nor yet standing up in a position to be opened; but side by side upright on shelves. Consulting one does not disturb any other, but it does demand removing and replacing the volume. If our purpose is only consultation and not study, a great



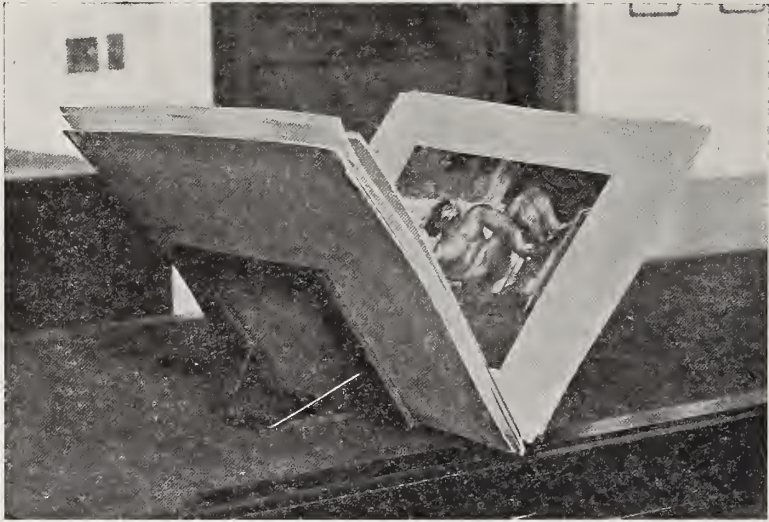
DALING & FARKSON.  
ARCHITECTS TORONTO

deal of removing and replacing may be needed to accomplish very little.

Plainly, the vertical letter-filing method is the ideal for all reference material; namely, for all sheets preserved together, of which we need at any time to find any one, but only exceptionally to study any in detail.

Such reference material consists of books made for reference like dic-

to making reference books accessible. Take two pieces of 3-32 inch sheet iron, 6 x 8½ inches. On a line parallel with the shorter side of each and 5 inches from it bend the plates until the two wings of each form a right-angle. Paint or japan the plates. The accompanying illustration shows how two such plates may be used as book-ends to hold several volumes upright



THE REFERENCE RACK IN USE

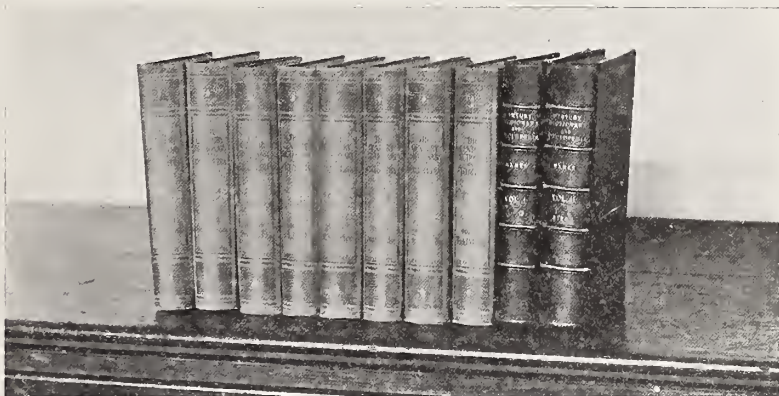
tionaries; or books temporarily used for reference, like a writer's set of authorities on some special work; or sets of plates or photographs. The principle of the vertical letter-file is easily applicable in greater or less degree to all three kinds of reference material. The dictionary-holders sold in our book-stores apply it to a single volume. But their use is restricted to the particular volume for which they are made, and they are a special article of furniture which it would be impossible to multiply as our needs for reference conveniences might increase. Something very much more simple is entirely practicable, but only in the rare instances in which we are willing to devote a considerable table surface

on a table or shelf. But if the needed table space is at hand — about double that taken by the books standing upright — the two plates may also be used to make of the volumes a vertical file, as shown in the second illustration. So placed, any one volume may be consulted by a single movement of the hand causing the books to fall like a row of bricks first one way and then the other. Moreover, the books may be left in the position in which they are last used. Hence this single motion of throwing the books one way or the other replaces the two much more laborious ones which are necessary in the case of books on shelves: namely, removal and replacing. But the arrangement accomplishes more than



this, for, in order to consult a book removed from a shelf, we must either hold it in the hand or find a table to open it upon. But when the arrangement shown is used, we consult the book in the position in which it is permanently preserved. The book shown in Figure 2 is the Century Dictionary as it has been installed on a cabinet in the writer's office for ten

vertically installed, as this Century Dictionary has been. Present day dictionary-makers have added to the convenience of consulting books so installed, as in dictionary-holders, by printing the alphabet or section-heads on the edges of the leaves. The device is a help, but the practice has not been found necessary in the case of the Century Dictionary. One gets to

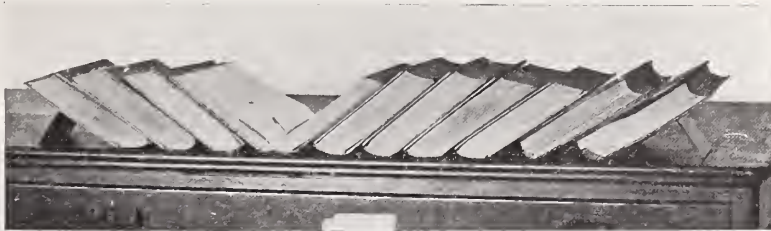


THE CENTURY DICTIONARY SHELVED

years. Instead of a labor, consulting it is rather an amusement, and its use has perhaps been a hundred fold what it would have been had the volumes stood on a bookshelf. Familiar references like *Acid:- see Sour*, which are so disheartening to a reader who has just lifted a heavy volume from its place and inspected it elsewhere only to open to this message; and who shrinks from

know about where the various letters are, and the labor of turning from one volume to another is little more than that of turning pages.

Libraries now preserve photographs and sets of plates sometimes vertically in cabinets, sometimes horizontally in drawers or on shelves. Where they are in frequent use, a vertical installation becomes necessary; otherwise the

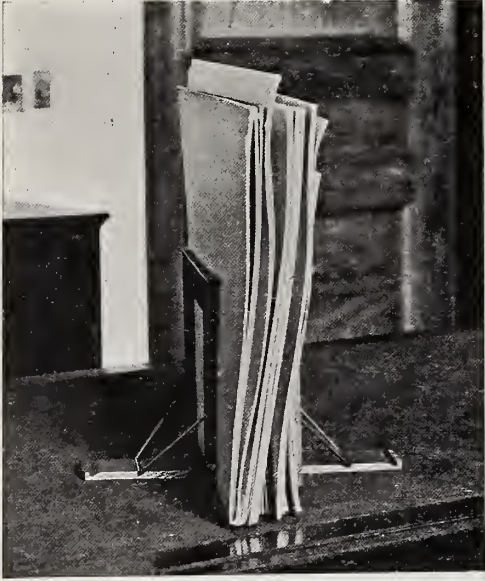


THE CENTURY DICTIONARY AVAILABLE

putting it back and taking another volume down to complete his search, have no terrors for the user of the books

labor of getting them out and putting them back is prohibitive. But, like book-shelves, library cabinets do not

admit of either consulting or studying their contents in place. To be looked at at all, the photographs or plates vertically installed in cabinets must be removed. At present the custom is



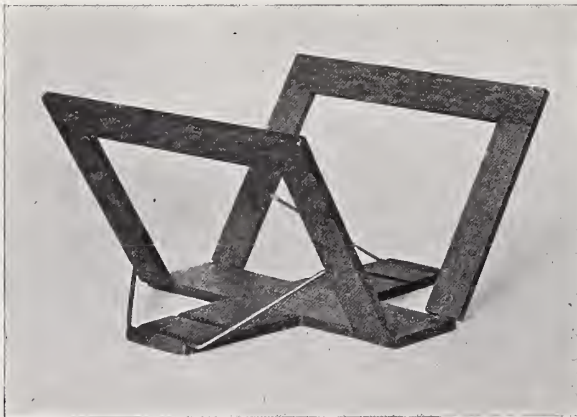
THE REFERENCE RACK CLOSED

to stack them on a table and lift them up one by one, stacking those looked at in another place. Where the student in a library wants to look at one or another from a large choice of photo-

graphs, as is very commonly the case, the fatigue and delay of this operation becomes a serious hindrance to him. In lifting each individual sheet and laying it down elsewhere, there is an appreciable effort; to find one already passed over demands a reversal of the same laborious process. Further, where the sheets are large, as is customary, the table space occupied by a single student and his two necessary stacks of material easily covers eighteen or twenty square feet. Moreover, the sheets easily become disarranged, are liable to be knocked off onto the floor, and the constant rubbing of one on another results in much wear and tear.

The Reference Rack shown in use, filled with 50 large photographs, in the illustration at the head of this article; closed in the accompanying illustration; empty in the following one, and folded in that at the end of the article, is the outcome of a practical experience of all these troubles.

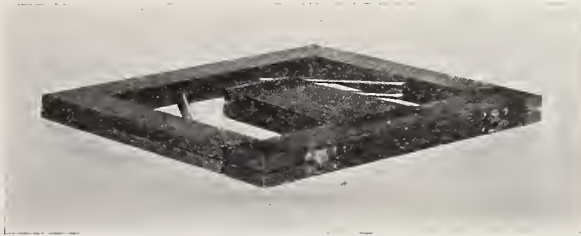
A special piece of work demanded the consultation of large numbers of photographs and a frequent comparison of one in hand with others sometimes buried at the bottoms of one or other of numerous stacks into which the



THE REFERENCE RACK EMPTY

course of this study had separated them. The contrast between the physical effort and mental annoyance of this process with the ease with which the Century Dictionary could be consulted in the same office suggested trying to adapt the vertical idea to photographs under consultation. It proved possible to devise a very simple mechanism capable of securely holding fifty to a

order to preserve the photographs from dust and to reduce the space it occupied. When opened, and filled with photographs, it proves to take up about the same table area as a single stack of the same photographs would when lying flat. Folded together, it occupies a space about sixteen inches square. A half dozen folded racks make a pile about seven and a half inches high.



THE REFERENCE RACK FOLDED

hundred mounted photographs of the largest type in a position to be passed freely in review, like letters vertically filed, with practically no effort and in a minimum of time. The slant chosen for the sides of the rack when open was something over forty-five degrees, as this angle proved to give a sufficient view of the photographs for identification. The apparatus was made to close up and hold the contents vertical, in

The convenience of this aid to students in a photograph collection has been much appreciated in the Photograph Room of the Museum of Fine Arts. All the racks thus far have been made in the Museum shops. The Museum would be glad to take orders for them, and it is thought they could be produced for about five dollars each.

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## POSSIBILITIES IN PEAT

WILLIAM L. FISHER

ASSISTANT CURATOR, PHILADELPHIA MUSEUMS

It has been said that museums are repositories for old things and that they merely represent the past. We are, however, trying to represent what may be, as well as what has been. During this last year when the United States has felt the shortage of fuel due to war conditions and to the difficulty of getting coal, people's minds have turned toward the possibilities of fuel

in some other direction, and so there has come about an added interest in the very large collection which the Commercial Museum has recently installed showing the uses of peat in other countries than ours, and the possibilities of its uses in our own country.

Many people do not seem to know what peat is; they have merely heard



that there is such a thing that is burned in Ireland and they have no conception of the amount of this material that is available in the United States, and it staggers some people when we report to them from the United States Geological reports that in our own country we have 11,188 square miles of peat bogs of an average depth of nine feet with a possibility of producing over twelve billion tons of dry fuel. That is enough to last the United States for a great many years if it were available. It is not available at the present time because it costs too much to get it and because we have a sufficient quantity of coal at present. Later however, when the prices go up, as they must on account of the increase in coal consumption and the decrease in the coal supply, we believe there will come a time when the peat in our bogs will be made available for use. It only needs improved methods of production and improved machinery to make that great store of fuel commercially possible as it is potentially possible at the present time. The bogs are situated all along our Atlantic coast; through New England, New York, New Jersey, Michigan and Wisconsin; the northern states and the eastern states, where the fuel is most needed; also in Florida and Louisiana and the southern states, where they have almost no short-cut supply of fuel and so the possibilities seem to have been put by Nature just where they will be most needed when the time comes.

The use of peat in Europe is as old as history. When the Roman armies went into Gaul—into Germany—he y reported that the inhabitants were taking dirt out of the earth, out of the bogs, and burning it to cook their meals and warm themselves; and peat has continued to be used in Northern

European countries, not only because it is cheap but because people sometimes like it better than coal and are willing to pay a greater price for it.

In Holland about a million tons of peat are used a year, and it is bought at \$6.00 a ton in preference to coal, when good English coal can be bought for \$4.00 a ton.

War conditions in Northern Europe have greatly stimulated the use of peat; for instance, reports from Norway show that in 1914, 36 machines were in operation in that country producing 12,000 tons of dry fuel; in 1917 this had increased to 216 machines which were producing over 100,000 tons. The same is true in Denmark where in 1915 were produced 90,000 tons; in 1916, 200,000; and in 1917, 500,000 tons.

It would seem probable that in the United States peat will not be used as a domestic fuel, as a fuel for power purposes in our cities for a long time. The possibility that we see and that we have tried to suggest is in the manufacture of electricity at the peat bogs. That has been done in some of the European countries, especially northern Germany and Italy where they erect at the bog a large excavating machine, take out the peat, dry it and turn it into gas right there by the side of the bog. The gas is turned into power which runs an electric dynamo, and the electricity is transmitted wherever required, and we are wondering if there may not come a time when the streets of Boston, for instance, will be lighted and the trolley cars run with electrical voltage developed from peat bogs on Cape Cod; when Philadelphia and New York and the cities adjacent may be running their industries with the electricity supplied by the cranberry bogs of New Jersey. While we are looking ahead to the use of peat as fuel and to its use in the production

of gas and electricity there are other possibilities yet remaining in the peat bog. For instance, Austria has for a long time been taking from some of their bogs a fibrous peat which they can spin into yarn and weave into cloth, used mostly for blankets, matting and things of that sort, although some of the finer grades of the fiber can be bleached and made into a fabric suitable for clothing and other textile purposes. The use of fiber for the manufacture of paper has been known in the countries of Europe for a long time. Then there is the finely divided peat called peat mull, which is nothing whatever but dried peat, finely ground, used as a preservative and as packing material, and it is said that meat and fish, for instance, packed in peat mull will keep fresh and edible for a surprisingly long time. And they tell us, as one of the proofs of its keeping qualities, of the finding of bodies of men and animals buried in bogs in Ireland that have certainly been there for many centuries, with the flesh perfectly preserved except for slight discoloration. That is due to the humic acid stored in the bog, and it may be that we will find use for the material in that direction. Almost the only use of peat in the United States so far as we at Philadelphia can find is that a little of it is used as packing material by florists, and also that there has been, in several places in our country, development of the peat for fertilizer and for fertilizer filling. That is to say, the peat, dried and finely ground, is used not as an adulterant for fertilizer but merely as a filler to add bulk to the material. It also has a slight fertilizing value of its own; and makes possible the use of such things as slaughter house waste, fish offal and things of that sort for fertilizer that could not otherwise be used.

Also by taking this same peat material and innoculating it with soil bacteria you have a carrying medium that gets bacteria into your farm land in proper quantity and shape for the use of plants. We are showing in our peat collection that side of the use of peat, as a fertilizer filler and soil inoculator. There are other possibilities which we are not showing at present because we cannot get the materials, but which we are suggesting in our publications; for instance, the manufacture of alcohol on a very large scale is possible from peat, because you simply take the peat, treat it, in order to turn some of the cellulose into the sugar, plant in it some alcohol forming yeasts and a good grain alcohol is developed from the material you took out of the ground.

There has been a necessity in the United States during the past two or three years for a vast increase in nitrates for fertilizers. We used to buy almost all of our nitrates from Chile; now that we are shut off from that supply we are looking for supplies of our own. One of these has been found in the Bitter Lakes of the west, and the peat bogs furnish a promise of nitrates where we can get them by thousands of tons as soon as we need them.

Sugar, dye, paint and various other things can be manufactured from peat. Peat has been used experimentally, and slightly commercially, in our country for feeding cattle, but here again it is more a filler for commercial feeds than a food itself, although it has some food value. The dried and pulverized peat is mixed with molasses, which as every one knows is a good food but which is almost impossible for a farmer to feed to his stock on account of its fluidity, and peat makes a good carrier for the molasses feed.

It is the source of many chemicals, a very valuable thing for heat insulation, and for use in making paraffin candles. Paving blocks can be made by the use of high compression machines; and peat also makes a good sound-proof board for wall linings; and all these things are shown in our exhibit at Philadelphia. It seems to us that a museum has a function in showing the things that *may* become valuable, and *may* be in the future, as well as showing the things that have been and are being done to-day.

Following Mr. Fisher's paper, Dr. James E. Talmage, director of Deseret Museum, Salt Lake City, Utah, gave some interesting facts from his own experience in connection with peat. He said that not only are the bodies of men and animals taken from the Irish peat bogs, but that a very common find is that of butter. The ancient people seemed to have buried their

butter in deep bogs for a very definite purpose. They buried it in different kinds of containers, or firkins, made by hollowing out logs, sometimes burying a pound or two and sometimes from fifty to a hundred pounds. Dr. Talmage said that he had listened to a very interesting discussion in Dublin at the meeting of the British Association of Museums touching the matter as to the reason the ancient Irish had for burying their butter. Some took the view that it was regarded of such value that it had to be buried in safe places lest the marauding hosts should devour it, but the general belief is that the Irish people were so highly advanced in civilization as to like butter that had attained somewhat the flavor of Limburger cheese of the present day of culture, and that it was buried for the purpose of giving it a decided flavor. He said that he could give personal testimony to the fact that all things considered it is a very good butter.

#### MUSEUM LITERATURE

FISHES OF THE VICINITY OF NEW YORK CITY, by J. T. Nichols, A. B. Asst. Curator of Recent Fishes; Dec. 1918, 122 pp. 60 illustrations; frontispiece in color; *octavo, paper 50 cents, cloth 75 cents*. This book is No. 7 of the Hand books of The American Museum of Natural History. It contains an introduction by W. K. Gregory on the structure and mechanism of fishes, a key for identifying the 247 species of fishes found within a radius of 50 miles of New York City; a detailed list of these species and directions on how to study fishes systematically. The introduction is fully illustrated with drawings by Dr. Lucas and others and the descriptive matter is accompanied by reduced copies of some of the figures of fishes used in Jordan and Everman's *Fishes of North and Middle America*. The volume is most attractive with its colored frontispiece of a brook trout, and the sun-fish on the cover.

#### PUBLICATIONS ISSUED BY THE SMITHSONIAN INSTITUTION DURING JANUARY, 1919

"APPENDAGES OF TRILOBITES," Cambrian Geology and Paleontology. IV, No. 4. Article No. 4 of Volume 67 of Smithsonian

Miscellaneous Collections. (Serial number 2523). By Charles D. Walcott.

TITLE PAGE and table of contents for Volume 68 of the Smithsonian Miscellaneous Collections. (Serial number 2526).

#### PUBLICATIONS ISSUED BY THE U. S. NATIONAL MUSEUM DURING JANUARY, 1919

- BULLETIN 103: "Contributions to the Geology and Paleontology of the Canal Zone, Panama, and Geologically Related Areas in Central America and the West Indies." pp. 15-44. "The Fossil Higher Plants from the Canal Zone." By Edward W. Berry.
- pp. 89-102. "The Larger Fossil Foraminifera of the Panama Canal Zone." By Joseph Augustine Cushman.
- pp. 117-122. "Bryozoa of the Canal Zone and Related Areas." By Ferdinand Canu and Ray S. Bassler.
- pp. 123-184. "Decapod Crustaceans from the Panama Region." By Mary J. Rathbun.
- pp. 185-188. "Cirripedia from the Panama Canal Zone." By Henry A. Pilsbry.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

APRIL—1919

VOLUME I

NUMBER 7

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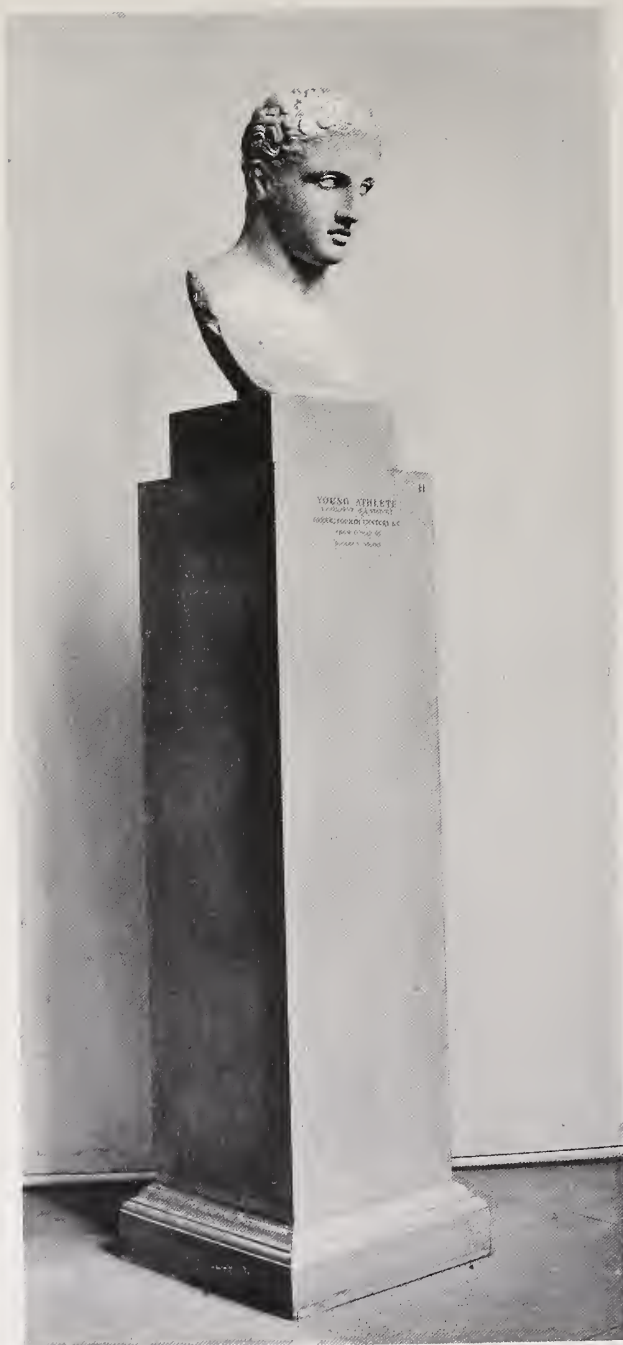
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## SCIENCE

### THEFT OF SPECIMENS

A shipment of natural history specimens, birds and insects, prepared in the interior of French Guiana, and in the vicinity of Para, Brazil, for the Carnegie Museum at Pittsburgh, was broken into and robbed on arrival in the port of New York early in February. The specimens were collected by S. M. Klages, the Field Collector of the Carnegie Museum.

All museums and collectors are warned, in case this material is offered to them for sale, that the goods are stolen; and they are requested to hold them and immediately notify Dr. W. J. Holland, Director of the Carnegie Museum, giving name and residence of the parties offering them, so that proper steps may be taken for recovery and the conviction of the thief.

### MILWAUKEE PUBLIC MUSEUM

CELLULOID MODEL OF MOSQUITO. The museum has recently completed an enlarged celluloid model of the Malarial Mosquito, *Anopheles punctipennis* Say, in the attitude of sucking blood from an enlarged piece of skin. The model is seventy diameters, measuring approximately thirty-two inches over all as it stands. Notwithstanding its considerable size the insect weighs less than five ounces and is a striking illustration of the availability of celluloid as a modeling medium. It possesses the advantage of glass in transparency while lacking its considerable weight and fragility. This model, though standing in its characteristic attitude upon the first two pairs of legs with the hind pair extended in line with the body, requires no accessory support as would be necessary were it

executed in any heavier material. It was made by Mr. E. R. Tyrrell, modeler under the direction of Mr. T. E. B. Pope, Curator of Invertebrate Zoölogy.

Placed beside it, back of a magnifying glass, is a pinned specimen of the species serving for comparison as to execution of the general characters, but not sufficiently magnified to show all the details exhibited in the model.

### PREHISTORIC QUARRYING

The Ohio State Archaeological and Historical Society has been working during the entire winter upon material collected during an examination last summer of the prehistoric quarries at Flint Ridge, Licking County, Ohio. The material is quite extensive as some fifteen pits of these quarries were examined. A complete set of hammer stones and mawls used in quarrying the flint was secured, and many hundreds of specimens of flint left in the quarries were brought in for examination. It is hoped by the end of next summer that some conclusions will be reached concerning the manner of quarrying.

### MAKING CITIZENS

Upon invitation of Mrs. Grace Pettis Johnson, Curator of the Springfield Museum of Natural History, three of the educational classes in English at the Hooker Community Centre recently visited the museum. Mrs. Johnson and Miss Dell Geneva Rogers, assistant curator, spent the evening with the classes explaining the exhibits in the museum. Two of the classes were composed of Russians and one of mixed nationalities. The visits of these classes to places of importance

in the city will be used as a basis of class-room work.

### HARVARD GEOLOGICAL MUSEUM QUESTION BOX

To stimulate the interest of visitors in geological specimens, large descriptive placards have been placed in the cases which give an account of processes as illustrated by the specimens. These descriptions have been supplemented by a "Question Box" which has proven a success. The box is about 2 feet long, 10 inches wide and 2 inches deep and has the following explanation behind its small glass door: "The answers to the questions below may be found in the cases as indicated by the section numbers on the cases, and red stars on the labels giving the answers. These questions are intended as a help to all visitors, and children in particular." For example, "What is soil and how found? (See Sec. 7)." Going to Section 7, a red star is found on the label or placard sought, and a full answer given, with reference to the literature. This automatic docent service involves no other expense than the preparation of the labels and placards and the making of the "Question Box."

### "ALL ABOUT TEETH"

A new exhibit at The American Museum of Natural History tells a great deal about teeth, — their structure, location, mode of implantation, growth and replacement, with special reference to the teeth of mammals. It shows all of the curious and complicated Fletcherizing apparatuses in vogue among fishes, reptiles, birds and mammals. This comprehensive exhibit sets forth the eccentricities and purposes of the variety of teeth arrangement, and shows how the form and arrangement of the teeth of vari-

ous animals differ to meet the various circumstances.

### A BOAT FOR THE AQUARIUM

The Executive Committee of the New York Zoölogical Society has authorized the construction of a well-boat to be used in making collections of fishes and marine invertebrates for the New York Aquarium. This boat will insure the transportation of the day's catch without loss, and in better condition and increased variety and numbers. With a sea-worthy boat the collecting field will be so extended that it is probable that the majority of the two hundred or more species of fishes frequenting the shores of Long Island may be procured, also many southern species. The Gulf Stream brings a host of tropical fishes in the summer, thus the collection of fishes in local waters is not entirely restricted to northern species.

The well, measuring 10 x 11 feet at the bottom, and separated by water-tight bulkheads from the fore and aft sections of the boat, is provided with a constant change of water through many holes bored in the hull. The large fishes reported from time to time as having entered local trap nets can now be removed and brought home in safety. There is little doubt that many interesting marine forms never before obtainable will be brought into the Aquarium.

### MISS LAURA L. WEEKS

Miss Laura L. Weeks, Assistant Secretary of The American Association of Museums from 1911 to 1918 died at her home in North Vassalboro, Maine, on March 16, 1919. Miss Weeks will be remembered by many members of the Association and especially by members of the Council for the efficient manner in which she did her work as



an official of the Association, but more especially for the place she held in the hearts of those with whom she had been associated in the cause of Museums in America.

### NORTH CAROLINA STATE MUSEUM

The North Carolina State Museum, at Raleigh, N. C., dismantled its largest exhibition room (39 x 96 feet) in the latter part of 1917, and turned it over to the local Red Cross Chapter. Offices, cloak room, lavatory and packing room were partitioned off, and access to a freight elevator was provided. The space proved ideal for the purpose, and the Red Cross turned out a vast amount of work from the quarters so provided. It is probable that this space will shortly come into use again for exhibit purposes.

The colored janitor of the Museum, James W. Alston, left his job for a colored officers' training camp early in the war. He was commissioned a First Lieutenant, went to France with his unit, commanded his company for nearly a month in the front line trenches, was twice wounded, and is now on his way home.

### THE PASSING OF THE DESERET MUSEUM

The Deseret Museum, Salt Lake City, Utah has passed into history. Its natural history collections have been transferred to the Latter-day Saints University and installed in the new Joseph F. Smith Memorial Building. This installation will be known as the L. D. S. University Museum. Its ethnological collections and pioneer and historical collections are installed in a special building on Temple Block, and will be known as the L. D. S. Church Museum. Dr. James E. Talmage, who has been director of the Deseret Museum since 1891, has at his own request, and because of other duties, been relieved of the directorship and with the passing of the Museum retires from active museum service.

### PHILADELPHIA HEADQUARTERS

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## ART

### LONDON TO HAVE NEW GALLERY

It is reported that Mr. MacColl, curator of the Wallace collection in London, has been trying since 1915 to arrange for a permanent exhibition of modern foreign art in the English capital. Through the generosity of Mr. Joseph Duveen, the well known art dealer, this has been made possible, and plans have been drawn for an annex to the Tate Gallery where the

fine collections of Sir Hugh Lane and Mr. Salting recently bequeathed to the Government will be shown, together with such modern French paintings as belong to the National Gallery. This is a splendid beginning which will be much appreciated.

### BEQUEST TO PARRISH ART GALLERY

The Parrish Art Gallery in Southampton, Long Island, has just received

a bequest of \$75,000 from Mrs. Rook. Hitherto this admirable little museum has been largely dependent upon the bounty of its founders whose good taste and public spirit have given the town a unique place among the smaller municipalities of the country. The gallery is attractive architecturally and the exhibits are well chosen and of unusually good quality. Would that more places might have such centres of influence.

#### PRESIDENT OF ROYAL ACADEMY ELECTED

Sir Aston Webb, the celebrated architect, has been elected to succeed Sir Edward Poynter as President of the Royal Academy. The appointment is regarded as an exceptionally good one in view of the tremendous importance that architecture will have in the near future.

#### MEETING OF ASSOCIATION OF ART MUSEUM DIRECTORS

The annual meeting of the Association of Art Museum Directors will be held at the Toledo Museum of Art, Toledo, Ohio, on Wednesday and Thursday, May 7 and 8. The program is as follows:

Wednesday morning: Reports of Committees.

Afternoon: Diseases of Painting, Sculpture and Objects of Art; Cause; Prevention and Cure; Round Table Discussion led by Joseph Breck, New York; Eric Brown, Ottawa; J. H. Gest Cincinnati; Raymond Wyer, Worcester.

Thursday morning: Exhibitions for the Coming Year.

Afternoon: Publicity Methods Compared; Round Table Discussion led by Mrs. Quinton, Buffalo; Clyde H. Burroughs, Detroit; R. A. Holland, St. Louis; and Dudley Crafts Watson, Milwaukee.

Thursday Evening: The Museum Restaurant, G. W. Eggers, Chicago; J. R. VanDerlip, Minneapolis.

Coöperative Insurance: F. A. Whiting, Cleveland, G. L. Herdle, Rochester.

The Children's Room in Art Museums, W. H. Fox, Brooklyn; H. H. Brown, Indianapolis.

#### CLEVELAND MUSEUM

Mr. J. Arthur MacLean who has been Curator of the Cleveland Museum since its inception has recently been made Curator of Oriental Art. The narrowing down of his field of activities will be welcome to him as he has for years been specializing in Eastern subjects.

The firm of Frederick Keppel & Company has recently presented a collection of forty-seven etchings to the Cleveland Museum in memory of Frederick Keppel the founder of the house. This is not the first time that this firm has given an impetus to the print collections in our art museums by similar gifts. Several other institutions have been similarly favored since the death of Mr. Keppel in 1912. The collection that Cleveland has received is composed of the work of men whom Mr. Keppel knew and admired and who are among the most prominent etchers of their day. The museum is to be congratulated upon the gift.

#### GALLERY FOR FOREIGN-BORN ARTISTS

At a meeting recently held at the Yale Club in New York a group of artists and art patrons decided to establish a gallery where the works of foreign-born artists could be exhibited. Sixty-five nationalities are said to be represented in that cosmopolitan centre and among them are many artists of distinct worth. It is proposed to show not only painting but works in sculpture and design as well as artistic crafts.

### ART MUSEUM FOR HOUSTON, TEXAS

The Houston Art League has finally paid off the debt on the land that it owns and is now about to embark upon the undertaking of raising funds for an art museum building. The League owns a small collection of paintings and sculpture which will form the nucleus of its future exhibition.

### BAILIE-GROHMAN SPORTING PRINTS

It is interesting to learn that the rare collection of over four thousand sporting prints illustrating life in Europe from the XV to the XVII century which has been formed during a long period of collecting by Mr. Bailie-Grohman is to become a part of the Library of Congress collection. Gossip has it that the German Crown Prince tried during the war to induce the owner to sell it to him through a neutral agent. Such effrontery is remarkable if true.

### DEATH OF HECTOR ALLIOT

It is with deep regret that we learn of the death of Hector Alliot who has been since 1910 Director of the Southwest Museum in Los Angeles. Mr. Alliot was a well known archaeologist. He was associated with Farah Pasha in the explorations at Tyre, Asia Minor, in 1891, and had charge of the relics of the cliff dwellers of the American Southwest at the Chicago Exposition in 1893. In 1908-09 he was professor of the history of art in the University of Southern California. It was largely due to his enthusiasm that the funds were raised for the building of the fine museum in Los Angeles whose development he had closely at heart. The project he outlined called not only for a museum for exhibition purposes, but

for laboratories and cells which could be given to students of archaeology and ethnology who should care to seek the seclusion of the museum for research. His greatest aim was to promote true scholarship.

### OTHER DEATHS

*The Museums Journal* for March reports the death of the Director of the National Museum in Stockholm, Richard Bergh. He had recently been presented with a large sum of money which was to have been used to build an addition to the museum. The addition will doubtless be built as a memorial to him.

It is also reported that Professor Smirnoff, keeper of the Hermitage Gallery in Petrograd has died of starvation.

### NATIONAL LOAN COLLECTION TRUST

*The Museums Journal* for February contains an article entitled "Scheme for Lending Pictures to Provincial Art Galleries" which sets forth the purpose of a new corporation formed in England which aims to do in a national way what some of our museums are undertaking individually. The plan is an admirable one, and it would seem as though it might be imitated in this country. Loan collections of pictures have two faults, they are apt to be of poor quality, if they are anything but modern work, and they are scheduled to remain only a short time in each place. The "National Loan Collection Trust" was formed by the National Art Collections Fund when it received a bequest of fifty-three paintings of the Dutch and Flemish Schools from Mr. William Harvey of Leeds. It hopes to offer collections of sufficient size and quality to create interest and for periods varying from three to twelve



months. The plan is to ask for loans from private collectors to supplement the groups owned by the Trust, and eventually to build up a collection of real importance.

"The committee of the fund believe that, by organization and publicity, the principle of national loans could be increased and made more effective. In the past, pictures of great interest though of secondary importance have had to be refused by the authorities of the Metropolitan galleries for want of sufficient space for exhibiting purposes. It is hoped to avoid loss to the nation in the future by directing such offers to the National Loan Collection Trust to form nucleus collections of pictures representing all schools and periods."

Such a scheme is one that would be of incalculable value in this country and it seems as though it might be extended so as to include other classes of objects as well. We shall watch with interest the progress of this new effort which is bound to be of value to many people.

## MODERN ARMOR

The Metropolitan Museum has recently placed on exhibition a collection of modern body armor received as a gift from the Ordnance Department in Washington. The group contains examples of the types adopted by the English, French and German armies as well as some experimental pieces made in the museum armor shop. The Metropolitan was fortunate in having peculiar facilities for research in this direction which were placed at the disposal of the Ordnance Department early in the war. Major Bashford Dean, Curator of Armor, has been of much assistance to the Government through his knowledge of ancient armor and metallic alloys and has submitted a number of designs and suggestions which have been adopted and used by our soldiers.

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## HISTORY

### 18TH CENTURY RELICS IN IOWA

Under the auspices of the Historical Department of Iowa, the D. A. R. of that state have done yeoman service by making a survey of the historical relics within their boundaries. This effort organized by Mrs. Abbie D. MacMillan, Chairman of the Relic Committee, D. A. R., has its chief activity at the time of state conferences, when solicitation is made far and wide for articles to be loaned for exhibition during the days of the conference.

In the course of several years of

activity, Mrs. MacMillan has secured the loan of several hundreds of documents and exhibition objects and by keeping a systematic catalogue of these together with all data relative to their historic significance as well as the names of owners, her committee is now in a position to direct inquirers to veritable mines of mementos and documents.

Among the objects that have found a home in the great corn raising state on the western bank of the Father of Waters is the following group of 18th century objects: Original land grants



VIEW OF A GALLERY IN THE ANNUAL APPLIED ARTS EXHIBITION  
THE ART INSTITUTE OF CHICAGO, NOVEMBER, 1918.





signed by James Madison, Andrew Jackson and John Quincy Adams; a button from the coat of George Washington; a sun dial brought over on the Mayflower by a member of the Brewster family, and now owned by a resident of Ames, Iowa; a sun glass dated 1738; a pitcher, 1789; an arithmetic dated 1798; *The Worcester Gazette*, 1894; and a green lace shawl which came from the Emerald Isle in 1700.

The Daughters of the Revolution maintain a display case in the fire proof building of the Historical Department, at Des Moines, which they pride themselves upon keeping filled with a rotation of exhibits that keep green the memories of the forebears of the pioneers of Iowa.

#### OHIO

THE OHIO STATE ARCHAEOLOGICAL AND HISTORICAL SOCIETY is working in conjunction with the Ohio Historical Commission appointed by the Governor to collect war material. A great deal of material such as proclamations and messages of the Governor; resolutions, speeches and other activities of Ohio's Senators and Representatives in the national Congress; acts of the General Assembly in reference to the war; records of State offices and governmental agencies such as Federal Food Administration and Federal Fuel Administration, has been collected.

Of the military records those that pertain to the draft and its operation, records of Camp Sherman, Camp Sheridan, Wright Field, United States Barracks and other camps in which Ohio men are to be found, are sought as well as war letters and diaries, photographs of soldiers, camps, military scenes, war relics.

Religious records in the war, economic material, political and propagandist material, editorial records,

county and municipal records, and war literature written by Ohioans touching upon the war subjects or any other touching upon Ohio's part in the war, are handled with particular elaboration under the direction of William C. Mills, Curator and Librarian.

#### PENNSYLVANIA

THE PENNSYLVANIA STATE HISTORICAL SOCIETY is exhibiting a collection illustrative of the early life of the inhabitants of Pennsylvania. In this material only rather striking objects are sought, the old fashioned hand rakes with spreading teeth, the different types of stoves with their queer ornamentations and biblical texts, the various forms of candle molds, fat lamps and lanterns, the hand-made baskets, kitchen utensils of unusual and often very beautiful shapes. A few illustrations of the Steigel glass ware and the early pie plates of the Pennsylvania Germans are of great value. Early types of sausage-stuffers have a place as well as the group of contrivances for taking the cores out of apples and producing delectable hard cider, which is warmly recommended by Mr. Thomas L. Montgomery, State Librarian.

#### WISCONSIN

RECEPTION TO GENERAL WOOD. On March 6 when the Chicago Historical Society held a reception to Major General Leonard Wood, who has just assumed his duties as commander of the Central Department, the place of honor in the Assembly Hall was given to Benzier's portrait of Colonel Theodore Roosevelt. Surrounded with flags and festoons of palms and laurel, this speaking likeness of his comrade in arms, particularly touched General Wood who exclaimed, "There is my friend." Three generations of Chica-

goans including a few Civil War officers gathered to welcome this veteran of the Spanish American War.

**HISTORICAL PAINTINGS AND PRINTS.** Charles F. Gunther of Chicago, retired confectionery manufacturer and connoisseur has presented to the Y. M. C. A. Hotel in that city, a large part of his collection of paintings and prints. The gift contains fifty-four pictures practically all historical in nature. Among the portraits are those of George Washington, Abraham Lincoln, William B. Ogden, Chicago's first mayor; John Calhoun, Chicago's first printer and publisher; Charles Sumner, William Cullen Bryant, Clark, the explorer of the Lewis and Clark expedition; and General Grant.

**STATE HISTORICAL MUSEUM.** In the Auditorium of the State Historical Museum a fine full-length portrait of President E. A. Birge of the University of Wisconsin is being exhibited. It has just been painted by Christian Abrahamson of Chicago.

The Museum is making a special exhibition of materials illustrating "Early American Lotteries." This comprises lottery tickets, and advertisements of these once popular American institutions.

The Journalism students of the University of Wisconsin make use of the specimens and collections in the Museum for subjects for newspaper and magazine articles. Each year a list of suggestive subjects for feature stories is sent the Journalism Department by the Director of the Museum. From these the young journalists get excellent writing practice in preparation for their life work.

**BLIZZARD NEWSPAPERS.** The museum is making a number of special exhibits these including one of North Dakota territory news papers published during the blizzard of February to May

1881. These because of the scarcity of regular print paper are printed on wall paper, foolscap, tissue and wrapping paper and cloth. Other exhibits are a fine collection of war, Red Cross, war tax, charity and occupation postage stamps of various European and other countries.

**WAR EXHIBIT.** With the help of Wisconsin soldiers and of other friends throughout the state an interesting collection of European war materials is being assembled. Nine cases of such specimens are on display.

**FIRST MINISTER IN FORT DEARBORN.** On their recent visit to Chicago Miss Mary Porter and her brother James Porter presented the Chicago Historical Society with portraits of their father the Rev. Jeremiah Porter, the first minister in Fort Dearborn, and their mother Eliza Chappel Porter who taught the first public "Infants School" in Chicago, 1835-1835. A member of the Chicago Historical Society now ninety-three years old still remembers attending this school.

#### EXAMINATION FOR CURATORSHIP

The Civil Service Commission at Albany, N. Y., announces that an examination for the position of "Curator of Museum, Washington's Headquarters, Newburgh, N. Y." will be held probably the last of March. It will be open to women only, residents of the 9th Judicial District, including the counties of Dutchess, Orange, Putnam, Rockland and Westchester. Subjects of examination and relative weights:—spelling, arithmetic, letter-writing, penmanship and copying from plain copy, 2: education, experience and personal fitness, 3: In order to determine the rating on the last named subject, candidates may be given an oral interview. \$900.

# PEDESTALS FOR SCULPTURE

DR. EDWARD ROBINSON

DIRECTOR, METROPOLITAN MUSEUM OF ART, NEW YORK CITY

## *Frontispiece*

The problem of finding or making suitable pedestals for sculpture in our museums is one for which no wholly satisfactory solution has yet been reached. Those of us who have occupied ourselves with such matters often look with longing eyes upon the older galleries of Europe, and especially of Italy, where we find busts and statues mounted upon splendid columns and blocks of ancient marble, of great variety of color, which contribute materially to the dignity of the works they support as well as to the richness of the halls in which they stand. These were but an insignificant part of the priceless inheritance of the Renaissance and later periods from the ancient Romans, by whom, as we know, they were brought to Italy from every quarter of their world. Doubtless at the time when they were adapted to their present purpose they could be obtained for little or nothing from the ruins of temples, palaces and villas, and many of us have seen lying about in Rome the quarried blocks of these marbles, just as they were brought across the sea, and never used by the ancient builders. To us, however, the use of such materials has become a practical impossibility, unless it be in a few isolated cases of extraordinary importance, because they have become scarce, and as their scarcity has increased, so the prices have risen to such an extent that the cost of a single shaft is sometimes on a par with that of the sculpture which we might wish to place upon it.

Realizing, therefore, that such luxuries are beyond our reach, we need not stop to consider whether pedestals of this character would be the best for American museums, but pass at once to the other types most generally in vogue. In the museums of Europe we often see two similar in appearance to those described, but more economical in construction. The surface of these is also of marble, but the marble instead of being solid is cut either into slabs several inches in thickness, and cemented together, or applied in a thin veneer over a core of brick or rubble. These are objectionable for two reasons. The joints are apt to open in course of time, requiring resetting to avoid a dilapidated appearance, and the pedestals—especially the larger ones, such as would be used for statues,—are unwieldy, and difficult to move without injury. Moreover, though less costly than the others they are expensive, if the more attractive varieties of marble are used, and under war conditions they are not to be had, since foreign marbles are no longer imported, while we all know the difficulties of transporting such materials from the quarries of our own country.

A third type commonly used in Europe is based, and basely, upon the sincerest flattery—imitation. These are built of rubble or cement, covered



with a coating of stucco painted to look like marble, porphyry or what not, with veinings that sometimes astonish the geologist. The imitation may deceive for a while, but sooner or later the surface grows dull or dead, the colors change, and the fake becomes palpable. This is especially the case when the edges begin to chip, as they do, and the cheap stucco is disclosed to view.

None of these types have found general use in this country, where for practical as well as economical reasons we have as a rule put up with wood, both for casts and originals in marble or bronze. For casts this is doubtless the best material, because it is the cheapest, it is more in keeping with casts, it is light, pedestals made of it can be quickly put together, and if mounted on rollers they can be easily moved for the shifting of a collection or the insertion of a new statue between two others as the collection grows. But for original sculptures wood is at best a makeshift, and this in direct proportion to their importance. In a collection of Greek and Roman marbles, for example, it looks cheap, it lacks dignity and stability in effect, and its painted or grained surface is singularly out of harmony with the sculptures themselves. Yet the practical considerations I have referred to have obliged us to resort to it, until recently at all events, for lack of an alternative which would meet all the required conditions. Such at least was my experience during the years I worked in Boston, and it continued after I went to New York. From the year 1906 the collection of classical sculpture in the Metropolitan Museum of Art grew steadily in size and importance. So long as this collection had no definite place assigned to it, but was necessarily scattered through various halls and galleries, we put up with this ma-

terial, realizing that it was unsatisfactory, but postponing for reasons of expense any serious attempt to solve the problem which we knew that sooner or later we should be obliged to meet squarely.

The time for this, however, came last year, when, as the new wing in which we were to install our collections of classical art neared completion we found ourselves in possession of a sculpture hall of monumental proportions, great architectural beauty, with a marble floor, a stone surface on the walls, and surmounted by a vaulted and coffered ceiling. Obviously wooden pedestals would not go in a place like that. They not only looked cheap themselves, but they cheapened the effect of the whole, and their unsubstantial character was more than ever apparent. Fortunately for us, modern enterprise in matters of construction and modern ingenuity in the use of materials had been developing during the same years as our collection, and in one form of these we found what I hope and believe is our solution. It is about this that I want to tell you this morning.

While we were pursuing our search for a satisfactory substitute our attention was called to a comparatively recent development of concrete, as used for construction purposes, known commercially as artificial stone, or as some makers call it "cast stone." I shall use this name in speaking of it, for while technically it is a form of concrete, in appearance it is quite distinct from what is commonly known as concrete. The latter is cast in large masses, as in bridges and elevated railway structures, and it looks like an artificial rather than a natural product. Cast stone, on the other hand, is made in blocks, it can be prepared with a great variety of color and texture, in

constructing a building it is laid in courses like quarried stone, it weathers like it, and a façade of it is indistinguishable in appearance from one built of real Indiana limestone, for example. Or, to take another example, I think many of you who know Columbia University will be surprised to hear that the massive "granite" terrace wall which supports its central group of buildings is really of this cast stone. Many builders now use it for the exterior of their sky-scrapers, and there is one large church now going up in New York, of Gothic style, which is entirely constructed of it, both inside and out. In this the usual processes of work in natural stone are followed to a great extent, that is, while the mouldings are cast in the factory, the finer details such as the foliated capitals and relief sculptures are roughly blocked out, as they would be ordinarily, and carved by hand when in position. I speak of these things to show to what a degree of perfection this artificial product and method have already been carried.

Two points that particularly attracted me in my investigations of this material were first its hardness, for it can be made quite as hard as limestone, and second the variety of texture and color it offers. As to the texture one has only to indicate to the maker the coarseness or fineness of the crystalline surface desired and it can be supplied; in color a wide though not unlimited range is possible, and the makers claim that within that range a shade can be matched as closely as it can with paint. I am not sure that this claim is as yet wholly justified, and I know that much depends upon the skill with which the materials are mixed, about which I shall speak presently, but it can be said that the matching is already much

closer than we could get with natural stone, and each experiment we have tried has been more successful than the one before it.

Coming now to the actual process of making pedestals of this material, the first stage is the preparation of the design, which is expected to be furnished by the museum. It is better that this should be so, as museum experts are much more likely than the makers to know what they want, from a practical as well as an aesthetic point of view. In this connection a hint or two may be of service. Simplicity of outline, so far as it is consistent with effective appearance, is to be sought, both because it is of importance in keeping down the cost, and because in a gallery simple pedestals look better than those of an ornate character. For both these reasons we have omitted caps or moulded tops in ours, confining the mouldings to the base. In these it is desirable to avoid undercutting, which makes the casting more complicated and expensive; and as you know, undercut surfaces are more difficult to keep clean, holding the dust as they do.

The designs are handed over to the manufacturer in the form of full-scale working drawings, from which he begins by making what he calls the "pattern." This is the full-size wooden model of the pedestal, which is used in the casting and must therefore be accurate in every detail. The ingredients composing the material to be cast are three, — stone, Portland cement, and the coloring mixture. The stone employed by the firm that made our pedestals is a whitish marble, of an inferior grade, quarried in the Bronx valley a few miles above New York. This, as I have said, can be ground to any degree of fineness, and upon the grinding mainly depends the

texture of the surface produced. The coloring substance naturally varies in its composition according to the effect desired, and is matched from a sample submitted by the museum. This work calls for the skill of a first-class painter, and here perhaps I should utter a word of warning to those who may contemplate adopting this type of pedestal. Our experience has shown that it is of prime importance to deal only with a first-class establishment. Cheap makers produce cheap results, which are bound to be disappointing, because they are not permanent. In the matter of the cement, for example, there are many kinds of Portland cement, of varying cost, but there is no economy in using for our purpose anything but the best. Pedestals made of inferior grades, as I have reason to know, may look just as well when delivered, but it is not long before they begin to change color — one sample submitted to us turned in a short time to a streaky sulphur yellow — and they may even warp in time. So with the coloring mixture. A good workman, having obtained in his sample the tone you desire, will keep it uniform, a poor workman will not, and will subject you to all kinds of annoyance in consequence.

With water as a medium the three ingredients are thoroughly mixed together by machinery, making a pasty mass which is then ready to be poured into the moulds. The casting is done by the familiar sand process, that is, the wooden pattern is sunk in a pit, the sand firmly packed about it, then it is withdrawn, leaving a core, around which the mixture is poured. The pedestals are not cast solid, as this would be both unnecessary and undesirable, on account of the weight if for no other reason. Cast stone is not only as hard but quite as heavy as a

natural stone, weighing about 150 pounds to the cubic foot. We have found that a shell two inches thick is ample for our bust pedestals, and an inch or two more for the pedestals of statues and monumental works. And as this is literally only a shell, with no substance or braces inside it, it offers great advantages in the matter of moving over the older types of stone pedestals which I described in the beginning.

After the pedestal is removed from the mould it must be allowed to set for three weeks, by which time it is hard enough for the final process of rubbing down, correcting flaws in the casting, and transportation to the museum. I am told, however, that the hardening process does not stop here, but continues for months before it attains its maximum.

I spoke just now of the moving of these pedestals. This is a subject which requires careful consideration, and one about which I may be able to offer a suggestion. Obviously they cannot be slid along a floor, they must be lifted and lowered, and in spite of their unwieldy size and weight this must be done gently to avoid chipping the corners and edges. Our solution of the problem has been to make use of the rolling derrick, an apparatus with which you are doubtless all familiar. This we use in two ways. In many of our pedestals we have left in the top a round hole, four or five inches in diameter. A hook at the end of the chain tackle of the derrick is lowered through this hole, and caught on a loose bar in the interior. Where it was not practicable to have such a hole, as in some of the bust pedestals, we substitute a stone-setter's clamp for the hook, grappling the pedestal on the outside. By either method it is easily picked up and carried to its position,



to which the derrick enables us to adjust it with the utmost nicety and without risk of injury.

I come finally to the question which you have probably long been wanting to ask, namely, how much do these cast stone pedestals cost? I wish I were in a position to give you a definite and reliable answer, but unfortunately I am not. Nowadays the prices of labor and materials change so rapidly, and ever with an upward tendency, that whatever estimate I might give to-day would be of no value in a few weeks. When our experimenting had gone far enough to warrant our placing an order, it was for a large number at a contract price. This would perhaps hardly serve for guidance, yet in illustration of what I say, I find that one of the items in the contract was twenty-one bust pedestals each fourteen inches square, but of varying heights, and the average cost of these was about \$18.25. That order was placed in January, 1917. A couple of weeks ago I had from the same firm an estimate for a new lot of similar size, in which the cost of a single one was figured at \$36.00, or of six from the same pattern at \$26.00 each. Two statements, however, I can make with safety, and they may be of assistance. One is that cast stone is cheaper than any other satisfactory material, unless it be wood; the other that the cost

is materially affected by the number of pedestals ordered from the same pattern. The construction of the pattern is the chief item of expense, especially if the design includes mouldings; and while variation in height makes no appreciable difference, since it is easy to make a shaft lower or higher in the casting, the slightest variation in length or width necessitates an entirely new pattern, with a proportionate increase in cost. For this reason, where any considerable number of pedestals are to be ordered, it is highly advisable to reduce these to as few standard sizes as possible.

In conclusion may I repeat that I do not pretend that cast stone has yet attained absolute perfection for our purpose. In the Metropolitan Museum we have been doing pioneer work with this material, and are glad to give others the benefit of our experience. We recognize that it has its limitations, and there are still shortcomings to be eliminated before we can entirely rely upon it. We have noted improvements ever since we began to adopt it, and doubtless these will continue. On the whole, however, we are satisfied with what it has done for us, and believe it the best practical solution of the problem we had to meet. At all events the pedestals are there in the Museum, and each of you can judge whether my recommendation is justified.

## VALUE OF THE ARMY MEDICAL MUSEUM AS A TEACHING FACTOR\*

BY R. W. SHUFELDT, M.D.

WASHINGTON, D. C.

Of all institutions that man establishes and cultivates, none presents a greater interest in the matter of growth

and development; none that embodies — when properly directed and encouraged — a wider educational value, and a center of public interest and entertainment, than does a well equipped

\*Presented at the Annual Meeting of the American Association of Museums, May 1918.

modern museum, in whatever part of the world we may find it. As in the case of everything else, be it in nature or of man's invention or creation, we have long realized that a museum has its birth, its period of existence, and its death. Its period of existence may extend far down into history, or it may, through adverse and unfavorable circumstances, first become stationary and then gradually disappear. In fact, a museum has its evolution and its eventual death along its own particular developmental lines, just as surely as has a tribe of living forms in the world of biology; and it goes without the saying that it must, ultimately, cease to exist, as have all museums in history, the length of its career being governed by the kind of care, cultivation, and encouragement it has received during its existence as a museum. This, be it noted, does not take into consideration destruction by fire, flood, or similar agencies beyond man's control — the same has very frequently occurred in the case of living forms in nature.

The life-term of a museum may extend over several centuries, or it may terminate more or less gradually — in some instances quite abruptly. Culture and management has everything to do with this, as those who have studied the question, or enjoyed the necessary experience, surely know.

To be successful as well as useful — for usefulness in this world means everything — a museum must, during its entire period of existence, from first to last, be a living, teaching factor, not only in the community wherein it is found, but also with respect to all those who visit and consult it from other parts of the world. When a museum first comes into existence — be it of whatever kind it may — its beginnings are often of a very modest

nature; upon the other hand, through more or less generous financial aid, the start may be on a foundation of much broader proportions. Be it known, however, a museum may start as a perfect wonder with respect to its collection of specimens and exhibits, only to dwindle, in a brief space of time, to a miserable, dwarfed concern, eventually becoming a veritable travesty upon anything worthy of the name; or the reverse of this may be the outcome. In any event, in either case it will depend upon its management, and this dependence will rest upon the mind that controls its healthy growth and development — or its abrogation, its decadence, ultimate stagnation, and disappearance. To some extent, this will also depend upon the departmental curators of the institution, singly or collectively, to the degree in which they influence the management by the head of the museum.

In short, our museologist should be — in order to properly administer the affairs under his control, and have the institution fulfill its purpose — an expert in the matter of teaching, that is, teaching through the medium of a scientific arrangement and exhibition of a series of objects, fully illustrating the acquired knowledge of the science to which they refer. As a matter of fact, such a person should not only command as complete a knowledge as possible of the science for which the museum stands; but, above all else, he should appreciate, in its entirety, what constitutes the evolution of a growing museum and the science of museology as a whole. To this end, it is not essential that he be an expert in museography; but, upon the other hand, he should most assuredly be a good museographer, in all that that word means in its modern acceptance.

Finally, in this matter of museum

growth, it is important to take cognizance of the fact that it may be woefully irregular, due to changes of either members of the administrative staff of the institution, or of the senior curator in charge. Very frequently such changes make a powerful impress upon the collections, either in whole or in part, and may result in a more or less weakened and disconnected presentation of the museums material, causing a depreciation of its teaching value.

Passing now to the institution to be touched upon in the present paper — the Army Medical Museum of the Surgeon General's Office at Washington — it may be studied in the light of some of the truisms just enunciated.

Taken in its entirety, it stood, only a few years ago, as one of the museums of this country which was, in its early stages, a powerful and elaborate teaching medium for the medical profession at large, and, to a lesser degree, to the public. From one cause or another, it gradually passed into a condition of stasis — in other words, it ceased to grow. It was still a teacher, to be sure, but a teacher of the past. It exemplified, with its many thousands of specimens, our knowledge of military medicine and surgery, as practiced during the Civil War. Indeed, it had almost, if not quite, become an historical medical museum, presenting, along many lines, what obtained in the fields just named up to half a century ago. In the presentation of its specimens, casing, labeling, lighting, and in numerous other matters and details, it is decidedly antiquated; and while it is, upon the whole, tidily kept, it is by no means an exponent of what a live, growing and functional museum of the present time should be. Gradually, as time passed, the profession, and not a few good observers in other lines,

came to realize this fact; and, while it was much to be deplored, the necessary stimulation making for the revivification of the institution was, as yet, not at hand. It required a world war to awaken this museum; and, when this record-breaking conflict in the world's history involved our own country, this somnolent institution of yore gradually came out of its lethargic state, and took on new life.

As time went on, Surgeon General Georgas, of the Medical Corps of the Army, instituted many changes in the personnel of the staff of the institution, and among the officers added there were several who had had long experience in museum affairs and management. Fortunately, there was a sufficient number of this class detailed to influence, as far as they could, the effects on the equable growth of the establishment, exerted by those who had not enjoyed such training. To inject three or four heroic doses of vim into the vitals of this medical Morpheus, this sleepy, old museum, was the work of but a short time; and the effect was at once apparent. Next followed a revolution, a mild upheaval, and a readjustment, with a still further increase of the museum's staff in various old departments and the establishment of new ones.

Among the first things was inaugurated, with a corps of experts, a complete moving-picture unit. An entire modern plant was installed, capable of turning out, at short notice, hundreds of feet of film. A projecting room was finished, capable of accommodating an audience of a hundred persons; an office; modern manufacturing rooms — indeed, a plant complete in every particular. Subjects are made in a series of duplicates, in that they may be exhibited at all the camps here and abroad, as well as at other points,



where officers and men of the army and others are to be instructed. Some of the reels run for two hours, and are complete as to detail. They make for instructing our army as a whole in everything touching modern warfare; in everything demanded to keep the officer and enlisted man *fit*, and much more besides. Gassing and its treatment; the hygiene of the trench; proper modes of trench jumping; a full exposition of the venereal diseases; orthopaedics in all branches; shell-shock and its treatment; military duties of all descriptions; emergencies of various kinds; and a long list of other subjects in all departments are now screened at the Museum projecting room, as well as at military camps and schools.

Here, then, is one most important line of medical and military teaching, exploited along broad lines, that this Museum has fully established. A department of orthopaedics is now represented, accomplishing fine results along several lines, and this is in close touch with the moving-picture department. Soldiers are there taught to properly care for their feet — and this constitutes another up-to-date line of work and teaching of the utmost importance.

Many of us will recall the army of cripples that spread over the country after the Civil War. Many had fearful face wounds; eyes and ears were lost; no arms; crutches galore — and numerous other disabilities. At the Army Medical Museum a Conservation Department has its headquarters under Major Casey A. Wood,\* and it is doing most important work. Here the picture screen again comes into play, and the marvels of modern surgery does much to relieve the war of one of its

chief horrors. Indeed, so perfect are some of the recoveries, that the men and officers are enabled to return to the front after cures are effected.

Fine departments of art and modeling are in full operation, plaster and wax-casts, and models of the finest description are made of surgical results, deformities, abnormalities, and a long list of other interesting objects, are continually being turned out for the Museum and the casts filed. The art department is a growing institution, which, in connection with the photographic department, is doing work of a very superior quality. It specializes in colored charts; colored enlargements of microscopic work, and slides — in fact, everything required along such lines. It is needless to say that expert microscopists and pathologists are attached to the Museum, with an equipment to care for anything in their way. The department of chemistry has also been brought well up to date and all of these last-named establishments are constantly having the best and most modern instruments added to their several equipments.

It is unnecessary to state that the big medical and scientific library plays a large part in this now truly modern and most efficient teaching center for biology, medicine, and surgery, with all of their various lines of research. Over 2000 professional journals are obtained through exchange and subscription, so that students in any department find the literature easy of access and immediately available.

The Museum collections and all accessories, together with the incoming material from all sources, including the battle-fronts of Europe and elsewhere, is under the immediate care and arrangement of the present writer. Work on this huge task has already commenced, and will proceed more rapidly

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\* Major Wood has since been promoted to Lieutenant Colonel, and, shortly afterwards, returned to civil life. He is now at Leland Stanford University.

after tools and personnel have been added and filled out. The entire system of labeling, classification, presentation and application, is to be thoroughly remodeled and modernized, bringing the whole squarely up to date, with the view of rendering it a modern teaching and demonstrating center for researcher and research work in medicine and allied sciences, from one end of the world to the other.

The present collection will, when completed, form the series "A," and be double card-catalogued, described and filed, with a full case-record of the most approved style. The latter will be illustrated with all manner of photographs and drawings, and ultimately form the basic material for a medical and surgical history of the present war. It will be arranged along the lines of the *Index Medicus*, and the Index in some standard anatomy, such as the last edition of Gray. A most convenient and easily accessible scheme of classification will be adopted, so that any specimen in the Museum may be found instantaneously, if not out on loan, and its full history be before the researcher in a few moments, with all the literature on the subject that he may care to consult.

Series "B" will be under a like classification — indetical with it, in fact — and here will be found all the material dating back to June 1, 1917, arranged in a similar manner, and quite as conveniently for the student.

The two immense collections will create a teaching center for medical and scientific researches of the most far-reaching capacity. There will also be arranged a series of "tables" and "desks" for special research workers in anatomy (human and comparative), microscopy, and pathology.

At no time in its history has the world known or established such a teaching

center as this will come to be in a very short time from this date. The enterprise is materializing by leaps and bounds. No wonder that visitors at the Army Medical Museum in these days remark that the building, where all this is under way and all this material is coming in, is entirely inadequate for even present purposes, to say not a word as to the future. We are looking out for that; and surely Congress will soon help us out in the premises. A fine site has already been granted on the famous Mall at Washington for a new Army Medical Museum, and elaborate plans have been made for a superb marble structure to be erected thereon. The medical profession all over the country is awake to this necessity of modern times, and Congress will be asked to help us out in the matter, to the extent of making a generous appropriation to build and equip this great world center for modern medical teaching in all of its departments. All the plans for the building have been perfected along the broadest lines imaginable.

To come back to our present rapidly growing museum, it must not be overlooked that a scheme, of broad proportions, is being perfected, whereby a system of loans of material — and also deposits — can be made. This will be especially valuable for the college of medicine of Class "A," and also for researchers living at a distance; the library has long been arranged on that basis.

Throughout all this revolution and advance there will be some knotty problems to work out; but, inasmuch as the greatest harmony exists in all this endeavor — the common aim being to build the greatest medical teaching center of the world — differences are readily settled and finally adjusted.

Let us now suppose for a moment that

this new Army Medical Museum has arrived at the plane of its highest development in matters of usefulness and as a teaching center. A physician comes to it to institute, for example, an exhaustive study of some disease of the liver. He is assigned a place in one of the small research-rooms, where table, chair, desk, book-rack, and similar requirements are at hand. He first selects from the library all the necessary, available, special literature on the subject for his book-rack, and there it is promptly placed for him, he being familiar with what the general works give along the same line. He next takes up, if he has not already done so elsewhere, the normal anatomy and histology of the liver, both human and comparative, as far as he desires to carry it. For this purpose, he is supplied with a suitable microscope and accessories, and with such other instruments of precision as he may need. A full set of slides showing normal and pathological sections of hepatic tissue in man and other animals—and from various parts of the organ—are also placed at his disposal. Gross specimens in preservatives and container of the same parts are placed at hand for his special investigation. He may next visit the projection-room, and request that a "liver reel" be run; this will not only show colored enlargements of the liver in health and disease, but also the very pathological condition he has under consideration. Next he may desire to make his own sections for the microscope; so he is promptly supplied with the desired material for the purpose. The art and photographic departments will next prepare for him accurate photographic and other illustrations for his monograph, either plain or colored. Next he goes to the museum; and by the aid of the card catalogues he soon has be-

fore him all the livers illustrative of his work that the institution affords. Duplicates are sent to his research table for closer study. He then consults the elaborate "Case Records," and obtains a full history of every case of the sort, near or remote, that the museum has in its possession. If the opportunity offers at the time, he may, too, be able to examine a cadaver in the museum's dissecting room, in which that particular disease of the liver was present at the time of death. A research of this character, coupled with what he can gain from clinical study in the hospitals, would, not only in this hypothetical case but in all similar cases, lead to a far better and more thorough knowledge of disease than we now possess, and be in the future a powerful incentive to medical and anatomical research along all lines of the science.

Under such conditions, a researcher would accomplish more in a week than he would in a couple of months or more working under present-day handicaps and methods, to say not a word as to the completeness and thoroughness of the finished product. Think of it for a moment! Then picture its application to other cases, and ponder upon the possibilities of the teaching center we are endeavoring to build up for the medical profession, far and wide, in the future.

Already the physicians, surgeons, anatomists, and medical students of America in all departments, including those of the Army and Navy, have loudly rapped for generous Federal aid in this endeavor, and surely it will not be withheld. We, the Medical Corps of the Army, would well deserve the maledictions of all future generations of the profession's representatives, were we to neglect to make all that possibly can be made out of what



assuredly will be the most humane asset that we will derive from this, the bloodiest struggle in all history — the

one which will present, in the outcome, the greatest danger that has confronted human progress and civilization.

## TEACHING THE CHILD ART AT TOLEDO

BLAKE—MORE GODWIN

CURATOR, TOLEDO MUSEUM OF ART

Art Museums, broadly speaking, may divide themselves into two classes. They may become storehouses for great art treasures, or they may be great educational institutions. If a museum chooses the former field the tendency is to become a huge sepulchre, filled with the remains of the art of all ages, and frequented only by the mourner for the dead past, and the deep and conscientious student. In so far as a museum caters to this latter class, it fills a great need. For students and research workers form a group which must be encouraged and cultivated if we are to secure the fullest knowledge of the glorious heritage of the ages, not only as a joy for itself, but as a basis for the better understanding and appreciation of the work of the present. But here the class which it is possible to reach is small and moreover, many of that class have a tendency to delve only for their own personal joy and never to communicate the results of their work to others. And when they do set it down on paper, it is frequently done in such a way that only others as scholarly as themselves can understand it; while for the great mass of people, it is too technical and dry to even arouse interest, much less convey information.

If, on the other hand, a Museum chooses to become an educational institution, and shapes its policy along the broadest lines, it may have the entire community, and many surround-

ing communities as its field. It may teach not only the scholar, whose interest will induce him to go to the ends of the earth if need be in search for information, but the amateur, the young student, the laborer, the man of education and culture, and even the wealthy, who in times of peace are able to travel abroad to see and perhaps study in their own peculiar atmosphere the greatest artistic creations of all times and countries. In this way it may become one of the most important educational institutions in the city, and a great power in directing the lives of the people along the most wholesome, beautiful and productive lines.

Again, if a museum decides to enter the greater field of art education, it must of course delve more deeply into that of art conservation. Since to properly teach art, it is necessary to show the student the best art objects that have ever been or are now being produced, the educational art museum will exercise the greatest of care in securing for its collections only the finest and most representative works of each period and artist — works which have stood or will stand the test of time; it will also take especial pains to install its acquisitions so that they form an harmonious ensemble and may at the same time be seen to the best advantage individually, and that they are clearly labeled to give scientific information to the student as well as general knowledge to the casual visitor.

The Toledo Museum of Art became an educational institution the day that Mr. and Mrs. George W. Stevens took charge of it. That it is fulfilling its mission is evidenced not only by the constantly increasing attendance, but by the greater degree of art appreciation shown by the people of Toledo. Since becoming an educational institution it has not neglected the adult, but has specialized in the education of the child. In the grown person the mind has reached its development and it is difficult if not impossible to interest it in new things. The adult's likes and desires are firmly rooted from ideas implanted in early youth. He has other interests, business, social and political which distract his attention by crowding on him a multitude of detail and thus expansion into new and untried fields is prevented.

But the mind of a child is open to conviction, and interests formed early will dominate him all through life. The first thing the Toledo Museum found necessary was to interest the child in art, for he had heard nothing of art either at home or in the school room, and so naturally did not know or care about it; but he did know of many things which were closely connected with art. He knew of the beauties of nature, of birds, of flowers and of growing things; he knew of the pleasures of collecting postage stamps and Indian relics. The Museum decided to approach him through these channels.

A Collector's League was organized which brought together children who were interested in the collection of some particular thing. This gave them the opportunity for discussion and exchange of ideas as well as objects. Then a Bird Club was organized which now numbers 15,000 members. The lumber was given and the children

built bird houses, exhibited them at the Museum and later placed them in the parks and along the highways. In this way a tremendous number of children who had perhaps never heard about art were brought into the Museum, first through their love for birds. On arriving there they found the treasures which it contained, and their interest in them was aroused. To reach other children we used the avenue of the back yard garden. There were contests instituted with prizes for the pupils in each school in the city so the child whose parents did not even appreciate the beauty of flowers was able to cultivate a vegetable garden, and after a year or two of that he and his family began to realize that their home might be made more attractive by planting flowers as well as vegetables, and in this way the entire city was beautified. Exhibitions of flowers and garden products were held in the Museum. The children came and brought their parents — a new group of people were interested in art.

Other means have also been used for getting a hold on the interest of the child; two of the most potent of which are the two honor classes of the Museum, the Boy Police Force and the Staff of Assistant Docents. The former is an organization recruited from boys who take an interest in any of the activities of the Museum while the latter grows directly from the story hours and only those who have been trained by attending them are eligible to membership.

The Museum Boy Police Force was organized in 1914 to make a self-governing body of the thousands of children who attend the Museum. A child with some small authority has an added interest in the institution. He comes more regularly himself, he brings more of his friends and they in turn desire to

secure the same authority for themselves. As a result there are dozens of applications for positions on the Museum Police Force. It now consists of fifteen boys whose ages average about twelve or thirteen years. It is one of the most democratic organizations in the city of Toledo, including the son of an ex-mayor, of one of the leading bankers, of one of the city policemen

the entire force. The meetings are conducted by the captain and everything is carried out in an orderly and businesslike manner. Occasionally when there are meetings of great importance, the chief of the force, Mrs. George W. Stevens, (for it was her idea) meets with them and assists in any discussions which may come up. The members have prepared their own



THE MUSEUM BOY POLICE FORCE

1916-17

and of a driver of a milk wagon; but there is no difference between these boys — they are the best of friends and comrades, and to see them on duty at the Museum one would never know that there might some day be any difference in their wealth or social stations.

The force is organized with a captain, lieutenant and a sergeant and is divided into squads which report for duty on alternate Sundays. At least once a month there is a full meeting of

constitution and by-laws, make their own rules, and see to their enforcement. Their duties and privileges are primarily to see that no one damages works of art in the Museum or mars or defaces the building or the shrubbery in the grounds; to know what and where the different collections of the Museum are, when the Museum is open, what days are free, and to be able to direct visitors from one gallery to another, and to give them some information about the various collec-



tions. They also act as ushers at the concerts and lectures, assist in checking, and act as messengers for members of the staff.

When we secured our famous "Moonlight" by Blakelock nearly three years ago, it came without a glass, and when it was hung in the galleries two of the boys on the police force came to Mrs. Stevens with the suggestion that some of them be detailed to guard it so that they might see that no one damaged intentionally or otherwise such a valuable and important canvas. They stood on guard regularly until a glass was procured and placed over it.

That the boys are interested in the Museum is frequently evidenced. A few Sundays ago four of the Museum police came into my office just before closing time; as we were talking about things in general one of them remarked, "Well, I guess I like the Museum pretty well, my mother, brother and father went out riding in the car this afternoon, but I wanted to come to the Museum." Another said, "Uncle John and Dad went fishing this afternoon and wanted me to go along but I came here too." The third one then remarked, "You've got nothing on me—my folks went to the country and I stayed home all alone so I could come to the Museum to-day," to which the fourth replied, "The boys wanted me to go on a bicycle trip to-day but I made them put it off until next Sunday so I wouldn't have to be absent."

Things like these, which are of constant occurrence, show that the interest which we hoped the Museum Police Force would create is an accomplished fact, that it is doing good work for the Museum and for the children. The captain of the Museum Police Force this year is one of the charter members who joined when it was started in 1914. At that time he had attended

the Museum only enough to qualify for membership, but since joining he has come regularly to the story hours and in them he has learned a great deal about art in general and the Museum's collections especially. He has also been in the Museum class in design for two years and has done remarkably good work. A short time ago he decided that he wanted to work for the Museum after school hours and in the summer time. As a result he has been employed as a general assistant and is given work which will train him thoroughly in all of the varied activities of a Museum. He is only in the first year of High School, but even before he has completed his course he will have become a very valuable aid. One day his work is filing records and reproductions, another day he is helping in the printing department in which, by the way, he has already become quite an expert. Another day he may help in checking up the unlabeled paintings in an incoming temporary exhibition; at another time he helps in cataloguing; he works some in the library; answers phone calls and is entrusted with many errands. In this way he gets a thorough training in all that is being done, and if his desire to make museum work his life career continues he will be invaluable to the museum that gets him.

To qualify as an assistant docent the child must not only come to the Museum, show an interest in it and its work and ready zeal in the care and protection of its collections, but must also have attended a fixed number of story hours and have shown on examination that he is well acquainted with the Museum's collections. The story hour is one of the most important educational activities which the Museum has ever undertaken. Every Saturday and Sunday afternoon from one to

five hundred children come to the Museum and listen attentively for thirty minutes to learn about the various works of art in the permanent collections. These talks are illustrated primarily by original works of art which the Museum owns or which are here for temporary exhibition. Lantern slides are used as supplementary material to complete the historical continuity of the series. The aim is

The story hours for the past season were divided into groups. First there were stories of the statues in which Venus de Milo, the Wedgwood Mercury by Flaxman, Chapu's Joan of Arc, and the bust of John Burroughs by C. S. Pietro were used as illustrative material. Then the stories of the Old Masters told about Velasquez, Frans Hals, Rembrandt the Painter, Rembrandt the Etcher, Pieter de Hoogh,



Fig. 2 SOME ASSISTANT DOCENTS AT TOLEDO MUSEUM

to give the young student in any one year a fairly comprehensive survey of the great things that have been done by man from the beginning of time down to the present. Story hours are changed from year to year so that the child who has attended throughout the season will not find the next year's work to be only a repetition of what he has learned once before. The work is also planned so that any one child who attends only a single story hour, concert, or motion picture will get some information and appreciation of art.

Reynolds, Raeburn, Constable and Turner, splendid examples of whose work are installed in the Museum. The stories of pottery told about the beginning of pottery and Josiah Wedgwood the master potter. The story of prints told about the beginning of print making, wood blocks and the little masters, etching and the early masters, etching and the late masters, and lithography. Another group of story hours was devoted to American painters who are well represented in our collections.

When a child has been appointed an

assistant docent after having shown on examination that he is well acquainted with the Museum's collections he comes to the Museum on Saturday and Sunday and tells other children and grown people as well about the wonderful things which it contains. This stimulates the interest of the child in the Museum for he feels that he has a definite object towards which he may work when coming here from day to day to learn about our collections; it stimulates the interest of the adult for he of course is pleased to learn what his child has learned and we find that the children bring their parents to the Museum rather than the parents their children. It also enables us to carry our work of instruction to a much greater number of people than if we had no volunteer staff of assistants. On one occasion after the story for four or five times had been on old masters in our collections the children who had had no previous instruction in drawing, were given papers and pencils and told to draw from any painting about which they had heard a story. A splendid Velasquez, "The Man with the Wine Glass," was one of these. A girl of thirteen did a sketch of it so fine, full of life and vitality that it might almost have been the artist's first idea of his composition. She happens to be a child of remarkable talent but until it was discovered at the Museum, no one except her own family knew it and they had given her no opportunity to develop it. Another story had been on an early self-portrait by Rembrandt. A child only ten years of age did a perfectly marvelous sketch from it. In this she has the spirit of the painting and shows a wonderful feeling for the light and shade which is so important a part of Rembrandt's work. Her sketch shows that she has learned more about it

than if she had spent hours in the study of books on art history or technique. She got all that Rembrandt intended to give — no adult could have a better understanding of the painting than that which she has. As a result these two girls were admitted to the free design class, for we have a large class of selected pupils from the public and parochial schools of the city in which no tuition is charged and materials are sold at less than cost. The first thing that the younger of the two did was a design, "How Many Miles to Banbury Cross." She was given the subject and told to develop it in class in any way that appealed to her. Her drawing of a woman riding horseback against a background of silhouetted trees is as fine as a manuscript illumination and in movement and action it is almost like some of the caveman drawings. It must be remembered that it is not copy work, but the result of her own imagination and knowledge.

The assistant docents are now organized into a body which is conducted much along the lines of the Museum Police Force, except that they have a president and secretary and are under the closer supervision of Miss Elizabeth Jane Merrill, the Museum's Supervisor of Education. In the fall of 1917, prizes were offered, a framed photograph of any painting in the permanent collection of the Museum which the assistant docents might select for the best attendance, and cash prizes for the three best essays on the subject of any story hour. This spring, at the close of the winter's activities, the children packed our auditorium for a patriotic concert and the awarding of the prizes. Two children with the best attendance were each given a framed photograph. Thus two art collectors were created. The girl to whom the first prize for



the best essay was awarded gave the money to the Belgian orphans, for whom the Museum children have collected several hundred dollars.

During the past year our Museum instruction has been extended into the public schools of Toledo. It has always been impossible to bring these classes to the Museum in school hours as is done in many other cities, but many

compositions have been sent to the Museum and are most remarkable productions. That the children are glad to have them is evidenced by this letter, one of about fifty received from one school in which the photographs were shown:

Toledo, Ohio, March 15, 1918.

DEAR FRIENDS:

I was very much pleased to see the



Fig. 3 BLIND CHILDREN POSING TO SHOW THEY HAVE SEEN BY FEELING A STATUE

teachers have realized the need of art instruction so strongly that they have brought their classes to the Museum after school and on holidays. This of course is an unsatisfactory way of doing, so we have arranged a rotary exhibition of photographs of works of art in the Museum's collections which are sent to the various schools for exhibitions of two weeks each. These exhibitions are opened by a talk on the pictures and while they are hanging the children write compositions about them. Some of these

beautiful pictures you sent to the Indiana School. After the lady had told us about the pictures I was very glad because it made me feel as if I wanted to draw. I come to the Art Museum every Sunday if nothing happens. Every time I leave I know something I did not know when I left. Please send the Indiana School another set of pictures. I think we all like them.

Yours truly,

(Signed) CARL COLLINS

In this way about three thousand

children were reached last year who knew little of the Museum. Many of them live in outlying districts from which it is difficult to reach the Museum but the attendance of these children and other children from their neighborhoods has increased tremendously since the plan was put in operation.

Another innovation of the past year, and perhaps the most novel which we have undertaken, has been the art training of blind children. It would seem from the very nature of things that the blind child would be the last one in whom to expect any knowledge or appreciation of art; but marvelous things may be done with the blind, the lame and the halt. So we have taken to the blind school small statues, and they have seen through their fingers and have enjoyed, appreciated and

loved the little things which have been brought to them. On other occasions the blind children were brought to the Museum and there they saw sword guards, knife handles and sculpture and to prove that they had seen them they posed some of the groups and individual statues. This work is in its very infancy but it would seem more than possible that it might be made a work of great importance and that the blind might soon have some knowledge and appreciation of art.

So while the Toledo Museum is constantly adding to its collections the finest and most representative works of art that it can secure, it is also endeavoring to make them of the greatest practical value to the community by carrying art to the people as well as by bringing the people to the Art Museum.

Attendance in 1917. — 121,000.

## ACTIVITIES AT THE ILLINOIS STATE MUSEUM

DR. A. R. CROOK

CHIEF, ILLINOIS STATE MUSEUM, SPRINGFIELD, ILLINOIS

Since the last meeting of the American Association of Museums, notable progress has been made at the Capitol of Illinois in the control, equipment and plans of housing and growth of the Illinois State Museum.

Instead of being a department unrelated to any other and having as formerly an ex-officio board of three men so burdened with other duties as to have no time left for museum affairs, the museum now constitutes Division 3 in the Department of Registration and Education which department is directed by a scholar and man of affairs, formerly one of the leading members of the University of Chicago faculty.

It has the counsel of a Museum Board

consisting of five men, appointed because of their eminence in science, art, or business, who serve the state in this field without pay, and do so because of their interest in the work. Their fitness for the position may further be indicated by the fact that they all are or will be members of this Association of Museums.

With such psychological setting it is easy to see that conditions are favorable for progress in material affairs. The new Board has been giving careful attention to plans for making the Museum truly representative of the State. It has considered the quantity and character of exhibits and the amount of space which might well be required by a State Museum. A state-

ment of its conclusions may be suggestive.

The State is nearly four hundred miles long and two hundred miles wide. It shows considerable physiographic diversity and seven different geological formations. It consequently has a great variety of botanical, zoölogical and geological objects. Being third in population in the United States it has a great many manufacturing and artistic interests. Hence to properly represent nature and man its museum must be rich in number and variety of objects and must eventually occupy extensive floor space.

For botany, 20,000 square feet of floor space may well be utilized to exhibit the economic plants of the State and their products. This would include the trees, their woods and the utilization thereof, wood alcohol and acid, sawdust and its utilizations, charcoals, paper pulp, substitutes for timber, destructive effects of deforestation; Indian-corn and utilization thereof; edible nuts, fruits, roots, medicinal plants, etc.

Zoölogy would require 30,000 square feet of space for such divisions as follows: 1.—Entomology in its relation to crops, to industries and to the health and prosperity of man in other ways; 2.—Ichthyology, showing the one thousand different fish living in the waters of the State, some of which are so abundant as to place the State in the front line of producers of fish food; 3.—Ornithology, a branch of the science richly represented in the State, since not only birds of the temperate regions but also of arctic and tropical regions appear in the State at various times; and 4.—Mammalogy, a branch unsurpassed in interest and value and requiring extensive space for presentation in groups and otherwise.

Geology would require about 25,000 square feet apportioned to six subdivisions: general geology, invertebrate paleontology, vertebrate paleontology, mineralogy, petrology and economic geology. The State leads all others in the production of one mineral and ranks second and third in some others. Its geology is important from many viewpoints.

Ethnology and archaeology, characteristic of the upper Mississippi Valley and especially of Illinois, would require 20,000 square feet to show the life, industries, art and history of the Indians from the earliest times to the present.

A Fine Arts department should keep a list of all the art objects possessed by the State and contain a large number of paintings, decorations and sculptures which are now improperly located or cared for and are liable to deterioration and even destruction. In time, illustrations of Illinois life and nature put on canvass by Illinois artists might be assembled and form one of the most interesting departments in the museum. 5,000 square feet of space might furnish a beginning for the work.

Manufacturing Arts. The many manufacturing concerns in the State with their large variety of products, would supply most impressive exhibits composed of models of the larger of their products and examples of the smaller products which are great in number and variety. For this purpose 50,000 square feet of space might well be set aside.

These various departments then, for the State of Illinois, would require a total of 150,000 square feet of space. This may indicate a reasonable and modest requirement to be met by State museums in general.

The new building at the State Capitol for which plans are now being drawn and whose corner stone will probably



be laid in October is designed to accommodate for the present the State libraries and the museum. While it cannot fully care for the various de-

partments needing housing, a step in the right direction has been taken and we look forward hopefully to future progress.

## UTILIZATION OF MUSEUMS IN FUEL CRISES

L. EARLE ROWE

DIRECTOR, RHODE ISLAND SCHOOL OF DESIGN

The war has brought many new problems to every museum, not the least of them is that created by the fuel shortage of last winter. While we all hope that this may not be repeated another year, we shall in future be better equipped to meet it because of our experience this winter. Four possibilities faced our museums: To remain open with the usual heat in order to provide a warm gathering place for those who were without fuel; to close some of the rooms and heat the others normally; to remain open and cut down the heat to the minimum necessary to preserve the objects; and to close entirely. In adopting any of these expedients there must have been interesting experiences that could with profit be reported here and it is hoped that the following brief sketch of the work done in Providence may induce others to tell of their success in meeting a similar problem.

Early in January the public schools of Providence were closed, thus throwing many children on to the streets. The resulting conditions were keenly deprecated by all thinking people, and it is sincerely to be hoped that these conditions will not again arise. Many homes are constituted on the assumption that the children will be away the greater part of the day, and parents are not prepared to take care of them when they are unexpectedly out of school. A small group representing

three (public) institutions other than schools, which do educational work with children, the Park Museum, the Public Library and the Rhode Island School of Design, met and formed a plan which would take care of some at least, of the children, until they could again return to school. In the short time that was at their disposal for organization it was not possible to do more than extend the regular docent service to take care of the classes in nature study of the 7th and 8th grades. Each class visited each institution four times in the four weeks. The Public Library and School of Design were open as usual and arranged to take the children on the first five days of the week. The School of Design however, reduced the temperature of its galleries to conserve fuel. Difficult as this may have been for the visitor without a heavy coat, there can be little doubt that this was an excellent thing for the objects in the collections. The greatest inconvenience was borne by the custodians and janitors, but was not serious. Neither were the docent groups affected because of reduction of temperature. The Park Museum was closed except on Saturdays and Sundays and therefore crowded all its work into those two days. Four subjects of study were chosen: (1) Birds and Animals, (2) Landscape, (3) the Ocean, and (4) Indians and Warriors. These were.

treated in each institution according to the material available. In the Park Museum the scientific objects connected with each subject were studied; in the Public Library books and plates dealing with the subject were placed in the hands of the children who told parts of interesting stories and were encouraged to hunt up the remainder in the books; in the Rhode Island School of Design they were shown paintings, vases, statues and prints and learned something of what the subject they were studying meant to the artist. This was brought home more forcibly by their own attempts to analyze and draw some objects in the collection. Thus the first lessons in accurate observation and intimate un-

derstanding of what they saw were given in the three institutions. It was found to be immaterial at which place the subject of the week was first studied.

One great advantage of this scheme was the coordination of docent service in these institutions thereby substituting for the disconnected work usually done by any institution acting alone, a coherent plan which was carefully worked out and approved by the heads of the public school system.

It can be heartily recommended by all of us as an instance of helpful and productive cooperation which was beneficial in every sense and will be kept in mind when the regular docent services of succeeding years are planned.

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#### ALBERT HASTINGS PITKIN

At the Springfield meeting of The American Association of Museums in May 1918, President Henry R. Howland announced the death at Hartford on October 14, 1917, of Albert Hastings Pitkin, and called upon Frank Butler Gay, Director of the Wadsworth Athenaeum and Morgan Memorial, for remarks.

Mr. Gay said, "Although full of the subject I am totally unprepared to do justice to it and to you at a moment's notice. The death of Mr. Pitkin was a profound shock to all who knew him intimately; and to me it was an irreparable loss. Descended from a long line of the best of New England ancestry he was dowered with much Yankee shrewdness, a keen and retentive mind, a power of careful observation and a sensitive touch—all of which he had studiously cultivated by much travel and many books. From an early business career he gradually

went into life insurance as an occupation; but 'collecting' was his hobby, so it was foreordained that as soon as the Wadsworth Athenaeum had any collections that would appeal to him, he would spend much time there and give freely of his knowledge. On the opening of the Morgan Memorial in 1910 he was appointed Curator of Ceramics which he virtually had been for years. In 1916 he was made General Curator and retired from all other business."

Upon suggestion of the President it is Resolved, that in the passing of our late associate, Albert Hastings Pitkin, we have met in a singular sense with a great loss which is personal to many of us. At the meetings of this Association, most of which he had attended, he had made for himself a distinct place, by his modest quiet dignity, and charming individuality. While he avoided the platform, he constantly gave from his large store of knowledge

of the minor arts, especially in the field of American ceramics where he was *facile princeps*.

We learn with a large degree of satisfaction that not all of his knowledge went out with him; that he left in manuscript a monograph on early American pottery which his devoted wife will soon see through the press.

We desire to place on record this minute as an expression of the loss sustained by this Association.

DR. B. H. BAILEY

Died June 22, 1917

The death of Dr. B. H. Bailey, Professor of Zoölogy and Curator of the

Museum at Coe College, Cedar Rapids, Iowa, took from the Middle West one of its greatest museum workers. Raising funds entirely from outside sources he built up what promised to be one of the finest small college museums in America, his ambition being to have in this collection work executed by each of the best taxidermists in the world. While it is not likely that any one can complete the work at Coe, his efforts stand as an inspiration to others. It is fitting that the board of trustees of the College has named this Museum after him and placed a bronze tablet bearing his name at the Museum entrance.

#### MUSEUM LITERATURE

##### THE GAME BIRDS OF CALIFORNIA.

There has just been published by the University of California, as a contribution from the Museum of Vertebrate Zoölogy, a book entitled "The Game Birds of California," by Joseph Grinnell, Harold C. Bryant and Tracy I. Storer. The volume is a large octavo of 642 pages, with 16 colored plates (13 by Louis Agassiz Fuertes, 3 by Allan Brooks), and with 94 line drawings in the text, the latter illustrating structural characters of the birds.

This book treats of 108 native game birds, the number known to exist in the state, and aims to supply the naturalist with information regarding the life histories of the species treated, to give the hunter facts concerning the objects of his pursuit, to furnish the legislator with helpful suggestions relevant to the preparation of game laws, and to give the conservationist information to aid him in his efforts to perpetuate bird life.

The extensive collections and field notes in the Museum of Vertebrate Zoölogy have afforded a splendid basis for the work, supplemented by previously published facts in the same field. No pains have been spared by the authors in making this publication as thorough and practically complete a summary of the subject as it was possible to do, and the result, it may be said, is one of the most important publications that has appeared concerning California birds. It is certainly by far the most exhaustive treatment yet accorded any phase of the subject.

##### THE GROUND SQUIRRELS OF CALIFORNIA.

A recent contribution of the Museum of Vertebrate Zoölogy, published by the California State Horticultural Commission, under the authorship of Joseph Grinnell and Joseph Dixon. Of the 18 species and subspecies of ground squirrels occurring within the state,

there are several that are so inimical to farming interests as to rank among the most destructive of animal pests known to exist. The present publication, while not economic in the sense of dealing directly with means of control or extermination, in a careful and thorough study of the life histories of the species, supplying information that is an absolute prerequisite to any control measures. Carefully detailed descriptions of specimens, a "key" to the species and subspecies, colored plates by Fuertes figuring nine of the forms, and numerous half-tones and line drawings, are important accessories of the publication.

MAGIC PICTURES OF THE LONG AGO, by Anna Curtis Chandler, *Henry Holt & Co., New York*, \$1.30. This is a book of stories woven around the objects in the Metropolitan Museum and used by Miss Chandler in the story telling hour at that institution. Not only have they been carried out but they carry with them suggestions to other workers in a similar field and of a story telling source which until recently has not been tapped.

##### LIST OF THE PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING FEBRUARY, 1919

- Bulletin 103:** "Contributions to the Geology and Paleontology of the Canal Zone, Panama, and Geologically Related Areas in Central America and the West Indies." pp. 1-13. "On some Fossil and Recent Lithothamniaceae of the Panama Canal Zone." By Marshall A. Howe.  
pp. 45-87. "The Smaller Fossil Foraminifera of the Panama Canal Zone." By Joseph Augustine Cushman.  
pp. 103-116. "Fossil Echini of the Panama Canal Zone and Costa Rica." By Robert Tracy Jackson.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

MAY—1919

VOLUME I

NUMBER 8

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WE SHALL MEET THE PEOPLE WHO  
ARE COMING TO MEET US

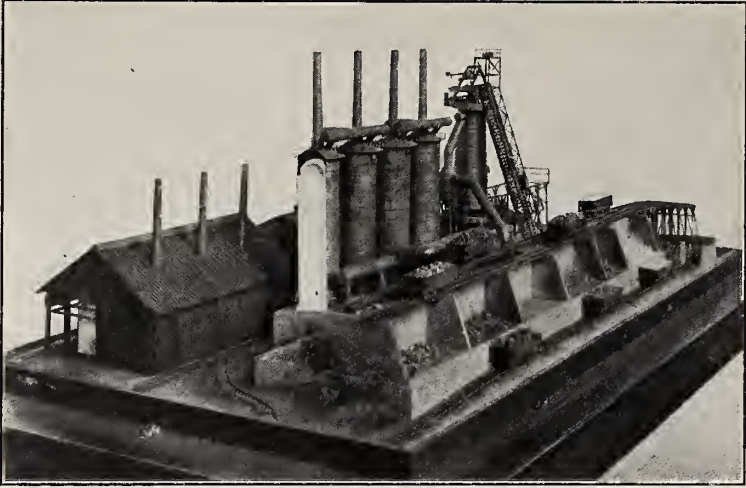
**I**N one of Dickens' stories he uses, if I recall it, the following phrase: "In our course through life we shall meet the people who are coming to meet us from many strange places and by many strange roads, and what it is set to them to do to us and what it is set to us to do to them, will all be done." Now that sounds like fatalism, but it is simply a worthy expression of a common fact in human life that applies to us. We come together from places, not strange now, but very distant, some of them, to meet others who are coming here to meet us, and each one of us has his message for the other. We profit by our association together and we learn from each other. We go home, God grant, wiser than when we came, and the effect is abiding. The American Association of Museums serves that great and important service.

HENRY R. HOWLAND.

May 20, 1918,  
Springfield, Mass.







*Courtesy of the Philadelphia Museums*

**BLAST FURNACE**

A model showing a typical modern plant for the manufacture of pig iron, complete in all the essential details

## SCIENCE

### THE DIRECTORSHIP OF THE BRITISH MUSEUM

The appointment of Dr. Sidney F. Harmer as Director of the British Museum of Natural History is in every way admirable and it is to be regretted that any unpleasantness should have arisen in connection with it, the more that every one approves the selection of Dr. Harmer for what is probably the most important position in the Museum world. A man eminent in the domain of science, interested in the practical bearings of zoological knowledge, of pleasing personality and long museum experience, he is admirably fitted for the position.

But the suggestion that the Assistant Secretary of the British Museum be appointed its Director called forth a little whirlwind of bitter and to a great extent uncalled for protest on the part of a small number of scientific men, the storm center naturally being in that great court of resort for Englishmen, *The Times*. Under the date of February 27th there appeared in "The Thunderer" a note, bearing a score of signatures, in which among other things it was stated that "there is nothing in the administrative work of the directorship that could not be learned in a few weeks or months by any person of ordinary intelligence." One is forced to conclude either that the services of the British Museum to the public are much more circumscribed than we believe them to be or that the signers of the memorial in *The Times* were grossly ignorant of the manifold duties of the Assistant Secretary in a modern museum. That the latter is the case is

evinced by the contemptuous tone of the article in question, a tone that is greatly to be deplored and we regret to see some of the names attached to this document. If any of the signers of the protest can master the duties of the Assistant Secretary in two months, it would mark him as a man of most unusual intelligence and remarkable executive ability; two years would be little enough for the purpose.

At the risk of causing the opening of other vials of wrath, we cannot refrain from noting that at the present time the Directors of the three largest museums in the United States are not men of scientific training.

The modern museum is not a mere storehouse of material for the benefit of a few, it is a great educational institution for the public, the people's university. So we are pleased to see that in recognition of his long and most efficient services the position of Mr. Fagan is "to be considerably improved" as it should be, and that Dr. Harmer is to have the benefit of his experience and knowledge.

### PHILADELPHIA COMMERCIAL MUSEUM

MODEL OF A BLAST FURNACE.—One of the most useful exhibits in the Philadelphia Commercial Museum is the miniature model of a blast furnace which was completed a short time ago. Two views of it are shown in the frontispiece of this number.

The upper figure shows the storage bins for different kinds of iron ore, coke and limestone. Loaded cars stand on the tracks above and beside the bins,

and a car of ore is half way up the skip-hoist. In the center stand the furnace and the four stoves. One of the stoves is sectioned to show the arrangement of the fire-brick lining. The connecting pipes are so labeled that one can trace the course of furnace gases or air blast. On the left corner stands the boiler room and the engine house.

The lower view is taken from the opposite end of the model. It shows the furnace, with a strip cut from the side of it so as to show the charge. At the right is the sand floor where four men are busy casting pig iron. Just in front of this is the pig machine, where molten metal is poured into molds on an endless chain and the pig iron dumped directly into a railroad car.

The scale of this model is six feet to the inch. It is a most complete and accurate model.

**CHINESE PORCELAINS.**—The Museum has recently acquired a very valuable addition to its collection of Chinese porcelains. This consists of a number of large and showy vases. Some are of the famous sang de boeuf, and some show other colors and styles of decoration. They have been installed in the large Chinese collection.

**SPHAGNUM SURGICAL DRESSINGS.**—One of the new exhibits, deriving a part of its interest from the war, is a collection of surgical dressings made of Sphagnum moss. The great reason for the use of this material is its high absorbent quality. Cotton will hold only five times its weight of liquid, while sphagnum will hold twenty times.

The case contains samples of four different species of sphagnum one of which is useless for dressings, two marked as good and one, sphagnum papillosum, the best species for this purpose. Some specimens of moss

are just as they came from the bog and some are cleaned and prepared for use. There are samples of zorbik, the soft absorbent paper in which the moss is wrapped, the non-absorbent cotton used for the backs of the pads, and the fine surgical gauze used as the outside wrapping. A large number of finished pads show the styles and sizes sent overseas and those used in the military hospitals on this side. A large part of this material was furnished by the Northwestern Division of the American Red Cross at Seattle, Washington.

#### MILWAUKEE PUBLIC MUSEUM

**AFRICAN ELEPHANT.**—A mounted specimen of a bull African elephant has recently been completed and placed on exhibition. This was collected for the museum in Uganda, B. E. A. in 1911 by Mr. Carl E. Akeley. It stands in an attitude of attention, with ears standing out from the head and trunk extending forward as though searching the wind for sound or odor of an enemy. The specimen is eleven feet in height, ten feet across the ears and measures twenty-six and a half feet in length over all. The tusks are of moderate size, weighing a little over eighty pounds each.

The taxidermic work was done by Mr. George Shrobbree, chief taxidermist of the museum, who previous to undertaking the work spent some months working with Mr. Akeley at the American Museum of Natural History in order to perfect himself in the details of Mr. Akeley's recently developed system of direct modeling, in which the musculature and the folds and wrinkles on the skin are modeled upon its outer surface while it is supported on a bed of soft clay overlying a rough form.

**THE ANTHROPOLOGICAL DEPARTMENT** of the museum has created an



introduction to its exhibits by placing on the upper walls of the entrance lobby seven semi-circular oil paintings, 3 ft. 9 in. in height by 7 ft. 6 in. in width, showing stages in the evolution of man as deduced from data furnished by Dr. S. A. Barrett, Curator of Anthropology, and Dr. E. W. Hawkes, assistant. The subjects are: Ape-Man (Pithecanthropus), Eolithic, Middle Paleolithic, Upper Paleolithic, Neolithic, Bronze-Age and Early Iron-Age Man, and indicate not only the physical development of man at the early periods but also his advancement in mentality and material culture. Under each picture is its titular designation with an approximation of the antiquity of its subject expressed in years.

Mr. George Peters, artist, first executed these about one-quarter size. Photographs were then made and sent to leading anthropologists for criticism, following which the full size paintings on canvas were made and applied to the walls.

#### NEW GALLERY OPENED

THE PEABODY MUSEUM of Harvard University has recently opened to the public the large gallery on the second floor of the new section. In this gallery is arranged the archaeological and ethnological material from South America. One of the finest of the recently acquired collections is from the Woyawoi Indians of southern British Guiana. This is especially rich in the beautiful feather work of that region.

Another recently acquired ethnological collection here shown is from the Betoyan tribes of Rio Tiquie in north-western Brazil. This was obtained by Dr. A. Hamilton Rice during his recent visit to that region.

#### FIELD MUSEUM OF NATURAL HISTORY AT CHICAGO

A model of the Natural Bridge of

Virginia, representing a length of 660 feet of the gorge of Cedar Creek, with the Natural Bridge spanning it at an elevation of 215 feet, has been prepared by Mr. H. W. Nichols, Assistant Curator of Geology, and placed on exhibition. Mr. Nichols' survey of the locality is probably the first detailed work of that character conducted at the Bridge since that done by Thomas Jefferson soon after his term as President.

The model is chiefly of reinforced concrete, the rock colorings being reproduced by pigments incorporated with the concrete. The wooded portions are represented by over 1000 miniature trees. The most prominent geological feature illustrated by the model is the formation of a natural bridge by the collapse of the roof of a cave, leaving only a fragment in the form of a bridge. The vertical and horizontal scales of the model are the same, an unusual feature in geological models.

Sergeant H. L. Stoddard of the Eighty-Sixth Division A. E. F. has returned from over-seas service and resumed his duties as taxidermist of the N. W. Harris School Extension.

#### PHILLIPS ACADEMY, DEPARTMENT OF ARCHAEOLOGY

DR. CARL GUTHE INTENDS to carry on excavations during the summer at Rowe, continuing the work of the summer of 1917.

CURATOR MOOREHEAD expects to continue his work on the archaeological survey of New England. He has spent six summers in Maine and two years ago worked the Lake Champlain region. It is now proposed to explore one of the large New England rivers, but the plans are not definitely set. Mr. Moorehead recently returned from Tennessee where with Hon. W. E.

Myer he made inspection of various mound groups. There has been a movement inaugurated to build in Nashville near the capitol building a state museum. Mr. Moorehead delivered one or two addresses on the importance of preserving Tennessee antiquities by the state.

### MAKING INSECTS INTERESTING TO THE PUBLIC

A beetle spectrum, of beetles from all parts of the world, showing all colors of the spectrum, and arranged in spectrum order, is the newest thing under the sun in the insect exhibit at the American Museum of Natural History. In addition the common black beetle is shown and the rare all white beetle from Brazil. A single grasshopper of a species found in Banama flaunts all colors of the rainbow. The metallic effects in insects is shown by four beetles; one from Costa Rica looks exactly as if made of tin; another from Mexico seems to be of tin striped with green paint; a third from India has an oxidized appearance; and a fourth from Queensland looks like pure gold.

Near this collection is a small glass case containing a revolving platform on which are mounted a number of beautiful irridiscent insects chiefly beetles and butterflies. As the platform swings around and the insects pass through various lights, the small bodies and frail wings blaze with changing color.

### SMITHSONIAN INSTITUTION WASHINGTON, D. C.

Dr. Abbot and Mr. Kramer are arranging the apparatus which Dr. Abbot will carry with him to observe the total eclipse of the sun on May 28 at La Paz, Bolivia. A pair of 3-inch, 11-foot focus lenses, with tubes, clockwork and

mounting, all arranged to be packed in close compass will be taken. Photographs of the solar corona, that beautiful glow something like the Northern Lights, which surrounds the sun at times of total eclipse, will be made. Dr. Abbot expects to take with him Mr. A. F. Moore, Director of the Smithsonian Observatory at Calama, Chile, who will observe the degree of darkening of the sky at the time of the eclipse.

There is now on exhibition in the main hall of the Smithsonian Building a series of water color sketches by Mrs. C. D. Walcott, of flowers mainly from the vicinity of Washington. Mrs. Walcott is now making some additional sketches of rare plants furnished by Mr. Coville of the Department of Agriculture, to be added to the exhibit.

In a letter dated November 15, 1918, Mr. C. Robert Aschemeier, who has been collecting for the Smithsonian Institution under the auspices of the Collins-Garner Expedition in French Congo, Africa, mentions that up to this date he has, among other things, collected 1034 mammals and 738 birds, a great many of them being new to this Museum, and the entire collection is considered very important owing to the fact that the Institution's collections contain very little material from West Africa. In the last shipment received from Mr. Aschemeier there were quite a number of large mammals represented, among them being seven chimpanzees, skins and skeletons, one gorilla, skin and skeleton, ten bush buffalo, eight bush pigs, and a large number of antelopes and monkeys.

Page proof of the forthcoming "Flora of the District of Columbia and Vicinity," by A. S. Hitchcock and Paul C. Standley, assisted by the botanists of Washington, is now being received by the Division of Plants, and it is

hoped that the volume will be published early enough in the year to be of use during the coming summer. The work will appear as Vol. 21, Contributions from the U. S. National Herbarium.

The west end of the West Gallery of the Arts and Industries building has been remodeled for the purpose of securing additional exhibition space for the War Collection which is now growing rapidly. This collection has been increased by the receipt from the Dayton-Wright Airplane Company of Dayton, Ohio, through the Bureau of Aircraft Production, of the first battle plane (De Haviland 4) built in America with the original Liberty Engine used in it, which was flown 1000 hours. This machine has been piloted by Howard Rinehart and many of the most prominent manufacturers and fliers in the United States. This plane has been hung in the North Hall of the Arts and Industries Building, and the central aisle of this hall is now being installed with miscellaneous Air Service equipment.

Major George O. Totten, who has for some months been given facilities in the Department of Anthropology for his studies of Central American architecture has completed his work and has returned to Yucatan.

A HARP CONCERT

On Sunday afternoon, April 13th, the Park Museum at Providence, gave to the visiting public a free musical

concert in its lecture hall. In seven minutes after the doors were opened every seat was taken and within a half hour six hundred people had been turned away. The program was given by the Van Veachten Rogers Harp Ensemble, and in addition to numbers by the Ensemble included trios, duets and solos by Mr. Rogers who is one of the foremost harpists in New England. Two more concerts are to be given this spring.

THE FAIRBANKS MUSEUM OF NATURAL SCIENCE

Saturday Morning Story Hours at the museum at St. Johnsbury have been inaugurated this winter for the children. The talks have been informal on subjects of special interest to children, and illustrated by screen pictures and objects from exhibition cases. Miss Inez A. Howe, the museum instructor, has charge of the work. The average attendance has been about one hundred.

Through the interested coöperation and supervision of Mr. A. H. Dinsmore of the United States Fish Hatchery at St. Johnsbury, the museum is planning the installation of a small fish tank like those at the Government Fish Hatcheries, and will exhibit the hatching of fish eggs and the growth of the young fry.

FOR TENTATIVE PROGRAM OF PHILADELPHIA MEETING

See Page 237

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ART

GIFT TO JOHN HERRON ART INSTITUTE

The American Art News announces that the John Herron Art Institute of Indianapolis has recently received a gift of \$5,000,000 in Liberty Bonds

the interest of which is to be used for the purchase of works of art. This bequest puts the Indianapolis museum next to the Worcester Art Museum in available income and will undoubtedly lead to splendid development. No



details are given. It is to be hoped that some other kind friend will provide an endowment to be used for current expenses, salaries, etc., for with the responsibility of spending so large an amount the already over-worked director certainly needs some assistance.

#### GIFT IN MEMORY OF DR. BARBER

The Pennsylvania Museum and School of Industrial Art has recently been the recipient of a "good sized fund" (amount not mentioned) in memory of Dr. Edwin AtLee Barber which is to be used to carry out a plan which will make possible the production at the School of replicas of the Pennsylvania Dutch Pottery which Dr. Barber "discovered" many years ago. It would seem that this gift might be one that would have given particular pleasure to Dr. Barber.

#### CHANGES AT CLEVELAND ART SCHOOL

Miss Georgie Leighton Norton who has been for many years Director of the Cleveland School of Art has resigned her position in favor of Mr. Henry Turner Bailey who has been Dean of the School for about a year and a half. She has been appointed Associate Director. The School is about to embark on a campaign to raise \$2,000,000 for an endowment fund. It is already one of the best equipped schools in the country.

#### PROMOTIONS AT THE METROPOLITAN

Meyric R. Rogers and Charles C. Cornelius who have both been assistants in the department of Decorative Arts in the Metropolitan Museum have recently been made Assistant Curators in that department.

#### DEATH OF MRS. VAUGHAN

Mrs. Agnes L. Vaughan who has for several years past been one of the docents at the Metropolitan Museum most actively interested in the work for the children, died on April 11th of pneumonia. Mrs. Vaughan has been an active member of the Museums Association and was particularly prominent in the preparation of the program of Educational Work given at the last annual convention of the Association. She will be much missed by her associates. She is survived by her husband, Dr. Vaughan and three little children.

#### DEATH OF MR. D'HERVILLY

The Metropolitan has recently lost another member of its staff in the death of Mr. A. B. de St. M. D'Hervilly, who has for eight years been Assistant Curator of Painting though his connection with the museum covered the unusual period of twenty-six years.

#### RESIGNATION OF MR. RICHTER

Mr. Emil H. Richter who has been for twenty years connected with the Print Department of the Boston Museum of Fine Arts has just resigned on account of ill health. He has done much research work in connection with his subject and it is hoped that his profound knowledge may still be available to the department.

#### ART DEVELOPMENT IN DENVER, COLORADO

In 1917, Denver had reached the point in its artistic development when the thought of building an art museum had formed in many minds. Fortunately, however, those interested were wise enough to realize that it would be to the advantage of the city to have a specialist lead them. After mature consideration, Mr. Reginald Poland was appointed Director of the Denver



EXHIBITION OF PLANT FORMS IN ORNAMENT  
THE METROPOLITAN MUSEUM OF ART





Art Association. Mr. Poland is an Easterner, a graduate of Brown University and post-graduate of Princeton and Harvard, who has had some experience as a volunteer member of the staff of the Metropolitan Museum. He is a young man full of enthusiasm who will doubtless meet the problems that will arise with tact and judgment. He was released from his duties in Denver after the United States entered the war in order to enter the army, and having just obtained his discharge has returned to Denver. It is planned to unite the various art interests of Denver under the leadership of the Art Association and to erect a memorial art museum building at the civic centre which shall house all art organizations. In the meantime, the Art Association is holding exhibitions as usual in the gallery in the Public Library building.

#### NEW MUSEUM BUILDING IN SAN FRANCISCO

On February 22nd the new building of the Memorial Museum in Golden Gate Park, San Francisco was opened to the public. - It is the gift of Mr. M. H. de Young who has been the chief backer of the project since its inception. The old building was a part of the Midwinter Exposition held twenty-five years ago, and the collections had long outgrown it. The new structure adjoins the old one and is one wing of a design made by Louis Mullgardt. It is in the Spanish Gothic style and is built of reinforced concrete and hollow tile. The color is a delicate buff-pink which must be very effective against the dark green of the trees in the park around it. Mr. de Young plans to complete the whole project in another two years. The building is a one-story structure, lighted entirely from above and the galleries open one into another with no corridors. Mr. de Young has

kept the interior finish of the simplest kind in order not to distract the eye from the exhibits by much decoration. Pictures are hung by means of metal hooks inserted in grooves of which three are provided at different heights in each gallery. This permits very rapid hanging and easy placing of exhibits. A rather unusual feature is the provision of a large door leading right into the building from outside which is intended to be used in bringing new exhibits into the halls. Trucks are driven into the exhibition galleries and unloaded at the spot where the object brought in is to be shown. The unpacking takes place here also. No information is at hand as to what becomes of the packing boxes, but presumably they are taken out on the trucks. This is obviously not a scheme that could be used in a museum that was receiving many accessions, or that had frequent temporary exhibitions. The virtual closing of the museum to admit the passage of a truck, and then the shutting off of the galleries while the processes of unpacking and checking and installing are going on, and the inevitable damage to floors caused by the passage of heavy trucks, would all make this device impractical under other conditions. Blue prints of the present structure and of the completed building will be on view at the annual meeting in Philadelphia. There will also be photographs which will show the installation of the galleries and a new type of case which, we hear, was designed especially for this museum and embodies many new features. The descriptions all sound most interesting and the building must be a great credit to San Francisco and to its founder.

#### INTERESTING INSTALLATION

Museum men who have come to the

conclusion, after years of study, that it is impossible to install successfully a heterogeneous mass of art objects unless they are of the same period, would have been quite surprised to visit the recent Retrospective Exhibition of French Art at the Fogg Museum, Cambridge, Mass., where one saw Nattier as a balance for Monet flanking a fourteenth century tapestry with some eighteenth century sculpture and seventeenth century furniture nearby, and to find how delightful was the ensemble created. We sometimes forget that while there must be some unifying element in successful exhibition, it matters very little just what that element is. In this case, the fact that the things were all of the same nationality gave them something in common, while the very difference in the style of the many periods represented brought out yet more strongly the characteristic feeling for line and design that always are present in the best French work irrespective of period. Both in installation and in interest and quality the exhibition was worthy of the very high standard the Fogg Museum sets. Would that more museums could follow their example.

#### AMERICAN ART IN FRANCE

One of the most important developments of the war has been the awakening in each of the allied countries of a desire to know and understand the ideals and artistic productions as well as the mode of living and customs of the other nations in the alliance. Significant proof of this is furnished by a concert recently given by request in the great auditorium of the Augusteum in Rome, Italy, where American music was performed before an enthusiastic Italian audience. Still more interesting is the forthcoming exhibition of American art to be held by invitation of the French Government in the Luxembourg Gallery in Paris in May or June. There are to be about one hundred paintings and some twenty small works of sculpture and possibly also a few lithographs and engravings. Large works of sculpture are excluded on account of difficulty of transportation. This is a wonderful opportunity and a great honor and it is hoped that the choice of the committee of whom William A. Coffin of New York is president, will be representative of the very best that that it is possible for us to do.

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## HISTORY

### DEMOCRACY'S EDUCATIONAL PROBLEM

A sign of the times is the generous space that the press of the country is according to history and to reform in the teaching of history. C. H. Van Tyne says in "Democracy's Educational Problem": "Republics are ungrateful only because there is nobody whose interest it is to inculcate that gratitude. Autocrats see to it that their peoples are impressed with their rulers' virtues, and with the virtue of their ancestors."

Historical departments are coming into their own in the growing need for places of safe keeping for the priceless trophies of the recent war, and for portraits of fifty thousand of the flower of American young manhood that now sleep under the white crosses that stand so thickly on the battlefields of France.

### WISCONSIN

THE COLLECTION OF EUROPEAN WAR MATERIALS for the use of present and future students of the University is being pushed by the State Historical

Society as actively as may be with the volunteer half of the University students now in expeditionary service. Nearly one hundred specimens from Verdun battlefields were contributed by a member of the American Ambulance Service. Among these, beside various types of helmets and munitions are first aid packages a small atlas of the type issued to the German Soldiers in 1917, including maps of all of the then European battle fronts, a match box taken from a fallen German having on its metal top the familiar *Gott Mit Uns*, and Bolshevik proclamations of the kind scattered from airplanes among the troops of the Allies in Russia. With the help of another student-soldier have been obtained many copies of *Stars and Stripes*, *The Beaumont Bull*, *The Plane News*, and *The Fly Paper*, published by the A. E. F. in France.

Among the recent acquisitions in other lines are an invitation to the German Peace Celebration of 1871, one of the earliest examples of typewritten letters, and the articles of incorporation of the Chicago and Northwestern Railroad in 1859.

A SPLENDID MEMORIAL TO HORACE WHITE, and his son Horace, both noted journalists, was unveiled recently in Beloit, Wisconsin. The elder White, who until a short time before his death was editor of the *New York Evening Post*, is regarded as the founder of Beloit since he chose it in 1837 as the site for the home in the West of The New England Emigration Company. Mr. White, as representative of the *Chicago Tribune* accompanied Mr. Lincoln during the Lincoln-Douglas debates.

#### ILLINOIS

GEORGE ETIENNE GANIERE, the sculptor, has presented to the Chicago

Historical Society heroic size portrait heads of Lincoln and Douglas of much historical interest and high artistic merit. Mr. Ganiere has chosen for the Lincoln portrait the period of his circuit riding days and with the life mask by Volk and nearly one hundred original photographs as models, has made a portrait that Lorado Taft has pronounced one of the best likenesses of Lincoln yet achieved. The Douglas head is likewise modelled after original photographs and represents the "Little Giant" as he appeared in the great days of the Lincoln-Douglas debates. The Lincoln Collections of this Society having again and again outgrown their allotted space bid fair in time to force the erection of an addition to the building. The nucleus of this collection was the original draft of the Emancipation Proclamation which had been contributed by President Lincoln at the suggestion of the then president of the Society, Hon. Isaac N. Arnold, to the Sanitary Fair of 1865. The purpose of this Fair was to raise a fund for the relief of the invalided soldiers of the Civil War. The document was purchased for \$3500.

THE FORT SHERIDAN RECALL.—Last week the Invalid Soldiers of Fort Sheridan, Illinois, through Mr. Emil C. Wettin, presented to the Society the first number (April 8, 1919) of *The Fort Sheridan Recall*, which, autographed by Major General Leonard Wood, brought their fund \$1000 at auction. On the same day there was presented to the Society, a piece of "hard tack" issued to the donor, Mr. George Merryweather, a Civil War soldier sometime between 1861 and 1865. It is in as perfect condition as if issued yesterday.

THE COLLECTIONS OF PHOTOGRAPHS



of *Gold Star and Other Soldiers of the World War* is growing rapidly and has just received the addition of the portrait of Lieutenant Dinsmore Ely, whose words written in his last letter to his parents, *Like a Liberty Bond it is an investment not a loss when a man dies for his country*, have become part of the monumental history of this war. The wooden cross also that marked his grave at Versailles has found a place in the Museum beside grave markers of soldiers of the War of 1812 and of the Civil War.

### PENNSYLVANIA

PENNSYLVANIA WAR HISTORY COMMISSION.—The following outline may prove of service to those who are collecting war records.

The Pennsylvania War History Commission was appointed by the Pennsylvania Council of National Defense and Committee of Public Safety in order to preserve a permanent record of Pennsylvania's part in the Great War.

The Commission has divided its membership into four General Committees to treat in detail various phases of war history:

*Committee on Military and Naval Records:* Messrs. Dougherty, Richards and Jordan.

*Committee on Legal, Constitutional and Political Records:* Messrs. Staake and Carson.

*Committee on Economic, Industrial and Financial Records:* Messrs. Stevenson, Ames, McMaster and Potter.

*Committee on Social, Educational and Religious Records:* Messrs. Donehoo, Wren and Montgomery.

The following classes of documents and historical materials are needed

by the Commission: Personal records, Minutes of organization performing war service, Diaries, Newspapers, Books, Reports of trade associations, Documents bearing upon labor conditions, Sketches of specific industries, History of activities of Churches, Clubs, etc.

PHILADELPHIA AND LANCASTER TURNPIKE.—The remarkable historical survey of the Philadelphia and Lancaster Turnpike, the first long turnpike in the United States, by Hon. Charles I. Landis, is a shining example of the rich rewards of a labor of love of this kind. Intended from its inception in 1714 to become the main artery to the Great West this road has countless points of contact with American life, in fact it witnessed the march of civilization beyond the Allegheny Mountains.

On the plat of this turnpike is indicated every cross road, every river and creek, every mill, tavern and farm-house of the long ago, so that to "read" the map is to call up the picture of the pioneer family moving slowly along in the Conestoga wagon by day, stopping at night at the cheerful inns, or camping by the roadside when the hostelries became more scattering as the travelers penetrate farther into the wilderness on the long journey to the new home.

### STATE MUSEUM WASHINGTON'S HEADQUARTERS, NEWBURGH NEW YORK

Agnes Elizabeth Farrington, curator of the State Museum, Washington's Headquarters, Newburgh, N. Y., has resigned her position to take effect May 1, 1919.

# THE AMERICAN ASSOCIATION OF MUSEUMS

## FOURTEENTH ANNUAL MEETING

PHILADELPHIA, MAY 19, 20, 21, 1919

### TENTATIVE PROGRAM

SATURDAY MAY 17

8 P. M. Council Meeting. The Council will not be in session during the scheduled meetings of the Association.

MONDAY MAY 19

10 A. M. At The University Museum.

Address of Welcome.

Response, Dr. W. P. Wilson, Acting President.

Business Session: Including reports of secretary, treasurer, editor, committee on cooperation, recommendations of council, and election of officers.

12:45 P. M. Luncheon at The Commercial Museum, Courtesy of The Commercial Museum.

2:30 P. M. At the Commercial Museum Primitive and Remarkable Textile Art, Charles R. Toothaker, Curator, Commercial Museum (Illustrated by specimens).

Factors in Appraising the Art of our Time, Clyde H. Burroughs, Director, Detroit Museum of Art.

### FIELD WORK

Six Years Collecting in the West African Rain Forest and adjoining Savannah, Herbert Lang, Assistant Curator, Mammalogy, American Museum of Natural History (Illustrated).

The Handling of Large Mammal Skins in the Field, Carl E. Akeley, Taxidermist, American Museum of Natural History.

Some of the Results of Three Summers of Excavation at Otowi, Dr. Lucy L. W. Wilson, Principal of South Philadelphia High School for Girls.

### DISCUSSION

7 P. M. Informal Dinner.

TUESDAY MAY 20

10 A. M. At The Academy of Natural Sciences of Philadelphia.

### EXHIBITION

Small Print Collections in Museums and Libraries, Fitz Roy Carrington, Curator of Prints, Boston Museum of Fine Arts.

Wax and other Casts, Dr. Frederic A. Lucas, Director, American Museum of Natural History.

Notes on Exhibition Methods in American Museums, Dr. A. R. Crook, Chief, Illinois State Museum (Illustrated).

Observations on the Use of Models in the Educational Work of Museums, Chester G. Gilbert, Curator of Mineral Technology, United States National Museum.

A Useful Museum Case, E. E. Blackman, Curator Nebraska State Historical Society.

Design in Modern Manufacture, Richard F. Bach, Associate in Industrial Arts, The Metropolitan Museum of Art.

### Discussion

12:45 P. M. Luncheon.

2:30 P. M. At the Pennsylvania Academy of The Fine Arts.

What a Museum gets from Training Museum Workers, Homer R. Dill, Director of Vertebrate Museum, State University of Iowa.

American Industries due to the War, William L. Fisher, Assistant Curator, Commercial Museum.

The Morgan Memorial at Hartford, Florence Paull Berger, General Curator of Wordsworth Athenaeum (Illustrated).

## MUSIC IN MUSEUMS

At the Chicago Art Institute, George W. Eggers.

At The Pennsylvania Academy of The Fine Arts, John Andrews Myers.

At The Metropolitan Museum of Art, Dr. Edward Robinson.

At The Cleveland Museum of Art, Frederic Allen Whiting.

At The Minneapolis Institute of Arts, G. Sidney Houston, Jr.

At The Toledo Museum of Art, Blake-More Godwin.

At Park Museum, Providence, Harold L. Madison.

## Discussion

8 P. M.

The Museum and Americanization, Delia I. Griffin, Director, Children's Museum of Boston.

Interpreting The Art Museum to Men in Uniform, Elizabeth Millet.

Round-table Discussion.

## WEDNESDAY, MAY 21

10 A. M. At Pennsylvania Museum, Memorial Hall, Fairmount Park.

## EDUCATION, MUSEUM INSTRUCTORS' SESSION

What The Fairbanks Museum is doing for Children, Inez Addie Howe, Botanist and Instructor, The Fairbanks Museum.

A New Method of Developing a Knowledge of Values, Ella Ione Simons, Educational Department, Worcester Art Museum.

Teaching Art to High School and Grammar School Pupils at the Museum, John Beatty, Director, of Fine Arts, Carnegie Institute, Pittsburgh.

The Educational Museum of the St. Louis Public Schools, Amelia Meissner, Curator, St. Louis Educational Museum (Illustrated).

Museum Story, its Preparation and Place in Educational Work, Winifred E. Howe, General Assistant, Metropolitan Museum of Art.

Cooperation, R. N. Davis, Curator, Everhart Museum.

Discussion

Roll Call

Unfinished Business

12:45 P. M. Luncheon,

2:30 P. M. Automobile trip about Philadelphia.

2:45 P. M. Meeting of Council.

4 P. M. Independence Hall — Inspection.

The Bellevue-Stratford announced as Hotel Headquarters for the Philadelphia Meeting finds it impossible to make reservations in advance. In fact no one hotel in Philadelphia is willing for the week of May 19th to promise definitely that it can accommodate all who may wish to register. It will therefore be impossible to announce Hotel Headquarters in advance. Members wishing to get in touch with officials of the Association may do so by telephoning Commercial Museum, Dr. Wilson's office.

Some Philadelphia Hotels: Make your reservation early.

Adelphia Hotel, Chestnut St. below 13th St.  
Bellevue-Stratford, Broad St. at Walnut  
Colonnade Hotel, Chestnut St. and 15th  
Rittenhouse, 22d and Chestnut Sts.  
Ritz-Carlton, Broad and Walnut Sts.  
St. James Hotel, Walnut St. and 13th  
Hotel Stenton, Broad and Spruce Sts.  
Walton Hotel, Broad and Locust Sts.



## TRAINING OF MUSEUM WORKERS

AT THE ROUND TABLE ON MT. TOM, MAY 21, 1918

The members of The American Association of Museums in annual meeting assembled gathered at the Summit House, Mt. Tom, Massachusetts, on the evening of May 21st for a round-table discussion. The discussion centered about the question of the training of museum workers and was based upon the report of the Committee on Instruction in Museum Work (*Museum Work*, vol. 1, p. 87).

NEWTON H. CARPENTER, *Business Manager, The Art Institute of Chicago*.—"I was immensely interested when the report about the education of Museum Instructors was read. It may work all right down East, but it doesn't go West, at all,—we cannot get people to go to Rome and Athens and various other places to study for positions, and have solved the problem of museum instruction in this way. Through a gentleman who offered to pay half the expenses, we succeeded in engaging a lady who had been to Rome and Athens. Her scheme was to organize classes of from fifteen to thirty charging three dollars for twelve lessons, and giving instruction in history of art and modern painting, old masters and various other subjects. About one class a day from the public schools is given free instruction. The instructor has taken entire charge of this work, and financially it has worked like a charm. There is always a balance in this account every year and she gets her salary raised regularly once a year. Her assistant has had the

same increase each year. It is necessary for these instructors to get additional information every year, and four months in the summer is given them to go to some other place to continue their studies.

"All the classes are quite well filled, and are largely recruited from the art departments of the various women's clubs of Chicago. The knowledge they receive is taken into their homes. Their husbands do not have any time to go around and study art, and they and their children receive the benefit of the knowledge gained in these classes."

HAROLD L. MADISON, *Curator, Park Museum, Providence, R. I.*—"As I understand it, the report of the Committee on Instruction has to do with the training of museum people for work in museums. The stations at Naples and Athens and various other stations, and the scientific stations like Woods Hole, are stations where people may be trained to be instructors. The Association felt, therefore, that a statement of the opportunities at those places would be a good thing to publish in that report."

FREDERIC A. LUCAS, *Director, American Museum of Natural History*.—"It struck me this morning that the institutions cited—the schools at Rome and at Athens and the school of Egyptology—were for the training of people to know things rather than to handle things after they had been obtained. The great business of the museum di-

rector is to do something with the material he gets, to handle things, to know something about them, to transform the information about his material into shape that the public can get hold of. The trouble is to get people who will do things, not to know things, but to do things."

WILLIAM T. BRIGHAM, *Director, Bernice P. Bishop Museum, Honolulu.*—"It seems to me that people can only be trained to do things by apprenticeship in a museum. Starting with one assistant, I worked with him and made him collect with me, made him understand what every specimen was, and learn the Hawaiian names until he was quite as good as I was. I taught my assistants to photograph and then to draw, and if they didn't draw things right I kept criticising. I had another man that I wanted to study the ancient ruins. He knew nothing of surveying, but a very few lessons were sufficient to teach him how to orient those ruins and do all the work that was necessary, and he has made the most admirable scenes and plans of dozens of those old temples which are rapidly being used up for foundation material and things of that sort. I wanted a man to describe a certain series. I criticised his English, — his spelling, — I picked it all to pieces. He seemed to enjoy it. I would give his manuscript to some good judge to see if he could make anything out of it, and get any real information out of it. If he could, my purpose was gained. So with my taxidermist, if he made a group I did not like, I pulled it all to pieces and started him all over again. I know of no other way of doing it satisfactorily. I think that is the way they must be trained, right in the museum if they are going to do the work there is to do.

"We are not allowed to lend any

original specimens, under our deed of trust, and I have my caster make absolutely accurate casts of the old stone implements used by the ancestors of the native population. My artists color them — everything is perfect. I do not believe you could tell the cast from the original. These exhibits, encased in beautifully contrived boxes fitting exactly each object, are sent from island to island. The natives come and look with astonishment at the works of their ancestors. It pays, because the feeling did exist that they would like to destroy every Hawaiian thing in the islands, because they were made 'when they were heathen.' I think they are rather getting out of that now."

EDMUND OTIS HOVEY, *Curator, Department of Geology and Invertebrate Paleontology, American Museum of Natural History, New York City.*—"I think the report omitted mention of the most useful of all training schools for the museum staff in this country, except the museums themselves. The work of an institution like Ward's Natural Science Institution at Rochester, New York, is the most admirable training for museum people. It strikes me that the institutions mentioned in the report this morning, — the American Academy, Naples Station, and so on, are for the training of research people, and not primarily for museum people. The museum end of it is merely incidental, except that at the museum at Naples Station preparation of exhibition material was actually going on continuously.

"Another feature of the report that interested me was the comparison made with the training for other professions. I do not know whether the report meant to indicate that young men ought to be willing to come into our museums

and work for nothing for three or four years in the hope of getting a job that paid, but, whether they did or not, we must bear in mind that after the physician has spent three or four years on his college course, and at least an equal time in his preparation, and has worked for some years for the privilege of hanging out a shingle, he then enters into the field of reward. And the reward far outdistances any museum reward that I have heard of. There are two classes of workers that we want in museums,—the scientific and the preparator. We need men and women who are not so particularly anxious to shine in the research side of museum work.”

ROY W. MINER, *Associate Curator of Invertebrate Zoology, American Museum of Natural History, New York City.*—“Dr. Hovey’s talk has suggested to me one or two other things not mentioned by the other speakers. I have had the pleasure of going down to Woods Hole several times in recent years, and taking along with me a staff of preparators to make investigations and observations for the construction of models for use in Museum groups. There are ways in which an institution like Woods Hole would be of benefit in the training of a certain class of museum men. For example,—the supply department at Woods Hole is the nearest approach that I know of to an effective bureau for the preparation of museum invertebrate specimens. It would be useful to have men taught such technique as a part of their foundation for museum work in my line.

“It is however very difficult to evolve a general preparatory course for museum men. As Mr. Brigham has said, the best place to train a museum man is right in the museum where he does

his work, provided he has the general equipment for the particular line that he is supposed to follow in the museum. Every museum has its own problems and its own methods, and is satisfied, perhaps, with the general plan it is pursuing to solve those problems. What it wants is men that it can put right into the harness and whom it can adapt to methods that the museum itself has developed through years of painful experience. For you cannot train your man outside and expect him to be in harmony with your special requirements. Instead he will come in with special ideas of his own, and will spend his time endeavoring to educate the men in the museum, from the director down through the scientific staff and all the rest, including the preparators, to his ideas of what ought to be done and to the way in which the museum should be made over for his benefit. So it is much better to get the right material partly developed, with a general equipment and with *adaptability*. Adaptability is the important requisite. The person who cannot be molded, who has an idea that it is his mission in life to turn out a masterpiece for everybody to recognize as the work of his hand and bow down before it because he has signed his name to it, is not desirable. We want men, who will adapt themselves to the ideals for which the museum stands, and for which the department stands. Your museum is an educational institution. You know the point you want to drive home, you know the clientele that you wish to reach, and you know, too, that there has got to be a connection made there. If you are a scientific man and need a glass blower or technician of sorts, you will have to get those people to act, so to speak, as the tools, the delicately attuned instruments by means of which you can



construct the symphony which you are trying to produce. The thing has to be planned by one man, the aim has to be conceived by one mind, and then comes the practical means,—the men who must be worked into realizing that aim, and furthering the connection between the idea and the clientele. The thing to do then, is to get the men equipped with initial endowment, and to specialize them right in your own museum; for your own museum is the best school for the development of museum instructors that it is possible to imagine."

MR. MADISON.—"If I recall rightly, only a short time ago, Dr. Lucas told me in his office that he believed the training should be generalized rather than specialized."

MR. MINER.—"That is the point I want to make."

DR. LUCAS.—"Mr. Miner said, men with a general training and then trained up to your special purpose."

MR. MADISON.—"How many of the museums represented here are willing to take a man who knows nothing about the work, but has the general common sense, and pay him a living wage while he is being trained to do the work in the museum, any special line of work, to make him into a good curator, or a good instructor, or a good preparator, or whatever may be desired—take him and pay him sufficient money to live on while he is doing it?"

DR. LUCAS.—"We have a girl doing it now."

FRANK B. GAY, *Director, Wadsworth Athenaeum, Hartford, Ct.*—"Where can

you get instruction so that a man shall be a little more than a perpetrator? He is not a preparator! He may be very highly trained scientifically, but when it comes to arranging a thing in the case he knows nothing about it. How can you get somebody who knows the difference between an inch this way and an inch that way? You have all seen it,—the case itself and the things in it are all right, but the arrangement is bad. You are all so taken up with your scientific arrangement that you offend the sensitive eye, and the sensitive eye should be pleased."

CAROLINE M. McILVAINE, *Librarian and Curator, Chicago Historical Society.*—"The window trimmer understands that."

MR. GAY.—"I had a woman from a department store apply for a place. In recommending herself, she said: 'I can take your cases, and I can make them hum.' I told her I thought she could, but that is just the thing we do not want them to do. They want to 'catch the eye' from way across the street. In the museum room you do not want people noticing the background rather than the object. How can you get one that is not an advertiser! I wish some of the art people would tell us about that side of instruction."

FREDERICK L. LEWTON, *Curator, Division of Textiles, United States National Museum.*—"This very problem that Mr. Gay has spoken of came to me in starting an exhibit of textiles in the National Museum. The work started with a very generous gift, containing some very beautiful textiles, from a prominent manufacturing concern. The donor was rather afraid to trust to an inexperienced staff

(the work was among the first pieces to be installed in a certain hall), and offered to have the textiles put up at his own expense, and employed the highest paid window trimmer in Washington. This man put up the exhibit along the best lines from the window trimmer's standpoint, and to the satisfaction of the manufacturer of the textiles; but the exhibit was never satisfactory to the director or to such visitors who expressed an opinion, and the question of rearrangement came up. Rather than hold the examination (which is under the Civil Service) to acquire an expert who knew the art side or one who knew the technical side, I specified that training in millinery, dressmaking, and drawing should count fifty percent. in the examination for the position. The person who finally came through the Civil Service Mill and who was marked on her training in millinery and dressmaking gave us just what we wanted. She had taste in the matter of color, form, line and arrangement rather than the commercialism of the window dresser."

ARTHUR C. PARKER, *Curator of Archaeology and Ethnology, New York State Museum, Albany, N. Y.*—"In the New York State Museum we have discovered that in the arrangement of cases and of the specimens within the cases there is a very sensible relation between the background within the case and the color of the case. That is to say, the mount upon which the specimen is displayed should be the complementary color of the case if possible. That permits the specimen to be displayed upon a background which is fairly neutral. Individual mounting makes it possible for the visitor to see each specimen as an individual unit, and in looking at the

specimen his attention is concentrated directly upon it.

"In training a museum assistant, it is highly important that that person should work in cooperation with the collector and with the research students who obtain the specimens. In other words the preparator then gets the atmosphere and feeling. He understands what is meant by the specimen and gets an idea as to just the educative value of the specimen. Every museum worker is one of four things,—a collector, research student, preparator, exhibitor. No one man is equally good in all these lines, nor has he the opportunity or time to give one of these lines his entire time. Therefore, it is best to employ a preparator and train him under one's own supervision.

"So far as the public is concerned a museum is the *exhibition* within the museum. The public does not pause to consider the research or the time it takes to bring a collection together. It is more especially concerned with the collection it sees. No research scientist is going to take the time to study the psychology of exhibition. To be a good exhibitor one must be a good psychologist, must understand the psychology of attention, and know how to direct attention to the object he wishes to display. I believe the museum curator should take a course in the psychology of attention and the methods of attracting attention. The first thing presented in a museum is the object which the visitor is to see. The next thing to do is to arouse interest in that object. The third thing is to impart knowledge. That I believe is the final aim of the museum. If we cannot do that, the museum has failed and the public does not understand it, and becomes very much fatigued. A good museum curator or

a good preparator ought to be something of a psychological engineer. He should know something more than merely the art of preserving things,—he ought to know what the *object* of the museum is. We want to arouse the desire in people to look at things in the cases and by virtue of our method of display, force them to see them.”

BENJAMIN IVES GILMAN, *Secretary, Museum of Fine Arts, Boston*.—“I understand that this matter which has come up informally for discussion is the question of how to train museum workers. The report mentioned various schools where students could get knowledge. But as the last speaker has indicated very clearly, the training that would really lead to a good museum official could be had in the museum itself. There are two questions very clearly outlined. The duty of the museum man divides itself into two parts. One is that he must know the things that have been gathered together, and the second is that he must know how to make other people know them. This latter might be called the art of exhibition. So we have one training and two branches. One is the scientific branch. The other is a certain art—in the wide sense of that word—which consists in knowing how to make other people know things as the exhibitor knows them, and that art, I think, is in its earliest infancy among us. The science of our business is well known. We have historians of art, men who know the objects themselves; but the art of making other people know them is just beginning to be learned by ourselves. It is not a problem of teaching, because it is the objects themselves that do the teaching. We are to expose the objects in such a way that they will become known to the people. Of course,

there are oral and written aids, but the main way by which the object in the museum becomes known to the public is the way we show it, and finding the best ways of showing things may be called the chief art of the exhibitor. The problem is psychological, as Mr. Parker has just said. The first requisite to a training in any art is that there should be somebody who knows the art,—and I do not think any one does know the art of exhibition. That is the fundamental trouble about training for museum work. We are all of us just beginning to learn the art of exhibition ourselves, and are not ready to train others.

“Let me give two reasons for my statement that we really do not know the art of exhibition ourselves, and are therefore not prepared to give needed training to others. At the museum which I represent I desired to write commentaries on the objects shown, and to put these commentaries in typewriting and post them up in the different galleries. They were to be in the form of what we call gallery books, which is a book hanging in the doorway of a gallery, and supposed to contain some information about every object displayed in the room. This plan has been carried out in several of the galleries of the Museum of Fine Arts in Boston. In writing those books I found at once that in commenting upon the objects in a gallery, I would have to have the keys to the cases, because there were almost no case objects in the room that I could see closely enough for careful comment without opening the case. The serious visitor to a museum wants to get from the object displayed what the exhibitor who put them there saw in them.

“Another thing that I found out in writing these gallery books was that



I could not stand around these objects in the galleries trying to see them. I had to have a chair. There was no provision for seats where one could sit and look satisfactorily at the exhibits. Museum galleries are not arranged for chairs. When we lay out our galleries and have arranged for the cases, we say we had better have a few chairs. The chairs are put against the wall, but who wants to sit in a chair against the wall? He then becomes an exhibit himself! You cannot stand up indefinitely and enjoy things, even if they are things of art. I am speaking entirely from the viewpoint of the museum of art. It would indicate a new appreciation of what the problems of displaying and exhibiting is, if we planned our galleries not with regard to cases alone, but with regard to cases as containing objects which are meant to be looked at, and that would require seats. We should arrange our seats just as carefully as we plan our cases, and I should plan the architecture of the room so that seat installation would become possible. Then we should begin to be fully museum men. The research side is not the special side of the museum. We are show-men also, and special museum training begins when the research worker begins to exercise himself in the art of exhibiting, or showing."

MR. BRIGHAM.— "We have put comfortable seats around the central part of the main hall of the Bernice P. Bishop Museum at Honolulu. They were large enough for the 'old chief' to sit in and he weighed four hundred pounds; and a modern mother can put a little child alongside herself with perfect comfort. In the alcoves are stools that can be moved. There is a chair for invalids and an attendant who can move them about from one

alcove to another. I never saw a museum abroad that did not have comfortable seats at the proper distance from the pictures. When my attendants and curators take an object out of a case, I am very careful to see that it is put back in the right place. The director of a museum has got to do just that thing.

"One other thing of which I want to speak is the perfect unity of our entire museum staff. One is not trying to think that his business is the only one, but he wants to help every one of the others. If the botanist goes out and comes across a strange shell he makes careful notes, because he has learned from the conchologist just what he wants. He has his bottles and puts insects into them and comes just loaded down with things. There is an interest in the work of the other departments; they all work together."

HERBERT E. SARGENT, *Director, Kent Scientific Museum, Grand Rapids, Michigan*.— "Mr. Gilman's remarks have suggested that before we commence to instruct museum people, we must be perfect ourselves. Of course we never will get to that point. One of the difficulties is that we have not consulted with the people who are seeing these things from the outside. Perhaps, too, if we were to call the attention of the person who is arranging the case to the technical point that is to be made, he will find the way to display the objects better than we can. We must not wait until we know all about it before we commence to teach other people."

MR. MADISON.— "We have been talking about training the preparator, the curator, and the exhibitor, but nothing has been said about training the docent or instructor. Miss Griffin

may have some ideas on that, and certainly it is becoming an important part of museum work. It was mentioned in the report which has formed the basis for our discussion to-night."

DELIA I. GRIFFIN, *Director, Children's Museum of Boston*.—"The question in the Children's Museum is very simple in comparison with the problem in a large institution. We have had two graduates from Wellesley within the past year. The one who was most successful remained with us for three months, giving her services.

I know it has been felt by some museums that an apprentice should remain a year. But to me it seemed impossible to ask a college graduate to give so much time without remuneration, while three months was a possible length of time.

For requirements, it would appear necessary that the museum apprentice have at least as much knowledge as a college graduate would have, and that she should have majored in the particular subjects she wishes to teach. Then I would say that she should gain a practical grasp of the position by taking one piece of work for a week, another for the next week, and thus learn the docent's then the instructor's activities.

In the last analysis, it all depends upon the individual and it would seem that within a month it might be possible to determine whether an apprentice is fitted for the museum field."

DR. LUCAS.—"I think the committee almost at the outset of its report said a true thing—that the curator is born, not made. Knowledge is not intelligence and never can be."

ARTHUR S. HOLLICK, *Director, Staten Island Institute of Arts and Sciences,*

*Staten Island, N. Y.*—"I do not want to start anything at this late hour, but it seems to me that there is one phase of this discussion which has been entirely neglected. We have heard from the Natural History Museums, from the Museums of Art; we have heard of the various classes of museum people who need instruction—instructors, docents, curators, preparators, 'perpetrators,' window dressers, etc.; but there is one class of museum people whom we have neglected. I would like to see this class instructed. If I had my way I would have schools of apprenticeship for it in connection with every museum in the country. I refer, of course, to the museum trustee. I think we, museum employees, are in a majority here to-night, so that I can speak my mind rather freely. As a rule I have been in a minority when I have been permitted to express my opinion. I do not know just what experiences the rest of you may have had, but I could fill a book with experiences that are comical, ridiculous, and exasperating. Perhaps a couple of concrete examples will do.

"In our museum we have a small fund that we (I am speaking of the museum staff now) think a great deal of which is supposed to be expended for library material that the staff needs—text books, tools, works of reference, absolutely needed for efficient museum work, etc.—not for the general library. We never draw upon it except in case of absolute necessity or in order to purchase some volume of special interest to those who make serious use of the library. We could expend every cent of that fund, and a great deal more, for works that we actually need every day or for which there is an inquiry by visitors. One of the trustees, without consulting us at all, saw a book that he thought very

fine. I think it was called "Empire State Notables" or something to that effect. He purchased it at an expense of ten precious dollars of that fund. When the book came, I found it had in it the portrait of one of our trustees, and I concluded that that was the impelling reason for purchasing the book. There was ten good dollars gone from the fund, and no one has looked at the book from that day to this.

"When it came to the erection of our new museum building, I ventured, in the beginning, several mild suggestions as to what was needed,— what was absolutely essential in the matter of the plans—in order that the actual work of the museum could be conducted there. I was promptly sat upon. There was no provision made for desk room or offices or anything of that sort. I was promptly squelched by the remark that all that was needed in a museum was plenty of floor space and plenty of light. There was absolutely no provision made for any work in the museum at night. There were overhead lights in case it was open for inspection at night, but not a desk light in the whole place for any administrative or curatorial work. I called attention to that, and was told that all

museum work could be done between nine o'clock in the morning and five o'clock in the afternoon. If we wanted to work after hours that was our own lookout. So I had to go to some good friends of mine and tell them that I needed a certain fund on which I could draw for absolutely essential fixtures and appliances which would enable me to do work outside of museum hours. Now we have two desk lights so we can work at night.

"Our trustees also have a habit of purchasing material without consulting with the director or museum staff and, at one of the meetings from which I was absent, they authorized the secretary to bid as high as ten dollars on a certain book that was advertised for sale. Fortunately somebody else bid eleven dollars and got it, for the book was in our library and had been there for the last ten years. Our trustees knew nothing about it.

"Perhaps some of you who are connected with a museum as director or otherwise can tell instances of a similar nature. I do think if there is any one school of instruction needed it is a school of apprenticeship for those who are about to prepare themselves as museum trustees."





## WIDER FIELDS FOR MUSEUM WORKERS\*

DR. HERMON C. BUMPUS, PRESIDENT OF TUFTS COLLEGE.

I am a firm believer in labels.

This gathering represents a number of men and women who have come from various parts of New England—one of the smaller provinces of the United States—for the purpose of experiencing the comfortable sensation that accompanies the association of those who have common interests.

The larger number are active museum workers—but they have invited as their speaker one who has been passive for at least a decade. Ostensibly, he is present to say something appropriate to the occasion. As a matter of fact he is hopelessly out of the current of museum activities and it is probable that he will attempt to conceal his isolation by diverting the attention of the audience through the adoption of various subterfuges.

The building in which we are now gathered, the Boston Society of Natural History was, more than a half century ago, the regular meeting place of men who initiated some of the best ideas that have influenced museum management, and many who have occupied this platform have led—in their respective fields—the scientific thought of the country and, in a creditable measure, of the civilized world. As a starter, I venture to suggest that the best exhibit that the Boston Society of Natural History could make—an exhibit that would cost practically nothing to install—that would cost nothing to maintain.—that would probably receive more appreciative

consideration than any other in the building, and one that would provide perennial inspiration, would be the inscription upon the walls of this room, of the names of those who as workers in the wide field of Natural History have made use of this building as their scientific habitation.

There have been times that I, as an average layman, might as profitably have perused names so inscribed, as to have listened to addresses, delivered from this desk, that were obviously designed for minds as much above the average as the Heavens are higher than the earth.

It seems to me that at the present time the average thinking man must conclude that we are entering upon a social period when things are of the

\*Address delivered at the New England Conference of The American Association of Museums, at the Boston Society of Natural History, Boston, April 4, 1919.

earth earthy, and I am wondering if the conduct of the affairs of educational institutions — museums are educational institutions — may not with profit be changed, or rather added to, in order to meet the changes in society that have occurred, that are occurring and that are likely to occur.

Viewing the work of Museums, Natural History Museums, from a distance, one feels that the range of activity is still too restricted, that the subjects involved continue to be too academic and stilted, that there is reluctance to give up the use of methods and material that have "shot their bolt," and there is fear that something may be done that will violate established usage and good form. We are reluctant to disturb the classics of the exhibition hall, and fearful of the censure of those who have passed middle life — say thirty to thirty-five years of age.

After all, is there any limit to the bounds of Natural History? And if music, the drama, contemporary literature and contemporary art are subject to the evaluation of a sympathetic public, and if we know that this evaluation is not infrequently counter to the estimates, prophesies and predictions of the foremost musicians, dramatists, artists and men of letters, is it likely that our estimates and predictions of what the public *should* have in the way of museum exhibits are infallible?

The fact that exhibits have at some time performed an important function, is no reason for their indefinite retention. They should be retired on an emeritus basis, like professors. The property rooms of our theatres are not now encumbered with the scenery and stage setting that were used in the presentation of 'Pinafore.' The duties and obligations of the warehouse keeper and wrecker are not identical with

those of the museum administrator. There is a profound difference between museum material that is static and that which is kinetic. It is the difference between indolence and industry. A tool is of no value unless it is used. Any well-regulated establishment provides for the obsolescence of its equipment. It is easy to argue and find fault in this destructive way. Why not *commend* the fine things that the museums have done during the past few years and that they are now doing? In candor it must be said that the progressive spirit that is being shown by museum workers in America at the present time as exemplified by exhibition halls and particularly as recorded in your museum bulletins and in that most creditable new publication, *Museum Work* — is an index of industry and of immediate usefulness. It makes one proud to be invited to spend an evening with you.

I am wondering, however, if we had the problem of establishing a new museum, say a War Memorial or a Museum of the Commonwealth, an institution without inhibiting traditions, without specimens and without the more or less queer people that may be called museum devotees — just what we would do. First, we would ask for time in which to think and plan. Looking over the broad field of human knowledge — it is very broad, it is the entire domain of nature, and it involves all forces as well as all matter — would we blind ourselves to a fair consideration of and a just appreciation of space for those sciences that have to do with the welfare and behavior of the genus to which we belong.

In this Commonwealth are gathered say 3,800,000 representatives of the genus *Homo*, but all most unfortunately do not belong to the species *Sapiens*. About a million have migrated into

this State, like a swarm of lemming from various areas of distribution in Eurasia. Like other introduced species they have brought with them habits and instincts that were adapted to the region of their birth but are in many ways out of joint with many factors of their new environment. Some are prompt to discover the good things of the country and relinquish their old habits. They become acclimatized and become absorbed in the ecological unit. Others sense trouble and assume the defensive, and still others—finding the country “flowing with milk and honey”—enter upon a campaign of personal appropriation, exploitation and inconsiderate consumption. Furthermore it must not be forgotten that introduced types are prone to multiply with extraordinary rapidity and the fecundity of certain of the foreign born is by no means the simplest problem that confronts the community. If it is the province of the public museum to deal with the relatively smaller problems affecting the distribution of inferior animals, why is it not within its province to deal with the larger problems that at the present time are so vitally important to the highest animal?

Personally, I should like to spend a few hours in a museum that had arranged an exhibition designed to present in a comprehensive manner the ethnic units that are represented in our cosmopolitan population. I should like to know about the physical, intellectual, industrial, social and religious condition of these new people in their native habitat; the general conditions under which they lived, how long they had lived under these conditions, their purpose in migrating and their aptitudes and ambitions under their new surroundings.

Such an exhibition would interest

the foreign-born quite as much as the native. (It is the old furniture, blue china and bric-a-brac of the early settlers that most interests their descendants.) If it were a matter of Eskimos, unfit to live in this latitude, we would not hesitate to provide case room, but dealing with people wonderfully fit to both live and thrive in this latitude and bringing into our civilization agencies that may produce the most far-reaching results, results that may affect the trend of our entire history as a nation—we are content to remain in the bliss of ignorance and make no effort whatever to determine the real characters and the possibilities of those who have come into our midst during the past few years by the hundreds of thousands.

I understand that it is now practically impossible to bring living plants into this country without permissive action from Washington. This is not for the purpose of excluding roses, rhododendrons, etc., but it is because of fear that our economies will suffer through the accidental introduction of some destructive agency.

Who is making a careful study and exposition of these far more important factors of our economic welfare, the qualities favorable and unfavorable that are presented by the constituent units of our mixed population? It is often stated that our safety is in education. True—but it is well to see to it that both sides profit by education. In a co-partnership it is a bad thing when only one member is educated, or rather has education thrust upon him. We prate about educating the foreigner. Properly educate the native to a realizing sense of a vital situation and teach him to *act* and the problems of the foreign born will become less complicated.

Is it not possible that a museum that



seriously went into the business of working for these larger interests of the community would find itself immensely helpful to the community? A fair and impartial presentation of salient characters, as a folk exhibit, would win for a museum and its officers a place of esteem and confidence on the part of the foreign born. It would be like a little translated piece of their own country, and it would provide a "compendium" for those entrusted with the duties of employing, educating and governing. It would provide a natural and an efficient center of assimilation.

This Society has as one of its members, a person who stands pre-eminent among the students of social and industrial life of the lower animals. We feel that a museum would be quite within its province in appropriating space for the demonstration of the most remarkable habits of ants. They have worked on their problems infinitely longer than have human beings, and they have reached results that we will probably never attain. Our control of industries for example, must impress the student of nature as being most crude, amateurish and generally unsatisfactory.

The industry that resulted in the erection of the pyramids was controlled by brute force, by those of superior physical power. It was the primitive way of getting things done. The physically strong dominated the physically weak. The industrial activities that have been characteristic of the period in which we are living have been controlled not by physical but rather by intellectual force, by those of superior intellectual power. The intellectually strong and physically weak have dominated the intellectually weak and the physically strong. This is a secondary way of getting things done.

It is rather better than the first.

From a perusal of what has gone on in Russia, what is going on in parts of Central Europe, and indeed from what is being tried out in a small way here in Lawrence, are we unwarranted in stating that we are perhaps witnessing the introduction of a third stage of industrial control.

Suppose those whom we have considered as the intellectually weak should reach a stage of intelligence sufficient to enable them to declare all men are not born free and equal. Suppose furthermore that they should permit, indeed, invite, the application of this declaration, but with the concurrent declaration that they were living in a democracy. Inasmuch as in a modern community men active in industry are necessarily in a majority it is further argued that the industries should belong to the majority and should be operated and controlled by the majority.

Assurance might be given that the majority, the physically strong, would recognize the occasional man of genius and would compensate him for his contributing effort. The majority would make a sort of a queen white ant out of him, use the product of his intellectual activity, but would see to it that he did not mix up in the general management of the community or interfere with the division of the spoils among the majority on a *pro rata* basis.

It is right here that the museum has an opportunity to make a study of the comparative benefits that have come from the various forms of industrial control, — to call attention to the fine structures that have resulted from the slow process of evolution and to the destructive results that invariably accompany abrupt changes. You ask, "How can a museum do a thing like this?" Is it not a simple thing to show

the difference in the mode of life of a mill operative twenty-five years ago and to-day? To what extent have the hours of toil been reduced? How about the employment of children? How about the sanitary conditions in and about the mills and other industrial centers? How about wages? How about domiciles? How about amusements? How about freedom? If in a short space of time orderly legislative enactments and legislative evolution such as we have here in America, have accomplished results such as might be illustrated by models, photographs and diagrams, the visitor naturally asks what possible sense there is in resorting to violence and seeking a new order of things through the destructive processes of revolution.

There is no more important piece of work to-day for those who are responsible for the education of the public than the Americanization of the immigrant, and what for want of a better name we might call the "native alien."

As a biological proposition, America has proved to be an awfully good thing for Europeans. The arrangements that were originally agreed upon a century and a half ago at Philadelphia and elsewhere for our social welfare, no less than the natural resources of a great undeveloped country, have proved to be most efficacious in producing a human strain of such promise that it is affecting the behavior of the entire civilized world, and indirectly the destiny of all existing stages of humanity.

In order to perpetuate and improve this strain, and to extend its influence, and particularly to prevent the introduction of damaging factors, it is necessary to pay particular attention to everything that affects or may affect our National welfare. There are several sources of National weakness that

must be corrected and among these one of the most important is that which has to do with the maintenance of those who are not physically strong, and who by their presence militate against the free action of those forces through whose agency improved racial characters take their origin.

The war has brought to our attention most forcibly the extraordinary number of those in our midst who are physically unfit. Under the first selective draft, 730,000 men were rejected because of physical deficiencies. In any gathering of 100 average men between the ages of twenty-one and thirty-one, there will be twenty-nine that are unsound. Almost one-third of our young men are in such a poor physical state that they are adjudged incapable of protecting the race in time of adversity. As naturalists, I am asking you what chance a species has to survive, one-third of the adults of which, at their optimum age, are pronouncedly defective. What feral species could long survive, the individuals of which spent one-tenth of their time in ill health? I venture to state that there is no mammal living under normal conditions that harbors within its tissues the parasitic fauna and flora that we habitually entertain; that struggles on and produces offspring under conditions similar to those which we tolerate; that presents the range of departure from proper physical standards that any popular assembly invariably shows, or that lives under a wider variety of conditions abominable and otherwise, than we endure. Finally — the most absurd of all — our Legislature, instead of realizing the importance of favoring those variants in the community that tend towards evolutionary betterment, see only the lower side of the curve of distribution, and out of a total appro-

priation of \$35,000,000, for the general expenses of the state, apportion eleven million, almost one-third, to prisons, charities and insane asylums. This opens up a splendid vista of museum opportunity, a Museum for Physical and Intellectual Betterment.

If the one great job of the present time is to Americanize, using the word in the broadest, deepest and highest sense,—if this is our present patri-

otic duty,—ought we not plan our program so that whatever we do we can point to it and say that it is done, not for the purpose of illustrating some little personal fad or personal contribution to knowledge, but that it has been done for the larger purpose of making this a better place in which people may live and to provide better people for the place.

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## TEMPORARY MUSEUM EXHIBITS\*

JOHN ROBINSON

PEABODY MUSEUM, SALEM, MASS.

The day is past when pasteboard trays filled with gray-brown fossils, and glass jars crowded with fishes or shapeless invertebrates in discolored alcohol will be accepted by the public as museum attractions. Museums can no longer be directed by professors engrossed in original research who simply reflect their own interests in the exhibits. The modern museum is an educational institution tempered with rational amusement. It must attract the public while the fossils and pickled fishes go into storage available to the special student and the class-room. The modern shop-keeper applies this reasoning to increase his trade and has an expert to arrange his window displays to allure the public passing on the street. The museum is learning the necessity of doing the same. The curator or director must not be absorbed in one study unless that study is how to capture public favor. Of the thousands who are attracted to a museum by an interesting exhibit, perhaps one may be inspired to take up some study seriously, another may

wish to help the museum by adding to its collections while the busy capitalist sees and appreciates the aliveness of the institution and puts a codicil in his will for its benefit. Many museums receive no aid from City, State or Government funds and such must win public favor or become moribund.

One of the various ways of making a museum alive is the installation of special exhibits, frequently changed and, if possible, of timely interest. To those who have not studied the museum visitor it will be a surprise to learn how observing that visitor is: He comes oftener than is generally thought; is quick to see a change in the arrangement of rooms; will pick out the newly added specimens in a case; and will read in the local newspaper the notice of something new, or of a recently added collection and come in to see it. He will spend much time reading quite lengthy type-written descriptive labels if they are put in an interesting way, with local references for height, size, weight, distances, etc., and will talk about these things to his friends and bring them in the next time he comes. He will like to con-

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\*Read at the New England Conference at Boston, April 4, 1919.



tribute a specimen himself and will come in the next week to see if it has been placed on exhibition and will speak with pride of his home museum; and when you look him up you will frequently find that he is one of the people, a working man, and not the scholarly gentleman of leisure. And before it is realized just how it has come about, the museum finds it has a clientele, and instead of begging for favors it is looked upon as an honor to have one's name on a label as a "donor" and to see it in the annual report as a member or contributor.

Now these special exhibits have the great advantage that they may be entirely outside the usual scope of the work of the museum. They may be borrowed from other museums or from private individuals or they may be gathered from various parts of the museum's own collections and thrown together temporarily, or they may be a combination of each source.

Art museums always have had special exhibits — loan collections — many of superlative interest. The objects in an art museum are fewer in each room than in rooms of corresponding size in a science or historical museum and may, of course, be more quickly and easily changed; but as to labeling, well, there is never quite enough in an art museum; and a catalogue, with numbers here, there, and everywhere, is a nuisance especially to the visitor confined to spectacles. Special exhibits in the science or historical museum are comparatively rare.

The Peabody Museum of Salem has long been in the habit of installing special temporary exhibits, at first in a small way, and since 1904, when a special case in the entrance corridor was constructed for this purpose, special exhibits have been continuous.

Sometimes the exhibits have been kept in place a few weeks, sometimes for two or three months but rarely for a longer period. They are always noticed in the local newspapers when they are first arranged and again about the time they are to be removed. And here let it be distinctly understood that these newspaper notices must be carefully prepared by a museum officer and given to the editor of the newspaper or a recognized reporter in type-written copy. Never should a press reporter be depended upon for even a short notice. He never emphasizes the right things for the educational effect intended and usually it is a mere, often frivolous, description of what struck the momentary fancy of some police-court or society reporter sent to do the job.

Descriptive catalogs, sometimes illustrated, have been prepared for some of the special exhibits for free distribution or for sale at a nominal price, and the Salem Public Library has coöperated by publishing in its bulletin lists of books on its shelves relating to the subject of the exhibit.

The scope of the Peabody Museum includes three departments only: natural history, particularly that of Essex County, Massachusetts; ethnology; and commercial marine; the last relating to the old-time shipping of Salem and the ship-masters and merchants who made Salem famous for a hundred years after the War of the Revolution and who established the East India Marine Museum in 1799, now a part of the Peabody Museum. And yet, without adding to the scope of the museum's work the special exhibitions have been much varied. They have included: Plates of the folio edition of Audubon's *Birds of America*; Chinese coins and temple medals; enlarged sepia photographs of American Indian types;

book-plates; rigs of ships of all ages; nautical instruments; illustrated history of the American Flag and other flags in America; Christmas greens and decorations; photographs of locomotives; whaling pictures; winter weeds against the snow; photographs and relics of the Great War, besides many other collections.

Some of these exhibits have been borrowed, others were prepared at the Peabody Museum or taken temporarily from its general collections. The Audubon plates were lent by the Essex Institute where special exhibits are occasionally arranged in connection with its "home" lecture courses; the locomotive photographs, book-plates and whaling pictures were lent from private collections; the American flags, ship-rigs, winter weeds, Christmas greens and nautical instruments exhibits were prepared at the Peabody Museum. Some of the last have been lent to various museums, — the Childrens Museum at Jamaica Plain, the Fairbanks Museum at St. Johnsbury, Vermont, the Park Museum at Providence, and others.

A committee might be established through the American Association of Museums to facilitate a knowledge of available material and to encourage exchanges. Each museum making up exhibits from its own collection could thus keep in touch with the Association's committee, learn what had already been prepared, what could be borrowed from other sources, and save duplication. It is not unreasonable to suppose that at least fifty such exhibits could be gathered for exchange among the museums connected with the Association.

The special exhibit case at the Peabody Museum is thirty-five feet long, seven and one-half feet high; is divided into nine sections with doors of two

lights each about three and one-half feet square; and is but four inches deep. This may seem shallow for the purpose, but it has proved ample for nearly all collections shown, and in preparing these exhibits for exchange, bulky objects are undesirable. However, for larger objects, one or more standing cases four feet by seven and one-half, and fifteen inches deep, with adjustable shelving, and of the same character as the long case,— are added beyond it. The long case has a back of pine into which thumb tacks may be pressed or screw eyes or screw hooks driven for heavy objects; every part is painted white. The case is provided throughout with ratchets with movable brass rods which may be adjusted to any height for photographs, cards, large labels,— in fact anything which may be hung from a clip hook. Clips are always used in preference to thumb tacks to avoid making holes in a picture mount or other object. Small photographs, book-plates or any small, flat objects, when numerous, are mounted in groups of six or more up to twenty on large sheets of thin gray cardboard and these large cards are in turn hung on the rods. The mounting is done by means of ring clips such as are used to hold business papers together and are set in the cardboard through slits made in it by a chisel of suitable width. Labels are attached to flat objects by means of the same ring clips. By this system all flat objects may be returned to their places in the collection or to the lender absolutely uninjured even by a pin hole.

At Salem the special exhibit has drawn many persons to the museum not otherwise interested in the collections. In several instances, in addition to newspaper notices, a few hundred postal cards announcing the opening of a new exhibit and stating its

character in a general way have been sent to persons who might be interested in that particular exhibit, and to societies, clubs, and trade organizations where interest might be expected among their members.

The locomotive photographs brought to the museum an entirely new group of visitors, especially on Sunday afternoons; the book-plates attracted many persons who admitted that they had never before been in the museum; the war relics, all from private sources lent by persons of every class near Salem, has by its intense human interest brought more visitors than any collection ever before exhibited and often on a Sunday afternoon they have stood two and three deep the entire length of the corridor examining every helmet, mask, fuse section and souvenir of the battlefield carefully reading every label. The special exhibit is without doubt one of the best and most easily provided feeders for a museum.

SUMMARY OF TREASURER'S REPORT  
FOR THE YEAR ENDING  
MAY 15, 1918

Balance on Hand May 15, 1917	\$448.85
RECEIPTS	
Sustaining Memberships	\$655.00
Active Memberships	763.99
Associate Memberships	29.00
Temporary Memberships	12.00
Sale of Publications, Reprints, etc.	139.21
Total Receipts	1,599.20
	\$2,048.05

EXPENDITURES

Office expenses:	
Salaries	\$656.00
Postage, Printing and Petty Cash	90.73
Stationary and Supplies	138.11
Transfer of Secretary's Office	10.00
Convention Expenses:	
Printing, Badges, etc.	117.56
Traveling Expenses	175.85
Reporting Proceedings	62.88
Publication of Proceedings:	
Printing	539.00
Postage	25.00
Museum News Letter:	135.00
Refund:	1.00
Total Expenditures	\$1,951.13
Balance on Hand May 15, 1918	\$96.92

MUSEUM LITERATURE

PUBLICATION OF THE SMITHSONIAN  
INSTITUTION ISSUED DURING  
MARCH, 1919

"The Smithsonian Eclipse Expedition of June 8, 1918." "Smithsonian Miscellaneous Collections,"  
Volume 69, No. 9

PUBLICATION OF THE BUREAU OF  
AMERICAN ETHNOLOGY ISSUED  
DURING MARCH, 1919

Complete List of Publications of the Bureau of American Ethnology, 1919

NATURAL HISTORY OF HAWAII, by William Alanson Bryan, B. Sc. Prof. of Zoology and Geology in the College of Hawaii. 500 pages of text, 7 x 10 inches; 117 full page plates; being an account of the Hawaiian people, the Geology and Geography of the Islands, and the native and introduced plants and animals of the group. For sale by the author, P. O. Box 38, Honolulu, Hawaii. Price Postpaid \$5.50.

NATURAL HISTORY.—The American Museum of Natural History has changed the title of its magazine from *American Museum Journal* to *Natural History*. The change began with the January 1919 number, which is a Roosevelt memorial number. With the change in name comes what will be to many a welcome change in cover. The new cover is exceedingly

attractive in design, and by its quiet dignity invites the reader to purchase and to read. The Editor in a note calling attention to the change says, "the magazine would like to feel that it stands as a medium of expression between authoritative science in America and the people, a place for publication of readable articles on the results of the scientific research and thought of the nation for people who are not technically trained." Unquestionably this is the position it does hold with those who already know it and which it will continue to hold among its ever widening circle of acquaintances.

BOSTON SOCIETY OF NATURAL HISTORY.—*Instructions For Natural History Collecting. Bulletin Number 17, April 1919.* Contains instructions for amateur collecting of, Minerals and Rocks, Fossils, Plants, Marine Invertebrates, Insects, Mollusks, Fishes, Amphibians, Reptiles, Birds, Mammals. Under each heading the collector is told, Where to Collect, How to Collect, Tools needed, size of specimens, labeling, packing and preserving.

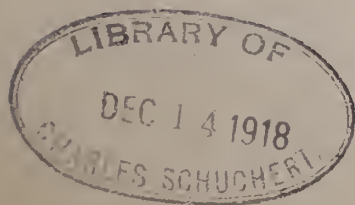
*Guide to the Museum, 24 pages.* The information contained in the guide is arranged according to Floors, Rooms, Wall Cases, Floor Cases, Center Cases and Groups. These are printed in bold face type, while the objects mentioned are in italics for the convenience of the visitor using the guide.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

DECEMBER—1918

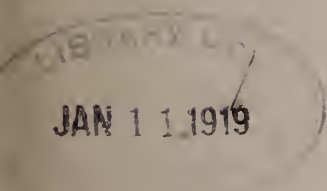


No nation lives for itself, no nation lives  
but through the service it renders to humanity

*Paul Richard*

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS



JANUARY—1919



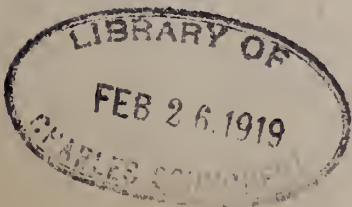
“These Winter nights against my window-pane  
Nature with busy pencil draws designs  
Of ferns and blossoms and fine spray of pines,  
Oak-leaf and acorn and fantastic vines,  
Which she will make when summer comes again—  
Quaint arabesques in argent, flat and cold,  
Like curious Chinese etchings.”

T. P. Aldrich—“Frost—Work”

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

FEBRUARY—1919



**Agressive Fighting for the Right  
is the Greatest Sport in the World.**

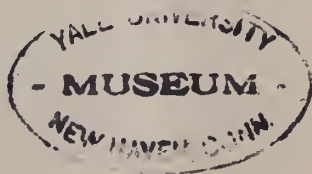
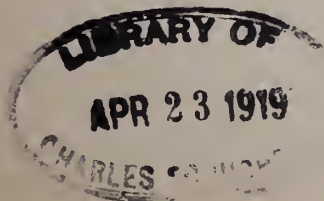
*Theodore Roosevelt*



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

MARCH—1919



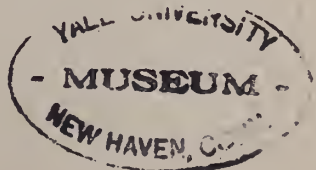
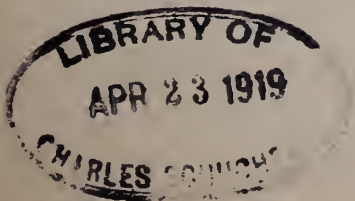
Scholarship that consists in mere learning,  
but finds no expression in production may  
be of interest and value to the individual . . .  
but it ranks no higher, unless it finds  
expression in achievement.

*Theodore Roosevelt*

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

APRIL—1919





“Beyond the hills that rise the bluest  
    There where the mountains meet the skies,  
Up where the eagle’s flight is truest,  
    And castled rocks in turrets rise,  
On moonlit nights with star-shine raining,  
    Over it floods a silver sea,  
Tis then in a spirit world aged and waning  
    I cry to Pan for liberty,  
And the souls of the mountains answer me.”

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

MAY—1919

When tulips bloom in Union Square,  
And timid breaths of vernal air  
    Go wandering down the dusty town,  
Like children lost in Vanity Fair;

When every long, unlovely row  
Of westward houses stands aglow,  
    And leads the eyes toward sunset skies  
Beyond the hills where green trees grow;

Then weary seems the street parade,  
And weary books, and weary trade :

    I'm only wishing to go a-fishing ;  
For this the month of May was made.

*Henry Van Dyke*



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

VOLUME II

JUNE 1919, TO MAY 1920, Inc.

# MUSEUM WORK

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## TO THE MEMBERS OF THE AMERICAN ASSOCIATION OF MUSEUMS

This Revised Constitution has been prepared by a Committee of the Council and is sent out under direction of the Council to all members of the Association for their consideration before the coming annual meeting of the American Association of Museums at Washington, D. C., May 17, 18, 19, where it will be presented by the council for action.

Members of the Association unable to attend the annual meeting at Washington on May 17, 18, 19, 1920, are invited to send suggestions, addressed to Harold L. Madison, Secretary of the American Association of Museums, Hotel Harrington, 11th and E. Streets, Washington, D.C., to reach him not later than May 15th.

Attention is called to the following important changes:

Sustaining members shall be museums *or other institutions engaged in educational work*; and Active members shall be individuals who are engaged in museum work *or interested in the object of the Association*. (Const., Art. III, Sec. 2, 3.)

The above may not become members unless approved by the Council. (By-Laws, Chap. 1, Sec. 1.)

The President will assume more responsibility. (Const., Art. IV, Sec. 6.)

The Secretary shall act as Editor, (Const., Art. IV, Sec. 8) unless other definite provision is made for the office.

Method of nominations and election makes it possible for every member to cast a vote. (Const., Art. V.)

Provision is made for quorum. (Const., Art. VI., Sec. 3.)

Provision is made for formation of Sectional Groups. (Const., Art. VIII.)

Dues may be commuted for Life by Individuals. (By-laws, Chap. I, Sec. 1.)

Provision is made for bonding treasurer. (By-laws, Chap. II, Sec. 3.)

Term of the President is made one year (Const., Art. IV, Sec. 3), but provision is made for reelection to a second year.

Provision is made for Permanent Endowment Fund. (By-laws, Chap. VI.)

Associate Membership has been eliminated.

HAROLD L. MADISON, *Secretary*.



# CONSTITUTION OF THE AMERICAN ASSOCIATION OF MUSEUMS

## ARTICLE I

### NAME

The name of this Association shall be THE AMERICAN ASSOCIATION OF MUSEUMS.

## ARTICLE II

### OBJECT

The object of this Association shall be to promote the welfare of Museums, to increase and diffuse knowledge of all matters relating to them, and to encourage helpful relations among Museums and those interested in them.

## ARTICLE III

### MEMBERSHIP

SECTION 1. The Association shall be composed of active, sustaining and honorary members, patrons and benefactors.

SEC. 2. Active members shall be individuals who are engaged in museum work or interested in the object of the Association as set forth in Article II of this Constitution.

SEC. 3. Sustaining members shall be museums or other institutions engaged in educational work.

SEC. 4. Benefactors and patrons shall be persons who have bestowed important favors upon the Association.

SEC. 5. Honorary members shall be persons who have become distinguished for eminent service to the cause of museums.

## ARTICLE IV

### OFFICERS

SECTION 1. Active members officially connected with museums only may hold office.

SEC. 2. The officers of the Association shall be a President, a Vice-President, a Secretary, a Treasurer, and six Councilors. These officers, together with the presidents for the next preceding three years, shall constitute an Executive Committee which shall be called the Council.

SEC. 3. The President and the Vice-President shall be elected annually and may be reelected once; but thereafter for three years shall be ineligible to the respective office.

SEC. 4. The Councilors shall each serve for three years and for one year thereafter shall be ineligible to the office. The Councilors shall be so grouped that two shall be elected and two retired each year.

SEC. 5. The Secretary and the Treasurer shall be elected annually, and may be reelected without restriction as to term of office.

SEC. 6. The President shall take cognizance of the acts of the Association and the acts of its officers and shall cause the provisions of the Constitution and By-laws to be faithfully carried into effect. He shall discharge

the usual duties of a presiding officer at all meetings of the Association and of the Council.

SEC. 7. The Vice-President, in case of the President's absence or inability to act, shall be vested with the powers and perform the duties of the President.

SEC. 8. The Secretary shall keep the records of the proceedings of the Association together with a complete list of the members including the date of their election and separation from the Association. He shall also be the Secretary of the Council. The Secretary shall cooperate with the President in attending to the ordinary affairs of the Association. He shall attend to the preparation, printing and mailing of circulars, blanks, and notifications of elections and meetings. He shall superintend other printing ordered by the Association or by the President, and shall have charge of its distribution under the direction of the Council.

He shall submit at each annual meeting of the Association a written report of the transactions of the Secretary's office for the fiscal year then ending.

The Secretary, unless other provision be made, shall also act as Editor of the publications of the Association and as Librarian and Custodian of its property.

SEC. 9. The Treasurer shall have the custody of all responsibility for all funds of the Association. He shall keep account of receipts and disbursements in detail and at each annual meeting of the Association shall present a written report of its financial condition and the receipts and disbursements of his office for the fiscal year then ending; which report, shall be audited by a committee elected for that purpose by the Association said committee to consist of non-members of the Council.

SEC. 10. The Council is clothed with the executive authority and with the legislative powers of the Association in the intervals between its meetings; but any extraordinary act of the Council shall remain in force beyond the next following stated meeting of the Association without ratification by the Association.

The Council shall have the general control of the publications of the Association under the provisions of the By-laws, and of the resolutions from time to time adopted.

The Council shall have power to fill vacancies *interim* in any of the offices of the Association.

## ARTICLE V.

### VOTING AND ELECTIONS

SECTION 1. Active and Sustaining members only shall have a right to vote. Each sustaining member shall be entitled to one vote to be cast by its chief executive officer or a properly accredited representative.

SEC. 2. All elections shall be by ballot and voting by letter may be allowed.

SEC. 3. Nominations for membership and patronage may be made to the Council by any member of the Association. The power of election is vested in the Council and it shall require a majority vote of the entire Council to elect a member or patron.

SEC. 4. Nominations for office shall be made by the Council; but any five members of the Association may make nominations for any or all officers. The nominations shall be submitted to the vote of the Association in the manner provided by the By-laws. The results of an election shall be announced at the annual meeting and the officers then elected shall enter upon duty at the adjournment of said meeting.

## ARTICLE VI

### MEETINGS

SECTION 1. The Association shall hold at least one stated meeting each year, the date and place of which shall be fixed by the Council and announced each year within six months after the adjournment of the preceding stated meeting. The program of each meeting shall be determined by the Council and announced beforehand as to its general features. The details of the regular sessions shall also be arranged by the Council. The stated meeting shall be regarded as the annual meeting.

SEC. 2. Special meetings of the Association may be called by the Council, and must be called upon the written request of twenty members of the Association.

SEC. 3. *Quorum*.—At meetings of the Association a majority of those registered in attendance shall constitute a quorum. Five members shall constitute a quorum of the Council.

## ARTICLE VII

### SECTIONS

SECTION 1. Any group of members may, with the consent of the council, organize as a Section of the Association with separate constitution and by-laws, provided that nothing in such constitution and by-laws conflicts with the Constitution and By-laws of the American Association of Museums in letter or spirit, and provided that such constitution and by-laws and all amendments thereto shall have been approved by the Council.

## ARTICLE VIII

### AMENDMENTS

SECTION 1. This Constitution may be amended at any annual meeting by a three-fourths vote of all the members, provided that the proposed Amendment shall have been submitted in print to all members at least three months previous to the meeting.

SEC. 2. By-laws may be made or amended by a majority vote of the members present and voting at any annual meeting, provided that printed notice of the proposed amendment or by-law shall have been given to members at least three months before the meeting.

## THE AMERICAN ASSOCIATION OF MUSEUMS BY-LAWS

### CHAPTER I

#### MEMBERSHIP

SECTION 1. Any institution or person proposed in writing for membership and approved by the Council, on payment of the proper fee shall become a member of the Association. Active membership dues shall be \$3.00 a year, and Sustaining membership dues not less than \$10.00 a year, both payable on or before May first in advance; but a single payment of \$50.00 by an individual who is not in arrears to the Association shall be accepted as commutation of his dues for life.

SEC. 2. The sums paid in commutation of dues shall be covered into the Permanent Endowment Fund.

SEC. 3. Any member whose dues are not paid on June first of the year for which they are due shall be deprived of the privileges of the Association, and of receiving its publications. Any member whose dues are not paid within one year after they become due may be dropped from membership in the Association, and shall be reëligible only upon payment of all charges against such member at the time when dropped.

SEC. 4. Any person eligible under Article III of the Constitution contributing \$200 in cash at any one time to the Association may be elected a Patron.

SEC. 5. Any person eligible under Article III of the Constitution contributing or devising \$500 or more in cash, securities or property at any one time to the Association may be elected a Benefactor.

## CHAPTER II

### OFFICIALS

SECTION 1. The President shall countersign, if he approves, all duly authorized accounts and orders drawn on the Treasurer for the disbursement of money.

SEC. 2. The Association may elect an Assistant Secretary.

SEC. 3. The Treasurer shall be bonded by the Association with two good sureties or in a reliable bonding organization approved by the Council in the sum of \$2000 for the faithful performance of his duties and the safe keeping of the funds of the Association. He may deposit the funds in bank at his discretion but shall not invest them without authority of the Council. His accounts shall be balanced as of the 30th day of April of each year.

SEC. 4. The Council shall hold at least one stated meeting each year within the seven days preceding the annual meeting of the Association.

SEC. 5. Minutes of the proceedings of the Council shall be subject to call by the Association.

SEC. 6. The Council may transact its business by correspondence during the intervals between its stated meetings; but affirmative action by a majority of the Council shall be necessary in order to make action by correspondence valid.

## CHAPTER III

### ELECTION OF OFFICERS

SECTION 1. The Council shall prepare a list of nominations for the several offices which list shall constitute the regular ticket and be approved by a majority of the entire Council.

SEC. 2. The list of nominations shall be mailed to each member of the Association at least three months before the annual meeting. Any five members of the Association may forward to the Secretary other nominations for any or all offices. All such nominations reaching the Secretary at least forty days before the annual meeting shall be incorporated alphabetically under each office in the final ticket. The final ticket shall then be printed and mailed to members at least twenty-five days before the annual meeting.

SEC. 3. The members shall send their ballots in double envelopes to the Secretary by mail and no ballot shall be valid unless the outer envelope containing it bears the name and address of the voter.



SEC. 4. At the stated meetings of the Council the ballots shall be counted and the result announced at the annual meeting of the Association. The polls shall be closed at the call to order of the stated meeting of the Council.

SEC. 5. In case a majority of all the ballots shall not have been cast for any candidate for any office, the Association shall by ballot at such annual meeting proceed to make an election for such office from the two candidates having the highest number of votes.

## CHAPTER IV

### FINANCIAL METHODS

SECTION 1. No pecuniary obligation shall be contracted without express sanction of the Association or the Council, but it is to be understood that all ordinary incidental and running expenses have the permanent sanction of the Association without special action.

SEC. 2. The Council may from time to time make arrangements for financing the activities of sections, but in no case shall a section receive an annual appropriation in excess of one-third of the paid up annual dues of the sustaining and active members belonging to that section. The bills for expenses incurred under this provision must be rendered in accordance with By-law 3 of this Chapter.

SEC. 3. A bill submitted to the Treasurer for payment shall be fully itemized, certified by the official ordering

it, and approved by the President. The Treasurer shall then pay the amount out of any funds not otherwise appropriated and shall secure vouchers for all payment made.

SEC. 4. At each annual meeting the Association shall elect two members, not of the Council, who shall audit the Treasurer's accounts duly balanced to the close of April 30th, as specified in the constitution, Article IV. SEC. 9. The report of the auditors shall be rendered to the Association before the adjournment of the meeting, and the Association shall take appropriate action.

## CHAPTER V

### PUBLICATIONS

SECTION 1. Benefactors shall receive all publications of the Association. Patrons shall receive all publications of the Association issued on and after the year of the election. Active and sustaining members shall receive the publications issued for the year for which their dues are paid.

## CHAPTER VI

### PERMANENT ENDOWMENT FUND

SECTION 1. The Permanent Endowment Fund shall consist of all gifts to the Association not otherwise designated, and of the sums paid in commutation of dues according to Chapter I, Section 2, of these By-laws.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

JUNE—1919

VOLUME II

NUMBER 1

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## BACKGROUNDS

**F**ROM my office window I look out over a lake across the tops of trees into the distance beyond. Just what is over there I do not know; sometimes it is hazy and out of focus, sometimes it is blue and sharp, sometimes it is a sunset with an afterglow of changing colors. Always it is restful to the eyes, and to the brain and soul.

Sometimes it suggests the past, sometimes the future, against which the near things of the present stand in their proper setting and in their true values.

To choose the worth-while things and give them their actual value demands a background. And that background comes to us through science, and art, and history. The background of science is one of actual objects and actual facts, the background of art is one of legend, tradition, idealism and beauty, the background of history is the struggle of right against might down through the ages. Without such backgrounds life is meaningless and truths cannot endure.







**ON THE TRAIL, TIMBER WOLVES IN COLORADO**

Group designed by Hobart Nichols and executed under his direction

## SCIENCE

### TIMBER WOLF GROUP

#### *Frontispiece*

The Timber Wolf Group at The American Museum of Natural History represents a natural hunting scene in the Silver Lake Region of the Rocky Mountains of Colorado. The sharp snow-covered ridges of the Arapahoe Peaks form the painted background, while the modeled foreground represents an opening in a dark grove of Douglas Spruces. Three timber wolves are trailing the tracks of deer. Two of the beasts of prey are loping along the trail, while a third has halted amid the trees, sniffing the air in search of the continuation of confused tracks where he is standing. The deer evidently traveled with long leaps, their hoofs breaking deeply through the crusted snow, while the wolves ran on padded paws, leaving only the shallow marks of their toes on the crust.

A little boy looking at the group suddenly shuddered and said: "The man says they're not alive — only 'mounted,' mother. But just the same, I'm glad that glass is there — aren't you?"

The group represents a moonlight scene, and is the first of the kind to be attempted at the American Museum. The lighting of the group presented new difficulties, which seem to have been successfully met. The idea of the group originated with Mr. Hobart Nichols, who painted the background, and it was executed under his direction. The wolves were mounted by Mr. Coleman Jonas of Colorado, while the foreground was done at the Museum by Mr. A. E. Butler and Mr. W. B. Peters.

### MUSEA

#### REVUE DE L'ASSOCIATION DES MUSÉUMS DE PROVINCE

MUSEA is a 16-page magazine issued bi-monthly, beginning May 1918, by the Association of Museums of France. This Association was organized in the summer of 1918 and is an Association of the Scientific Museums of France. The President is M. Vaysière, Professeur à la Faculté des Science, Directeur du Muséum de Marseille, Correspondant de l'Institut. The Secretary and Editor of MUSEA is Docteur A. Loir, Curator of the Natural History Museum of Havre. The different numbers of the magazine already issued contain descriptions of various French Museums; an article on the Museums Association of Great Britain by Dr. Bather; a list of the museums of France; a news column; a question and answer column, and an exchange column. We congratulate the members of this Association on the establishment of their organization, and on their official organ MUSEA. Members of The American Association of Museums who wish to subscribe for MUSEA may do so through the editor, Docteur Loir, the foreign subscription price being 12 francs a year.

#### AMERICAN SOCIETY OF MAMMALOGISTS

The Organization Meeting of the American Society of Mammalogists was held in the New National Museum, Washington, D. C., April 3 and 4, 1919, with a charter membership of over two hundred and fifty, of whom sixty were in attendance at the meeting. The following officers were elected:

C. Hart Merriam, President; E. W. Nelson, First Vice-President; Wilfred H. Osgood, Second Vice President; H. H. Lane, Recording Secretary; Hartley H. T. Jackson, Corresponding Secretary; Walter P. Taylor, Treasurer. The Councilors are: Glover M. Allen; R. M. Anderson; J. Grinnell; M. W. Lyon; W. D. Matthew; John C. Merriam; Gerrit S. Miller, Jr.; T. S. Palmer; Edward A. Preble; Witmer Stone; and N. Hollister, Editor. Committees were appointed on: Life Histories of Mammals, C. C. Adams, Chairman; Study of Game Mammals, Charles Sheldon, Chairman; Anatomy and Phylogeny, W. K. Gregory, Chairman; and Bibliography, T. S. Palmer, Chairman.

The policy of the Society will be to devote its attention to the study of mammals in a broad way, including life histories, habits, evolution, paleontology, relations to plants and animals, anatomy, and other phases.

Publication of the *Journal of Mammalogy*, in which popular as well as technical matter will be presented, will start this year.

#### BISON FOR MUSEUM

Any bona-fide Natural History Museum, either in Canada or the United States, desiring male bison may secure the same for the nominal sum of \$250.00, and may obtain further information by applying to Mr. J. B. Harkin, Commissioner of Dominion Parks, Department of the Interior, Ottawa, Ontario, Canada.

This opportunity is a direct result of the fact that more male bison than are needed for herd purposes are now among the main Canadian herd of 3561 bison at Buffalo Park, Wainwright, Alberta. It is stated that the percentage of male to female calves is higher among bison in semi-captivity

within enclosed parks than was the case when the herds freely roamed the plains by millions.

#### CO-OPERATION

The Bureau of Education and the Bureau of Mines of the National Government had, during May, a large exhibit of their work in the Interior Building in Washington. On an invitation from the Bureau of Mines the Philadelphia Commercial Museum removed from its exhibition cases a model of oil wells in western Pennsylvania, one of a gold dredge in the Philippines, a stone mortar and pestle used in the Philippines for crushing gold ore, and a wooden bowl used for washing gold in Peru, and sent them to Washington for this exhibit.

On invitation of the Department of Education a special exhibit was prepared to summarize the educational work of the Philadelphia Commercial Museum, in giving to the schools of Pennsylvania several different types of collections which are used in teaching geography, commerce and industries, and in loaning, to all public schools in the state, lectures accompanied by colored lantern-slides, lanterns, screens, and motion-picture films.

#### DIRECT DESCENDANTS OF "OLD KING COAL"

Under the direction of Dr. Edmund O. Hovey, Curator of the Department of Geology, a chart showing over 200 direct descendants of the Coal family has been installed in The American Museum of Natural History. Typical specimens represent the descendants, and the working out of the chart is accurate and comprehensible. The Chemical Department of Barrett & Company of New York presented the Museum with this interesting exhibit.



## ON THE HONOR ROLL

Chief Don White-Eagle, a Cheyenne Indian, dying as a United States soldier in France, bequeathed to The American Museum of Natural History his complete native Indian dress-costume. Chief White-Eagle, who was 29 years old, served with the infantry forces, and was one of four brothers fighting in France. The costume consists of a large feather war-bonnet, fringed shirt and leggings, moccasins, pipe bag and feather-trimmed standard. All the feather work was done by White-Eagle himself. It is now installed beside the Museum's military Honor Roll. Later it will take its permanent place among the Museum's great collection of Indian material.

UNITED STATES NATIONAL  
MUSEUM

DR. J. WALTER FEWKES, Chief of the Bureau of American Ethnology, has recently returned to Washington from a brief visit to Texas, bringing back a fairly complete synoptic collection of flint implements from aboriginal workshops and village sites near Austin, Round Rock and Gatesville. While in Texas, work on one of the most typical of these mounds was inaugurated and will be continued in Dr. Fewkes' ab-

sence by Prof. J. E. Pearce of the University of Texas. The indications are good that Texas is rich in prehistoric remains destined to play an important rôle in future discussions of the antiquity and distribution of aboriginal culture areas in the Southwest.

SECRET BATTLE MAP. The most interesting object received for the War Collection is the secret battle map used at the headquarters of General Pershing. In general, this map shows the following: Locations of all divisions, both enemy and allied, on the Western Front; correct battle line; commanding generals, location of headquarters and boundaries down to include armies, and various other information concerning divisions.

MR. CHARLES M. HOY has left for Australia via San Francisco to collect animals and other biological material for the Museum. This work will be done under the auspices of D. W. L. Abbott, who also made possible the recent expeditions in Celebes and Borneo by Mr. Raven.

THE MARRIAGE of Mr. Paul M. Rea to Miss Marian Goddard Hussey of Philadelphia, is to take place on June 25th. The ceremony will be at Media, Pennsylvania.

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ART

## COLLEGE ART ASSOCIATION

THE COLLEGE ART ASSOCIATION held its annual convention in New York on May 12, 13 and 14. The following officers were elected: President, David M. Robinson of Johns Hopkins University; Vice President, Paul J. Sachs of Harvard University; Secretary-Treasurer, John Shapley of Brown University. The Association accepted

with great regret the resignation of their former president, Professor John Pickard of the University of Missouri, who was the organizer of the society and its president through the first five years of its existence. To him is due more than to any one other man the strength and success of the Association.

In addition to a series of very interesting papers the Association trans-

acted some important business. For four years now the proceedings of the annual meeting have been published in one volume called the "Bulletin of the College Art Association." The time has now come when the members feel the need of a medium of communication through the year and it has been decided to publish the bulletin quarterly in the form of a sixty-four-page magazine which shall contain not only the papers presented at the annual meeting, but contributed articles of a scholarly nature on important subjects. It is felt that there is a need for a publication which shall do for mediæval and renaissance art what the *Journal of Archaeology* does for ancient art, and to this end the new Bulletin has been established. It is expected that the first number will appear during the summer, and that it will contain some very important articles. The membership fee in the Association covers the subscription to the *Bulletin*. Art museum directors and any member of the staff of an art museum who is teaching art is eligible to active membership, although the association is primarily of the teachers of art in our colleges and universities. There is also an associate membership which is open to any one interested. The fee for both classes of members is the same, \$3.00 a year. The editorial board of the Bulletin has not yet been selected, but contributions may be sent to the Secretary, who will forward them to the right person.

The College Art Association also passed a resolution calling for the creation at Washington of a Fine and Industrial Art department similar to the Ministries of Fine Arts in foreign governments. It is felt that a central directing force of this kind would be of value at this time, especially in view of the relations in artistic matters with

foreign governments that it is hoped will come about within the next few years.

#### EXHIBITION OF COLONIAL SILVER AT HARTFORD

About the middle of May there was opened at the Morgan Memorial a fine collection of early Connecticut silver gathered by the Colonial Dames in that state. There are over three hundred pieces in the group including sets from over fifty churches. The collection is similar in scope to those arranged by the Colonial Dames in other cities. It will be open for several months during the summer.

#### DIFFICULTIES IN YOUNGSTOWN

Mr. Butler, who has given so generously of his time and money to the cause of art in Youngstown, Ohio, has recently had the unfortunate experience of having the contractors fail who were building the art museum that he was to give to the city. According to the Ohio law he must pay them the full amount of the contract even though he has to hire another contractor to finish the building. This will nearly double the expense. It seems unfortunate that the extra money could not have been used for the purchase of additional works of art. There will be some delay in finishing the building, which will not be ready for about a year. In the meantime another citizen of Youngstown has died, leaving a considerable fund in trust to the city for the erection of an art museum on land which he has given to the city. There has thus been created in another Ohio city a situation similar to that which existed in Cleveland. It is to be hoped that the rival interests may be as successfully amalgamated in Youngstown as in the larger city.

## MEETING OF ART MUSEUM DIRECTORS

The program of the annual meeting of the Association of Art Museum Directors which was published in the April number of *Museum Work* was carried out very successfully in Toledo. The officers for the coming year are President, George W. Stevens of Toledo; Vice President, Clyde H. Burroughs of Detroit, and Secretary-Treasurer Robert W. Harshe of Pittsburgh. The meeting next year will be held in Worcester, Mass. The committee on packing reported that they are trying to arrange for a rebate on returned packing-cases at the distributing point of the exhibitions, and it was suggested that another year an exhibit of methods of packing be prepared in which each museum should send one box packed in its best style, and that all the boxes should be opened together in the presence of the association in order that the different methods might be criticised. The committee on traveling exhibitions had a list of over fifty to offer, and it was the sense of the meeting that *group shows* are far more interesting and useful than *one-man shows*. It is planned to select several groups from the International Exhibition which will be held this year, as of old, at the Carnegie Institute in Pittsburgh, for circulation among the museums that are members of the association. The committee on insurance is working on a plan whereby museums are to be considered as in a different class from other persons handling works of art. Several insurance companies have been approached and the scheme that is under discussion calls for a steady decrease in the rate of insurance according to the number of years the policy is in force and proportioned to the amount of losses sustained in each year. This will be a distinct advantage,

for the proportion of losses that have to be covered by any insurance firm is very small. The majority of damage is usually in broken glass, which is covered by express insurance, and the actual restorers' charges that are paid by insurance companies amount to very little. There was a discussion in regard to widening the membership but it was finally decided that only the chief executive of any museum, or his representative, was eligible for election. It was felt that to keep the group small and united was important if the best work was to be accomplished, and there was no desire to have this association in any way rival or even parallel the work of The American Association of Museums. Several of those who were scheduled to read papers were obliged to be absent, but in general the program was carried out as arranged.

## MEETING OF THE AMERICAN FEDERATION OF ARTS

The annual meeting of the Federation of Arts was held in New York, May 14, 15 and 16. The question of war memorials was discussed at great length by many eminent speakers. The sessions were of great interest to the group for whom they were planned, namely those who are seeking to broaden the field of art and to popularize it. One entire session was devoted to the future work of the Federation and letters were read from all parts of the world asking for exhibitions and praising the work of the Association. A field secretary was appointed whose duty it will be to try to get in touch with small and isolated communities and to help them to secure works of art for temporary exhibition and to encourage the forming of local collections. A resolution calling for the establishment of a Department of Fine and Industrial Art as a part of our govern-



ment was not presented, as certain of those present felt that with the enormous amount of business before the present Congress it would be impossible for the matter to receive proper consideration.

The meeting was opened by a reception at the Metropolitan Museum and another social event was the reception at the house of former-senator William A. Clark. One of the greatest delights of the meeting was the opportunity to view some of the celebrated private collections in the city. This privilege was accorded by Mr. H. C. Frick, Mr. George Blumenthal, Mrs. H. O. Havemeyer and Mr. J. P. Morgan.

#### VALUABLE ORIENTAL RUGS

At the Smithsonian Institution a loan exhibit of valuable oriental rugs has been hung in the hall of Art Textiles. Examples of rugs from the principal centers of art-weaving in Asia are shown. A large Persian carpet known as "Ispahan" of Herati pattern and 400 years old is also exhibited.

Another important collection of ancient oriental rugs is being held at the Pennsylvania Museum in Fairmount Park, Philadelphia.

#### ASSOCIATION TO PROMOTE BETTER HOME FURNISHING

The Decorative Arts and Industries Association has recently formed a National Association to encourage higher standards in home furnishing, of which Dr. James Parton Haney has been made President, and William Laurel Harris, Secretary. This seems to be an attempt to educate the salesmen in the retail trade by means of publications and printed publicity. It is also suggested that exhibitions of good furnishing should be held in the art museums. A number of our museums have held such exhibitions already but perhaps

an Association started and backed by the "Trade" may bring them to the attention of those who most need educating. The Chicago Art Institute is doing a similar work in its "Better Homes Institute," inaugurated as a part of its extension work by Mr. Ross Crane. This includes the study of such topics as architecture, landscape gardening, civic planning, industrial design, interior decoration, by means of lectures, demonstrations, entertainments, and exhibitions. With our Museums working to educate the public to demand better art in the home, and the manufacturers and retailers insisting on producing and offering for sale a better product, it looks as though the millennium were near at hand in the matter of home furnishing!

#### WHAT YOU MAY BORROW FROM THE METROPOLITAN MUSEUM OF ART

The Lending Collections of the Metropolitan Museum of Art play an important part in the educational work of this Museum. To the lantern slides, of which there are now between nineteen and twenty thousand, have been added mounted photographs, postcards, maps, charts, textiles, casts, lumière plates, and facsimiles of prints. As the needs of Museum instructors and lecturers and of the public have been expressed by requests and suggestions, many slides are added yearly. Among them are representations of many objects in foreign galleries and in private collections. Besides architecture, sculpture, and painting, there are many unusual slides of minor arts, musical instruments, ivories, enamels. Most of the slides are black-and-white or sepia.

As a matter of museum courtesy no charge for rental is made when the request for slides comes from a mu-

seum official and the slides are to be used in a free museum lecture. Transportation charges both ways are paid

by the borrower and the cost of any replacement caused by damage after the slides leave the lender.

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## HISTORY

### ALABAMA

THE ALABAMA DEPARTMENT OF ARCHIVES AND HISTORY, Montgomery, will be the custodian of the Alabama Memorial Building, soon to be erected commemorative of the part of Alabama and Alabamians in the World War. The building, which is to be erected on or near the State Capitol grounds, is to be monumental in form and construction, and complete and perfect in architectural detail.

A minimum of \$500,000 is to be raised by popular subscription during the week of June 27 - July 4, 1919. Handbooks, circulars, posters, badges, and buttons will be issued. The State has voted the sum of \$10,000 to defray expenses and has itself headed the subscription list with \$50,000.

The Department of Archives and History maintains a museum in which are displayed objects in history, in the industrial and manual arts, and in natural history.

In February, 1919, the State appointed a commission of seven, headed by Dr. Thomas M. Owen, Director of the State Department of Archives and History, to bring about a celebration of the one-hundredth anniversary of the admission of Alabama into the Federal Union.

### IOWA

A LEAFLET that will have interest for students of the evolution of flags is entitled "A Descriptive List of the Confederate Flags in the Possession of the State Historical Society," com-

plied by Joseph W. Rich. The variety of these emblems is emphasized by the fact that of the thirteen flags no two are alike in size, design and texture.

### LOUISIANA

ON April 30, 1919, the Louisiana Historical Society, housed in The Cabildo at New Orleans, celebrated the 116th anniversary of the signing of the treaty by which Louisiana was ceded to the United States by France, and the 107th anniversary of the admission of Louisiana as the eighteenth State of the Union. The principal address, "The Louisiana of 1803, The Mother of Thirteen States," was made by Colonel H. J. de la Vergne.

### MAINE

THE FOGG MANUSCRIPTS. By the will of the late Dr. John Samuel Hill Fogg, of South Boston, the Maine Historical Society, Portland, came into possession of a famous collection of autograph letters and documents whose value can hardly be estimated. It includes perhaps five thousand signatures of men and women closely connected with the history of America.

With respect to the mounting of the documents the collection is perhaps unrivaled, all the work having been done by Dr. Fogg and his wife, who devoted over twenty years of their lives to the proper preservation of these wonderful papers. Their study of the environment and times of the "Signers" made them, as Libbie, the book and

autograph expert of Boston, said, "probably the most thoroughly educated people in this country in history and biography."

Some of the most interesting specimens are the autographs of Ferdinand and Isabella; the sovereigns of England, including Henry VIII, Elizabeth, and the Cromwells; Sir Edmund Andros; Simon Bradstreet; Benedict Arnolds Alexander Hamilton; the President; of the United States and their wives; the early colonial governors, and the complete set of the Signers of the Declaration of Independence, with portraits of all except Morton. The last-mentioned is a particularly fine group, including an unusually long and clear document signed by Button Gwinnett. Of Lynch, the second rare one of the set, there is the cut signature, taken from the fly-leaf of a book, as his autographs generally are. One can find in these papers the handwriting of the first Napoleon, of Robespierre, and of Richelieu; of Shelley, Wordsworth, and Keats — the latter in a long love-letter to Fanny Brawne; of generals, physicians, clergymen and musicians; in short, of all kinds and conditions of men.

The slow growth of Republican ideas even in America is startlingly illustrated in the following passage from a letter from Carter Braxton, written in April, 1776:

"Upon viewing the secret movements of Men and things, I am convinced the assertion of Independence is far off. If it was to be now asserted, the Continent would be torn in pieces by intestine Wars and Convulsions."

Friend Joseph Hewes states his view as follows:

"I hate republicks and would almost prefer the Government of Turkey to live under; however, I expect I must submit to it, for I see no prospect of a reconciliation; if the people can be

made happy I shall endeavor to be content."

John Hancock's ever memorable conclusion is:

"Our Congress have with great Unanimity Determined upon Measures which, under God, in their Consequences may work the Salvation of this Province . . . a steady perseverance ought to be Observed & every preparation made for an effectual Opposition, if Drove to that extremity; *they that are best prepared for War, are also best prepared for peace.*"

A century and a quarter later, Grover Cleveland wrote to Dr. Fogg:

"I too am a firm believer in the goodness of human kind; and not less a believer in the patriotism and desire for right in the American people. . . . If they can be fully convinced that the responsibility of good government is personal to every voter, and that this involves a solemn duty to exercise their suffrage in such a manner as shall voice a political opinion born of cool reflection and well-informed judgment, all will be well."

Miss Evelyn L. Gilman is Librarian and Curator of the Society.

## MASSACHUSETTS

**BOSTONIAN SOCIETY.** This Society reports the recent gift added to the treasures housed in the Old State House, of the Wyman Collection of Revolutionary Relics. Among these is the gun and powder-horn with the original powder which Elijah Wyman of Woburn carried in the Battle of Lexington, April 19, 1775. The gift of this, probably the most celebrated Revolutionary collection in existence, which had for some years been loaned to the Society, was made in commemoration of the death of James Gresham, of Evansville, Indiana, the first United States soldier to fall on the field of



France. The donor is Mr. George B. Dexter.

### OKLAHOMA

THE OKLAHOMA HISTORICAL SOCIETY desires to secure photographs and reminiscences relative to Indians during the Civil War. Hundreds of these have already been collected mainly in the Creek, Cherokee, Comanche, and Osage nations. Besides a very large number of historical publications mainly on Indian subjects received up to April 1, the Society has had many additions of pioneer relics. Very recently the county attorney of Oklahoma County presented to the Society a copper whisky reservoir of twenty-gallons capacity made to be used as the back seat of an automobile, while the sheriff donated a complete moonshiner's equipment captured in Oklahoma City.

Through its quarterly, *Historia*, W. P. Campbell, custodian of the Society, presents a detailed list of accessions and items of local historical interest in most readable form. The Society is housed in the stately home of Oklahoma's new capitol.

### RHODE ISLAND

THE MUSEUM OF THE RHODE ISLAND HISTORICAL SOCIETY, at Providence, of which Mr. Howard M. Chapin has charge, announces as its primary object "to visualize to the people of today the life, habits, and the important occurrences of former times." In view of the need for Americanization, the intensive methods applied in this museum are worthy of emulation, for here one may live through the life of Rhode Island from the time of Leif, son of Eric the Red, in 1001 to the World War in a brief visit.

The most valuable contributions to American history here tendered are

the groups of strictly local exhibits. The combination compass and sundial of Roger Williams, his sea-chest brought over in 1630, his "Key Into the Language of America," a piece of the Slate Rock, upon which he landed after crossing the Seekonk River in 1636 to establish his settlement, the wood from his Salem home and church, and from the Weybosset bridge built by the pastor and his flock in 1660, together with the famous apple-tree root exhumed in 1860, which is supposed to have followed the contour of Williams' bones as they rested in the grave near the corner of Bowen and Pratt Streets, serve to fasten attention upon the vicissitudes that befell this sterling character in the course of his struggle for principle. The seal of Benedict Arnold, the first Governor of Rhode Island under the Royal Charter, gives pause to students.

A drum that sounded the advance in the Battle of Bunker Hill, and two flags carried by the Rhode Island line in the Revolution stir the Spirit of '76 in every observer and make a very shrine of patriotism within the stately walls of this little museum.

### WISCONSIN

THE STATE HISTORICAL MUSEUM at Madison has received the collection of the late Dr. Louis Falge of Manitowoc as a gift from his estate. This collection of stone and other implements was made by its former owner in Manitowoc County at a time when he was engaged in an archaeological survey of the county, the results of which have since been published.

Mrs. JANE ASMUS, of Milwaukee, has presented to the Milwaukee Public Museum the valuable collection of Wisconsin quartzite implements of her grandfather, the late William H. Ellsworth, of the same city.

Mr. FRANK G. LOGAN of Chicago has purchased and presented to the Logan Museum of Beloit College, of which he has been a generous patron, the large William H. Elkey collection formerly owned in Milwaukee.

AT THE TIME of its organization nearly twenty years ago the Wisconsin Archaeological Society, with headquarters in the city of Milwaukee, determined that too many valuable Wisconsin collections were being sold to dealers in "Indian relics" only to be broken up and dissipated by them, or placed by their owners in museums in distant states where they would be inaccessible to present and future students of local archaeological history. The Society has therefore for many years conducted a campaign of education by means of which its members and other collectors were encouraged to place their collections in Wisconsin museums. As a result nearly all of these museums, large or small, now possess important collections which promise to be further increased in the future by gifts.

The collections of native copper implements and ornaments at these institutions are now the largest and finest in the country. The George A. West collection of Indian pipes is one of the best collections of its kind in America.

#### SMITHSONIAN INSTITUTION

EXHIBITS AND ACCESSIONS. Madame Claude Langlais has left for exhibition some very interesting French uniforms worn by her husband during the war with Germany. These consist of two winter and one summer uniforms, and show the Croix de Guerre bar, a wound bar with a red star, indicating that blood was shed for France, and wound and service chevrons. Monsieur Langlais was a member of the 33d Infantry, Machine Gun Unit, and

entered the trenches in May, 1915. He went through the battle of Verdun and various other engagements, being wounded in the battle of the Somme.

A SADDLE, saddle cloths, a chapeau, epaulets and military insignia worn and used by Major-General John R. Brooke, U. S. Army, who participated in a number of battles during the Civil War, are interesting objects received by the Division of History concerning the past military history of the United States.

GREEN BAY HISTORICAL MUSEUM. Green Bay and its progenitor, Fort Howard are so steeped in the romance of the fur trade, the Indian and the missionary, that the Museum of which Mr. Arthur C. Neville is director, is an epitome of the life of the Old Northwest. When Green Bay was the metropolis of the fur trading country, it fostered the infant trade of Fort Dearborn (Chicago). Incoming settlers chose between Mackinac, Fort Howard and Fort Dearborn as their place of residence. The Museum has recently received as a gift from Miss Mary N. Porter, the distinguished missionary formerly living in Peking, China, a beautiful porcelain jardiniere, one of a pair presented her by the Empress Dowager of China in 1903, also from Miss Porter and her brother James a parlor banner from the Empress Dowager's summer palace, A Boxer soldier's jacket, four banners found in the Boxer barracks after they had escaped, and a finely illustrated work on Anatomy in the Chinese language.

#### THE MUSEUM AND AMERICANIZATION

DELIA I. GRIFFIN

DIRECTOR, CHILDREN'S MUSEUM  
OF BOSTON

On April 21st a half-dozen historical collections were put on exhibition in

the city of Boston. All were well chosen and finely lighted; most of them were fully and excellently labelled. During the succeeding three weeks they were viewed by hundreds of thousands of visitors. And, so far as my knowledge goes, no museum worker had anything to do with the collection or installation of the exhibits. They were made by dry-goods stores and an importing grocery firm which had taken this method of "doing their bit" for the Victory Loan and had given their show windows over to displays of insignia, flags, and weapons of various types used in France and Belgium during the past four years. Now, steel helmets and machine guns have nothing to do with selling silk or coffee, and one wonders what the merchant of a generation ago would have thought of this use for his windows.

It is no more surprising, though, than the giving of a party for soldiers, serving refreshments and utilizing free space between the cases for dancing, as one Museum did last year; or serving afternoon tea to wounded service men who had come from hospitals to inspect pictures and statuary — this was done in the Boston Art Museum last winter. And at the time the armistice was signed, plans were being worked out which would have turned one of our largest museums into a temporary hospital annex.

The exhibition in the store window and the party in the Museum are both evidences that our vision has been broadened by the tremendous world upheaval, that opportunities are without limit, and that we need no longer be bound by the time-honored statement "it never has been done" and the implied corollary "therefore it never can be."

The museums of today are leagues beyond those of twenty-five years ago,

but isn't it possible that even now they have just begun to realize the privileges before them and that they can become far greater forces in their communities than the most far-sighted yet realize? They have advantages greater in many ways than any other type of institution erected for the public good — they are not so bound by precedent as the average church, and most of them are uncontrolled by the politics which often hamper school systems and even libraries. The college has, in the past, been more held by tradition than the museum, but it has received a great shaking-up during the war and one cannot doubt that the world at large will profit much from the changes now being made in its curriculum.

If the college can lay aside many of its time-honored customs; if the department store can go far outside its own province for a great public good, what can we do to keep pace with them? How can we extend the scope of our work so that it will be a more active factor in forming the opinions and broadening the lives of both "native" and foreign-born Americans?

First, I doubt if the average citizen in our communities knows what his Museum has for him. In the parlance of the business man, we haven't "sold" him the museum enough. I wish we could have some discussion at this meeting, perhaps some papers next year, on publicity schemes tried in various places. Are the newspapers being used? What are the best types of placards or signs to be placed on street corners? Can notices about the Museum be put in all the public buildings of the city?

Has any Museum ever attempted to reach special classes of people, perhaps in connection with the installation of some new feature? We have had receptions for our boards of trustees, our



members, perhaps the educators of the city. Has any one ever invited the Chamber of Commerce or the Ministerial Association or the Scandinavian Club? Have we extended the "Freedom of the Museum" to special societies which might be holding meetings in our cities? I have in mind one Museum which was planned with a view to having space in it that could be used for public receptions and naturally, it was often a scene of gayety at commencement time; but the most enthusiastic club which I ever "received" there was a State Association of railroad conductors! Have we announced through churches or racial organizations, the opening of exhibits which might have a special interest for particular groups of foreign citizens — Lithuanians, Spanish, Chinese — and made these exhibits the beginning of an intimate acquaintance with the varied resources of the Museum?

Secondly, if our museums are to reach the average citizen they must be open when he is at leisure to visit them. Nine o'clock to five have been the usual hours, but they are not fixed by a law of the Medes and Persians. The director of one museum in a country town is now opening at 8.30 and closing at 4.30 because the children, accustomed to seven o'clock breakfasts, have leisure to drop in on their way to school and do the studying which their early supper-hour does not allow them time for in the late afternoon.

If the whole nation changes its clocks spring and fall, why should we not change our time and keep open until six o'clock during the summer, if by so doing we may accommodate people whose day's work is over at four o'clock? Of course this will necessitate a rearrangement of hours for members of the staff and, in the largest

museums, it may be impossible, both on that account and because of the small army of cleaners who must have time for their work. For a large museum, the expense of opening in the evening may also be prohibitive, but for the smaller ones, especially if they are situated in the centre of the city or town, opening one or two evenings a month would be an ideal way to get hold of people who might never visit it otherwise. The Children's Museum of Boston is situated on the shore of Jamaica Pond, and in a neighborhood of many local traditions and much local pride. Fourth of July has been celebrated there for years with music, fireworks, and floats on the pond. We offered to coöperate with the citizens' committee and keep the Museum open until ten o'clock on that night. It is one of the most popular moves we have ever made.

Thirdly, if our museums advertise in ways old and new and give to the public the fullest opportunities to visit the institutions, is it possible to offer more than we are already giving in the way of recreation and instruction? I think so. Taking it for granted that all the fine educational work which is now being done both for children and adults, for the seeing and the blind, shall continue and broaden, there are yet more possibilities ahead of us.

The world has shrunk in size these last few years and we are touching elbows with France and Siam, the North Pole has lost its mystery, and our boys in high school are studying Spanish, their plans already made to go into business in South America. Just at the moment, when we need them most, our geographies are on the scrap-heap, and the Museum with its exhibits, artistic, industrial, historical, and ethnological, is the one most authoritative source of information for the people.

I would therefore make a plea for developing every phase of activity which shall make exhibits and lectures give a true, clear and comprehensive idea of countries and peoples other than our own. Our exhibits now show the ancient Egyptian and Grecian civilization, the animals of the Tertiary period, the villages of the Filipinos. We are making the distant past live again. In addition to this, should not our museums give to the people some grasp of the races that are becoming factors in the new world-order now being worked out? Lectures, exhibits wherever it is possible to obtain the material, pictures anyway, which make real and living the south-of-Europe people and their characteristics, are greatly needed. There are problems to be solved before we should achieve such exhibits, but surely that is no reason for not attempting them as far as our resources will permit, and we cannot doubt the eagerness with which for instance, a presentation of the Czecho-Slav and his conditions, the natural resources of Russia, the characteristics of the Albanians, would be received by the public.

If, in connection with such exhibits, it is possible to have talks or docent service by natives of these countries, the appeal is yet stronger. And this is true whether the speaker is talking to those of his own nationality or of ours. Among the most successful lectures that have been given at the Children's Museum were those illustrating this point: the first, by a Chinese gentleman who addressed an audience of teachers; the second, a series of four talks by a Japanese who spoke to normal and high school pupils; the third by an Indian woman who fascinated several classes from grammar schools.

During the past winter the Boston Museum of Fine Arts secured the ser-

vices of an Italian army officer of unusually broad culture, who, after a tragic experience in the war, had come to this country to regain his health. He visited one of the large grammar schools where nearly every child was of Italian parentage and gave an illustrated lecture on the Art Museum. The children carried word of it home and also an invitation for the adults to meet Captain Chiarappa on Sunday afternoons at the Museum. They came, in numbers as large as he could manage, and appeared to greatly enjoy both the pictures and the talks, which were given in their own language. His Sunday docent-service extended over a period of about two months and became well known in the largest Italian centres in the city.

For the fourth method of broadening museum influence, I touch upon a most unpopular topic—loans. But while the loaning of material is one of the most difficult problems for a director, there is no question that schools, libraries, and other organizations are very eager to have material from time to time and that the average museum has specimens which are not being utilized. A letter from a New York librarian gives an excellent report of co-operation in this direction. To quote:

"For twelve years past in the various branch libraries throughout the city we have had many exhibits illustrating the life and customs of different countries. The American Museum of Natural History has always been ready to lend generously and has allowed the Library considerable freedom in the choice of material suitable for display in connection with books. We have also had several loan collections of painting and photographs from the Metropolitan Museum of Art.

Since the beginning of the war and especially at the time of the visits of

the European Missions, exhibits designed to stimulate patriotic feeling and to strengthen our international relationships have been held in the children's rooms of the Central Building and the branch libraries. These exhibits, in the main, have consisted of books, pictures, flags, etc. At the Webster Branch Library, which is a center for the Bohemian artists and musicians resident in the city, the Czecho-Slovak movement has been given a very interesting place in the activities of both adult and children's departments. The artists' proofs for the colorful series of posters heralding the new nation, a fine collection of etchings, embroideries, laces, etc., and a very interesting collection of the work of soldiers on the Eastern front—water colors, metal work, etc.—have been shown here."

In one more way can the Museum come into close touch with the life of the community: by notice of special days which are of keen interest to different races. As a rule, our Museums feel that they have fulfilled amply their duty when they are open on holidays. A few announce lectures on appropriate subjects, but even these generally confine themselves to celebrations of American historical events. How would it do to notice the great days of another nation as Paris did, when last July, even in the midst of her own black hour, she threw herself so wholeheartedly into the celebration of our "Glorious Fourth"?

The one attempt which the Chil-

dren's Museum has made in this line was unexpectedly successful. We exhibited a large number of French posters and announced a lecture on France for Bastille Day, July 14th. The lecture room, which, to be sure, is limited in its accommodations, could not hold those who applied for admission, and attendance in the Museum on that day was three times as large as usual.

To sum up, the ideal museum will find out what interests its community, and use that as a starting point; it will end, I believe, in becoming one of the greatest factors in living social progress. It will achieve this end because its teaching, whether by means of lecture or specimen, seeks first to tell the truth, and, second, to tell it in so vivid a manner that the impression is strong and lasting. If I may be allowed an illustration from the museum I know best, we have at Jamaica Plain an excellent Japanese exhibit which includes a large doll, and we endeavor in our lessons to make the people and customs of Japan as real as the ways of the family next door. One day a mother telephoned, "Have you a Japanese child over there? My little girl has talked about O Hana San ever since she was at the museum, and I can't make out whether it's a child or a doll."

If all our exhibits can interpret to the average citizen the world of nature, or of art, and the ideals of various races, in as graphic a manner as this one did to the child, isn't this, after all, Americanization?



# MODERN PRINCIPLES OF MUSEUM ADMINISTRATION

BY A. SINNIK

PRESENTED BY F. A. LUCAS

It is now twenty-five years since the publication of Dr. Goode's Principles of Museum Administration and important changes have naturally taken place during that time. Moreover, Dr. Goode's Principles were the opinion of one individual only, while the present paper is based on the views of various classes of museum workers as regards each other. By this Galtonian method it is possible to get a composite view of museum methods representing the ideas of the majority.

## DEFINITION OF A MUSEUM

A Museum is an institution for the preservation and display of objects that are of interest only to their owners.

It is also a place where paintings, bric-à-brac, trophies of the chase, etc., may be deposited whenever their owner wishes to have them stored temporarily without expense to himself.

## OF THE DIRECTOR AND HIS DUTIES

The Director is appointed to carry out the wishes of the Curators, to sign requisitions therefor, and to take steps to provide necessary funds for the purpose.

He should see that each Curator gets what he wishes, while at the same time getting no more than the other curators think he should have. In practice these duties are sometimes found to conflict.

Another important duty of the Director is to receive applications for positions from persons who have no knowledge of museum work, and to

consider the purchase of worthless specimens.

The Director has no rights, but it is customary to allow him certain privileges and the Curators will see that these are not abused.

No Director is qualified for the position he holds. This applies equally to anyone who may succeed the present incumbent.

## CURATORS AND THEIR DUTIES

Curators are to be selected for their lack of interest in the public.

They should preferably be engaged in some research of personal interest, if possible on some abstruse subject that cannot be finished during their lifetime and will be promptly be rejected by their successors. It is also desirable that such research should entail the purchase of expensive books and apparatus (see paragraphs under Library).

The principal duty of Curators is to make requisitions for supplies and services; it is not however required of them that they should employ their leisure time to do this nor expected that they will sit up nights to draw up requisitions.

If a Curator calls at the office of the Director when the latter is absent, he should leave a requisition on the desk.

Each Curator is to be provided with a private office, and an office for his stenographer. If any room is left, it may be used for the Director's office. They should have assistants to look after the museum work and laborers or attendants for the care and arrangement of material on exhibition.

## OF THE BURSAR OR TREASURER

The Bursar or Treasurer is appointed to delay the prompt payment of bills.

His chief pleasure is informing a Curator that his allotment has been overdrawn, or that no funds are available. This in turn affords the Curator a certain sad satisfaction, as it is prima-facie evidence of dereliction on the part of the Director in failing to provide necessary funds (see section relating to the Director).

If purchases are within his jurisdiction, the Bursar should see to it that these are not made too hastily.

## OF THE LIBRARY AND THE PURPOSES THEREOF

The Museum library is a place where books may be carefully concealed from Curators. The Librarian should see that books particularly desired by Curators are not purchased. This stimulates the interest of the Curators in the Librarian, and a Curator would be surprised and disappointed at finding any book he specially needed.

Curators on their part will be careful to ask for rare or expensive books. If these are obtained, the Curator should then decide that they are unnecessary.

Curators should take care not to return books promptly, especially if they are likely to be needed by other departments. This leads the various departments to take an interest in each other's work and may elicit candid and instructive comments thereon.

## PREPARATORS OR PERPETRATORS

The aim of the Preparator, or as he is sometimes more accurately styled Perpetrator, is to prepare series of unfinished objects; hence he should not complete any piece of work. In accordance with the principles laid down under General Considerations, as much

time as possible should be spent in seeking for new and complicated methods of work. His opportunities are greater in museums of natural history than in museums of art, though the work of the natural history perpetrator is often termed art because it has no resemblance to nature.

An important duty is that of carefully removing labels from objects that pass through his hands; if they cannot be mislaid they should be transposed. This gives the Curator or his assistant stimulating employment and occupies time that might otherwise be wasted in what is termed research.

## ATTENDANTS

Attendants and cleaners should not be less than sixty years of age, and preferably in poor health. Incapacitated servants, incompetent clerks, and decrepit or slothful laborers, therefore, make the best and most acceptable attendants.

Their principal duties are to read the daily papers and discuss family affairs with one another. Any time not thus occupied is at the disposal of the nearest Curator.

The elevator operator shall be provided with a comfortable seat and interesting literature. He shall make it a part of his duties to discuss personal matters with attendants on the various floors, and officers and visitors should not interrupt him when so engaged.

## GENERAL CONSIDERATIONS

Each and every department of a museum is superior in importance and methods of administration to any and every other department. There is a seeming paradox in this, but it is practically the only point on which all Curators are agreed.

As a corollary to this, it is not expected that any Curator should take

any interest in the museum as a whole. Expense and time, especially the time of mechanics, should never be considered in planning exhibits or rearranging collections. Therefore any economical method of work is to be discarded if a more expensive method can be devised.

Rules and regulations should be made to conform to the convenience of the employees; if this cannot be done, it shows gross incompetence on the part of the Director.

#### SUGGESTIONS TO VISITORS

No visitor should harbor the delusion that the Director, or for that matter, any member of the museum staff, ever has anything special to do.

Visitors wishing to see the Director on unimportant matters should pre-

ferably call about lunch time or just before he wishes to leave the building. Visitors really desiring information should be treated with silent contempt.

Any visitor not finding on exhibition any object he may wish to see, displayed and labelled as he thinks should be done, is requested to file a complaint with the Trustees.

In most occupations people are supposed to know something about the work in which they are engaged, but with museum work it is different and the less acquaintance one has with museum administration, and the fewer facts he has to interfere with his theories, the better.

Hence visitors should not hesitate to offer Museum Officers advice—it is stimulating to the visitor and enlightening to the Curator.

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## AN EPISODE IN THE WAR OF INTELLIGENCE VERSUS STUPIDITY

BENJAMIN IVES GILMAN

MUSEUM OF FINE ARTS, BOSTON, MASS.

Thank Heaven, the war of Intelligence versus Stupidity knows neither armistice nor peace!

In the last number of *Museum Work* an "alarum" of Stupidity reported on the first page meets its immediate quietus in an "excursion" of Intelligence reported on later pages.

The "alarum" took place in London in the form of a vehement protest in the *London Times* against the appointment of the Assistant Secretary of the British Museum as its Director, instead of an outside scientific man.

The "excursion" took place on Mt. Tom, where the Association gathered last year for a round table conference on the Training of Museum Workers. The conferees agreed (1) that museum

administration is an art and cannot be prepared for by training in science; (2) that museum administration is a new art in which any proficiency has a scarcity value and should be conserved and exploited accordingly.

Hear some of the speakers:

*Dr. Lucas*: "The great business of the museum director is to do something with the material he gets, to handle things, . . . to transform the information about his material into shape that the public can get hold of. The trouble is to get people who will do things, not know things, but do things."

*Dr. Hovey*: "We need men and women who are not so particularly anxious to shine in the research side of museum work."



*Mr. Miner:* "The thing to do, then, is to get the men equipped with initial endowment and to specialize them right in your own museum."

*Mr. Parker:* "No research scientist is going to take time to study the psychology of exhibition. . . . A good museum curator or a good preparator ought to be something of a psychological engineer. He should know something more than merely the art of

preserving things—he ought to know what the object of the museum is. We want to arouse the desire in people to look at things in cases, and by virtue of our method of display force them to see them."

*Ergo:* The British Museum was absolutely right in appointing as Director a trained museum official and not a scientific authority.

## REPORT OF THE SECRETARY

For the year ending April 30, 1919

The Secretary has the honor to submit to the Association the following report for the year ending April 30, 1919.

The one outstanding problem in the affairs of the Association is that of finding a way to increase the annual income of the Association. The principal source of revenue of the Association is from membership dues. For the year ending May 15, 1918, this amounted to \$1599.20. The records show that there have been but three years in the history of the Association when the receipts from dues have exceeded the expenditures. On two occasions this endemic condition became so serious that it was relieved only by the application of substantial gifts of money.

A tabulated statement of the finances of the Association since its beginning indicates a normal increase in receipts from year to year, and a corresponding increase in expenditures.

At end of

year	Receipts	Expenditures	Balance
1907	\$592.00	\$100.25	\$472.70
1908	*651.25	470.49	653.46
1909	649.00	662.45	640.01
1910	784.34	1251.56	172.89
1911	* 989.24	867.72	294.41
1912	†1628.87	1459.10	464.18
1913	1145.36	1168.08	441.46
1914	1296.47	1130.01	607.92

1915	1352.67	1406.02	554.57
1916	1394.51	1451.66	497.42
1917	1543.37	1591.94	448.85
1918	1599.20	1951.13	96.92
1919	1859.56	1917.84	38.64

\*Inc. Gift of \$200.

†Inc. two gifts of \$200 each.

As the Association has grown in numbers so it has grown in the number of papers read at its annual meetings; and in the number of papers published in its annual proceedings, with a corresponding increase in the cost of publication. In addition, the past four years have seen a great increase in the cost of material and of labor with no corresponding increase in the annual dues of members to meet these conditions.

If the Association is to continue to grow as it has in the past, some action must be taken to provide a permanent source of income in addition to that of annual dues.

The funds of the Association will not admit of persistent campaigning from the secretary's office for members, and appeals to the members at large for their co-operation by bringing the merits of the Association to the attention of persons eligible to membership, have little effect.

During the past year, as an experimental plan, the trustees of two large museums were circularized for active

membership. Six out of thirty-nine thus addressed, replied, and one new life member was secured.

When conditions permit, the suggestion contained in the report of the Committee on Membership presented at the 1918 meeting, that an appeal be made to museums not now sustaining members, although represented in its active membership to become sustaining members, should be carried out in a more general way than has been possible during the past year. It is interesting to note in this connection, that the idea with some Institutions seems to be that the active membership of one of its staff suffices, in that it covers the matter of "representation" in the Association, which is from their standpoint, all that is to be desired.

The matter of publishing a *Bibliography of Museum Literature* and of requesting the Carnegie Institution of Washington to appropriate funds sufficient to prepare the work and publish it on behalf of the museums of the world, as recommended by the Committee, Messrs. Britton, Kent and Tower, has been taken up through correspondence with the Carnegie Institution of Washington, the Carnegie Foundation for the Advancement of Teaching, New York City, and finally the Carnegie Corporation of New York, and I have to report that no one of these institutions has funds available for the work.

It was deemed inadvisable during the past year to carry out the plan of publication of Art Auction Sales lists, on account of the depleted condition of our treasury. The initial cost of carrying out the plan would have been about \$75.00.

It was hoped last summer that the Association would be able to issue leaflets on subjects pertaining to mu-

seum activities for distribution through the Y. M. C. A. at Camp Devens, Massachusetts, to men in camps. One member of the committee appointed by the council was unable to serve, and before a new member could be appointed, the men had left Camp Devens for overseas service.

As directed by the Association at its 1918 annual meeting, the President appointed Mr. Wallace W. Atwood, Mr. Raymond Wyer, and Miss Delia I. Griffin, a committee on *Museum Co-operation* to consider the matter of local and regional co-operation among museums of the West and South, and among museums of the East. The Committee was given power to act, and its report is submitted at this meeting.

The Secretary has transmitted to the Government of the United States, the resolution urging upon the Government of the United States, the advisability of gathering for permanent preservation, *Material relating to the World War*, and has placed on file an acknowledgment of the communication from the War Department.

The *Editorial on Museums* appearing in the columns of the *Boston Herald*, May 20, 1918, has been acknowledged by the Secretary in a letter of appreciation to the Editor.

Through the office of the Secretary, the Association has been instrumental in assisting two persons, out of a total of nine actual applications, to secure museum positions.

The *Membership* of The American Association of Museums on April 30, 1919, comprised

Patrons	1
Sustaining members	73
Active members	265
Life members	12
Associate members	40—391

Of these the following were enrolled for the year beginning May 15, 1918:

#### Sustaining

- Hillyer Art Gallery, Smith College, Northampton, Mass.  
 Minnesota Historical Society, St. Paul, Minn.  
 Pittsfield Museum of Natural History and Art, Pittsfield, Mass.  
 St. Paul Institute, St. Paul, Minn.  
 State Museum, University of Arizona, Tucson, Arizona.  
 State Museum, Washington's Headquarters, Newburgh, N. Y.  
 Staten Island Institute of Arts and Sciences, Staten Island, N. Y. (Stuyvesant Pl. and Wall Street).

#### Active

- Henry K. Belknap, Sec. The Essex Institute, Salem, Mass.  
 Edward Butts, curator, Daniel B. Dyer Museum, Kansas City, Mo.  
 Miss Anna C. Chandler, assistant instructor, Metropolitan Museum of Art.  
 Herbert E. Cushman, President, Old Dartmouth Historical Society, New Bedford, Mass. (144 Hawthorn Street).  
 George W. Eggers, Director, Art Institute of Chicago, Chicago, Ill.  
 Melvin R. Gilmore, Curator, State Historical Society of North Dakota, Bismarck, N. D.  
 G. Sidney Houston, Jr., Secretary, Minneapolis Institute of Arts, Minneapolis, Minn.  
 E. Howarth, Curator Public Museum, Weston Park, Sheffield, England.  
 Miss Inez Addie Howe, Botanist and instructor, The Fairbanks Museum, St. Johnsbury, Vt.  
 Wilfred Jordan, Curator, Independence Hall, National Museum, Philadelphia, Pa.  
 Miss Deborah Kallen, Instructor of Children, Boston Museum of Fine Arts, Boston, Mass.  
 Mrs. Elizabeth L. Kimball, Supervisor of Sunday openings, Hillyer Art Gallery, Smith College, Northampton, Mass.  
 T. B. Kurata, Zoölogical Technologist, Royal Ontario Museum, Toronto, Ont.  
 E. B. S. Logier, Zoölogical technologist and artist, Royal Ontario Museum, Toronto, Ont.  
 Charles L. Owen, Ethnologist and member Board of Advisers, Illinois State Museum, Field Museum, Chicago, Ill.  
 Dr. Arthur C. Parker, Curator of Archaeology, New York State Museum, Albany, N. Y.  
 Mr. Edward W. Payne, President Illinois State Museum Board of Directors, Springfield, Ill.  
 Miss Cordelia C. Sargent, Assistant, Art Museum, Springfield, Mass.  
 Frank H. Severance, Secretary and editor-in-chief, Buffalo Historical Society, Buffalo, N. Y.  
 Francis W. Shepardson, Director, Illinois State Department of Registration and Education, Springfield, Illinois.  
 Dr. R. W. Shufeldt, 3356 Eighteenth St., Washington, D. C.  
 Miss Thelma A. Tapley, Curator, The Children's Art Centre, 36 Rutland St., Boston, Mass.

- Miss Crystal Thompson, Assistant, Museum of Zoölogy, University of Michigan, Ann Arbor, Mich.  
 Miss Charlotte Voge, Asst. to Curator, Art Institute of Chicago, Chicago, Ill.  
 Edward Wigglesworth, Chairman Executive Committee and keeper of Geological collections, Boston Society of Natural History.  
 Christopher Wren, Corresponding Secretary and Librarian, Wyoming Historical and Geological Society, Wilkes-Barre, Pa.

#### Associate

- Ino Dan, Special Commissioner of the Imperial Museum of Japan, Tokyo, Japan.  
 H. R. Datz, Library Bureau, 316 Broadway, New York City.  
 Miss Adelyn Dohme, Metropolitan Museum of Art, New York City.  
 Miss Eleanor B. Eaton, 324 Ostrom Avenue, Syracuse, N. Y.  
 Miss Mary N. Flewelling, Lecturer, University Museum, Harvard, Cambridge, Mass.  
 Mrs. Jean D. Franklin, 1947 Broadway, New York City.  
 Miss Clara B. Haynes, Assistant at Springfield Art Museum, Springfield, Mass.  
 Alfred Moorehouse, Carnegie Museum, Pittsburgh, Pa.  
 Miss Helen Parker, Museum Instructor, Art Institute of Chicago, Chicago, Ill.  
 Miss Martha Reekie, Assistant, State Museum, Seattle, Wash.  
 Miss Dell G. Rogers, Assistant Curator, Museum of Natural History, Springfield, Mass.

For the year beginning May 1, 1919, the following new members have been enrolled:

#### Life Members

- George Blumenthal, Trustee Metropolitan Museum of Art, New York City (50 E. 70th Street).  
 Mrs. Albert Hastings Pitkin, 106 Niles Street, Hartford, Conn.

#### Active Members

- George H. Barton, Trustee Children's Museum, Boston (89 Trowbridge Street, Cambridge, Mass.).  
 Miss Amy L. Bates, Secretary to Mr. Madison, Park Museum, Providence, R. I.  
 Daniel O. Brewster, Curator, Massachusetts Normal Art School, Boston, Mass.  
 Dr. Charles J. Douglas, President Board of Trustees, of Children's Museum of Boston (321 Centre Street, Dorchester, Mass.).  
 Edward R. Greig, Secretary and Curator, The Art Museum of Toronto, Toronto, Ont.  
 Francis S. Kershaw, Keeper in Dept. of Chinese and Japanese Art, Museum of Fine Arts, Boston.  
 Ella I. Simons, Educational Department, Worcester Art Museum, Worcester.  
 Huron H. Smith, Curator of Botany, Public Museum of the City of Milwaukee, Milwaukee, Wis.  
 Miss Marjorie W. Stone, Assistant to curator, Park Museum, Providence.



Miss Frances E. Turner, Assistant in charge of Photographs, Museum of Fine Arts, Boston, Mass.

Langdon Warner, Director, The Pennsylvania Museum, Fairmount Park, Philadelphia, Pa.

**Associate Members**

Miss Margaret P. Birch, Docent, Children's Museum, Boston, Mass.

Miss Hattie R. Huntley, Secretary, Children's Museum of Boston.

The Association has lost by death during the year 1918-19, five Active Members:

May 27, 1918 Newton H. Carpenter, Business Manager of The Art Institute of Chicago, Chicago, Illinois, who was elected by this Association as its President at our last annual meeting.

Feb. 15, 1919 Hector Alliot, Director The Southwest Museum, Los Angeles, Cal.

July 16, 1918 Richard Rathbun, Assistant Secretary of Smithsonian Institution, in charge of the United States National Museum, Washington, D. C. — one of

the Founders of the Association.

April 11, 1919 Mrs. Agnes L. Vaughan, Instructor, Metropolitan Museum of Art, New York City.

March 16, 1919 Miss Laura L. Weeks, North Vassalboro, Maine, Assistant Secretary of this Association from 1911 to 1918.

Resignations have been received from *twelve* active, and one associate members.

There have been dropped from the rolls on account of non-payment of dues, six active members.

Four active members have transferred their membership to Associate Membership.

Respectfully submitted,

HAROLD L. MADISON,  
Secretary

May 19, 1919.

## REPORT OF THE EDITOR

For year ending April 30, 1919

There have been published during the fiscal year, eight numbers of MUSEUM WORK, INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS. Each issue consists of 700 copies of thirty-two pages to a copy. The total cost of publication and mailing has been approximately \$760, an average of \$95 a number.

For frontispieces and insets, the Association is indebted to The American Museum of Natural History, The Public Museum of the City of Milwaukee, The New York State Museum, The University Museum, Philadelphia, The Educational Museum of the St. Louis Public Schools, The Chicago Art Institute, The Metropolitan Museum of Art, The Commercial Museum, Philadelphia, and for the use of photographs, to Mr. Dwight Franklin, New York.

It is further indebted to Dr. R. W. Shufeldt for a contributed article, and to Dr. G. B. Gordon for permission to publish an extract from The Museum Journal of The University Museum, Philadelphia.

In the news columns, the activities of eighty-five different museums and kindred institutions have been reported.

The publication ended its first year with forty-five paid subscribers.

Guided by the previous custom of selling reprints at cost to authors, the same policy has been adopted in regard to reprints from *Museum Work*, or in instances where the author wished only a few copies, of selling extra copies at the cost price of fifteen cents each. From this source there was received approximately \$57.33. Requests for exchange or for discounts to agents or libraries have been refused.

Signed communications, such as letters, have been kept out of the columns not because they would not constitute a valuable department of the publication, but because it is impossible in the limited number of pages accorded each number to conduct such a department.

Certain suggestions have been received during the year which the editor has wished there might have been space to carry out. Among those suggestions, a "Correspondence" page, and a

"Where you can Get Things" column were indicative of the possibilities of such a publication.

The editor is deeply appreciative of the hearty co-operation accorded him by the members of the Association, and especially by the editors associated with him in the work.

Respectfully submitted,  
HAROLD L. MADISON,  
Editor.

May 19, 1919.

### REPORT OF THE TREASURER

For year ending April 30, 1919

Balance on Hand May 15, 1918	\$96.92				
		<i>Receipts</i>		<i>Expenditures</i>	
Sustaining Memberships	\$715.00		Office Expenses:		
Active Membership for Life	60.00		Salaries	\$622.00	
Active Memberships	734.88		Postage, Petty Cash,		
Associate Memberships	40.00		Incidentals	94.94	
Temporary Memberships	11.00		Stationery and Supplies	76.46	
Sale of Publications, Reprints,			Transfer of Secretary's		
etc.	227.19		Office	116.18	
Transfer of cash from Mu-			Convention Expenses:		
seum Co-operation Fund	71.49		Printing, Badges, etc.	87.25	
Total Receipts	1859.56		Traveling Expenses	80.89	
			Reporting Meeting	105.00	
			Museum Work and Reprints	734.04	
			Refund	1.08	
			Total Expenditures	\$1917.84	
			Balance on Hand May 1, 1919	\$38.64	
	\$1956.48		Respectfully submitted,		
			W. P. WILSON, <i>Treasurer.</i>		
			Examined and found correct.		
			Henry L. Ward		
			A. R. Crook		
			<i>Auditors.</i>		

### REPORT OF THE COMMITTEE ON MUSEUM COOPERATION

For the year ending April 30, 1919

The Committee on Museum Co-operation arranged for two sectional meetings during the past year. The New England division met in Boston on April 4th, and the other, for the Pacific Coast, will be held June 19-22. It seemed unwise during this year at least to attempt a meeting in the South, since the museums there are so scattered, but if the results in the East and on the Pacific Coast warrant it there

is a possibility for sectional meetings in the South and also in the Middle West another year.

In March invitations were sent to all the museums of New England, a special attempt being made to secure attendance from several of the smaller institutions which have not usually sent representatives to the annual Association meeting. The Directors of these museums were also asked to

speak of the work or special features which characterized their own institutions, but, with the exception of arranging for an evening lecture, the program was purposely made very elastic, so that discussions might be informal. The session, which began at two o'clock in the afternoon, included a dinner at one of the hotels and an evening meeting to which several educators and other persons particularly interested in museum work, although not definitely connected with it, were invited. The attendance in the afternoon numbered about 40 and included several trustees and members of the Visiting Committees of three Boston museums and one in Cambridge.

The program included reports from the educational work of the Fairbanks Museum, St. Johnsbury; the general collections and history of the inception of the exceedingly interesting Museum built and endowed by Mr. Zenas Crane in Pittsfield, Mass., and the installation of special exhibits which is done so admirably at the Peabody Museum, Salem. Informal and quite spirited exchange of views followed these papers, and officers from practically every institution represented took part. In the evening, Dr. Hermon C. Bumpus gave a stirring paper which was printed in full in *Museum Work* for May, and further discussion developed.

Dr. Barton W. Evermann, Director of the California Academy of Sciences, was asked to take charge of the formation of a western section of the Association, accepted the appointment, and on April 17th sent out a circular letter to all museums on or near the Pacific Coast, calling for a meeting to be held in connection with the American As-

sociation for the Advancement of Science at Pasadena, June 19 to 22, to form the western section and to send at least one delegate to the meeting of the National Association. The program has not been received yet, but Dr. Evermann's latest word states that enough replies have been received to indicate a very good attendance and that all his correspondents express themselves as heartily in favor of the formation of a Pacific section.

In closing, the Committee would state that it appeared to be the unanimous wish of the New England members to hold a meeting next year, but probably in January, and to give so long an advance notice that more members could make plans for attendance. There would appear to be two special benefits in the mid-year sectional meeting. First, it may bring together officers of the small and the large museums in one locality and the interchange of ideas be helpful to both parties. A family feeling was developed in the afternoon and evening of the Boston meeting which perhaps could hardly be expected to be in evidence in the National Association. Secondly, the attendance of trustees and other persons more or less associated with the management of museums seems to be possible at the sectional meeting, and their close touch with the problems and development, not only of the institutions in which they are especially interested but of those in the community as well, is surely a great advantage.

WALLACE W. ATWOOD, Chairman  
DELIA I. GRIFFIN  
RAYMOND WYER



## REGISTERED AT THE PHILADELPHIA MEETING

- Akeley, Carl E., American Museum of Natural History, New York City.
- Bach, Richard F., Metropolitan Museum of Art, New York City.
- Bates, Amy L., Park Museum, Providence, R. I.
- Berger, Mrs. Florence Paull, Wadsworth Athenaeum and Morgan Memorial, Hartford, Ct.
- Berger, Henri Léon, 210 Farmington Avenue, Hartford, Conn.
- Blackman, E. E., Nebraska State Historical Society, Lincoln, Neb.
- Blake, Mrs. Katharine Brown, Erie Public Museum, Erie, Pa.
- Blankenburg, Mrs. Lucretia L., Trustee Pennsylvania Museum and member of Museum Committee, Philadelphia, Pa.
- Brown, Harold H., John Herron Art Institute, Indianapolis, Ind.
- Burroughs, Clyde H., Detroit Museum of Art, Detroit, Mich.
- Campbell, C. Isabel, Philadelphia Commercial Museum.
- Carrington, Fitz Roy, Museum of Fine Arts, Boston, Mass.
- Cattell, Hon. E. J., Philadelphia, Pa.
- Clinger, Anna A., Philadelphia Commercial Museum.
- Comparette, T. Louis, U. S. Mint, Philadelphia, Pa.
- Crawford, Andrew Wright, St. Girard Building, Philadelphia, Pa.
- Crook, A. R., State Museum, Springfield, Ill.
- Crook, William H., Springfield, Ill.
- Davis, Bessie D., Metropolitan Museum of Art, New York City.
- Davis, R. N., Everhart Museum, Scranton, Pa.
- Eggers, George William, Art Institute of Chicago.
- Fisher, William L., Philadelphia Commercial Museum.
- Flint, Sarah G., Museum of Fine Arts, Boston, Mass.
- Franklin, Mrs. Jean Dwight, 202 W. 74th St., New York City.
- Franklin, Dwight, 1947 Broadway, New York City.
- Gallup, Anna Billings, Children's Museum, Brooklyn Institute of Arts and Sciences.
- Gay, Frank B., Wadsworth Athenaeum and Morgan Memorial, Hartford, Conn.
- Glenk, Robert, Louisiana State Museum, New Orleans, La.
- Glenk, Mrs. Robert, New Orleans, La.
- Goll, George P., Philadelphia Commercial Museum.
- Gosh, Mrs. N. E., 1314 Spruce Street, Philadelphia, Pa.
- Griffin, Delia I., Children's Museum of Boston, Jamaica Plain, Mass.
- Hall, Frank S., State Museum, University of Washington, Seattle, Wash.
- Hollick, Arthur, Staten Island Institute of Arts and Sciences, Staten Island, N. Y.
- Hovey, Edmund O., American Museum of Natural History, New York City.
- Howe, Winifred E., Metropolitan Museum of Art, New York City.
- Howland, Henry R., Buffalo Society of Natural Sciences, Buffalo, N. Y.
- Hunter, Elizabeth M., Philadelphia Commercial Museum.
- Hussey, Marian G., 339 W. Lancaster Avenue, Ardmore, Pa.
- Jennings, O. E., Carnegie Museum, Pittsburgh, Pa.
- Jennings, Mrs. O. E., Pittsburgh, Pa.
- Johnson, Mrs. Grace P., Museum of Natural History, Springfield, Mass.
- Kent, Henry W., Metropolitan Museum of Art, New York City.
- Lewton, Frederick L., U. S. National Museum, Washington, D. C.
- Madison, Harold L., Park Museum, Providence, R. I.
- McHugh, Jane M., University Museum, Philadelphia, Pa.
- Mengel, Levi W., Reading Public Museum, Reading, Pa.
- Millett, Elisabeth F., Museum of Fine Arts, Boston, Mass.
- Mills, William C., Ohio State University, Columbus, Ohio.
- Miner, Roy W., American Museum of Natural History, New York City.
- Morris, Mrs. Frances, Metropolitan Museum of Art, New York City.
- Morris, Harrison S., Philadelphia, Pa.
- Myers, John Andrews, Pennsylvania Academy of The Fine Arts, Philadelphia, Pa.
- Noe, Sydney P., American Numismatic Society, New York City.
- Oliphant, Margaret S., New Jersey State Museum, Trenton, N. J.
- Perry, Helen C., New Jersey State Museum, Trenton, N. J.
- Pilsbry, Henry A. Academy of Natural Sciences of Philadelphia, Philadelphia, Pa.
- Pollard, Agnes L., Public Museum, Staten Island Institute of Arts and Sciences, Staten Island, N. Y.
- Putnam, Edward D., Municipal Museum, Rochester, N. Y.
- Rambo, Eleanor F., University Museum, Philadelphia, Pa.
- Rea, Paul M., Charleston Museum, Charleston, S. C.
- Robinson, Dr. Edward, Metropolitan Museum of Art, New York City.
- Rogers, Myric R., Metropolitan Museum of Art, New York City.
- Rothrock, Boyd P., Pennsylvania State Museum, Harrisburg, Pa.
- Rothrock, Mrs. Boyd P., Harrisburg, Pa.
- Sampson, Harold R., 6 N. Michigan Ave., Chicago, Ill.
- Sargent, Herbert E., Kent Scientific Museum, Grand Rapids, Mich.

Severance, Frank H., Buffalo Historical Society, Buffalo, N. Y.  
 Shell, Miriam, Public Museum and Art Gallery, Reading, Pa.  
 Shryock, Genevieve, New Orleans, La.  
 Simons, Ella I., Worcester Art Museum, Worcester, Mass.  
 Suréte, J. W., Cleveland Museum of Art, Cleveland, Ohio.  
 Toothaker, Charles R., Philadelphia Commercial Museum, Philadelphia, Pa.  
 Toothaker, Mrs. Charles R., Philadelphia, Pa.  
 Turner, Mary M., Municipal Museum, Rochester, N. Y.  
 Wade, Eleanor A., Art Museum, Springfield, Mass.  
 Ward, Henry L., Public Museum, Milwaukee, Wisconsin.  
 Ward, Mrs. Henry L., Milwaukee, Wisconsin.  
 Warner, Langdon, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia, Pa.  
 Warner, Lorraine, d' O., 5625 Overbrook Avenue, Philadelphia, Pa.  
 Whiting, Frederic Allen, Cleveland Museum of Art, Cleveland, Ohio.  
 Whiting, Mrs. Frederic Allen, Cleveland, Ohio.  
 Wilson, Dr. Lucy L. W., Philadelphia, Pa.  
 Wilson, William Powell, Philadelphia Commercial Museum.  
 Wolfe, Catherine F., Pennsylvania Museum, Philadelphia, Pa.  
 Zalenko, A., 136 Liberty Street, New York City.  
 Zug, G. B., Dartmouth College, Hanover, N. H.

MRS. AGNES L. VAUGHAN

\*The sudden death on April 11th of Mrs. Agnes L. Vaughan has taken from the group of those engaged in the

development of museum teaching one whose experience and gracious personality can ill be spared. Before joining the staff of the Metropolitan Museum, in the fall of 1914, Mrs. Vaughan had been for eight years Instructor at the American Museum of Natural History. She was therefore admirably qualified to see the bearing of instruction problems and particularly interested in all efforts towards the affiliation of museums of art, history, and science in some plan of co-operative teaching.

At the Metropolitan Museum Mrs. Vaughan had charge of the work with High School classes. With trained artistic perception herself, she brought to her teaching both knowledge and love of beauty, and both she was able to impart. The orderliness of her own mind and the beauty of her thought taught her students the larger meaning of design and left their trace not only on the memory but on the conduct of all who had any extended fellowship with her.

\*Read at the Museum Instructors' Session and ordered published in the record.

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## THE FOURTEENTH ANNUAL MEETING

Of The American Association of Museums

Philadelphia, Pennsylvania, May 19, 20, 21, 1919

The Fourteenth Annual Meeting of The American Association of Museums was called to order by the acting president, Dr. William Powell Wilson. Hon. E. J. Cattell, representing the Mayor of Philadelphia, welcomed the members to the city in an inspiring address which was a fitting beginning to the three-days convention of the Association. The Reports of the Secretary, Treasurer, Editor, and Committee on Museum Co-operation were

read, accepted, and ordered recorded (see pages 20-23-24 of this issue).

The following recommendations were received from the Council:

(1) That the Association hold its next annual meeting in 1920 at Washington, D. C.

By vote of the Association this recommendation was adopted.

(2) That The American Association of Museums be incorporated under the laws of the District of Columbia, and

that the Council be authorized to take the necessary steps to incorporate the Association.

Mr. Roy W. Miner, a member of the committee of the Council authorized in 1918 to investigate the matter of incorporation, cited the laws of various States, giving data and excerpts.

The laws of the District of Columbia seemed the most adaptable to the requirements of the Association, and are such as to answer the purposes of a national organization, as is indicated by the fact that many national organizations are incorporated under its laws. The important requirements are that the incorporators shall be members of the body to be incorporated and shall be three or more in number, of whom the majority shall be residents of the District of Columbia. The Association when incorporated becomes liable as an organization for any financial responsibility, and moreover, may acquire and hold property. If not incorporated, any member may personally be made liable for the obligations of the Association.

By vote of the Association, the recommendation of the Council to incorporate was adopted. The council subsequently directed the President to take the necessary action to incorporate the Association.

(3) Because of the present financial condition of the Association, it was deemed necessary to adopt some measure to temporarily meet the current expenses for the coming fiscal year. In order to maintain the present standard of the publication of the Association, and to meet the expenses of the offices of the Secretary and Treasurer and of the annual meeting, approximately \$2400 will be needed.

The Council, therefore, recommended that the active and associate members be assessed \$1 each, and the sustain-

ing members \$2 each for the year beginning May 1, 1919. In the meantime, the council has under consideration a plan to permanently increase the income of the Association, which plan it is hoped may be made effective at the next annual meeting of the Association.

After a general discussion, in which many of the members present took part, it was voted to ask the active and associate members to add \$1 each to their annual dues for the present fiscal year; to ask the sustaining members to make their sustaining membership fee not less than \$12, and to make all life membership fees part of a permanent endowment fund.

At this session three active members asked to be made active members for life.

Voluntary contributions amounting to \$125 were pledged toward the 1919 budget. This sum was subsequently increased to \$137.

The following officers were elected: President, Paul M. Rea, Charleston Museum, to serve for two years; Vice-President, Frederic Allen Whiting, Cleveland Museum of Art, to serve for two years; Secretary and Ass't Treasurer, Harold L. Madison, Park Museum, Providence, R. I.; Assistant Secretary, Amy L. Bates, Park Museum, Providence, R. I.; Treasurer, Dr. W. P. Wilson, The Commercial Museum, Philadelphia; Councilors, Frank H. Severance, Buffalo Historical Society, to fill the unexpired term of Mr. Rea, 1918-1921; Charles R. Toothaker, The Commercial Museum, Philadelphia, 1919-1922; Clyde H. Burroughs, Detroit Museum of Art, 1919-1922.

The first part of the Monday afternoon session was devoted to the discussion of *Industrial Art and Art Values*. The papers given by Mr. Toothaker and by Mr. Spinden were copiously illustrated with specimens. The



second part of the program was devoted to *Field Work* — by Mr. Lang in the West African Rain Forests, and by Mrs. Lucy L. W. Wilson at Otowi, New Mexico. Each paper was illustrated with lantern slides.

The informal dinner of Monday evening was held in a private banquet room at The Arcadia Café. Each of the fifty-seven members present found his place at the table by means of place cards on which his initials were used as the first letters of words which characterized him. After the dinner, President W. P. Wilson, in the rôle of toast-master, called for informal remarks from the following: Dr. Edmund O. Hovey, whose geographical model of the Colorado Canyon on exhibition at the Museum of Natural History represents the latest effort in combining a model and a panoramic background into a complete whole; Mr. Frank B. Gay, who objected strenuously to applying the word "art" to the specimens of textile designs exhibited at the afternoon session; Miss Helen C. Perry, just returned from overseas Y. M. C. A. canteen work, who expressed the hope that in the reconstruction of France that which was best and most characteristic of the country should not be lost; Mr. T. Louis Comparette, who invited the members to call upon him at the United States Mint, especially to see the collection of medals from Germany; Miss Winnifred E. Howe, who told of the co-operative work carried on by the Metropolitan Museum in connection with the textile manufacturers; Mr. H. H. Brown, who emphasized the fact that the textiles exhibited at the afternoon meeting served an important purpose in helping to determine what is most desirable in textile designing. He also told of the great need of instruction in art throughout the rural

communities of the Middle West; Miss Sarah G. Flint, who, as curator of textiles at the Museum of Fine Arts, Boston, felt the importance of basing new designs upon the best of the past, of making the new out of the old; Frederick L. Lewton, who told of the war activities of the museums at Washington; Miss Anna B. Gallup, who believes in women's auxiliaries as a means of stimulating interest in museums; Mr. Henry R. Howland, who told how the Buffalo Society of Natural History welcomes and inspires its lecturers, and of the influence of Philadelphia on his own life; Mr. Paul M. Rea, who as newly elected President looked forward to a period of service and usefulness for the Association in which every member shall have his part.

The Tuesday morning session at the Pennsylvania Museum, Memorial Hall, Fairmount Park, was devoted to papers on educational phases of museum work. The papers showed a wide diversity of practice and opinion among museum instructors and the need of standards in museum instruction which can best be established by frequent conferences of museum instructors.

Through the courtesy of Mr. and Mrs. John D. McIlhenny, the members were taken in automobiles by way of Wissahickon Drive as guests at luncheon at their home in Germantown.

At the afternoon session, Mrs. Florence Paull Berger gave a most comprehensive account, illustrated by lantern slides, of the establishment and work of the Wadsworth Athenaeum and Morgan Memorial at Hartford, Connecticut. The discussion of this session centered about the papers on Music in Museums. This work is comparatively new to most museums in America and there is yet no general agreement as to the policy that should be adopted in such matters. Certain museums offer

concerts to their visitors on the ground that music is one form of art which the public should be taught to enjoy; other museums attempt to teach the elements of good music and the history of music; still others with available space and a large visiting public offer concerts merely for the pleasure of the visitor or as a means of attracting visitors to the museum.

At the close of the discussion the following resolution was adopted:

Resolved that this convention of The American Association of Museums places itself on record as endorsing the movement to include Music among the activities of art and other museums as an appropriate addition to other educational activities.

The topic "Americanization" was introduced at the Tuesday evening session at the Academy of Natural Sciences, in a paper by Miss Delia I. Griffin, Children's Museum of Boston, and closed with a paper by Miss Elisabeth F. Millet, docent, Museum of Fine Arts, Boston. The informal discussion developed the fact that the museums of America are actively engaged through the many channels of their work in reaching visitors of all classes and nationalities, thereby exerting a constant influence for better American citizenship.

The Wednesday morning session centered about the general topic of method of exhibiting and museum planning.

At the close of the session the resignation of Dr. James E. Talmage as a member of the council was accepted; the President was authorized to appoint a Committee on Museum Cooperation\* ; the Council was authorized

\*Committee on Museum Cooperation; Delia I. Griffin, Chairman; Harlan H. Ballard and Mrs. Florence Paul Berger representing New England; Henry L. Ward and Frederic A. Whiting representing the Middle West; Dr. Barton W. Everman, representing the Pacific Coast; Robert W. Glenk representing the Southern and Gulf States; and the President ex officio.

to appoint the editor and assistant editor; and the following Resolutions and Memorial Minute as presented by Frank H. Severance and Boyd P. Rothrock, Committee on Resolutions, were adopted, after which the Association adjourned sine die.

## RESOLUTIONS

The American Association of Museums, in Philadelphia, assembled for its 14th annual meeting, desires to record that it came to Philadelphia with pleasant anticipations, having in memory the cordial courtesies of former visits. In closing these meetings our regret is that we must leave so soon. For three days we have prosecuted our work in the midst of inspiring surroundings. This city of museums has freely opened its treasury of art and science and history, and we have profited by all we have seen, regretting only that we may not linger to learn and enjoy more.

To all these renowned institutions which have once more established Philadelphia's reputation for brotherly love and hospitality, we return our sincere thanks. To the University of Pennsylvania, the Commercial Museum, the Pennsylvania Museum, the Academy of Natural Sciences of Philadelphia, and the Pennsylvania Academy of the Fine Arts — to their official representatives and others who have shared in making our visit pleasant and profitable — we return the sincere thanks of this Association.

To those citizens who have greatly added to our enjoyment by their thoughtful courtesies, we desire to convey the assurance of our deep appreciation. Especially to Mr. and Mrs. John D. McIlhenny and to Mr. Joseph E. Widener, who graciously opened to the Association their beautiful homes, giving us the great privilege of inspecting their art collections, we are

indebted for a hospitality, the memory of which will enrich and brighten many days to come. We also join in a hearty vote of thanks to Mr. Andrew Wright Crawford, through whose good offices the opportunity of the visit to the Widener Galleries was secured for us.

### MEMORIAL MINUTE

During the past year five of our associates and co-workers in this organization have passed from us. We miss them in our counsels, and we deem it fitting that this Memorial Minute testifying to our regard and our recognition that in life they held to high ideals and loyally served their fellow men, be entered on the records of this Association in tribute to the memory of Richard Rathbun, a founder of The American Association of Museums; of Newton H. Carpenter, its President at the time of his death; of Miss Laura L. Weeks, endeared to us all by her long and capable service as Assistant Secretary, and of Miss Agnes L. Vaughan and Mr. Hector Alliot, active members held in warm regard by us all.

On Wednesday afternoon, through the courtesy of Mr. Joseph E. Widener and under the leadership of Mr. Andrew Wright Crawford, some thirty members of the Association were privileged to visit the Widener collection of Art Treasures at Mr. Widener's home at Ogontz.

### PROGRAM

#### SATURDAY MAY 17

8 P. M. Council Meeting. The Council will not be in session during the scheduled meetings of the Association.

#### MONDAY MAY 19

10 A. M. At the University Museum. Address of Welcome, Hon. E. J. Cattell, Representing the Mayor of Philadelphia.

Response, Dr. W. P. Wilson, Acting President.

Business Session: Including reports of secretary, treasurer, editor, committee on co-operation, recommendations of council, and election of officers.

12:45 P. M. Luncheon at The Commercial Museum, Courtesy of The Commercial Museum.

2:30 P. M. At the Commercial Museum Primitive and Remarkable Textile Art, Charles R. Toothaker, Curator, Commercial Museum (illustrated by specimens).

The Use of Museum Collections in Industrial Art, Dr. Herbert J. Spinden, Assistant Curator of Anthropology, American Museum of Natural History.

Factors in Appraising the Art of our Time, Clyde H. Burroughs, Director, Detroit Museum of Art.

### FIELD WORK

Six Years Collecting in the West African Rain Forest and adjoining Savannah, Herbert Lang, Assistant Curator, Mammalogy, American Museum of Natural History (illustrated).

Making Artificial Forms in Wax and Plaster (moving pictures) Roy W. Miner, Associate Curator of Invertebrate Zoölogy, American Museum of Natural History.

Some of the Results of Three Summers of Excavation at Otowi, Dr. Lucy L. W. Wilson, Principal of South Philadelphia High School for Girls.

### Discussion

7 P. M. Informal Dinner.

### TUESDAY MAY 20

10 A. M. At Pennsylvania Museum, Memorial Hall, Fairmount Park.

EDUCATION, MUSEUM INSTRUCTORS' SESSION

What The Fairbanks Museum is



doing for Children, Inez Addie Howe, Botanist and Instructor, The Fairbanks Museum. (Read by Anna B. Gallup).

A New Method of Developing a Knowledge of Values, Ella Ione Simons, Educational Department, Worcester Art Museum.

The Museum of Art in its Relations to the Public Schools, John W. Beatty, Director of Fine Arts, Carnegie Institute, Pittsburgh, Pa. (Read by Harrison S. Morris).

The Museum Story, its Preparation and Place in Educational Work, Winifred E. Howe, General Assistant, Metropolitan Museum of Art. Co-operation, R. N. Davis, Curator, Everhart Museum.

#### Discussion

1 P. M. Luncheon and Reception. Guests of Mr. and Mrs. John D. McIlhenny at their home in Germantown.

2:30 P. M. At The Academy of Natural Sciences of Philadelphia.

American Industries due to the War, William L. Fisher, Assistant Curator, Commercial Museum.

The Morgan Memorial at Hartford, Florence Paull Berger, General Curator of Wadsworth Athenaeum (Illustrated).

#### MUSIC IN MUSEUMS

At The Chicago Art Institute, George W. Eggers.

At The Pennsylvania Academy of The Fine Arts, John Andrews Myers.

At The Metropolitan Museum of Art, Dr. Edward Robinson.

At The Cleveland Museum of Art, Frederic Allen Whiting.

At The Minneapolis Institute of Arts, G. Sidney Houston, Jr. (Read by Edith R. Abbot).

At The Toledo Museum of Art,

Blake-More Godwin. (Read by H. H. Brown).

At Park Museum, Providence, Harold L. Madison.

#### Discussion

8 P. M. At the Academy of Natural Sciences of Philadelphia.

The Museum and Americanization, Delia I. Griffin, Director, Children's Museum of Boston.

Interpreting The Art Museum to Men in Uniform, Elisabeth F. Millet.

Round-table Discussion.

#### WEDNESDAY, MAY 21

10 A. M. At The Pennsylvania Academy of The Fine Arts.

#### EXHIBITION

Small Print Collections in Museums and Libraries, Fitz Roy Carrington, Curator of Prints, Boston Museum of Fine Arts.

Notes on Exhibition Methods in American Museums, Dr. A. R. Crook, Chief, Illinois State Museum (illustrated).

Museum Planning, Myric R. Rogers, Assistant Curator, The Metropolitan Museum of Art (illustrated).

Observations on the Use of Models in the Educational Work of Museums, Chester G. Gilbert, Curator of Mineral Technology, United States National Museum. (Read by title).

A Useful Museum Case, E. E. Blackman, Curator Nebraska State Historical Society.

Design in Modern Manufacture, Richard F. Bach, Associate in Industrial Arts, The Metropolitan Museum of Art.

#### Discussion

Roll Call. Unfinished Business.

12:45 P. M. Luncheon.

2:30 P. M. Inspection of Philadelphia Museums.

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

NOVEMBER—1919

VOLUME II

NUMBER 2

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## AN EXPERIMENT

A Museum is an experiment. Life is an experiment, America is an experiment. The whole world is an experiment. To the experimenter the thing he is doing is an experiment if he does not know how it is coming out. And none of us know how the Museum, Life, America or the World is going to pan out. It is this element of uncertainty that stimulates curiosity; arouses imagination and sustains faith in ourselves and in others,—in short, that keeps us going. We speculate, we observe, we experiment, we discover some truths and accomplish some tasks, yet there always remain problems to ponder over, experiments to perform, truths to uncover and tasks to do. It is the "one thing more" in our existence that actuates investigation. We are glad we are experimenters of a peculiar sort, Museum experimenters, with dreams and visions of what we hope to accomplish as our part in the great experiment.







*Courtesy of California Academy of Sciences*

SAN JOAQUIN VALLEY WATER-FOWL GROUP  
in the Museum of the California Academy of Sciences, Golden Gate Park  
San Francisco

## A WATER-FOWL HABITAT GROUP

### FRONTISPIECE

Among the large habitat groups recently installed in the Museum of the California Academy of Sciences is one known as the San Joaquin Valley Water-Fowl Group. Of the many habitat groups in this museum and now open to the public this is one of the most beautiful and educationally valuable.

About sixty-three species of ducks, geese and swans have been recorded as occurring in North America. More than forty of these have been taken in California; several, however, are mere stragglers and are rarely seen.

The Sacramento-San Joaquin Valley has long been noted for the variety and abundance of its water-fowl. A few species, such as the Cinnamon Teal, Mallard, Sprig, Redhead, and Ruddy Duck, breed in the valley and may be found there in limited numbers throughout the year. The principal breeding grounds of most of our ducks and geese are north of the United States, in Canada and Alaska. After the breeding season is over and the young are able to fly well, these northern-breeding species begin their southward migration to suitable feeding grounds where they spend the winter. The San Joaquin Valley has long been known as one of the most famous of these winter resorts of water-fowl. Late in August or early in September the flocks begin to arrive. By December most of the species have appeared, some of them in enormous numbers. Among the most abundant are the Sprig, Shoveller, Green-winged Teal, and the Snow, White-fronted, Hutchins, and

Cackling geese. As many as 20,000 of some of these birds may be seen at one time.

In this exhibit is shown a typical scene in the San Joaquin Valley, near Gadwall, on the grounds of the Los Baños Gun Club to whose members the Academy is indebted for many courtesies in connection with the collecting of the specimens shown in this group.

The time is in February and the hour just as the sun is setting beyond the Coast Ranges at Pacheco Pass. Various species of water-fowl are shown in the foreground under natural surroundings, and a flock of White-fronted Geese is just arriving.

The case in which this group is installed is 25 feet long, 13 feet from front to back in the center, and 18 feet to the ceiling glass. The background is curved, the length of the curve being 40 feet. It is thus seen that the artist had to paint 720 square feet of background. The plate glass front is 15 feet by 10 feet. The lighting is by means of sky-lights, but provision is made for artificial lighting. No photograph, even in colors, can give an adequate idea of the great beauty of the scene.

The Academy is indebted to Mrs. Delia Fleishhacker of San Francisco, whose liberality and appreciation of the educational value of such exhibits made this group possible.

This group was prepared under the immediate direction of Paul J. Fair, assisted by Arthur L. Reed. The background was painted by Charles Bradford Hudson.



## SCIENCE

### SMITHSONIAN INSTITUTION

METEORITES.—An important accession in the Department of Geology is that of four meteorite samples received from the British Museum, including one which fell at Durala in 1815, and an iron which fell at Uwet in southern Nigeria about 1830.

THE PALM CHAT.—In Dr. Abbott's latest collections from Santo Domingo were a set of eggs and note on the nest of the Palm Chat (*Dulus dominicus*), a species mentioned by a number of early historians. This is a small bird about the size of a Bluebird, olive above, yellowish below streaked with brown. The birds build a large colony nest of loose sticks about 4½ feet in diameter amongst the fronds of a palm tree. The nest has a crooked entrance from above leading into a large central chamber about the size of a small bucket. The nests of the various members of the colony were placed around this on shelves of softer material. The eggs, large for the size of the bird, are white spotted with brown.

MODELS OF MARINE TRANSPORTATION.—In beginning the general reorganization of the Division of Mechanical Technology, a rearrangement of models in the section of Marine Transportation has been effected to show the progress in boat construction as evidenced by the type of craft which brought the Pioneers to the shores of America.

A chronological arrangement of models has also been made of the successive steps in the development of the steamboat, beginning with John Fitch's craft of 1786 and ending with the mod-

ern mail and passenger steamer, the S. S. Philadelphia.

### EXPEDITION TO THE NORTHWEST

Mr. Homer R. Dill, Director of the Vertebrate Museum of the State University of Iowa has returned from an expedition to the Northwest. Mr. B. E. Manville of Iowa City, and Mr. C. J. Albrecht of the Washington State Museum, Seattle, were in the party, which visited all of the small islands along the northwest coast of Washington. A fine collection of sea lions, birds and other animals was made and divided between the two Museums.

### FIELD WORK OF GEOLOGICAL SURVEY, OTTAWA

Mr. Clyde Patch of the Museum of the Geological Survey, Ottawa, Canada, is studying and collecting birds and mammals as well as investigating the herpetology of Graham Island of the Queen Charlotte group off the west coast of British Columbia, Canada. He has found two species of birds heretofore unreported as existing on the islands.

Mr. Harlan I. Smith, Archaeologist of the Geological Survey, Ottawa, Canada, is continuing the archaeological investigations of the North Pacific coast of America, which he began in 1897 on the Jesup North Pacific expedition by conducting intensive archaeological exploration on Queen Charlotte Islands. No such exploration has previously been carried on, on these islands or elsewhere in the territory of the historic Haida Indians, although they were the most feared warriors of the west

coast of North America north of Mexico and were unsurpassed as seamen, cave builders, carvers and painters. They were noted for their complex social organization and financial systems, their rituals and dramas.

DIRECTORSHIP OF MUSEUM  
THE STATEN ISLAND  
INSTITUTE OF ARTS  
AND SCIENCES

DR. ARTHUR HOLLICK has resigned as secretary and director of the Museum of The Staten Island Institute of Arts and Sciences. He has been succeeded by Mr. Charles W. Leng. Dr. Hollick is a charter member of The American Association of Museums. For eleven years he was curator of the New York Botanical Garden. Since 1914 he has devoted his whole time to the Staten Island Institute, which organization he helped to found in 1881. Mr. Leng is secretary of the New York Entomological Society and Research Associate in the American Museum of Natural History.

SCIENTIFIC EXPEDITION  
TO ALASKA

The Museum of History, Science and Art of Los Angeles, California, has recently sent an Arctic research expedition to Alaska to collect groups and group material of the more important mammals of that region. The expedition, which has been very successful, was headed by Mr. R. F. McClellan, a member of the Board of Supervisors, who has spent nineteen years in the Copper River region and is thoroughly familiar with Alaskan game. The expedition proceeded from Cordova to the end of the Copper River and Northwestern Railway, and from thence to the divide between the Copper River and White River Region. The party was accompanied by Dr. Edward D.

Jones, Mr. McClellan's son, and J. H. Herring, an experienced taxidermist.

The expedition was made possible through a gift of \$10,000 to the Museum to be used for this purpose.

COLLECTING FOR BIRD GROUPS

During the summer Mr. J. D. Figgins, Director of the Colorado Museum of Natural History and Mr. F. C. Lincoln, Curator of Birds, visited the various Bird Islands, Bird Preserves and nesting colonies of Roseate Spoonbills and Snowy Herons in the southern part of Louisiana to collect material for twenty-five large bird groups in the Denver Museum and for the purpose of taking moving and still pictures of the birds. They used the large power launch "Alexandria" of the Department of Conservation to transport their equipment and themselves in the various bays and bayous, and have been remarkably successful in getting material desired for the groups. They report a great increase in the number of birds nesting in the shell keys and on the Mud Lumps.

GIFT TO CARNEGIE MUSEUM

Mr. J. J. Heinz, who was Honorary Curator of Textiles, Time-pieces and Ivory carvings in the Carnegie Museum, Pittsburgh, died suddenly on May 14th. By his will his beautiful collection of watches, ivory carvings, etc., now in the Museum, is left to the Carnegie Institution.

NEW YORK ZOOLOGICAL PARK

WAR PIGEONS.—Seven homing pigeons, all of which saw service with the American Army in the trenches in France, have been deposited in the Zoological Park by the Chief Signal Officer, Department of the East. Two of the birds were severely wounded while carrying messages, which they

succeeded in delivering, and several others have received special citations.

THE TROPICAL RESEARCH STATION AT KARTABO, British Guiana, is doing valuable zoological work in the jungles of the region which are exceptionally rich in fauna. There are three naturalists at the post, who claim that if they were to spend their whole lives at the spot they could do no more than outline the problems. They have begun a collection of mammals,—skins, skeletons, and whenever possible, living ones,—and within walking distance have already gathered over thirty species, ranging from a tiny mouse opossum to a full-grown jaguar which was secured only after it had killed many sheep and cows. Excellent work has also been done in termites, 45

species having been discovered in three months' time within a mile of the station, many of which are undoubtedly new to science.

#### MONTANA GROUPS FOR SALE

In order to make room for more exhibits of large New England Mammals, the Boston Society of Natural History offers for sale the specimens comprising two large groups in its Museum; namely, a fine ram, ewe, and lamb of the ROCKY MOUNTAIN SHEEP from Montana; four adult and one young of the ROCKY MOUNTAIN GOAT. All well mounted and in good condition, suitable for incorporation in habitat groups. Offers or correspondence invited. Address: BOSTON SOCIETY OF NATURAL HISTORY, 234 *Berkeley Street, Boston, Mass.*

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## ART

### EXHIBITION OF AMERICAN ART AT THE LUXEMBOURG

Beginning on October 6th and continuing for about six weeks, an exhibition of modern American art will be held at the Luxembourg Museum in Paris, at the invitation of the French government. The collection includes one hundred and twenty-five paintings and twenty-four small sculptures sent from America, and about twenty-eight paintings obtained in Paris. The artists represented include George de Forest Brush, J. Alden Weir, Horatio Walker, Cecilia Beaux, Philip L. Hale, Childe Hassam, Mary Cassatt, Robert Henri, Emil Carlsen, Ben Foster, Jonas Lie, E. W. Redfield, Daniel C. French, Herbert Adams, Chester Beach, the Borglums, Paul Manship, Janet Scudder, Jo Davidson, and many others. The works by living artists are suppl-

mented by a small retrospective exhibition of American art arranged in an adjoining gallery and including paintings by Whistler, Homer, and others, a considerable number of this group being part of the permanent collections of the Luxembourg.

### EXHIBITION OF FRENCH ART IN AMERICAN MUSEUMS

A return exhibition of French art has been arranged under the auspices of the French government and will be shown in the museums of New York, Boston, Philadelphia, Chicago, and other American cities, the initial view taking place at the Metropolitan Museum of Art, New York, sometime early in November. Thus while the Luxembourg is holding its first American exhibition, France will send to this country the first representative exhibit of French art, aside from the collections shown



here at international exhibitions. The collections will be of approximately the same size. That brought to America will include paintings, small sculptures, and probably some of the decorative arts, representing various modern schools and tendencies.

#### THE AMERICAN FEDERATION OF ARTS, LECTURES AND TRAVELING EXHIBITIONS

As part of its educational work, the American Federation of Arts sends out typewritten lectures, prepared by authoritative writers, and illustrated by stereopticon slides. A folder of information concerning these lectures and the conditions under which they may be secured lists twenty-three subjects including American, British, and French Painting and Sculpture; Civic Art; Design; and Art in the Public Schools.

With the aim of increasing art knowledge and art appreciation the Federation has also arranged over forty exhibitions of modern works of art of various kinds, selected by experts, and all of high quality. Some idea of the scope of these exhibitions is gained by a glance at the titles which include Oil Paintings lent by the Metropolitan Museum of Art, by the National Gallery at Washington, or assembled from recent exhibitions of the National Academy of Design and the Pennsylvania Academy of the Fine Arts; Children's Exhibition; Exhibition of Industrial Design; Textiles by American Manufacturers; Arts and Crafts of Foreign Population; Domestic Architecture; Town Planning; War Memorials; Etchings by Contemporary Etchers, etc., etc.

Requests for information and applications for the use of these lectures and exhibitions should be addressed to the Secretary of the Federation, Miss

Leila Mechlin, 1741 New York Avenue, Washington, D. C.

#### THE BRITISH INSTITUTE OF INDUSTRIAL ART

Under the joint auspices of the National Board of Trade and Education, associated with the Industrial Art Committee of the Royal Society, there has recently been established a British Institute of Industrial Art, "with the object of raising and maintaining the standard of design and workmanship of works of industrial art produced by British craftsmen and manufacturers and of stimulating the demand for works of real excellence." One section deals with works mechanically produced, and one with the work of individual craftsmen, in order that all phases of modern industrial art may be included.

The Institute aims to secure: "1. A permanent exhibition in London of modern British works which attain to a high standard of design, craftsmanship and manufacture; 2. The organization of provincial and traveling exhibitions of a similar character, either directly or in co-operation with other organizations; 3. The establishment of machinery for bringing designers and art workers into closer touch with manufacturers, distributors and others whom it is desired to interest on their behalf; 4. A purchase fund to secure for the State selected works of outstanding merit."

In addition to the Council of Governors responsible for the general management of the Institute, there will be "an independent advisory committee consisting of persons of acknowledged eminence and authority for the selection of exhibits." A bureau of information will be formed to bring into closer touch, designers, manufacturers, distributors, and the public.

In the December 1918 issue of the *Museums Journal*, London, the general aims of the Institute are described and in the September 1919 issue its establishment and further details are reported.

#### GIFTS OF THE LATE CHARLES L. FREER

On September 26th, there died in New York one of the greatest of modern collectors and one whose generosity gives to this nation a unique gift. Charles L. Freer appeared to have unerring taste combined with his wide knowledge and unbounded enthusiasm. He specialized in the works of several of the most individual of American painters, Abbott H. Thayer, Thomas W. Dewing, Dwight W. Tryon, and James McNeill Whistler. He not only collected their works but he made them his friends. His other great interest was Oriental Art. Japanese prints, Chinese pottery, sculpture, painting—these he gathered with a tireless energy that reflected his great delight in their beauty. Convinced that in these rare treasures there was inherent "the power to broaden æsthetic culture and the grace to elevate the human mind," he gave them to the people of the United States in 1906, together with a fund of one million dollars for the erection of a suitable building for their exhibition. Begun in 1916, this Freer Art Gallery, located on the Mall in Washington, is nearing completion and within a few months the installation of the collections will be begun. The administration is entrusted to the Smithsonian Institution.

#### LOANS AND GIFTS OF SILVER IN HARTFORD

The collections of silver at the Morgan Memorial have been further enriched recently by an important gift from the Rev. Francis Goodwin, for

many years President of the Wadsworth Atheneum, of which the Memorial is a part. The group includes an English chalice and paten dated 1576 and a number of early English and Continental spoons.

#### RHODE ISLAND SCHOOL OF DESIGN

**NEW BUILDINGS.**—The Rhode Island School of Design is looking forward to the day when it will have a splendidly equipped group of school buildings, auditorium, and museum. Bellows and Aldrich, of Boston, are the architects who are working out the general plans adopted by the Trustees. The school Bulletin for July, 1919, announces that work has already been begun toward the erection of a new building for the school which, it is hoped, may be ready for occupancy next fall. A new museum building is to be built in units, the first of which will probably be begun within a few months, and will afford a considerable amount of much needed exhibition room. These extensive operations have been made possible in no small measure by the generous bequest left to the Rhode Island School of Design by Miss Lyra Brown Nickerson.

MISS CELIA H. HERSEY, a Wellesley graduate and for several years an assistant in the Farnsworth Museum at that college, has recently been appointed Museum Assistant in the Rhode Island School of Design and also will assist in the docent services.

#### MR. ROGERS TO STUDY ABROAD

MR. MEYRIC R. ROGERS, an Assistant Curator in the Department of Decorative Arts at The Metropolitan Museum of Art, New York City, was awarded one of the Sheldon fellowships from Harvard last spring, granting him a year's study abroad. He will devote

himself especially to the subject of French and English furniture and woodwork of the seventeenth and eighteenth centuries, spending the greater portion of his time in France that he may have opportunity to study intensively the collections in and near Paris and in the provincial centers. A few months will be spent in studying the numerous fine public and private collections in England, especially the documents and drawings in Oxford and the Soane Museum. If possible, Mr. Rogers will also go into Italy for a brief stay before his return to America.

#### THE LAZARUS SCHOLARSHIP

MR. SALVATORE LASCARI of 11 East 14th Street, New York City, has been awarded the scholarship in painting by The Metropolitan Museum of Art as trustee of a fund established in memory of the late Jacob H. Lazarus of New York. The scholarship entitles the holder to three years' study abroad.

#### NEW ORIENTAL COLLECTIONS IN SAN FRANCISCO

SAN FRANCISCO, standing as the port of entry for the Orient into the United States, has a unique opportunity to establish an Oriental collection, an opportunity realized in the recent inauguration by the San Francisco Art Association of an Oriental Department in the Palace of the Fine Arts. Fourteen new galleries have been arranged by Director Laurvik for the installation of six loan collections, which include many rare Chinese paintings, a fine collection of Japanese prints, a large and handsome group of priests' robes, ivories, enamels, sculptures, pottery, etc. This splendid loan collection should form the nucleus of a permanent exhibit in San Francisco and should stimulate interest in Ori-

tal Arts throughout the surrounding country.

#### THE CLEVELAND MUSEUM OF ART

From Cleveland comes the announcement that a readjustment has been made in the Educational Staff. Mrs. Louise M. Dunn, formerly in charge of the club work at the Cleveland Public Library, has been appointed to take charge of the work with children and is planning a broadening out of activities in that direction. Mrs. R. F. Ruggles continues her work in connection with the extension exhibits in the Branch Libraries and Miss Gertrude Underhill will devote her entire time to the work with adults.

The musical activities of the Museum will cover a much broader scope this season. Mr. Thomas Whitney Surette continues in charge of the work and Mr. Donald Nichols Tweedy has been secured as resident assistant. A comprehensive program of lectures, concerts and community singing is planned.

Late in October and early in November an important exhibition of illuminated manuscripts and examples of fine printing will be held. Paintings by Henry Golden Dearth will be on view in Cleveland from November 15th until January 1st.

#### PRESIDENT OF THE COLLEGE ART ASSOCIATION

The statement in the June number of *Museum Work* that Professor John Pickard was the organizer of the College Art Association, and its president through the first five years of its existence, is incorrect. The Association was organized and the constitution adopted in Cincinnati May 1912. This was after two preliminary meetings in the two years immediately preceding. The Association met in Pittsburgh in 1913



and Chicago in 1914. Dr. Pickard attended the Chicago meeting and was elected president at that session. He had not attended any previous meetings nor had he had any correspondence with the secretary of the organization

up to that time. Professor Frederick Mann, then of Illinois, now at Minnesota, was president during the first three years and Professor George H. Chase of Harvard, vice-president.

## HISTORY

### IN GENERAL

The editor of the Historical Section begs to say that notes on single objects, groups, or general descriptions of historical collections in any and all museums will be interesting and helpful to museum workers. This column offers an opportunity for an exchange of ideas that will tend to improve the methods of historical museums and hasten the time when these will be not merely antiquarian but scientific as well.

### ILLINOIS

THE CHICAGO HISTORICAL SOCIETY in October was invited to take part in the Honor Day arranged for the welcome of returned Soldiers by the Military and civil authorities, by contributing a collection of TROPHIES OF EARLY UNITED STATES WARS at an exhibition held on the Municipal Pier.

The invitation was accepted and a portion of the great concrete Terminal Building half a mile from shore was transformed into a temporary War Museum where the Revolutionary War blunderbusses contrasted oddly with the machine guns and other trophies brought home by the soldier relic hunters.

### MISSOURI

THE MUSEUM OF THE MISSOURI HISTORICAL SOCIETY has grown so rapidly since the opening of the Jefferson Memorial building in Forest

Park, St. Louis, that the directors are beginning to consider the possibility of building an addition.

This Society is placing on exhibition the portraits of Missouri overseas men. An elaborate system of questionnaires brings to the Society the records and photographs and will in time amass the materials for the history of that State's participation in the World War.

Judge Walter B. Douglas who is the moving spirit of the Society while specializing in the documentary materials of history finds time to aid Mrs. Beauregard's able management of the Historical Museum. Miss Drum, the Librarian, maintains a rotation of bibliographical exhibits in the library. Many rare works relative to the valleys of the Missouri and the Mississippi may be seen under her able guidance at all times. The building is open Sundays as well as during the week.

### NEW YORK

BUFFALO HISTORICAL SOCIETY.—“In a great steel vault in the New York State Museum there reposes a long purple wampum belt. It is the record of a great sachemship, the title of the historic Iroquois Indian Confederacy. To the expert Indian annalist this woven belt of purple shell beads has a hidden meaning and preserves in its mysterious strands the story of the rulers of a mighty American Empire.

“Outlined in white beads made from the columella of the Busycon, five hexagons display themselves on that

belt, each hexagon symbolizing the council of a nation in the confederacy of nations that formed the 'Empire' of the Iroquois. The white beads are emblematic of purity, peace and integrity and teach those qualities to the nations. The dark purple beads, softly clicking as you handle the belt, and glittering in the light like the scales of a black snake's skin, symbolize royalty, dignity and determination that no adverse influence can weaken. The name of that belt is Do-ne-ho-ga-wa. That word means 'The Door Keeper,' and it is the title of the last national sachem in the roll of Iroquois sachems. Its 'holder' was guard of the Confederacy, the sentinel before the door of the emblematic Long House of the Five Nations."

With the above stirring words Arthur C. Parker introduces his *Life of General Ely S. Parker—Last Grand Sachem of the Iroquois, and General Grant's Military Secretary*, just published by the Buffalo Historical Society. Why the eyes of 20th century school children should be denied sight of a trophy so capable of instructing them in world-old Indian symbolism and inspiring them with reverence for the Indian character, the author fails to state. Are there not too many treasures cached in the vaults of potential educational institutions?

#### PENNSYLVANIA

The new Museum of the Bucks County Historical Society, in process of erection from 1914 to 1916, was presented to that organization by a patriotic citizen of Doylestown. It is constructed entirely of re-inforced concrete. The beautiful building seven stories in height suggestive of a feudal castle is built around an interior court and boasts some interesting departures from traditional museums.

It contains 33 fire-proof rooms and 36 alcoves. Show cases are done away with almost entirely, objects being shown in alcoves having glass fronts, while overhead space is utilized to the greatest possible extent. Special students are granted the privilege of entering the glazed alcoves.

The subject matter of the collection illustrates "the relation of Man at all times and in all countries to his chief needs, namely Food, Clothing, Shelter, Transport, Religion, Art, Science, and Amusement."

The history of man is here studied not through written documents but by means of the implements and hand-made products which he has left behind him. Beside the Museum there is a library of 15,000 volumes. Dr. Henry C. Mercer is the President and inspiring genius of this Society which would seem to be the exception which proves the rule, that local historical societies are perforce purely antiquarian with mutual admiration as the main object of the few old families that compose them.

Among many masterly papers read before this Society by Dr. Mercer are: *The Common Tinder Box of Colonial Days*, *Survival of Ancient Hand Corn Mills in the United States*, and *The Bowie and Other Knives*. Such papers are invaluable contributions to efforts too little correlated in America, which if more fully organized would reveal to us the existence of worthy traditions in the every day life of the pioneers, cultivate love of country and in time would perfect our Americanism.

#### WISCONSIN

In co-operation with the University of Wisconsin, the Wisconsin Historical Museum throughout the summer session has been conducting week-end pilgrimages of students to places of

historical interest about Madison. A leaflet outlining the walks is issued by Mr. Charles E. Brown, Chief of the department, and students are referred to the State Museum for additional information as to points of historical and archaeological interest.

Mr. Brown has also compiled the following list of Early American kitchen utensils which should be included in an exhibit of such objects:

Apple parer; Baker, tin; Baskets, splint, bread; Betty lamp; Bird spit; Bottles, glass; Broom; corn, splint, hearth; Butter scale; Candle molds; Candle box; Candle snuffer and tray; Charcoal furnace; Chop roaster; Chopping knife; Churn; Cider jug; Cleaver; Clock reel; Coal tongs; Coffee mill; Coffee roaster; Dinner horn; Dishes; china, pewter and wooden; Dripping pan; Dutch oven; Flax carder; Flax wheel; Foot stove; Grater; Griddle; Gridiron; Hearth shovel, iron; Kettles, brass, copper, Knife and fork tray; Lantern; glass, tin; Measures, tin; Muffin spider; Mug; Niddy-noddy; Noggin or piggin; Oil can; Porringer; Pothook; Reel; Rolling pin; Sausage gun; Sconce; Sieve; Skewer hook with skewers; Skillet; Skimmer; Skutching knife; Spice grinder; Spice mortar; Spider; Spoon molds; Steelyard; Swift; Tea-kettle; Tinder box; Toaster; Trammel iron; Vegetable fork; Waffle iron; Wall pocket; Warming pan; Wood wheel; Wooden pail; Wooden tray; Wooden chopping bowl; Wool cards.

#### DISPLAY OF COSTUMES AT ESSEX INSTITUTE

Mr. Henry W. Belknap, Secretary of The Essex Institute, Salem, has placed on display in the Museum a large and unique display of costumes. Of men's wear there are many uniforms, —military, naval and diplomatic, which have been worn by distinguished for-

bears; also hats of 1830 and later; gorgeous flowered waistcoats and silk and doeskin coats. Women's gowns are particularly splendid and include styles of the last 200 years,—a wedding dress of 1719, and one of 1810; a flowered brocade of 1780; a woolen damask worn in 1810; also dainty printed muslins and mulls, and a pressed woolen gown dyed with camwood and made from wool grown, spun and woven on a farm in New Hampshire. Then there are cloaks and hoods, also children's clothing delicately embroidered and lace trimmed.

To charm the youngsters there is a kiddies' corner with dolls dating from 1780 to 1900; and handsomely carved and colored toys which delighted the children of another day.

#### IF YOU DO NOT RECEIVE YOUR COPY OF MUSEUM WORK!

**Claims for duplicate copies of Museum Work must be made within the first ten days of the month next following the month of issue. Otherwise a charge will be made.**

#### PAYMENT OF ANNUAL DUES

**It is earnestly hoped that members who have not paid their dues for 1919-20 will forward their checks at an early date. Bills for membership were sent out during the first week in June, and as the Association's maintenance depends upon membership dues, it is important that all members remit promptly. Please make remittance payable to "The American Association of Museums" and forward to Harold L. Madison, Assistant Treasurer, Park Museum, Providence, R. I.**



# THE MUSEUM OF ART IN ITS RELATION TO THE PUBLIC SCHOOLS

JOHN W. BEATTY, DIRECTOR OF FINE ARTS

CARNEGIE INSTITUTE, PITTSBURGH, PA.

The Carnegie Institute began its educational work in 1901, when students of the high school and of the eighth grade classes came to the Institute, under a systematic plan, to study the paintings in the International Exhibition.

The original plan was formed at a conference between the Superintendent of Public Instruction and the Director of Fine Arts of the Carnegie Institute. I believe this was the first systematic effort to bring the advanced students of the public schools to an art institution for the purpose of cultivating an appreciation of art. Since that early beginning our plan has broadened materially. The students of all the eighth grade classes in the public-school system of Pittsburgh now come to the Carnegie Institute three times each year to receive instruction. Our purpose is to define for them in a simple way a few of the fundamental qualities possessed by works of art.

The chief advantage of bringing students to an art institution for instruction lies in the use of works of art as illustrations. Qualities which would be difficult to describe by words, in the schoolroom, may be more surely and clearly indicated in the presence of the works themselves. Opportunities for comparison and illustration are here offered.

The number of students in Pittsburgh who receive this instruction is about 8000 annually. The Superintendent of

Public Instruction, the Director of Art and the Board of Public Education have enthusiastically coöperated with the Institute in this work. This instruction has been made a part of the regular school work of the year. The Board of Public Education furnishes car fare to all students who visit the Institute for instruction. I believe no art institution is supported in this way in any other city.

In addition to this work in behalf of the advanced students, lectures and demonstrations are arranged each year for the younger students, but the chief purpose of the work in behalf of the younger students is to arouse their interest in the Carnegie Institute. We have recently established a Children's Museum of Art. In this room cases illustrating methods used in the production of applied art objects will be exhibited.

I have here outlined in very brief form the work being done by the Carnegie Institute in the field of public-school education. The problem presented to the museum of art is an unusual one. Public school students can afford but brief periods each year to visit art institutions for instruction. They do not come for the purpose of receiving technical instruction nor do they come for the purpose of studying the history of art. Technical instruction is for the art school and the art student. A knowledge of history and biography may be acquired more easily

elsewhere. The libraries are filled with books upon these subjects. These young people come to art institutions because there alone are found the works which enable us to describe the qualities possessed by works of art. No where else can they possibly receive so much in so short a time. It is not assumed for an instant that art can be taught in the brief space of a few hours. The utmost that one can do is to give to eager young students a definite and clearly defined point of view with the hope that in a slight measure they will understand this point of view and reason from it. Young people—and old people, too, for that matter—involuntarily look at pictures from the story-telling point of view. To them the important thing in a painting, or in an illustration, is the fact expressed or the story told. The illustration in book or magazine is the chief basis of their judgment. But *we* know that the story expressed by a painting or other work of art is of little or no importance as far as art is concerned. The subtle and beautiful qualities of tone, harmony, grace and character are all important. The young people, students of high schools and of the advanced classes in ward schools in any American city are perfectly competent to understand this if explained to them in a reasonable and simple way. I have proven this over and over again. For instance, in a class of forty students, only one failed to catch the spirit of a lesson defining the qualities of tone and harmony. Thirty-nine of these students understood to a reasonable degree the qualities defined. They received a new thought with reference to what is essential in a work of art—a thought which will not be forgotten.

These young people, ranging in age from thirteen to fifteen years, are mentally alert, deeply interested and

open to instruction. They grasp with intense interest any information or suggestion offered. They are greedy for knowledge. They have no preconceived or established convictions, either with reference to art or to their knowledge of art. Simply to meet them and to realize their youthful enthusiasm and deep interest is an inspiration. It is only necessary to give them a point of view. As Hermon A. MacNeil said: "If this is done they will reason from that point of view."

This is about all that it is possible to give these young students in so brief a time. But this is of the highest importance. If this is done, there will be little time for art history or for stories about the early struggles and hardships of the artist. There will be little time for digressions with reference to the technical methods of painters or for descriptions of how painters apply colours or of other unimportant details. There will be no time to explain what the picture means from a purely story-telling point of view. To meet the situation, a few fundamental qualities must be explained very simply. The students must be turned squarely around. The qualities which are important in works of art must be pointed out to them with discrimination and patience. This is the problem as it has presented itself to my mind. I have sought to meet it by preparing three illustrated lessons—one on painting, one on sculpture, and one on architecture. These lessons are transmitted to the students orally and then the printed copies are given to them to be taken to their homes. In this way the lesson ultimately reaches three times the number of students to whom it is given orally.

The lesson on painting deals chiefly with the essential and fundamental qualities of tone and harmony—qualities which are inherent in all good

paintings. These qualities I have a knowledge of as a painter. In the preparation of the lesson on sculpture I sought the counsel and advice of many eminent sculptors, but chiefly that of Hermon A. MacNeil. In the lesson on architecture I counseled with a number of the most able architects in this country, but I am especially indebted to Alfred B. Harlow.

Consideration of this work which is being done in behalf of the students of the public schools brings me to the chief thought I have in mind. The impressions made upon the young students who come to us will continue into the years. The duty imposed upon us, therefore, is a serious and important one. The fact that the time is limited, and that we can accomplish so little, does not make the duty less important but more important. The art student will have many opportunities to correct errors in instruction. Many of the public school students will have only this opportunity to receive a little help in the direction of true appreciation.

I think the following may be laid down as a fundamental basis, and one which should govern us in the prosecution of this important work. No one who has not a profound knowledge of art has a right to attempt to explain to these eager young students the essential qualities of art. To permit this to be done in our art museums would be to abuse a great privilege and thereby to commit a moral wrong. I perfectly well know that in many educational institutions a profound knowledge of art is not demanded upon the part of men and women who presume to teach art. I fear there are many young women, and possibly young men, engaged as docents in art museums who are incompetent to teach art in the way I mean. Many of these teachers and professors of art possess a literary

knowledge of art but an extremely superficial knowledge with reference to the real or underlying essential qualities.

It is not a difficult matter to learn about art—one has but to turn to the library and read diligently, but it requires many years of patient study to acquire the knowledge which should be demanded at the hands of anyone who undertakes the teaching of appreciation. Many painters have devoted twenty-five, and even more, years to study before reaching their highest power. There is only one absolute test of knowledge; that is the power to produce a work of art. This power is also the final test in every other field of endeavor. The men and women who have attempted to become artists and who have failed are proven incompetent. When these failures attempt to teach art they but continue their incompetence in a new field. They remain incapable of understanding the profound qualities possessed by works of art, since, if they had understood, they would have succeeded in producing works of art. They talk eloquently and verbosely about what they do not understand. Their discussions will seem wisdom to the layman. I fear these failures too often find their way into colleges and museums.

This question with reference to authority in art is not a new one. Whistler met it when he said: "Shall the painter then—I foresee the question—decide upon painting? Shall *he* be the critic and sole authority? Aggressive as is this supposition, I fear that, in the length of time, his assertion alone has established what even the gentlemen of the quill accept as the canons of art, and recognize as the masterpieces of work." The soundness of Whistler's observation is beyond dispute. It has been proven over and over throughout



the entire history of art. I am well assured it is only when we touch nature, as does the painter or sculptor in his earnest effort to secure and reproduce the essence of truth, that we really see aright. The outsider, or the mere writer who stands off and simply looks at art, may correct his vision to a great extent, but I am satisfied he never sees quite as does the man—not the ninety and nine art students who try and fail—but the one who proves that he sees right by actually reproducing this quality. With reference to the appreciation of works of art the able sculptor's, architect's, or painter's judgment must be accepted.

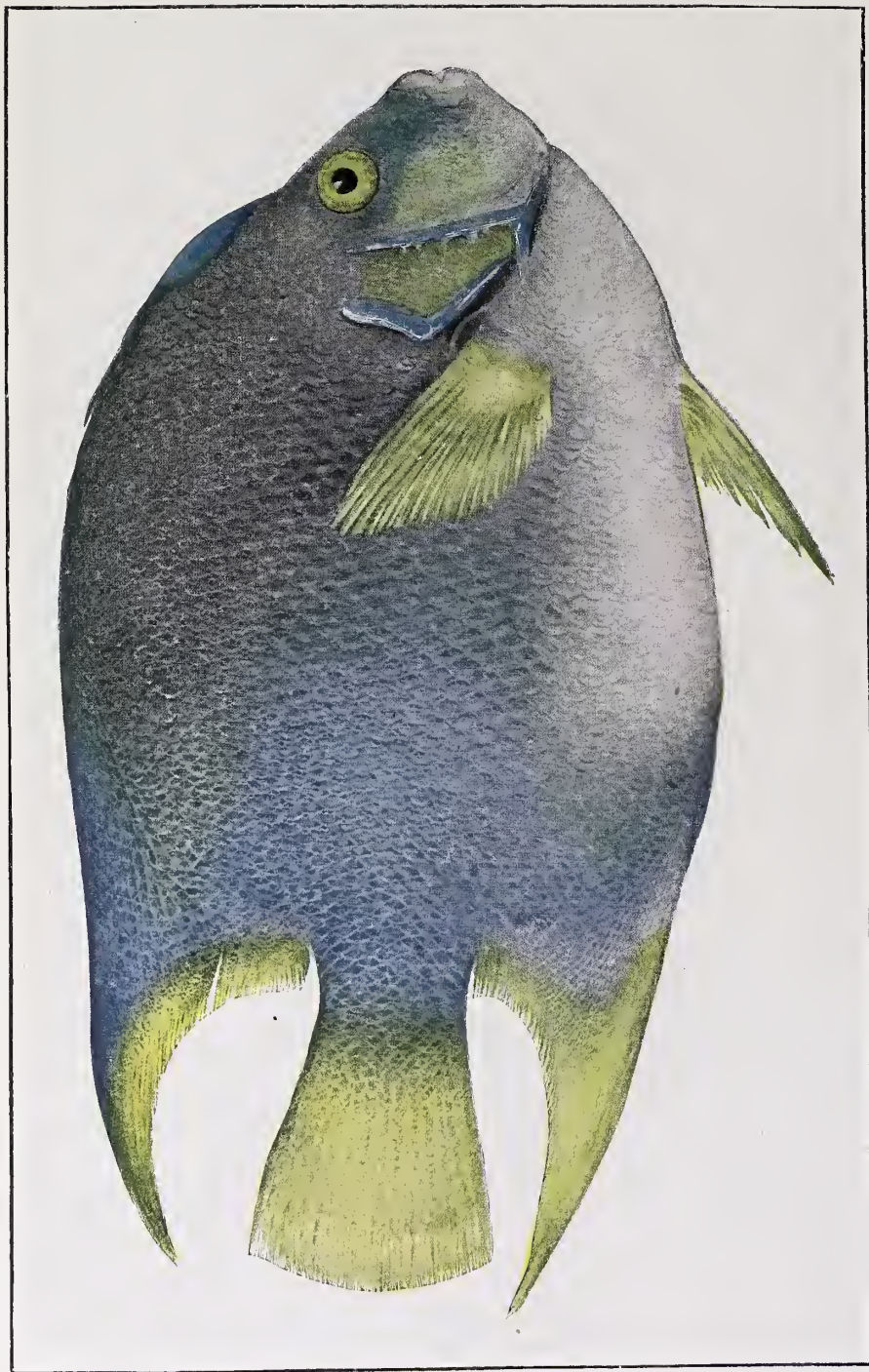
Sir Joshua Reynolds was the ablest teacher of art of the eighteenth century. Unfortunately his remarkable lectures cannot be adapted to our purpose. They are of service only to the art student and not to the young museum visitor who has but a few brief hours to spare from his overtaxed period of work.

There is only one logical or reasonable course for the art director to pursue. He should search for and discover in the fields of architecture, sculpture and the other arts, able men who have proven their knowledge by producing important works and who are capable of defining, for the benefit of students, the qualities which they consider of paramount importance. These men should be invited to describe or define these qualities in a simple way for the public school students. This does not present a difficult problem. Able men in the field of art are generous and willing to render assistance to students who

earnestly seek knowledge. It is but necessary to invite them to make this kind of contribution to art education and their response will be prompt and cheerful. In all art schools throughout the world eminent and able painters, sculptors and architects have willingly rendered this kind of service to education. If particular works are to be described, these descriptions should be printed and, if possible, illustrated, and then given by the art museums to their docents for transmission to the students. The docent should be employed, not to express her too often feeble views about art or to consume time in describing the literary or unimportant side of the work, but to transmit lessons which have been carefully prepared by able producers of works of art. Thus the highest possible standard of art education will be established in this limited field. Less than this should not be considered. The opportunity is too valuable to be wasted. To pursue any other course than this is, in my judgment, to fall short of a sacred duty with respect to the young people who come to us eagerly and confidently seeking guidance.

This is but the application of a universal method. Colleges and universities throughout the world engage teachers to transmit lessons. The information contained in textbooks, as a rule, has been prepared by the leading minds in the various professions. Newcomb and Loomis prepared textbooks on Astronomy; Allbutt and Osler on Medicine. This is as it should be—no standard is too high when it comes to education.





(Fig. 1) BLUE ANGEL FISH (*Angelichthys isabelita*)



# THE PRESERVATION OF FISHES WITH THE BALSAM ST. ROCCO

DR. R. W. SHUFELDT

WASHINGTON, D. C.

(Read at the regular meeting of the Washington Aquarium Society,  
Saturday evening, March 29, 1919.)

Since the publication of my article on the Balsam St. Rocco in the March, 1919, issue of MUSEUM WORK,\* Mr. Benenati has brought to my attention some of his experiments with the preservation of fishes by means of this balsam, the active principle of which, as set forth in his Letters Patent, is the oil of *Allium*, extracted from any of the plants of that family.†

Sometime during the autumn of 1918 Mr. Benenati expressed his desire to try the preservative qualities of his invention upon fishes, and I furnished him with a letter to Dr. Charles H. Townsend, Director of the New York Aquarium at Battery Place, New York City, making the request to assist him in this matter, if he could see his way to doing so. Every facility was courteously extended to him there, and a series of experiments were made between the dates of December 5th and 13th. The material used consisted of various specimens of Key West fishes that had died either *en route* to the Aquarium from their points of capture, or shortly after being consigned to their various tanks. All the specimens, however, were practically fresh, uninjured, and species presenting rich colors in life. These specimens were injected with the Balsam St. Rocco and

alcohol on the dates given below, the formula being as follows:

Bal. St. Rocco (distilled) 50%  
80% Alcohol 50%

Mix and use pure.

## LIST OF FISHES

No. 1, Dec. 5, Blue Angel Fish (*Angelichthys isabelita*).

No. 2, Dec. 5, Pork Fish (*Anisotremus virginicus*).

No. 3, Dec. 5, Spot Snapper (*Neomaenis synagris*).

No. 4, Dec. 6, Hog Fish (*Lachnolaimus maximus*).

No. 5, Dec. 6, Spot Snapper (*Neomaenis synagris*).

No. 6, Dec. 6, Spot Snapper (*Neomaenis synagris*).

No. 7, Dec. 7, Pork Fish (*Anisotremus virginicus*).

No. 8, Dec. 7, Surgeon Fish (*Kenitus bepatus*).

No. 9, Dec. 10, Sergeant-major (*Abudefduf saxatilis*).

No. 10, Dec. 10, Blue Angel Fish (*Angelichthys isabelita*).

No. 11, Dec. 10, Pork Fish (*Anisotremus virginicus*).

No. 12, Dec. 12, Blue-Striped Grunt (*Haemulon sciurus*).

No. 13, Dec. 13, Sergeant-major (*Abudefduf saxatilis*).

No. 14, Dec. 13, Pork Fish (*Anisotremus virginicus*).

No. 15, Dec. 13, White Grunt (*Haemulon plumieri*).

\*Shufeldt, R.W. Balsam St. Rocco, A New Biological Preserving Fluid, Vol. I., No. 6., pp. 179-183; three figures.

†Patented January, 21, 1919, in the United States Patent Office (No. 1292401) as a Process for Preserving Matter. No drawing.

These specimens were all taken at Key West, Florida, and were placed in the preserving fluid from one to eight hours after death.

On or about the 20th of March, 1919, Mr. Benenati visited me at my home in Washington, bringing with him, in a can of creosote, nine of the above list of fishes, and from them I selected four specimens for photography; of these I made successful negatives the following day.

From the above dates it will be noted that these fish had been in the Balsam and alcohol solution for about three months, and for a short time in creosote. To some extent they were yet pliable and otherwise in excellent condition, exhibiting most of their natural colors, especially the blues, reds, and yellows.

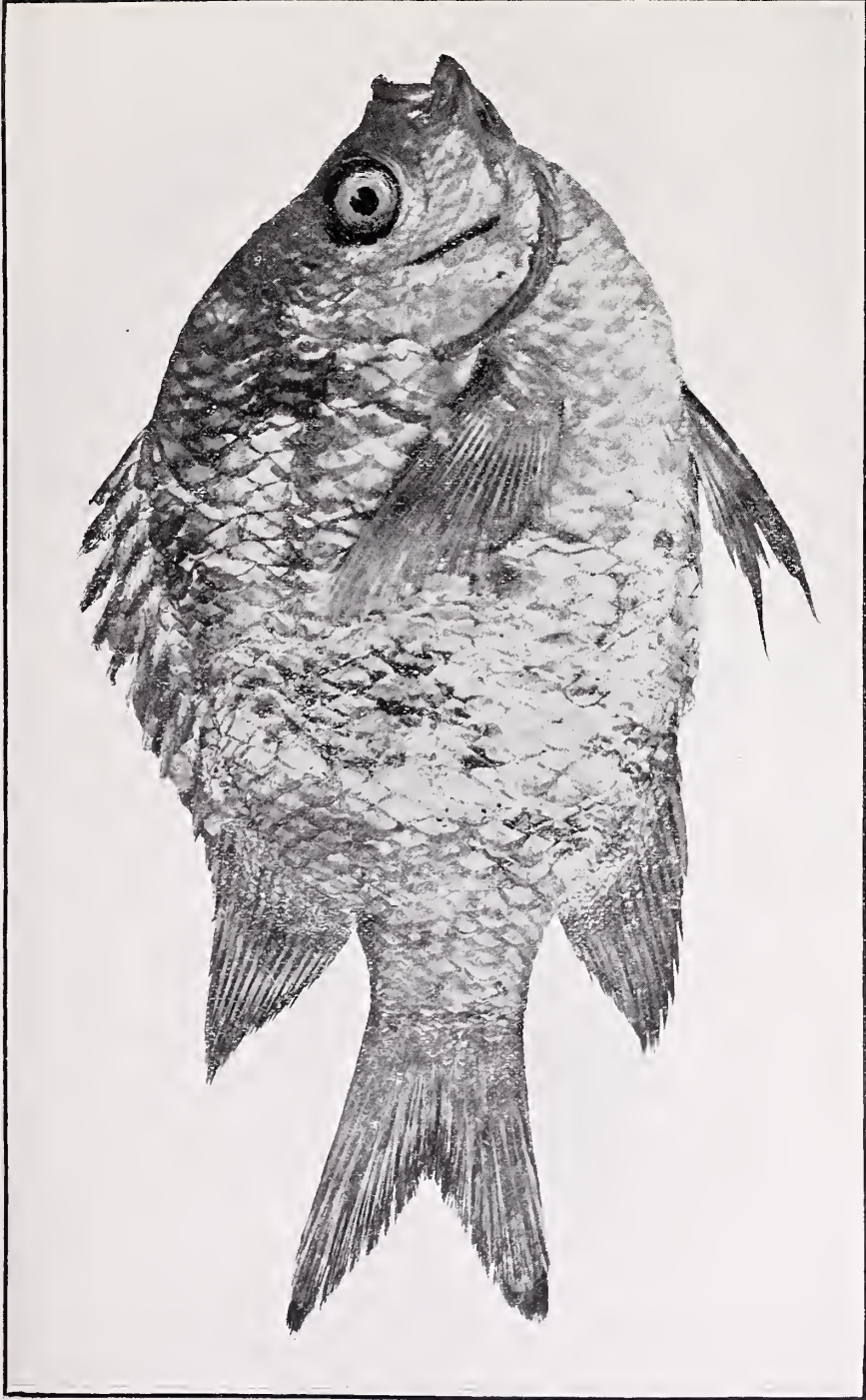
A fine specimen of the Blue Angel Fish (*Angelichthys isabelita*) had almost the appearance of this species in life, and I colored one of my photographs of it; through the generosity of Mr. Benenati, this is here reproduced in Figure 1. Three of the other photographs are also reproduced and appear as illustrations to the present article; they are as follows: Figure 2, a Cockeye Pilot, Demoiselle, or Pintado (*Abudefduf saxatilis*); Figure 3, a Blue-striped Grunt (*Haemulon sciurus*), and Figure 4, a Pork Fish, Sisi, or Catalineta (*Anisotremus virginicus*). In all of these specimens, the eyes exhibited the usual appearances of having been in the preservative; and therefore, in order to give the fish a more lifelike look, I restored these as shown in the cuts. No other changes were made, however, beyond spreading the fins, in that ichthyologists might have the

opportunity to count the rays and note the forms of these structures.

All of the fish here shown in the cuts will now keep indefinitely, either in the fluid preservative or else taken out of it, washed off thoroughly in water and allowed to dry. In this latter condition they may be carefully wrapped in paper and shipped to any part of the world. When desired for mounting, or for microscopical or histological examination, they have but to be treated as were the frogs described in my former article (March, 1919), and they are quite as serviceable for such purposes as fresh specimens treated by the usual preparatory processes.

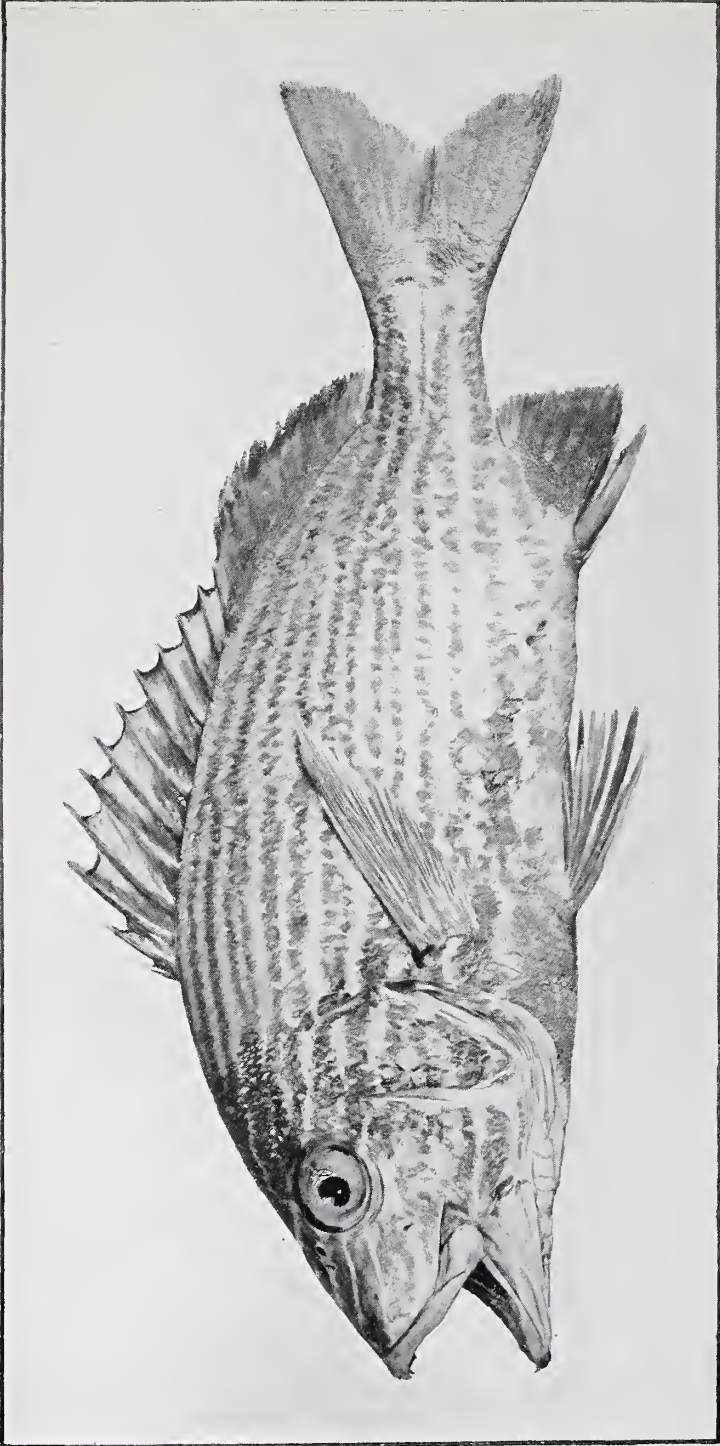
The very fact that such figures of fish as are here shown can be obtained by the use of the camera after being in the preservative for several months, should be of extreme interest to those who may desire such material for pictorial purposes. This would be of especial advantage in the case of fish brought from far distant and foreign waters, and we desired to prepare figures of them for illustrative purposes. To a very large extent, too, their colors would be preserved, and serve as a check to the field-notes of the collector on that point.

How the bones of the skeleton in the vertebrata are affected by the Balsam St. Rocco, I am not at the present writing prepared to say; it is quite likely, however, that if stained by it, we will, in due course, discover some method by means of which such bones can be thoroughly whitened, and mounted as we now mount skeletons taken either from fresh or from alcoholic specimens. This is a matter which it will prove of interest to investigate at once.



(Fig. 2) COCKEYE PILOT, DEMOISELLE, OR PINTADO (*Abudefduf saxatilis*)





(Fig. 3) BLUE-STRIPED GRUNT (*Haemulon scitrus*)



(Fig. 4) PORK FISH, SISI, OR CATALINETA (*Anisotremus virginicus*)





# THE MUSEUM STORY—ITS PREPARATION AND ITS PLACE IN EDUCATIONAL WORK

WINIFRED E. HOWE

METROPOLITAN MUSEUM OF ART

"Let me tell the stories and I care not who writes the textbooks," said so well known an authority on teaching as G. Stanley Hall; and Professor Richard G. Moulton gave to stories the same magic power in his statement, "Stories are the oldest form of transmitted culture and the most formative." It was with a desire to lay hold of this force, hitherto little if at all utilized in museum publications, that the *Children's Bulletin of the Metropolitan Museum* was launched in September, 1916. First as a department of the monthly *Bulletin*, then as a separate sheet sent out with the *Bulletin*, and finally as a quarterly publication adapted in typography, text, and illustrations to children, it has been devoted almost exclusively to the telling of stories woven around an object or a group of objects in the museum collections.

Even a cursory glance over the events in the field of education in recent years reveals a significant renaissance of story-telling, which for its inspiration and inception, I believe, goes back nearly a century to that patron saint of kindergartners, Friedrich Froebel, who exalted play as an educational method and made the story a pivotal point in his system of instruction. In these latter days, courses in story-telling have been incorporated into college curricula; all literature has been combed for stories to tell; the very tales that held the Greeks and Romans in rapt attention or furnished fascinating themes for the minstrels in mediaeval

castles, and many of more recent date, have been told and retold in public schools, Sunday-schools, and settlements, in libraries and museums.

Whatever secondary ends the story has been made to serve in these different places, and they are legion—securing attention, arousing interest, giving information, influencing conduct, creating an appetite for good reading, opening eyes to beauty—over and above them all, it seems to me, must be placed the supreme purpose of all art, to give pleasure. Only so, at least, is the story justified in a museum of art whose instruction must be accomplished, as Mr. Benjamin Ives Gilman of the Boston Museum of Fine Arts has warned us, in a 'holiday mood,' in the spirit of play; but if so undertaken, the story is peculiarly adapted to museum use.

Libraries and museums would, at first glance, seem to impose similar requirements upon their story-tellers; for each aims to delight, and each to "forge strong links between the child's simple, native interests" and certain artistic creations. But inasmuch as the art that the library exalts is itself composed of words, it would be beside the mark for the story-teller to write new stories. She may adapt the tales of the masters when they are too long or contain too many threads of narrative or too lengthy descriptions, but as much as possible she will keep the phraseology of the original. On the other hand, the writer or teller of museum stories can find very few stories

ready to her hand and must, accordingly, create her own stories, to a large extent. She is bending every energy to establish friendly relations between her readers or listeners and the works of art in the museum—paintings, statues, and the decorative arts. Her aim is attained, not when the reader says, or better thinks, "How beautiful a story," but, "How beautiful a statue," or "How beautiful a picture." In other words, she is constantly holding before her own gaze and that of her readers the object, a thing of line and color, of space relationships, or light and dark. Through the medium of words, she is endeavoring to help the young to read an art that is written in another language. Her starting-point as well as her goal is the object; the story is a magnet to draw with the irresistible power of pleasant anticipation to the object, that the message of beauty from its creator may be transmitted to its appreciator.

Such I believe to be the function of the museum story. What resources within herself may the story-teller call to her assistance when she sets out on so daring an adventure? Ideally, of course, she should be a person with an ardent and discriminating love of beauty, such an enthusiastic pleasure in her task of story-writing that she shall infuse into her stories her own mood, an imagination so vivid that it can bridge the centuries and feel at home in any land or any time, and an intuition that enters freely into the thoughts and feelings and interests of the child of today. As this ideal person does not exist, we real people must try to stretch as nearly to that height as we may.

If our imaginary story-teller *par excellence* did exist, her stories would embody certain estimable qualities, toward which the rest of us, the race

of museum story-tellers, strive with might and main. Her stories would be simple and straightforward, with a vocabulary within the comprehension of the children for whom they were written. Never to use an unfamiliar word would be a mistake; to employ it in a context that makes its meaning obvious or to introduce it through words that are friends would seem the wiser course; for the joy of discovery rests thus with the reader. The story would also achieve a distinct beauty of wording with much of rhythm, of harmonious combinations of sounds, of effective repetition, of light and color and motion. Each event would become a distinct picture painted in strong colors. She would "present life in the concrete."

The action of the story would be swift, with no long descriptions or digressions, and with as much conversation as possible, the characters clearly individualized as they speak. The incidents would be true to the spirit of the time in which they were supposed to occur and, so far as possible, even the minute details would be accurate. The teaching of facts would be carried out with the utmost delicacy and subtlety, never obviously dragged in so as to take away the enjoyment. The reference to museum galleries would be relegated to footnotes or thrown in as an aside, yet never omitted, lest the purpose of the whole be thwarted.

Returning from this excursion into the realm of the absolutely perfect, presided over by a discouragingly ideal person, to the world of approximations in which you and I live, we enter into our individual workshops to write stories that bear some faint resemblance to those we consider good. Our initial step is to determine to what object we want to lead the children. Day after day, in order to quicken our own sense

of appreciation, we first live with it in thought. Then we begin reading all we can lay our hands on concerning the period in which it was created, the people whose aspirations it embodies, the man who wrought his ideals into it or the guild or craftsmen who devoted themselves to such works, and the city where they labored. Thus we surround what would otherwise be an isolated object with atmosphere, background, environment. If it is a piece of Greek art, we read Greek legends, Greek literature, Greek history of the period. If it is a mediaeval ivory or enamel, we familiarize ourselves with the tales of heroism or romance sung by troubadour or minstrel in castle halls, the manner of life, customs, costumes, modes of thought of the century, people, and place. Historical novels by careful writers quicken and stimulate our imagination. If men today are doing work of similar technique, we try to visit their studios or workshops, actually to see the processes we desire to make real to the children. One hour in a shop where the great tusks of ivory are being cut into small sections and carved with delicate design, or beside a glass-blower's furnace, watching the skilful manipulation of the blowing tube, is worth more than many hours of reading. So in many ways we saturate ourselves with the subject until gradually a simple plot is evolved from our inner consciousness and the written story is begun.

Our story written, we may use it for oral presentation with accompanying lantern slides, visits to the galleries to find the objects, and whatever more intimate study or play based upon the story we may think desirable. This use of museum stories has been made to great advantage in the Metropolitan Museum by Miss Anna C. Chandler.

We may also print our story with

accompanying illustrations, clear and attractive type, and distinctive cover as a children's publication, as in our *Children's Bulletin*. The value of printing as I see it, is, first, to give to the children who come to the museum a permanent possession supplementary to their museum visits—pictures that can be lived with, text that can be read as often as the mood recurs, something tangible to bring back and deepen the impression made by the object itself (children who are constant attendants at the museum story-hours tell me with pleasure of owning all the *Children's Bulletins* as well); second, to provide for those children who live beyond the possible radius of museum-visiting the best substitute for the actual hours in the museum, quickening their potential love of beauty and stimulating a desire to see those objects of art that are enshrined in museums (a teacher in South Bethlehem, Pa., wrote me of a boy of seven, who when his mother took him to New York and showed him its sights, said, "Mother, will you please do me a favor? Take me to the museum to see the things my teacher read about"); third, to provide stories that, though they are based upon objects in one museum, are sufficiently elastic in their capability of adaptation as to be serviceable for telling in homes, schools, libraries, and other museums (the subscription list of our *Children's Bulletin* would seem to demonstrate the truth of this contention; for, although it is not long, it includes names of people from Oregon to Scotland, from little Master This or That to the Countess of Elgin, who writes, "I shall try very hard to induce our museums to follow the lead of the New York Metropolitan Museum"). That the printing of the story extends its field of usefulness has recently been emphasized also by the request from edi-



tors of supplementary readers for third and fourth grades for permission to include therein one of the stories told in the *Children's Bulletin*.

Given time enough and skill enough, is there any reason why a collection of

such stories should not form a sort of children's introduction to the history of art in the concrete, embracing each important period and technique and illustrated by the best examples in the museum?

## A NEW METHOD OF DEVELOPING A KNOWLEDGE OF VALUES

ELLA IONE SIMONS

WORCESTER ART MUSEUM, WORCESTER, MASS.

New methods are ever alluring, and a year spent in putting them into practice at the Worcester Art Museum has been absorbingly interesting from beginning to end.

We need here in America a more intelligently appreciative public, a public which shall be able to form for itself some just estimate of values—intrinsic values—in art. The thousands of visitors who come to our museums each year must be brought to realize that art and life are not unrelated, just as music and literature and the drama are not unrelated to life. They must see that real value in painting, as in all other arts, is to be found in the work which "says something" and says it supremely well, in the work in which some significant thought or emotion is pictured according to the laws of order and harmony. How shall we make them see that there is the same difference between the trivial picture wholly dependent upon the beauty of its subject for its charm, and, shall we say, the Hogarth portrait, that there is between the popular song, whose vogue passes quickly, and the melodious folk song made more and more harmonious through centuries of singing? The necessity for developing among our museum visitors a knowledge of values in art is beyond question.

Each year our museums, through their educational departments, are doing more and more to meet this need. Complete labeling, docent service, guidance and talks to school classes both at the museums and in the schools, and story-hours for the children are some of the methods of instruction successfully undertaken by the museums. The reason for the story-hour is sometimes questioned. If it served no other purpose than to bring children to the museum and furnish them pleasant wholesome entertainment, it would be worth while. It can, however, furnish valuable background material for objects in the museum. The ideal story-hour does more than this. It is in reality a talk on art, but so cleverly concealed in its narrative form and so well illustrated by lantern slides that even the most precocious child will not suspect that he is being *instructed*. The line between instruction and entertainment is artificial and easily broken down if we but go about it in the right way.

The story hour has been a long-established feature of the educational work at the Worcester Art Museum. During the past winter, however, the first long history of art in story form was given to the children in a series of fifteen or twenty stories dealing with all the main periods of art from the days of

the cave men down to modern times. The title of the series was, *Peter Goes A-Journeying, the Adventures of a Little Boy in many Lands*, and among the most successful of the stories were, "Peter sees Ashur-bani-pal Go A-Hunting at Nineveh," and "Peter in France, the building of Chartres Cathedral."

Another established feature of the work at Worcester is the drawing. Children may come to the children's room every day in the week, no admission charged, and may receive pencil and paper with which to sketch any object which appeals to them. The instructor helps the child to see whatever of beauty or vigor of line there may be in the object, and to feel through his fingers while he is sketching. The child looks at the object and thinks about it as he would never look at it or think of it if he were not attempting to reproduce its beauty himself.

This belief in Aristotle's assertion that "It is difficult, if not impossible, for those who do not perform to be good judges of the performances of others," is the basic principle upon which most of our work is founded. It is on this principle that the new methods introduced during the past year are based.

In October three classes were formed, each consisting of about twenty pupils. These met at the Museum once a week for an hour and a half during all the winter. They were composed, the first, of boys and girls from ten to fourteen years of age who showed marked ability in their drawing in the children's room; the second, a scholarship class, of pupils doing the best work in drawing from each of the eighth grades in the public schools; the third, of seventh-grade pupils from a private school.

These classes pursued a definite course of study—work based on under-

graduate courses in Fine Arts at Harvard University and considerably altered in order to be suitable for children. The course may be divided into three parts; the study of color, the study of formal design, and the study of pictorial design. It is surprising to see how the children take to the making of mere spots of color, spots of twelve intense colors, spots of one color at different values and intensities. These excellent "five-finger exercises" are supplemented by visits to the galleries to see colors in textiles, in pottery, and in paintings. Hitherto unnoticed tones are now a source of delight and colors which have been indefinable may now be named correctly.

Place a child, a newcomer to the Museum, before Brekelenkam's "Tailor Shop," a picture which is always a favorite with the children. He will see in it a very interesting story. Give him a few weeks of training in the theory of color. Let him make with his paints many different intensities of red-orange and blue-green. You will have revealed to him an entirely new source of pleasure—color with all its infinite variations. He will then tell you that the "Tailor Shop" is not only an interesting "story picture" but that it seems more beautiful than before; that it is painted in different values of red-orange and blue-green and that the darker values have great depth of warm color—greater depth than he has been able to get with his water-color paints.

In the study of formal design beautiful old textiles are used constantly. They are sketched in color and color-analyses made. It is always interesting to discover whether their motifs are merely repeated, or "flopped over" to the side or downward. Using motifs suggested by the textiles, the children plan and carry out original "all-

over" designs, striving for harmony of color, of value, or of full or low intensity. One of the problems which interested them most, perhaps, was that of color balance. By experimenting with spots of four colors on a background just the right quantity of each color which should be used in the design could be determined upon, the quantity of the colors diminishing as their contrast with the background increased. It was extremely interesting to see the relative quantities of color-areas used in original patterns.

Roman and Renaissance foliate designs, borders from Persian and Rhodian pottery, and Coptic textiles were studied when the class took up the problem of design bounded on two sides (area or linear progression). When designs bounded on four sides were the subject for study, Italian laces furnished excellent illustrative material, as did also the pottery collection. Throughout all this study especial emphasis was laid on the necessity for orderly thinking, for harmony of tone, of measure, of line character, for rhythm and balance. All this may sound very "grown-up" for boys and girls of twelve years, but as a matter of fact the children seem to take more readily to new methods of thought about color and design than do older people. Possibly this is because they have not formed wrong habits of thought on these subjects.

The third part of the course consisted of talks and visits to the galleries to see different modes of representation. Three modes of drawing were studied, first, sketches were made with brush from the *Line* drawings of the Japanese, and with pencil from the Berenson plates of the *Form* drawings of the Italian masters. *Color-value* drawings by Holbein, Degas and other modern artists were copied. Three modes of painting

were taken up next and studied from originals in the galleries. Sketches were made from the *Line and Flat Tone* of Japanese Prints, from *Local Tones Modelled in Relief* of the early Italian masters, and from paintings of the Dutch and Modern schools in which the *Total Visual Effect* is rendered. At the close of the course some very interesting imaginative compositions were done in the mode of *Line and Flat Tone*.

Now those sixty children have acquired a high standard, a high ideal. In their attempts to solve problems of tone harmony they have gone to Whistler to study harmony of low intensity; to Dodge Macknight for the beauty of clear, full color; to Monet for value harmony. These are their ideals. In the average class, deprived of museum advantages, the ideals are no higher than the best work of the teacher or the best pupil. These boys and girls have learned not only what is excellent in art but why it is excellent. There is a vast deal of difference between knowing facts about a picture and knowing why it is worthy to form a part of a great collection. They have been learning broad, general principles and have acquired a knowledge of values. In addition, they have an intimate acquaintance with the best the museum contains, and know how to use the museum collection as an inspiration for further original work.

These children may not become artists, perhaps only a few of them will be craftsmen, but if a day of better art is to come in America, if better textile design is to follow our renewed manufacturing activities after the war, we must have not only designers but a public which shall want better things. We turn to the art schools for artists, designers, and craftsmen—to the museums for the creation of a public which shall demand things of beauty. The



raising of art ideals, undoubtedly the chief function of the museum of art, has been the aim of the courses given at Worcester during the past year. As in all work with children, we cannot look for immediate results. Our efforts of today may bear fruit in ten, fifteen, or twenty years to come. Certain gratifying and immediate results have come about, however. The children have acquired a definite interest in the museum and a delight in things of beauty which will probably remain with them and give pleasure to them in all the years to come. Their eyes have

been opened, as is evidenced by many a remark. One boy of ten said, "I think I shall paint the sea a lighter value of blue in the distance because dark things grow lighter when they are far away." He was imagining a scene from "Treasure Island." Another child said when it was suggested that a line of her design be altered, "Oh! but that line repeats the curve of the bowl that the design is for." The line was not changed. And so, for the sake of the immediate good which we can see and the future good which we are sure will come, these courses are to be repeated next year.

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## WHAT THE FAIRBANKS MUSEUM DOES FOR THE CHILDREN

INEZ ADDIE HOWE

FAIRBANKS MUSEUM

The Fairbanks Museum is a *small* museum in a country town in north-eastern Vermont, but the work that it is doing for the children of St. Johnsbury and of other near-by places surely is *not* small. When Col. Franklin Fairbanks presented the Museum of Natural Science to the town of St. Johnsbury, his words regarding the use of it for the children were these: "It is my expectation that studies in the natural sciences will be introduced into our public common schools in all grades from the primary to the senior. It is my desire that this institution shall take its place with other public institutions as an educator of the young, lifting all who will avail themselves of its advantages to a higher and larger knowledge concerning the things of God's creation which lie all about us—now, practically, for many a sealed book."

This was back in 1891, when for a

science museum to awaken to any future, except as a repository for specimens, was quite unthinkable. From the beginning, inspired by the wishes of the founder and aided by the wise counsel of Mr. W. E. Balch, the taxidermist and natural scientist, who has mounted and arranged all of the scientific groups and specimens so perfectly, one worker after another has evolved plans for the education and betterment of the children. In the early days teachers brought in their classes and taught them simple object lessons, aided by the museum workers. Later, courses of study were planned and regular monthly lessons given in Grades III-VIII inclusive of the village schools, classes coming to the Museum for such instruction. About five years ago these courses were extended to include the eleven rural schools and I undertook the task of carrying on the educational work in these. It is much appreciated

by the country boys and girls and helps them to get a fuller and deeper meaning of the rural life that they lead.

In September 1917, I was asked to take over all of the educational work of the Museum and I immediately set to work to mature plans to reach all of the children, as we know that the minds of young children are far more impressionable than in later years. In February, 1918, with the approval of our trustees and that of the superintendent of schools, I introduced simple lessons in Natural History into the first and second grades. The children of these grades being considered too young to be brought to the museum, I go to their schoolrooms each month, carrying with me some bird or animal specimen for their consideration. The lessons for the first three grades take the form of *true* stories, many of them from my own observations in the fields and woods. I say, advisedly, *true* stories, for the Fairbanks Museum does not endorse nature-faking in any degree. It is nothing short of sinful to tell to young children so-called nature stories that give wrong impressions of the natural world, for how much more attractively the life of all creatures may be presented if the facts are told in simple language. There is no need of fiction or fairy tales of the nature-faking variety, if one has a direct knowledge of the life of God's creatures around him and a desire to improve the child minds entrusted to him. This plan has worked so satisfactorily that this year I have arranged a series of graded lessons to correlate as closely as possible with, and still to supplement, the public school curriculum. In addition to regular lessons, special lectures are given at any time, on request of a teacher. All lectures for schools are fully illustrated either by specimens or by pictures shown on the screen. Be-

sides having an excellent series of slides, we are enabled by means of our reflectoscope to use pictures from almost any source as illustrative material.

Last fall, as the cool weather came on, the children came to us in such numbers on Saturdays that it meant all day at docent service with small groups of them, so I decided to give a series of Saturday morning talks. I commenced these on November 30th and carried them on through March. They proved very popular, having an average attendance of one hundred or more each week. With the coming of spring our lessons for the most part are field walks for bird and plant study, and Saturday finds many eager bird students at the museum to play the "Museum Game." The climax of our year's work comes in June, when we conduct what are known as the "Horton Bird Contests" for prizes given by one of our public-spirited citizens. A full account of these contests was published in the December number of *MUSEUM WORK*. During the summer months we have many young students of entomology. We encourage them to bring to us caterpillars and grubs which we care for, and teach their donors as much as we can of their life histories and economic status in their various stages of metamorphosis.

So great is the voluntary interest in birds among the children, as well as among their parents, many of whom were children in the early days of the museum, that St. Johnsbury is really almost a bird sanctuary. I have a large junior Audubon Class of my own, and several in the public schools which I help the teachers to organize and maintain. The museum offers prizes each year to the boys in the manual-training classes of the public schools, for the construction of bird houses, feeders, etc. This has been done for four years,

which means that there are now from 150 to 200 bird-nesting houses distributed about the town. This year there were forty-six entries in the contest, twenty winning prizes of tools, thrift stamps, etc. The boys are improving the opportunity offered, not only to win prizes, but to learn more of bird habits and life, as well as how to do some excellent carpenter work.

The St. Johnsbury Academy makes much use of our collections, bringing their classes in biology, history and home economics to study them. Several of our neighboring towns are growing to appreciate the work that the museum offers and I often spend a day, at the request of teachers or school officials, in giving a series of nature-study lessons in their schools.

Much interest in the study of stamps is manifested by many of our boys and girls, and Saturday afternoons find large groups of children at the museum, where my co-worker, Miss Shields, teaches them how to arrange and classify their own specimens, and conducts an exchange bureau whereby both the

students and the museum obtain some much-desired stamps.

During the spring and summer months the museum has a flower table on which the species in bloom from week to week are displayed; and throughout the year our bird calendar shows as nearly as possible the bird population of the town at any given time, both being much appreciated by the children and by our adult visitors. The Museum also has a plot of land where a dozen of the Junior High School boys have their gardens each year, supervised in part by their principal.

These are a few of the many interests that the Fairbanks Museum maintains for the young people and children of St. Johnsbury and we feel that in a measure the aim of the founder is being realized. With our enthusiastic workers, our excellent collections of minerals, of zoölogical, ethnological, and historical articles, our working library of 1100 volumes, our slides, pictures and duplicate loan collections of birds, the opportunities for future work are endless.

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## COÖPERATION

R. N. DAVIS

CURATOR, EVERHART MUSEUM, SCRANTON, PA.

We all favor coöperation. The very existence of The American Association of Museums is founded on the assumption that we can help one another as museum workers. Formerly the most important coöperation of museums consisted in the exchange of exhibition material. Now we are practicing the exchange of ideas—less tangible but equally important.

It is not, however, the coöperation of museum with museum that I wish to discuss, but the coöperation of the mu-

seum with the other educational forces in the community. Of course the most important educational agency in any community must be the schools. Many museums have worked out a thorough plan of coöperation with the schools. Several years ago I happened to visit the American Museum of Natural History at an hour when the schools had assembled in the fine auditorium to see the early history of Manhattan depicted upon the screen. Other museums find their most effective work in dis-



tributing loan collections at the various schools at just the time they are needed to illustrate the daily lessons.

The Everhart Museum is a relatively small and new museum. Our effort to cooperate with the schools has met with some response, but there is yet much to be done before the resources of our museum are rendered fully available to the schools. The results in cooperating with less important educational forces have been more satisfactory. The Sportsmen's Club is of course interested in the study and protection of wild life and so our museum, devoted especially to Natural History, should be helpful to the members of that organization. Our affiliation was particularly close during the administration of Dr. B. H. Warren, the ornithologist, as director. When the sportsmen have their annual outing in Nay Aug Park we expect to have one of the large nets used in catching wild pigeons, recently acquired by us, rigged up so as to show the method used in the extermination of the passenger pigeon. Man's weapons have become so deadly that hardly any wild species can maintain an existence if the hunter's greed is not restrained.

I suppose every city and almost every little village has its bird club. Some are active, some are dormant, some are dead, but the Scranton Bird Club, which was organized by local bird lovers, has been alive and active every minute. As birds constitute the strongest feature of the Everhart Museum, cooperation with our local bird club is most natural. The enthusiastic president of the club, Mrs. F. H. Coffin, could scarcely be induced to limit the activities of the club even in war time. In fact, she claimed that bird protection was a war-time measure, and that protecting the birds would insure good crops and good crops would

win the war. It has been a great pleasure and satisfaction to cooperate with such enthusiasts. Our museum has been the headquarters of the club and many meetings have been held there. Each spring there is a competition on bird houses. The number of young people competing as well as the interest shown grows from year to year. More than a hundred houses were on exhibition this spring and the breathless interest of the boys as they listened to the decisions of the judges was wonderful. One who observed it could not doubt that they were learning rapidly about birds and bird habits.

Either my assistant or myself goes on every bird trip of the club. Sometimes we are so fortunate as to have some expert with us like, Henry Oldys. But whether there is an expert in the party or not there is always something to be learned. What one does not see, another will, and it thus becomes the common knowledge of the whole party.

The most spectacular bird trip we have made was in search of the eggs of the duck hawk. This bold marauder has its aerie in the clefts of inaccessible cliffs. It is the ambition of many egg collectors to get a set of these eggs and many collectors have lost their lives in attempting to secure them. Our own set of eggs came from the cliff at Mount Tom, Massachusetts, where The American Association of Museums held an evening session in 1918. There is a bold cliff about five miles from our city which is a well-known resort of these birds, and in an attempt to secure another set of eggs my assistant went down the face of the cliff by means of a rope in search of a nest. Although he did not succeed in finding the eggs, the party had several views of the old birds as they flew about the cliff; and the other wild things seen during the day amply repaid their efforts. In the

palmy days of Falconry in Europe the nests of this bird were sought for a different purpose, the young female birds being caught and trained for this "sport." Although other birds were used to a slight extent there were none considered equal to the peregrine falcon.

Nature-study is a prominent part of the Boy-Scout program and we have encouraged the boys to visit the museum, have acted as examiner and have given lectures to them on Natural History whenever requested. The Girl Scouts have also had some assistance from the museum. A bird-naming contest for the Boy Scouts and one for the Girl Scouts was tried out this spring and we hope to make this an annual event. The competition brought many young people to the museum to study the specimens, and

while only a small number entered the actual competition, there were many who learned a good deal in regard to identifying birds.

There are many interesting fields in the realm of Natural History and many clubs might be formed on the same lines as the bird clubs. Why shouldn't there be a "Bug Club" just as well as a bird club? Beginners in the study of birds are apt to think that all birds are beneficial and should be protected. On the other hand, they are apt to think that all insects are injurious and should be exterminated. Only a little study is needed to convince one that there are both beneficial and injurious insects and birds. The organization of clubs to study all branches of Natural History seems to me a most desirable thing.



## THE BIRD GROUPS OF THE CHICAGO ACADEMY OF SCIENCES

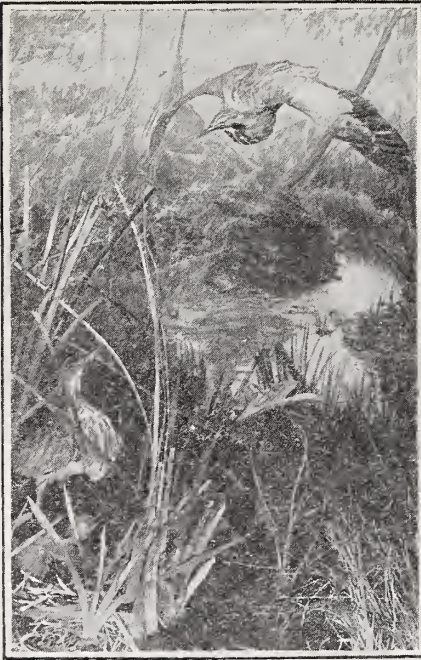
DR. R. W. SHUFELDT

WASHINGTON, D. C.

Mr. Frank M. Woodruff, the curator of the Chicago Academy of Sciences, has recently presented me with a beautiful series of photographs illustrating his completed labors on the animal groups of that institution. There are some dozen or more of these elegant pictures, and from them I have se-

lected two of the smaller-sized ones to illustrate this brief account of Mr. Woodruff's superb achievement. Figure 1, herewith reproduced, presents the home of the American Bittern, the group consisting of a pair of these birds and young. Wonderful taste and knowledge of nature have been exer-

cised in reproducing the locality, which is a marshy place overgrown with various aquatic plants, and situated near a sluggish stream. Both old birds are mounted very true to life, the female regarding the descent of her mate, and the young excited by the possible arrival of some food. There are also in this group—found here and there—living things usually occurring in such places, that is, frogs, aquatic insects,



THE HOME OF THE AMERICAN BITTERN

and the like. Extreme depth to the group has been realized by the artist who worked in the background. Indeed, the backgrounds in all of these groups are truly marvelous, and at once convey to the mind the extraordinary productions in similar directions in the bird groups that have been the admiration of every one who has beheld them, and which have, for many years, adorned the ornithological halls of the American Museum of Natural History in New York City.

At the Chicago Academy these groups fill glass-covered compartments of one immense case, with a due display of a series of instructive legends—one general, and one particular to each subject or group of subjects. Above one of these great cases, and combined with it, is another glass-covered compartment with magnificent background-work, in which appear many species of birds, representing various families and genera, in full flight.

In one area we note a half-dozen canvasback ducks descending into a marsh (head-piece), and in another an equal number of hawks and falcons, exemplifying their peculiar attitudes in flight under varying conditions (tail-piece).

On the 14th of last January (1919) when the Academy met, one of these groups, which had just been completed, was brought to its attention for the first time in that state—that is, in the state of full completion. In this instance, the group was ninety-six feet long, and a truly wonderful creation in its way.

A very good idea of a part of the work done on these groups and of some of the completed portions, is well described by Mr. Woodruff in his letter to me of the 5th of July, 1918; and in describing one of the larger ones, he says: "The background is a photograph seventy-two feet long and ten feet high. The cost of painting so large a picture was prohibitive, so I took a series of eight by ten views of the Dune Region, and enlarged each to eleven and a half feet by ten, joining them with a smaller length photograph when I could find a spot resembling the terminal of one scene and the beginning of the next one. The picture is colored with oil color, which can be rubbed in, and which shows richly as well as being transparent. When the picture is joined, the color is put on a little heav-



ier, and perhaps a few leaves or a small tree painted in to hide the joining. As we could only get paper forty inches wide, we had to overlap with a narrow margin three widths of photographic paper forty inches wide and eleven and a half feet long; make an enlargement of this from our eight by ten plate, then perform the same operation with the next plate, and so on, joining the whole as you would wall paper on the wall. This was a success, and I am at work on the next group, the picture of which will be ninety-six feet long and ten feet high. The first group of which you have photographs shows the Dune Region at the southern limit of the Calumet Region; the next one will be from where I left off at the Calumet River, continuing to the Calumet Lake, through the wooded swales and oak ridges,\* showing the transition stages from the prairie grass to the water plants, and then Calumet Lake with the nests and young of the canvas-back duck, redhead, and Canada goose, and

\* I may remark that the photographs referred to are of eight by ten sizes and productions of great beauty; my intention is to publish them in some avenue capable of reproducing the full size.

the birds that nested in this region forty years ago.

"A third and fourth group will be made encircling Chicago, showing the animal, plant, and insect life, and the photographic features of our entire region. We are destroying all of the old cases around our main museum floor to accommodate these groups.

"When finished, we will have 336 feet of photograph, four to ten feet high. All of our ducks, geese, and hawks are mounted flying, and this seems to be a success also."

This letter presents very well the enormous amount of labor it has required to execute this work; and it will be of marked interest and value historically, as a record—a first-hand record—of the building of these wonderful groups, not only while the work was in progress but as it was successfully completed. It now forms an exhibit of which Chicago may well be proud, and the Academy more than satisfied that it has established another base for public instruction in American biology, where students and teachers may study the present and earlier faunae of the region at their leisure.



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A Model in the United States National Museum showing a new use of the Panoramic Background (page 90)

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

DECEMBER—1919

VOLUME II

NUMBER 3

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## INTERPRETATION

**F**OR a long time museums have been exhibiting objects and specimens, and by means of labels and publications have been telling the public interesting facts about them; but how many times in the history of museums has any interpretation of these facts been offered the public either by the arrangement of an exhibit, the writing of a label, or the printing of a bulletin? By interpretation is not meant an explanation of an object or group of objects in its relation to nature, or art, or history, but rather an interpretation which shall link it to humanity, and thereby help in the solution of social, political and industrial problems.



## NEWS FROM SCIENCE MUSEUMS

### NEW NATURAL HISTORY MUSEUM

The United States Department of the Interior has recently established a Natural History Museum at Yellowstone National Park, Yellowstone Park, Wyoming. The Museums of America can serve this new Institution immediately by placing it on their mailing list for their current publications. The director in charge is Mr. M. P. Skinner.

### WILLIAM EVERARD BALCH

The Fairbanks Museum of Natural History, St. Johnsbury, Vt., has suffered an immeasurable loss in the death of Mr. William Everard Balch on July 23, 1919. He had been the taxidermist of this institution from its beginning and had given a life of devoted service to the Museum interests and to his chosen work of taxidermy in which he was a real genius. His photographs of the Vermont orchids as well as his mounted specimens of birds, mammals and reptiles will be a lasting evidence of his ability. He is succeeded in his work at the Museum by his son, Mr. Walter Balch.

### STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES

THE JOHN J. CROOKE FUND.—Dr. Nathaniel Lord Britton and Mrs. Elizabeth Gertrude Britton have given to the Institute as a permanent memorial to John J. Croke, an enthusiastic student of natural science and long a resident of Staten Island, corporate stock of the City of New York to the value of \$2,000 and bearing interest at  $4\frac{1}{2}\%$  per annum. The deed of gift provides

that the income only of the fund is to be used for books pertaining to natural sciences; and that each volume shall bear a suitable book plate stating that it was purchased from the Fund.

### PHILADELPHIA COMMERCIAL MUSEUM

MEXICAN EXHIBIT.—The entire Mexican collection is being reinstalled. It consists of much new material recently secured from the Mexican Government as well as many objects that have been in storage. A conspicuous feature will be a large case of silver and copper ores from some of the very rich mines. In addition there is a small case of opals and one of onyx. Sisal fiber, rubber, chewing gum, vanilla, and jalap root are shown as important commodities of commerce that Mexico furnishes the world.

### PHILLIPS ACADEMY MASSACHUSETTS

The Department of Archaeology sent an expedition down the Connecticut River the past summer with Mr. Warren K. Moorehead in charge. The men put their canoes into Connecticut Lake at the head of the river and continued down stream as far as Springfield. About forty sites were found and mapped. Some hundred of artifacts were collected from these sites.

### CALIFORNIA MUSEUM OF VERTEBRATE ZOOLOGY

FIELD WORK.—Dr. Joseph Grinnell and Mr. T. I. Storer spent three weeks in May in Yosemite National Park gathering specific information about

certain species for their forthcoming annual report on the natural history of that region. Messrs. Halsted G. White and Richard M. Hunt spent much of the summer in field work in the Santa Lucia Mountains of Southern Monterey County, California. During the past two years this part of the state has been visited by several parties from this museum and valuable series of specimens have resulted. Mr. and Mrs. J. Eugene Law put in several of the summer months in Chiricahua Mountains of Arizona collecting birds, mammals and reptiles. These mountains are of peculiar interest through the occurrence of many Mexican animals, here at their northern limits. Messrs. H. S. Swarth and J. Dixon spent four months on the Stikine River in Southern Alaska and Northern British Columbia. The purpose of the expedition was to gather specimens and information concerning the birds and mammals of the region, particularly in order to learn how the fauna of the relatively arid interior differs from that of a humid coast, and also as to what happens when the two faunas meet. Several seasons of work in the same general region have brought together large collections from adjacent sections already reported on in a series of papers published from the University of California Press. Some 1200 specimens and 200 negatives were secured.

**PATAGONIAN BIRDS.**—The Museum has recently received as a loan for an indefinite period Mr. J. R. Pemberton's collection of birds from Patagonia. The collection includes 350 exceptionally well-made skins.

#### OPPORTUNITY FOR ORIGINAL WORK

The Louisiana State Museum wants a suitable person to fill the vacancy

caused by the resignation of Dr. Alfred M. Bailey. Dr. Bailey has accepted a position with the United States Biological Survey as Game Warden in Alaska with headquarters at Juneau. The Louisiana State Museum offers exceptional opportunity for doing original work and field investigation in a territory that is little known from a scientific standpoint.

#### NEW YORK BOTANICAL GARDEN

The new "Central Display Greenhouse" opened to the public on November 8th is believed to be more or less unique in having space and facilities for lecturing in the greenhouse itself. Half hour lectures on Saturday afternoons will be given, illustrated by living plants, and followed by demonstrations in the greenhouses.

#### THE AMERICAN MUSEUM OF NATURAL HISTORY

A lifelike model of a Maori warrior in a defiant, war-time attitude, posed on the largest block of jade known to exist, may be seen in the South Sea Hall of the Museum. The statue, cast from life, is the work of Sigurd Neandross, and ranks among the finest works of this sort in the Museum. The mounting of the statue on the jade block is very fitting, for jade is found in considerable quantities in New Zealand where it is prized by the Maoris and used by them for making charms and ornaments, and ax-shaped implements drilled at the upper ends to be carried by their chiefs as badges of office. This particular block of jade was found in 1902 on South Island, N. Z., weighs three tons, and measures 7 by 4 feet in length and width. It is green in color, no white jade being found in New Zealand.

## UNIVERSITY OF MICHIGAN MUSEUM OF ZOOLOGY

Lee Raymond Dice, Ph. D., University of California, 1915, formerly Deputy Fur Warden of Alaska Fisheries Service, Instructor in Zoölogy and Assistant Zoölogist in the Experiment Station, Kansas State Agricultural College, and Assistant Professor of Biology at Montana State University, has recently been appointed Curator of Mammals at the Museum of Zoölogy.

## FLINT RIDGE QUARRYING

The expedition to the prehistoric quarries at Flint Ridge, Licking County, Ohio, undertaken by The Ohio State Archaeological and Historical Society, has been completed during the summer and a remarkable collection of flint objects was secured. Those taken from the mound located at the western end of the ridge have recently been placed on exhibition.

## UNITED STATES NATIONAL MUSEUM

Dr. Walter Hough, Curator of Ethnology, who has recently carried on field work in archeology and ethnology on the White Mountain Apache Reservation in Arizona, observed that the time is almost ripe for collection of intimate data on folk-lore and customs, as the Apache are losing much of their reticence on matters of superstitious import. A considerable collection of skeletons and artifacts was secured from a ruin west of Cibicue.

Dr. A. Hrdlicka, curator of Physical Anthropology reports that the past year has shown a marked increase of interest in anthropological research and an unprecedented demand for trained men. A new center of activity in this direction has been established in connection with the University of Texas and

another at the Child Welfare Research Station of the University of Iowa. This department has been presented with a collection of skeletal material comprising 132 complete skeletons and 49 separate skulls and other bones gathered during 1917-1918 at Hawikuh, New Mexico, the gift of Mr. F. W. Hodge, of the Museum of the American Indian (Heye Foundation) New York.

## ORDER CONFERRED UPON PRESIDENT OSBORN

President Henry Fairfield Osborn of The American Museum of Natural History was on November 20th, by direction of King Albert, awarded the Order of Commander of the Crown of Belgium in recognition of the Museum's important services to science in exploring the Belgian Congo and in issuing valuable publications setting forth the results of its collections and researches. The order was conferred at the Museum by Col. Ostereith.

## DR. SPINDEN HONORED

Dr. Herbert J. Spinden, Assistant Curator of the Department of Anthropology of The American Museum of Natural History, was elected a Corresponding Member of the Society of Americanists of Paris at their meeting of November 4, 1919.

The purpose of the Society is to study the history and science of the American continent and of its inhabitants from earliest times to the present. Regular membership is limited to 55, honorary membership to 5, and corresponding membership to 30.

## DR. JULIUS F. SACHSE

Dr. Julius Friedrich Sachse, librarian and curator of the Grand Lodge of Pennsylvania, F. and A. M., since



September 5, 1906, died on Friday, November 14th, at his home in Philadelphia. Dr. Sachse was seventy-seven years old. It has been said no man in the world knew more about Freemasonry than Dr. Sachse. He was a noted writer on Masonic and historical subjects. Among his works are "Early Masonic History of Pennsylvania," "Religious History of Pennsylvania," and "Religious History of Various Sections of Pennsylvania."

Dr. Sachse has been a member of The American Association of Museums since 1913, and was a member of many other societies of note.

#### CHILDREN'S MUSEUM OF BOSTON

During the past summer the Children's Museum of Boston has been so fortunate as to receive two gifts of \$10,000 each and one of \$5,000 for its Endowment Fund, which at present amounts to \$27,400.

In cooperation with the Corporation of the Barnard Memorial, the Children's Museum of Boston has opened a branch of its work at the Barnard Memorial, 10 Warrenton Street, Boston. The Memorial was established eighty years ago as a church for children and has been a great force for child welfare in the crowded South End of the city. Radical changes have occurred in the character of the population and the special religious work is no longer feasible in this section. The Corporation therefore asked the Museum to take over a large part of its building and voted a sum of money which should help to establish a branch museum. Mrs. Jessica M. Estes has been appointed curator and has inaugurated educational work similar to that done in many museums. Already the attendance and interest of the children in the community insure a highly

successful career for the Barnard Branch.

#### ARMY MEDICAL MUSEUM

The work of the Museum and the Instruction Laboratory is divided into the following sections: Department of Pathology and Accessions; Moving Picture Department; Department of Still Photography; Department of Wax Modeling; and the Department of Anatomical Art.

Material has been collected from the European battlefields as well as from the camps of this country illustrating the various diseases prevalent among the troops, methods adopted to combat these diseases, and the various forms of apparatus found useful in disease prevention and in the treatment of wounds. Pictures of actual operation in the field and camps of Europe and in this country have been taken illustrating the treatment of the wounded, the training of medical officers, and the enlisted man in the Medical Department, and films have been made illustrating special forms of treatment in the branches of surgery, orthopaedics, and medicine. The Department of Wax Modeling has produced beautiful models of rare disease conditions and the effects of gas and missiles upon the tissues; and the Department of Anatomical Art has produced sketches and colored reproductions of many rare pathological conditions. The Medical Department has thus been able to circulate 182 different films among the hospitals of the army and medical societies and colleges throughout the United States.

#### ROGERS—HOVEY

The marriage of Miss Dell Geneva Rogers, formerly assistant curator of the Springfield Museum of Natural History, and Dr. Edmund Otis Hovey

of The American Museum of Natural History, took place on the 23d of October.

### FLAX EXHIBIT

The preparation and use of flax fiber is illustrated in an exhibit recently installed in the Philadelphia Commercial Museum showing the flax fiber in the different stages of preparation, and cleaned fiber from all the important producing countries, also the flax plants grown for fiber and those grown only for the seed. A life-sized figure of a Belgian woman heckling flax by hand is the center of attraction in the exhibit. This is a portrait statue of a woman living in Philadelphia, and the clothes and wooden shoes were worn by her in Belgium. The heckle is one that was actually used nearly a hundred years ago.

Several steps in the spinning of flax fiber and linen yarns represent linen manufacture, and pieces of linen fabric ranging from heavy canvas to filmy laces, some of them old hand-made goods, and some the product of the modern power loom, complete the story.

### AN IMPOSTOR

A person representing himself as

the brother of a museum director, and giving a specific name, has been soliciting the loan of money from museum people in New York State, in Massachusetts and perhaps elsewhere. The man who is soliciting is an impostor and all museum people should be on their guard against beggars of this sort. The man represents himself as having been sent to get information as to the condition of art in the various sections, and is an intelligent, educated person of prepossessing appearance.

### NEW ENGLAND CONFERENCE

**The New England Conference of the American Association of Museums will hold a meeting on January 9th in Hartford, Conn. By courtesy of the Wadsworth Atheneum, a hall will be put at the disposal of the members and arrangements will be made for an informal dinner at some club or hotel. Announcement of the program will be made in the January issue of "Museum Work" and notices will be sent to members about the middle of December.**

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## NEWS FROM ART MUSEUMS

### A MUNICIPAL MUSEUM IN DETROIT

Only two museums of art are actually owned and operated by their city governments. In 1907 the City Art Museum of St. Louis was founded and has since been maintained by a special art tax levied by popular vote. A Board of Control appointed by the Mayor administers the fund thus raised.

By the terms of a new Charter adopted in June, 1918, which aims to

revise all municipal machinery and provides for the election of a Council of nine men, the city of Detroit has recently assumed the ownership and maintenance of The Detroit Institute of Arts of the City of Detroit to which the property and collections of The Detroit Museum of Art have been transferred. The Charter provides for the appointment by the Mayor of a municipal Arts Commission to consist of four members serving for a term of four

years. The first commissioners so named are Ralph H. Booth and William J. Gray from the Board of Trustees of the Museum, and Albert Kahn, a well-known architect. This Commission will submit to the Board of Estimates each year a budget of the amount of money required for maintenance, operation, purchases or additions, etc. The program of the Arts Commission includes the erection of new buildings for the Institute of Arts as part of a civic center of arts and letters on a site in the heart of the city, which will eventually cover an area of about twenty-nine acres. The new Library designed by Cass Gilbert is now nearing completion. The new Institute will be located just across the street. Its plan and character are already under discussion and an appropriation for its erection has been pledged. The consulting architect is Professor Paul Cret of the University of Pennsylvania, who designed the Pan-American building at Washington. *The Institute Bulletin* for October expresses the hope that the change will usher in "an era when art shall become in its broadest sense democratic, with the museum and its valuable collections actually belonging to the people." It will be extremely interesting to watch the evolution of this new civic museum.

#### EXHIBITION OF FRENCH ART IN AMERICAN MUSEUMS

The November issue of *Museum Work* announced that the initial view of the representative exhibit of modern French art which is to tour this country under the auspices of the French government would probably take place at The Metropolitan Museum of Art, New York, in November. Owing to labor troubles along our water-front the shipment of the exhibit has been delayed but it is now hoped that it

may be installed in the Metropolitan Museum about the middle of December. On the occasion of its opening a reception will be held for members of the Museum and their friends.

The American committee is headed by M. Casenave of the French Services in the United States, while his assistant, Lieutenant C. Michaux, has charge of the bureau of arts and publicity.

#### WILLIAM HENRY FOX, A CHEVALIER OF THE LEGION OF HONOR

Mr. William Henry Fox, Director of the Brooklyn Museum, for his services to international art and in popularizing French art in the United States, has been named by the French government a Chevalier of the Legion of Honor. The Italian government had previously decorated him with the Order of the Crown of Italy, Officer's Grade, and the Swedish government had conferred the Order of the Polar Star. Mr. Fox has rendered important services to the cause of international art by acting as Secretary of the Art Department of the St. Louis Exposition in 1904 and Secretary of the International Jury of Awards at that exposition, as Secretary-General of the American section at the International Exposition at Rome in 1911 and Secretary of its Jury of Awards, and as member of the Jury of Awards at the Panama-Pacific Exposition in 1915. Mr. Fox made arrangements for the exhibition at the Brooklyn Museum in 1918 of the entire French official art collection from that exposition, including paintings and bronzes from the Luxembourg Museum, numerous objects of decorative art belonging to the French government, and a group of modern French and Belgian paintings. Later the group of Luxembourg paintings was sent out, under the direction



of Mr. Fox, on a circuit tour to various American museums.

#### ANOTHER SIGNAL HONOR

Raymond Wyer, the English-born director of the Worcester Art Museum, has recently been elected a Fellow of the Royal Society of Arts, "in recognition of his general services in the cause of art." Both at Worcester and previously in Michigan, Mr. Wyer has done much to promote cordial relations between the country of his birth and the land of his adoption. Recently he has performed an especial service in connection with the British government's great exhibit of war pictures. Enthusiastically supported by the Trustees of the Worcester Art Museum, who have undertaken the responsibility for the enterprise, Mr. Wyer has arranged and managed the tour of American museums which this unique collection of paintings and drawings is now making. Mr. Wyer is at present in England.

#### MRS. SAGE'S GIFTS TO THE METROPOLITAN MUSEUM OF ART

The interest which the late Mrs. Russell Sage took in educational activities was not limited to the work of schools, colleges, and libraries. Museums were among the recipients of generous gifts during her lifetime and among the beneficiaries named in her will. The splendidly representative collection of American Colonial furniture gathered by the late Eugene Bolles and the A. C. Vroman collection of Japanese netsukés were among numerous gifts made to the Metropolitan Museum some years ago through the generosity of Mrs. Sage. By the terms of her will the Museum will also receive a substantial legacy. The people of New York will further benefit through her legacies to similar institu-

tions, the American Museum of Natural History, the Public Library, Botanical Gardens, and Zoölogical Society.

#### PROGRESS IN THE METROPOLITAN MUSEUM OF ART

##### STUDY-HOURS FOR SALESPEOPLE.

There are various methods by which the museums of today are seeking to raise the standards of taste. One method which, while it appeals directly to a very limited group, promises to have deep and far-reaching results is through study-hours, for salespeople, buyers, and designers. In the four years that such conferences have been held at The Metropolitan Museum of Art their value has been attested by the keen interest shown on the part of those who come, by the continued attendance of a considerable portion of the group from year to year, and by the ever-increasing numbers of those who avail themselves of this opportunity. The Museum believes that its collections should not only offer inspiration to designers but should also serve as standards by which modern work may be judged. In order to discover the fundamental principles of good design and color and to apply these to their individual problems, small but seriously-interested groups of designers, salespeople, and buyers have been meeting at the Museum on Sunday afternoons with Professor Grace Cornell of Teachers' College. Though representing many different interests—rug-making, costume design, jewelry, interior decorating, etc.,—these people find a common ground in the study of those general principles which underlie all design. In so intimate a group Miss Cornell's knowledge and enthusiasm are directed toward the solution of each individual problem. Examples of modern work may be compared directly

with Museum objects of a similar sort. From time to time the group is addressed by an expert in some particular field as, for example, costume design or interior decoration. So valuable have these seminars proved, not only from an art but also from a commercial point of view, that an additional series is now being held on Friday mornings in order that workers may not be forced to use their few hours of leisure for such study but may include it in their regular business time. Several prominent New York firms are sending members of their staffs under this arrangement.

**FREE CONCERTS.** In February of 1918 two orchestral concerts were held at The Metropolitan Museum of Art, planned especially for the enjoyment of soldiers and sailors stationed in the city, and their friends, but freely offered to all others who came. The music rendered was of a high order and the orchestra was made up of fifty-two musicians selected from the best orchestras in the city and led by David Mannes. So enthusiastically were these concerts received that the next winter in January and March a series of eight concerts was given, the expenses being met by a few friends whose generosity thus brought delight to thousands. The total attendance for the eight concerts was over 40,000, proving how strongly these splendid concerts appealed to the people of New York.

The December issue of the *Museum Bulletin* announces that, through the generosity of friends, another series of eight free public concerts of the same high quality and under the direction of Mr. Mannes will be given this season, on Saturday evenings in January and March. The expense of four of the series will be defrayed by Mr. John D. Rockefeller, Jr., who is an enthusiastic supporter of this movement. The

enjoyment and appreciation manifested by those who attended the previous concerts augurs well for the success of the present series. Many of those who come primarily for the pleasure of hearing the music, remain long enough to see something of the collections and will come again later to have a longer view.

#### ELKINS PAINTINGS LEFT TO PHILADELPHIA

Philadelphia, in the possession of the early American portraits in Independence Hall, the Wilstach and John G. Johnson collections, has a superb group of paintings. Through the bequest of the late George W. Elkins, financier and philanthropist, the city will receive another magnificent collection to be known as "The George W. Elkins Collection." It will be under the care of the Fairmount Park Commission and by the terms of the will must be placed within five years of Mr. Elkins' death "in a room or rooms in an art gallery erected and maintained by the city." A resolution accepting the gift and pledging to fulfill the conditions must be passed by City Councils or the collection and the fund of \$500,000 left for its maintenance and the purchase of additional paintings of equally high quality will revert to the estate. The one hundred and ten paintings which make up the gift represent especially the old Dutch and Flemish schools and the eighteenth century British portrait painters. Old Italian and Spanish masters, the Barbizon school, and modern French, Italian, and American artists are also included.

#### A RECENT APPOINTMENT

Blake-More Godwin, Curator of the Toledo Museum of Art, has been ap-

pointed to the Board of Directors of Toledo University, one of the very few municipal universities in the country.

### INTERNATIONAL EXHIBITION TO BE HELD AT CARNEGIE INSTITUTE

The Department of Fine Arts, Carnegie Institute, has announced plans for an International Exhibition to be held in the spring of 1920. These exhibitions have held a unique place in American art as they are the only international exhibitions in America and their opening, late in April when other exhibitions have closed, forms the climax, so to speak, of the art season.

### SPLENDID RECORD OF THE PARRISH ART MUSEUM

The permanent population of Southampton, Long Island, numbering 3500, is augmented by summer residents to a general total of about 6000. According to Mr. Samuel L. Parrish, the founder of the Parrish Art Museum, the daily attendance at this institution during the four months of June through September 1919 has averaged about 600, making an average monthly attendance of about 1500. Free evening lectures, addresses, and musical entertainments, etc., held during these four months have brought an attendance of 4000. The total attendance for the season is thus 10,000. Mr. Parrish thinks that "compared with its tributary population, the above figures make the Southampton museum the most frequented of any museum in the country."

### THE CORCORAN GALLERY OF ART

Under the wills of the late Mr. and

Mrs. George Lothrop Bradley, of Washington, D. C., this Gallery has recently received an important and valuable collection of paintings, including works by Bonington, Corot, Courbet, Daubigny, Delacroix, Dupre, and others.

The Seventh Exhibition of Contemporary American Oil Paintings will open at the Corcoran Gallery on December 21st and promises to be thoroughly representative and as fine an exhibition of American paintings as any yet held.

Sculptures by Paul Manship are to be shown about the first of the year, an exhibition of unusual importance and distinction.

### ASSOCIATION TO PROMOTE BETTER HOME FURNISHING

The Decorative Arts and Industries Association has recently formed a National Association to encourage higher standards in home furnishing of which Dr. James Parton Haney has been made President, and William Laurel Harris, Secretary. This seems to be an attempt to educate the salesmen in the retail trade by means of publications and printed publicity. It is also suggested that exhibitions of good furnishing should be held in the art museums. A number of our museums have held such exhibitions already but perhaps an Association started and backed by the "Trade" may bring them to the attention of those who most need educating. The Chicago Art Institute is doing a similar work in its "Better Homes Institute" inaugurated as a part of its extension work by Mr. Ross Crane. This includes the study of such topics as architecture, landscape gardening, civic planning, industrial design, interior decoration by means of lectures, demonstrations, entertainments, and exhibitions. With our Museums working to educate the pub-



lic to demand better art in the home, and the manufacturers and retailers insisting on producing and offering for

sale a better product, it looks as though the millennium were near at hand in the matter of home furnishing!

## NEWS FROM HISTORICAL MUSEUMS

### MAJOR GENERAL

#### JOHN R. BROOKE COLLECTION

The historical collections have recently been increased by an important lot of material presented by Major General John R. Brooke, U. S. Army, including a number of very handsome dress swords presented to General Brooke in recognition of his military services extending over the long period from the Civil War through the war with Spain, a number of pieces of military insignia worn by him, and the gold badges of many patriotic societies of note of which he was a member. The collection also includes a military escutcheon giving the record of General Brooke's career, a vote of congratulation of the Pennsylvania Legislature, and a very interesting sepia drawing illustrating the final incident of the war with Spain in Porto Rico, showing General Brooke standing in the foreground receiving the message to the effect that the armistice had been signed, just as the battery by which he was accompanied was on the point of opening fire.

The Division of History has also received as an addition to the War Collection a very interesting lot of silver and bronze commemorative medals issued by Allied and neutral countries in Europe in commemoration of notable events during the war, many of them bearing portraits of distinguished soldiers and statesmen of the period. The French medals are of particular note on account of their artistic qual-

ities, many of them being so exquisite in workmanship as to closely resemble paintings rather than designs in bronze. Besides France, the following countries are represented in the collection: Belgium, Great Britain, Holland, Italy, Montenegro, Roumania, Serbia, and Switzerland.

Mrs. John R. Brooke has added to the memorials of Major General Brooke a large number of membership and other badges of patriotic societies, commemorative medals, and a gold watch chain and wooden cane owned by General Brooke.

### UNITED STATES

#### NATIONAL MUSEUM

**WAR ACTIVITIES.** During the trying conditions that prevailed in the United States during the war, the National Museum has demonstrated its value as a national asset in many ways. Members of its staff of experts, its great collections, its laboratories, and all the information in its possession, were placed unreservedly at the service of the executive departments and other Government agencies. Some of its exhibition halls were closed to visitors and turned into office quarters for one of the important war bureaus of the Government; accommodations for 3,059 employees of the Bureau of War Risk Insurance were thus provided for in the Natural History Building. Facilities for the comfort and recreation of officers and men stationed in the vicinity were pro-

vided, and the reading rooms of the libraries were equipped with tables and writing materials for all men in uniform.

Its department of geology was frequently called upon to furnish the Bureau of Standards, Naval Experiment Station, Department of Agriculture, Geological Survey, the Carnegie Institution, and various arsenals, materials for experimental work. To meet these demands it was necessary at times to make trips into the field to secure additional supplies. At the request of the National Research Council the head curator of this department took over the entire work of securing optical quartz for the needs of the United States and of Great Britain.

The division of mineral technology concentrated its activities upon the interrelationships, and consequent interdependence, existing in the industries sustained by mineral resources. In addition to instructive exhibits, the curator and his assistants, in the solution of the problems connected with the fertilizer, sulphur, fuel, and power situations, prepared for publication pamphlets which were in great demand by publishers of technical papers, engineers, and business enterprises interested, and of particular value to the Government bureaus handling these products. A large amount of data was furnished to the Shipping Board, the fuel and fertilizer administrations, and the War and Navy Departments, including suggestions for insuring a sustained source of oil, and for the systematic assemblage of industrial data as a basis for reconstructural work in man power. As a member of the joint information board of minerals and derivatives of the War Industries

Board, the curator did work of unusual value.

The division of physical anthropology furnished a large amount of information on racial questions, particularly relating to the Balkans, to the National Research Council, and the Army and Navy Intelligence Bureaus.

The curator of the division of textiles, having charge of food and animal products, coöperated with the Food Administration in planning graphic exhibits for use throughout the country and prepared and placed on exhibition an instructive exhibit of foods in the National Museum. He also furnished the United States Shipping Board information on raw commodities, and assisted in working out a system for classifying commercial data on vegetable fats and oils.

The Museum photographer rendered valuable assistance in connection with the organization of laboratories in the War and Navy Departments, and also in confidential matters.

Other lines of work in which the Museum was active included geological and biological problems arising in gas warfare, peat investigations, questions in connection with the construction of concrete ships and similar problems, the translating of communications, etc.

## ARIZONA

An opportunity to combine an outing with the study of archaeology, is annually offered by the University of Arizona in its Summer Field Course on *Life Among the Cliff Dwellers*. The course is under the direction of Byron Cummings, Director of the State Museum at Tucson and includes a study of the Navajo, Pahute, and Hopi Indians in their native habitats, as well as of the cliff ruins of Sagie and Nitsie canyons in northern Arizona,

and the old Pueblo groups, as well as the excavation of Pueblos.

MAJOR W. REID BLAIR, D. V. S.—The most important contribution of the New York Zoological Park to the war was Major W. R. Blair, D. V. S. Immediately following America's declaration of war, he offered his services to the War Department for overseas. His work in connection with the organization and work of the hospital at St. Nazaire was highly commended by General Pershing. In his capacity as Corps Veterinarian of the 4th Army Corps, Major Blair organized the veterinary service preparatory to the 4th Corps' participation in the St. Mihiel drive during September 12th to 14th. The veterinary service of the evacuation of the animals during this drive received the commendation of the Corps Commander, General Dickman. Major Blair has resumed his position and duties at the Zoological Park.

#### BIRTHPLACE OF WILLIAM MCKINLEY

Owing to the public spirit of two citizens of Niles, Ohio, the birthplace of the late William McKinley at that place was purchased in 1910, removed to a place of safety on McKinley Heights, and completely restored to its original condition. The extent of the task may be judged from the fact that the building had been cut in half, one part having been used as an undertaking establishment about a half mile from

the original site, while the other half had been placed in a small park where relic hunters were rapidly destroying it.

The present owners have already expended much in this labor of love, having furnished the house from the McKinley home in Canton; but under present conditions are not in a position to keep up the repairs. Is this not an opportunity for the formation of a Society for the Preservation of Ohio Antiquities to take over the property, unless one of the many historical societies in the state will assume the undertaking?

#### PRE-COLUMBIAN GOLD JEWELRY

Mr. William Wrigley, Jr., has lately presented to the Field Museum of Natural History a remarkable series of Pre-Columbian gold jewelry, consisting of thirty-two pieces discovered in June, 1919, in a mound located in the basin of the River Nechi, Department of Antigua, Colombia, South America. The jewelry is nearly all gold, and includes four large breast-plates, several pairs of earrings, and some rectangular plates and collars cut out of gold foil. The workmanship and design of these ornaments is all of high quality and the series furnishes a striking exhibit of the artistic and technical skill of the Pre-Columbian inhabitants of Colombia.



# THE MORGAN MEMORIAL, HARTFORD, CONNECTICUT

MRS. FLORENCE PAULL BERGER, GENERAL CURATOR

Before speaking of the Morgan Memorial I wish to give a short account of the Wadsworth Atheneum, to which the Memorial is the latest addition and which now contains the larger part of the works of art belonging to the Atheneum. The Atheneum has had a long but comparatively uneventful existence, having been erected in 1842 on land given by Daniel Wads-

city or state aid; no admission fee is charged, and it is open to the public at least part of every day in the year.

The original building of granite was very much smaller than at present, but it contained on its two floors two exhibition galleries; the Connecticut Historical Society, a life tenant; the Young Men's Institute, a pay library which in 1892 became the Hartford



WADSWORTH ATHENEUM

COLT MEMORIAL

MORGAN MEMORIAL

HARTFORD, CONNECTICUT

worth at the corner of Main and the present Atheneum Streets, where his home had stood. The money for the building was raised by subscription, the subscribers forming a corporation which owned the stock and directed the affairs of the Atheneum until 1886, when the by-laws were amended, giving the corporation the right to hold all stock. Like several other American museums the Atheneum receives no

Public Library through the generosity of Mr. Junius Spencer Morgan and the people of Hartford; the Natural History Society, organized in 1835, which remained in the building until 1873; the Watkinson Reference Library, established by the will of David Watkinson in connection with the Atheneum and opened to the public in 1866; and lastly the Hartford Art Society, which opened its school in the late '70's.

By 1890 both the Historical Society and the two Libraries had so outgrown their space, that it was found necessary to erect a two-story addition at the rear, the first floor for a delivery room and stacks for the Public Library; the upper floor for the Watkinson Library. This is still the arrangement at the present time, although both are again greatly crowded. The Connecticut Historical Society now occupies the front rooms on the second floor of the Atheneum where the museum galleries were originally located.

In 1905 the widow of Col. Samuel Colt of Hartford, world-famous as the inventor of the Colt revolver, bequeathed to the Atheneum money for the erection of an addition on the south side in which was to be placed the pictures, works of art, and personal souvenirs from "Armsmere," the Colt home. In 1910 a two-story structure was built of granite, marble trimmed in the English Tudor style, which forms the connection between the Atheneum proper and the Morgan Memorial.

The development and well-being of the Atheneum is largely due to its president, Dr. Francis Goodwin, a cousin of Mr. J. Pierpont Morgan; and his retirement from office this year was greatly deplored by those who knew him and knew what he had accomplished for the institution during the thirty-eight years when he was its president. For it was through his active interest and personal appeal that Mr. Junius Spencer Morgan contributed generously to the Atheneum funds; and that his son, J. P. Morgan, who was born in Hartford and spent his early life there, gave at various times after 1893 the large tract of land at the south of the Atheneum now bounded by Prospect Street and Atheneum Street South. On it he caused to be erected the Morgan Memorial in

memory of his father. The front section, containing three picture galleries, one large exhibition room and several smaller ones, was dedicated in 1910, a little before the Colt addition was completed. The outside is faced with warm pinkish cream-colored Tennessee marble, and European marbles of different textures and harmonious colors, some quite rare, have been used for the entrance halls and staircase. In 1913 the rear of the building was hastily completed that it might be ready to furnish when Mr. Morgan returned from Europe that spring. On the lower floor there is a large central hall with eight small, low side-lighted rooms opening from it; and beyond this a lecture room, trustees' room, cloak-room and a rear entrance. The second floor has two top-lighted galleries and seven high side-lighted ones.

The pictures belonging to the Atheneum had been hung in two of the painting galleries when the first part of the building was completed in 1910; Mr. Morgan had lent a number of fine tapestries for the third; while the pottery and miscellaneous objects had been placed on the lower floor in the large south room. Mr. Morgan's sudden death abroad in 1913 put an end to whatever plans he may have had for furnishing the new part; and thus the Atheneum found itself with nearly twenty finely lighted rooms and with nothing to put in them. However, gifts began to come in and loans were solicited. The Morgan tapestries were hung in the large hall, and the small rooms on the first floor were gradually filled. Part of those on the second floor were also occupied, but up to 1916 six galleries still remained empty. That year Mr. J. P. Morgan selected from his late father's collections sufficient objects to fill these rooms. Over one thousand six hundred examples of

bronze sculpture, pottery, porcelain, ivory, enamel, silver, etc., were given.

Many of the pieces had been shown at the Metropolitan Museum and were world-famous, like the Meissen figurines and Sèvres porcelains; while others had never been publicly exhibited before. Fifty-five cases were required to hold these objects and the arrangement took three months. The staff of the Museum was increased at this time by the appointment of Mr. Albert Hastings Pitkin of Hartford as General Curator. Mr. Pitkin was himself a collector, especially of pottery, and had been of much unofficial assistance to Mr. Gay, the Director, in times past. They, together with the very able superintendent of the building, planned the arrangement of the cases, and carried out all the details of the work.

When the installation was finished the intention had been to hold a public reception to inaugurate the opening of the Morgan galleries and their contents; but it happened that America had just entered the war and the time seemed most unpropitious. Then Mr. Pitkin's very sudden death in the fall, the coal famine and other circumstances all combined to delay the opening of the new collections until July of last year, when no special ceremonies attended it. That part of the building containing the lecture-room still remained closed. But in March a loan exhibition of textiles was shown in this room and on the evening of the private view, March 6th, the entire Morgan Memorial was for the first time thrown open to visitors.

And now with your permission the docent, with the aid of a few pictures, will try to give you a general impression of the building and of the collections which it contains. Through the swinging front doors a rectangular

lobby finished entirely in marble is first entered. Two small offices are at either side of the door; and three steps take one, on the right, into the large room where the Terry, Fuller, Pitkin, and other ceramic collections are shown, together with glass, silver, pewter, and jewelry. The Terry and Fuller collections are interesting from having been gathered in Connecticut, and they consist largely of English pottery and porcelain, including some rare blue and white printed ware, Leeds, salt glaze, and Whieldon. The Pitkin collection of Bennington and American Folk Pottery was made by the former General Curator and was given to the Atheneum by his widow in October, 1918. It is very representative of the products of the Bennington, Vt., factory; and the Connecticut pottery is quite unrivaled. The catalogue and notes made by Mr. Pitkin, recently published by Mrs. Pitkin, are also of great interest to students of American ceramics, and a copy of it may be found on a near-by case.

An exhibition of early American silver from the Connecticut churches which opened May 15th is being held in this room also. The Connecticut Society of Colonial Dames was instrumental in getting the churches to lend their silver; and it is hoped that some of them may eventually be willing to leave it in the Memorial on deposit, as has been done in Boston. A simple catalogue has been prepared and the exhibition will remain open at least two months.

Returning to the lobby and crossing to the opposite side, the Morgan Catalogue Room is entered by ascending three steps. Here the monumental publications issued by Mr. Morgan are kept in low glass cases which have desk tops with wall cases above, both for exhibition purposes. The James



B. Cone collection of fire-arms bequeathed in 1918 is shown in this room, together with silver, a few pictures, and a case of miscellaneous medals given by Samuel P. Avery, a vice-president and trustee of the Atheneum.

From this room one passes to a cross corridor containing American sculpture which, on the left, connects with the Colt addition; but turning to the right, the main hall of the Morgan Memorial is reached, from which two stairways lead to the upper galleries. Here the richness of the harmoniously blended marbles, the four fine monolithic columns supporting the ceiling, and the carved architectural details which were done in Italy. are all most pleasing in effect. Then suddenly the eye is drawn to the pavement of the hall. It is of pink Tennessee marble with an inlaid brass border of oak leaves and acorns, in low relief, which encloses the following inscription also in brass:

THIS BUILDING HAS BEEN ERECTED  
IN LOVING MEMORY OF

JUNIUS SPENCER MORGAN

A NATIVE OF MASSACHUSETTS

A MERCHANT OF HARTFORD

1836-1851

AFTERWARDS

A MERCHANT OF LONDON

BORN APRIL 14, 1813

DIED APRIL 8, 1890

Looking ahead, through the high-arched doorway filled in by a beautifully wrought iron grille made by Samuel Yellin of the Pennsylvania School of Industrial Art, a vista of the Tapestry Hall and the balcony opening on it from the second floor is obtained. Entering the gallery, which is four steps higher than the hall, on the wall at the left hang five magnificent French tapestries of the 16th century, representing scenes from the History of Diana.

A sixth may be seen on the stairs. These six tapestries are said to have been a present from a French King to a Duke Doria, from whose palace in Genoa they were bought in 1897. Mr. Morgan lent them to the Atheneum in 1909. The original cartoon for one of the series, by Toussaint Dubreuil, who died in 1602, may still be found in the Bibliothèque Nationale, Paris. The weaving was done in one of the Paris factories started by Henri IV with Flemish weavers in the late 16th century. Each piece bears the "P" and a fleur-de-lis, the Paris mark, besides other marks which cannot be identified with certainty. Neither is it known whose are the arms woven in the upper border. The set is remarkable for the fineness and richness of the weaving, in which much silk, gold and silver is employed; for the beauty and harmony of the coloring; for the wonderful state of preservation with almost no indications of restoration; to say nothing of the interesting scenes so vividly depicted.

On the right wall three other tapestries, woven at Brussels by Jan Leyniers in the 17th century, depict scenes from the life of Phaeton whose attempt to drive his father, Apollo's, chariot of the sun ended so disastrously. Colonial chests and other furniture, American sculpture, two impressive stone lions of Roman origin, and a Japanese bronze elephant and a lotus fountain, recent gifts from Mr. Avery, are arranged on marble platforms along the walls or in the center of the room.

Now turning to the left into the series of small rooms, the first contains a small but choice selection of Cypriote antiquities, part of the Cesnola Collection in the Metropolitan Museum. The bronzes, pottery and glass, the gift of Mr. Avery in 1916, are in a large central case; while around the

wall are casts of some of the most important Cypriote statues, given by Mr. Henry Walters at the same time. Three original reliefs from Nineveh, lent by the Connecticut Historical Society, may also be seen here.

The three following rooms are arranged with early 19th century American furniture; the George Dudley Seymour Connecticut 17th and 18th century farmhouse type of furniture, porcelain, needlework-pictures and paintings.

Crossing the upper end of the Tapestry Hall to the opposite side in the first of the small rooms are seen glass, pottery, Sheffield and furniture mainly English, a recent gift from a Hartford resident. Next comes an interesting small memorial group of furniture lent by Mrs. Albert Hastings Pitkin; then the Rev. Alfred Duane Pell European porcelains, one of the many donations to American museums made by Dr. Pell of New York. It includes early English soft paste, many beautiful examples of modern gilding and enameling, Sèvres of the Napoleonic era, Russian, German and Swedish porcelain, several hundred pieces in all.

The last two rooms contain the Oriental pottery, porcelain, glass, enamels, jades, ivories and bronzes, and the European glass and silver given by Samuel P. Avery, mainly within the last year. There are many rare and beautiful pieces in each group. The rose-back egg-shell plates; the single-colored vases imitated in glass in an adjoining case; the 18th century silver book covers, an unique collection; the large Chinese porcelain jars and bottles in the centre case; and the delicately carved jades all deserve careful study and appreciation.

Glancing at a large case of lace in the last room, we pass once more through the tapestry gallery and out

to the stairway which curves gracefully upwards at right and left. It is entirely of marble with panels of richly carved scrolls breaking its otherwise simple lines. Taking the right hand flight two of Trumbull's large historical subjects—"The Battle of Bunker Hill" and the "Declaration of Independence"—face the visitor at the head of the stairs, flanked by gilt bronze candelabra designed by Stanford White and originally in the Morgan Library. Three other Trumbulls—"The Battle of Trenton," "Battle of Princeton" and "Death of Montgomery" hang in the hall of the Atheneum proper. Entering the gallery at our right, the full-length portrait of Benjamin West by Lawrence is first seen. It was painted in London shortly before West's death and represents him delivering his last lecture at the Royal Academy. A replica is in the National Gallery in London. This, with a fine portrait of Mr. Peter Van Brugh Livingston of New York by Raeburn, were among the first pictures received by the Atheneum. They were part of the Gallery of the Academy of Fine Arts in New York, which was obliged to sell its paintings in 1842. Raeburn painted this portrait of Mr. Livingston from life in London about 1818 and a little later made another of him which is now in the Lenox Library. On the side wall Nicholas Maes's "Portrait of Prince Charles, Earl of Plymouth," son of Charles II, is very rich and deep in color and is one of the latest additions to the collection. The "Raising of Lazarus" by West, which originally hung over the altar in Winchester Cathedral, was a gift from Mr. J. Pierpont Morgan in 1900, and is one of the best of West's large works. Gainsborough's "Broken Egg" and Moreland's "On the Road to the Derby, 1797," on the opposite wall are both

interesting large landscapes. The French group includes works by Isabey, Cazin, Couture, Corot, Dupré, Jacque, Jacquet, Troyon, Lhermitte and others.

In the central picture gallery hangs Copley's "Mrs. Seymour Fort," painted in England; Stuart's "General Aquila Giles," who wears the Order of the Cincinnati; a small Leslie, several Wyants and a fine Inness, "Autumn Gold." The large gallery beyond it contains a number of modern pictures presented to the Atheneum from the Munsill and Spencer Collections; several "Still Lifes" of the Dutch school, a very excellent "Landscape with Cattle" by Van Marcke, a Daubigny, a large Jacque with sheep, an early Meissonier, Netscher, Schreyer, and others.

We now pass into the first of the Morgan Galleries where the Egyptian, Greek, and Roman bronze statuettes and the antique glass are shown. Most of the bronzes have been published in Mr. Morgan's Catalogue of Bronzes, and the best-known piece is perhaps a large seated cat of Ptolemaic Egyptian origin. A beautiful small leaping fawn, very delicate in workmanship; two prancing horses and a small draped Archaic Greek warrior are other bronzes of especial note. The glass is part of the well-known Greau Collection.

The Sèvres and earlier French porcelain in the next room form what is considered to be the finest collection of the kind in America, and it is already familiar to many visitors at the Metropolitan Museum where it was exhibited for several years. All the periods and styles of decoration are represented, from the early soft paste St. Cloud to the most perfect of the Sèvres hard paste single colors—the bleu de roi, rose Pompadour, turquoise, yellow and green.

The brilliant colors and lustre of the Italian majolica glimpsed beyond now

draw the visitor to the adjoining gallery which contains some very remarkable examples of early Florentine pottery of Orvieto, Urbino, Gubbio, Caffaggiolo and other less well-known wares. In the center case the two Faenza jars decorated with Raphaelesque grotesques on a black ground are unique; and several pieces have an added interest from having been originally in the Barberini, Castellani, Fortuny and other famous collections; among them is a brilliantly lusted Gubbio plate having the Chigi and della Rovere arms in the centre, a large Urbino vase, lobed tray and oval dish, all by Fontana, from the Spitzer Collection. On the wall at the left a lovely della Robbly "Madonna and Child" gaze serene over the visitor's head; farther along, a small "St. George and the Dragon," richly carved and gilded, is attributed to Benedetto da Rovizzano (1476-1556). Venetian glass and a choice collection of small English salt glazed figures and table ware in white and enameled decoration complete this room.

The largest gallery of the Morgan series and another smaller one are necessary to exhibit the Meissen figurines. The equal of this collection can only be found in Dresden. It is complete as exhibited at the Metropolitan Museum and consists of about three hundred and fifty pieces. The case of "crinolines," ladies wearing immense hoop-skirts, is one of the most pleasing in the large room. But perhaps the most important group is a garniture of five large jars and beakers in the Chinese style, decorated with landscapes on white reserves in the violet glaze.

The last of the Morgan galleries is devoted to the silver-gilt statuettes, shell cups and ivory tankards mounted in gilt, immense repoussé gilt dishes, enamels, and carved wood, mostly



German of the 16th and 17th centuries, and wonderfully illustrative of the technical skill of the craftsmen of Augsburg, Hamburg, and other guild centres. A noticeable group carved in oak representing St. Martin on horseback dividing his cloak with a beggar stands in the corner of this room. It is of the 17th century Flemish or German School.

From here a short corridor, connecting with a stairway to the Lecture Room, opens into the Kilbourne and Bates American Indian collections—the latter important ethnologically from having been obtained in Connecticut. These, with the very beautiful and complete series of minerals and crystals in the next room, donated by Mr. Henry D. Miller, and the Woods Collection of New England Birds in the basement, will eventually be placed in a future Natural History Museum. The last of the small rooms on this side contains the J. Coolidge Hills military medals and orders, one of the largest collections in the country.

The first picture gallery is now entered a second time, and a doorway at the right takes the visitor into the picture gallery of the Colt addition. Several examples of the Hudson River School, a Ziem, Schreyer and the portraits of Mrs. Samuel Colt and her son by Charles Noel Flagg are of most importance here. In the Colt Corridor, from which one can enter the second floor of the Atheneum where the Watkinson Library and Connecticut Historical Society are, may be seen part of Colonel Colt's collection of foreign arms and many model weapons of his own manufacture.

Descending a wooden stairway in the English 16th century style to another corridor on the first floor, and passing the large room where the miscellaneous objects and the foreign souvenirs presented to Colonel Colt are shown, a few steps brings the visitor once more to the main entrance of the Morgan Memorial, and the circuit of the building is complete.

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## INTERPRETING THE ART MUSEUM TO MEN IN UNIFORM

ELISABETH F. MILLET

We have all learned one lesson from the war which we must never forget. We realize now that our men of the Army and Navy need attention and entertainment in their hours off duty. We have discovered that even the saltiest sailor is a human being, that his life at sea, cut off from the world, makes him very grateful for the personal touch, receptive to new ideas, and most enthusiastic as a sightseer. We know now that the soldier's life also is not a normal one, and that service clubs and all other forms of friendly interest help him to keep his

balance. I have done a good deal of "war work" in the last two years, at dancing classes and canteens and service clubs, but I am sure that none of it has been as really helpful to the men, or as lasting in its result, as my hours at the Museum of Fine Arts. Nothing has succeeded so well in diverting their minds from the thought of war, and the memories of their own tragic experiences. It has helped more than anything I have done to keep alive the sense of proportion which is so vital in time of war.

My docent work with soldiers and

sailors at the Museum of Fine Arts in Boston began in October, 1918. I am there on Saturdays and Sundays looking for the boys who need help, and on Tuesdays I take a motor-load of convalescent sailors and marines from the naval hospital at Chelsea.

In the seven months of work I have come across a great many exceptional boys, and even the most unpromising-looking ones are invariably profoundly impressed by something. Sometimes a painting makes the strongest appeal, sometimes a broken statue, or even the Paul Revere silver or the collection of amber. One boy, exhausted from eighteen months' duty as a hospital apprentice on a transport, was quite carried away by the Buddhas. No wonder their peace and quiet and kindness appealed to him. I found this sailor the first day of my work, and he was in some ways the most interesting boy I have met. He was shy, silent, and reserved, and although I had to do all the talking at first, I soon found him extraordinarily appreciative, and with a natural instinct for the best things, although his background and education were very scanty. I showed him only a small part of the Museum, knowing he would tire easily because of his very keen appreciation. Just before leaving he suddenly announced that he would like to come back the next day and see some more! He said he was on leave from New York, and had two whole days' liberty. He asked if I would care about showing him more of the Museum, and I shall never forget his shy, eager, touched expression. It was on the second day that I showed him the Buddhas which made such an appeal. He told me that on his last trip from France the whole boat-load of soldiers was insane. No wonder he seemed tired! While we were in the Swiss room he said that he hadn't been

in such a quiet place since he joined the Navy. He told me that he had forgotten how to talk to civilians, or how to express his thoughts, and I could see the relief it gave him. What I had thought was shyness was not only that, but bottled-up thoughts and impulses as well. He left after expressing his gratitude, and I shall not forget his eagerness, his quiet pleasure, and his relief at getting away from the war. He was indeed a sailor in a quiet haven after stormy seas.

At first I considered this hospital boy a very exceptional sailor, and I wondered at my good fortune in encountering him my first day, since it gave me such courage for the future, but since then I have found so many inspiring ones that I am beginning to think the men I thought unusual are after all very common. One of these is a fireman on one of our big battleships. I took him through part of the Museum one Saturday afternoon, and had a particularly delightful time. It was really more that we went around and saw things together than that I guided him. His ideas were so interesting and fine that in many ways I felt as if I were seeing the Museum for the first time myself. He telephoned me the next day and said he had sat up until one o'clock the night before "telling one of the other fellows about the Museum," and he asked if I could meet him there again the next Wednesday, provided he could get special liberty. So we had another afternoon together. He was tremendously appreciative of all kinds of beauty. I remember that we had quite a long talk about the Amazon fragment. He spoke of how complete it is, and how the idea is conveyed whole and alive in spite of its fragmentary condition. We discussed on his suggestion, whether the same message could be given if any

more were broken off, and decided that as it stands it is complete, with any more gone it would become a damaged thing. He took many postcard pictures of the Museum collection back to the ship, and all the faces of statues or paintings were discussed by his friend there, also a fireman, who had studied psychology, and the ideas we evolved at the Museum were approved by the psychologist. Before the war opened our eyes, who would have connected psychology and stokers?

My acquaintance with many of the soldiers and sailors, made in this way, does not stop with our first meeting. Many of them return to the Museum again and again, and I can often help them in other ways by introducing them to service clubs or dancing classes that I am interested in. On Sundays I frequently take boys from the Museums out to Cambridge to supper at Houghton House. It is a beautiful private house, given over with all its books and pictures and comfortable chairs to the use of men in uniform. One sailor, a little Italian-American, wrote me about his first visit there. He said, "I was over the Houghton House last night and I tell you I spent one of the most pleasant evenings ever since I have been in Boston. I need not tell you of the many things that enrich the house, and I was quite busy in glancing the volumes of that beautiful library. The lady gave us a bread and we certainly enjoyed ourselves. You see a homelike resting place like that is to my belief more than a big treat but an honor." He left Boston three months ago on his submarine chaser, and writes from California that his "entertainment at the Museum in Boston is unforgettable."

The boys of my hospital groups are in many ways the most appealing of all. They are so glad to get away from lin-

oleum floors and the smell of disinfectants! They hang out of the motor as the Museum comes in sight and beg me to show them every inch of it. Someone in the Red Cross office arranges my parties and says there is never the least difficulty in finding the five men, because the ones who have been already tell the others about it, and they all want to go. I take them through the Museum for about an hour or an hour and a half, according to their state of health, and then give them tea in the Museum before they return to the hospital. They have dinner at twelve, and are apt to become a little tired no matter how careful I am, so the tea at half-past three is enormously appreciated. When a boy has been in a hospital for eight or nine months, eating off thick china, and knowing from long experience what the menu is to be, he finds it altogether delightful to be one of an unexpected tea-party in a lovely room, with pretty china and silver teaspoons! It is a further touch of hospitality, a helping hand, a personal gift. They sit around the little room with their lame feet propped on stools, and with smiles on their bandaged faces; and any shyness or reserve which they may have shown quickly drops away.

There is one feature of the hospital trips which I find very gratifying, and that is that boys come in this way who would not come of their own accord, and find it interesting. This was often the case at first before they began to talk about it among themselves. Some of them came out with me merely because they had an overwhelming desire to get away from the hospital. One day I was much troubled to hear two of the boys say this on the way out, as I was afraid they would be bored. But on the contrary they were perfectly entranced. They listened to every-



thing I said with absorbed attention, and they said over and over again that they had never imagined such things existed. One, who lives in Chicago, said he would visit the Art Institute as soon as he went home. They said they had learned more history than they did in school, and that they felt as if they really knew something about the world. One said to the other on the way home, "Gee, Tommy, I thought it was going to be a *joke*, didn't you?" Another unexpectedly appreciative sailor in a hospital group was a prisoner from Deer Island. He had a really bad face, I thought, and as soon as I saw him I wondered if he would find enough to keep him interested. He is the first person I ever started with who discouraged me the minute I looked at him, and I kept wondering whether I could manage to give him enough rope to keep him happy, and at the same time hold the attention of the other four. But my fears were all groundless. He was attentive and polite, and apparently interested all the time, and I forgot my apprehensions in a very few minutes.

Most of the hospital boys come with me twice, and many come to the Museum themselves as soon as they are well enough to have liberty. One of the nicest of these is a coal-miner. He had never been in a museum of any kind until he went with me from the hospital last February, and he said such an idea would never have occurred to him, probably, in all his life. He is a jolly, hail-fellow-well-met sort of person who finds amusement wherever he goes, and never needs to seek for it. He has since been to the Museum four times. One day he and a marine, who had also been on one of my hospital parties, brought along a third man. They wanted me to go about with them, although I soon discovered that the

coal-miner was a perfectly good guide himself. I tried not to repeat myself, knowing that two of the men had been over the same ground with me before, and it was amusing to see that one or the other invariably supplied the information I had omitted or asked me to supply it. Then they eagerly watched the third man's expression while he listened, and were pathetically anxious that he should thoroughly appreciate their favorites.

Certainly to all these sick boys the Museum has been an interest and a diversion, to some it has been an inspiration. Several months ago a sailor who had been crippled in the service went with me on one of my hospital parties. He had been a movie actor before the war, and the problem of earning a living in some new way was before him. He had always done a little drawing, and his trip to the Museum convinced him that he would take up something along that line as his life work. He planned to come out to the Museum often, but was unfortunately transferred to the Portsmouth hospital a few days later. I have been sending him art magazines and he says he is spending all his time studying and drawing. He has sent me some of his work, which shows a certain degree of talent, although he has never had any instruction nor much education. His letters are full of enthusiasm, and he often says that he can never express his thanks to me for taking him to the Museum. It is the first one he had ever seen.

When people ask what department of the Museum my soldiers and sailors like best, I find it a hard question to answer, because they differ so much in their enthusiasms. But after seven months of work I think I may generalize to the extent of saying that the Egyptian rooms make the strongest appeal

to most boys. I always ask them what they want to see, and the Egyptian department is chosen oftener than any other. If ever I find a boy who is not enjoying himself thoroughly where he is, I take him to the Egyptian rooms and he is straightway absorbed. There is something about the age of it all, and the human interest, and the wholly different ideas of that ancient race, that takes hold of even the most unresponsive boy. Show any one a beautiful necklace and tell him it is nearly five thousand years old, and you will have his attention at once. I saw a sailor at a service club several days after he had been with me at the Museum, and he told me that he was sure he could repeat every single word I had told him about the Egyptian things. He said that department had never meant anything to him before. Now, he knew what it was all about, and next time would recognize the old gods and would look for the symbols which had become ideas. That part of a museum would be shut away from him no longer. A sailor from Oregon was so interested that he is going to make inquiries, as soon as he is discharged from the navy, to find out if there is any possibility of his going to Egypt to excavate with Dr. Reisner.

I am afraid I have conveyed the idea that all my soldiers and sailors are untutored and uneducated. Such is not the case. I have come across many college men, several teachers, a few medical or law students, frequent Greek scholars, an archeologist, an impressionist painter, a connoisseur in Chinese pottery and an assistant professor—all in the uniform of privates or sailors! I have had men from forty-two states, from France and the Philippines. This diverting variety is what keeps my work from ever becoming stereotyped or monotonous. They all react in dif-

ferent ways, they all have fresh ideas, and one and all they talk about what is in their minds. There is something about the atmosphere of the Museum, its peace and quiet and beauty, that leads them to discuss fine and intimate ideas. I think I can learn to know a man better in an hour at the Museum than in months outside. It is a joy to watch the hospital boys relax and grow more cheerful under the charm of beautiful things, and most reassuring to see how eager they are to get away from themselves and follow new lines of thought. After their motor rides to and fro in the fresh air, and the tea-party, and the glimpse at the new world the Museum opens to them—often for the first time—they go back to Chelsea as refreshed as if they had been away for a week-end, with something new to think about in their white wards. To see that expression of “shock behind the eyes” go away, as they become absorbed in Egypt or ancient Greece; to see a new interest, a new wonder come to their minds; to hear them unburden themselves of their troubles, their wounds, their weariness of hospital life, and to be able to help a little, is very wonderful indeed.

My soldiers and sailors come back again and again to the Museum, sometimes bringing their friends, and when they go away they write me of other museums they have visited, and of what they like best. Very often our Museum in Boston is the first that has ever been intelligible to them, the only one that has spoken their language. They say continually, “I never understood about that before; I never knew how interesting it is.” One of them said, “You have turned defeat into victory!”

The need all men have for beautiful things is often not realized by the man

himself, but if the door is once opened, I am sure it will never be closed. I have met so many men in the last months who have been given a technical education only, and who believed an interest in beautiful things is for other people, concerned solely with art. An Art Museum was to their belief, and in their phrasing, a "high-brow" place, which could hold nothing of interest to them. We must help them to realize that it is neither above their heads nor a joke, that it has a message for every one, that no one can go there without finding something from his own life, something which stimulates him and makes him want to know more about other countries, or which gives him respect for genuineness and hand work in this age of imitation and

machinery. When a little grimy sailor, seeing good pictures for the first time, becomes entranced by the way Sargent paints white, and the colors he puts in his shadows, and goes away determined to see those colors himself, he has been given a lift into a new world.

What our museums have meant to men in uniform in time of war can be best expressed in the words of a sailor from the west, who said, "You 'can't imagine what it means to us who are being trained solely in the business of war, to come to a place where nothing is of value except for its beauty." When they return to civil life, they will take this new interest and inspiration with them, so that art museums and all they represent will be a living and enduring force all their lives.

## OBSERVATIONS ON THE USE OF MODELS IN THE EDUCATIONAL WORK OF MUSEUMS

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The museum visitor, speaking in terms of averages, is a sightseer; more than that, he is pretty apt to be a sensation-seeker. For this he is not to be blamed. He is not responsible for the traditions back of the museum's development in American life. Nor is he to be ignored in behalf of the more enlightened minority, for, in the last analysis, it is to him that the public museum owes its support. Accordingly, to attract, to interest, and finally to instruct the average sensation-seeking sightseer is at once the function and the problem of the public museum.

The basis of appeal is visual, and the worth of an exhibit varies in inverse proportion to the descriptive labeling it requires. It is with these thoughts in mind that we have devoted a great deal of attention to the development of models.

Disregarding false leads and special forms, we have worked out three general types of model which represent so many stages in the development of the fundamental idea just outlined.

The model designed to visualize the story of the gypsum industry may be taken as typifying the first stage. The model measures ten by twelve feet over all, and reproduces the occurrence, mining, and manufacturing of gypsum. The scale, a quarter-inch to the foot, was adopted as the one calculated from earlier experience to bring out the salient features without, on the other hand, involving needless detail. The layout is such that the visitor, as he walks around the four sides of the model, gets the complete story of how gypsum occurs, how it is mined and prepared for dehydrating, how it is dehydrated, and finally manufactured



into wall plaster, plaster board, and the various other products,—theoretically he does, practically he does no such thing. If he takes the trouble to follow around it at all (which he is not apt to do), the chances are at least even that, despite any directions to the contrary, he will take it all in backward.

Thus the gypsum model did not take long to demonstrate that it and its kind left much to be desired, even to the floor space occupied. Unfortunately, we were guilty of projecting several of this type before passing on to the next stage of development represented typically in a model depicting the Portland cement industry. In this the story is made to unfold itself visually to the front. The result was eminently satisfactory as far as it went in remedying the major defect in the earlier type of construction, but in doing so it only served to bring out another serious shortcoming. The quarter-inch scale was too large for some of the operations, such as, for instance, the warehouse, and too small for others, such as the procedure of bagging.

The next stage in the development was calculated to remedy this shortcoming as well, by making a model to be viewed only from the front and introducing perspective into the picture. A model visualizing the natural gas industry was chosen for the purpose. This model, complete, is twenty-four feet long by two and one-half feet deep, and is provided with a panoramic background to give the effect of distance. The case containing it is fronted with three eight-foot sashes, indicating three chapters in the story, namely, the occurrence and mining, the transmission, and the utilization of natural gas. The illustration accompanying this paper\* shows the first of

these three—the occurrence and mining of gas. It will be observed that the model stands at its lowest point about forty-two inches above the floor. The height is important, for if placed too far below the level of the eye what is employed as perspective becomes distortion pure and simple; the nearer the model can be brought to within twelve or fifteen inches of the level of the eye, the better. But children and short people have to be taken into consideration, so a height of forty-two inches was finally decided upon. This is, I believe, if anything, rather too low.

Another feature of the model which perhaps merits passing comment is the system of labeling. Instead of leaving a great blank area for the base of the model, space was provided for a large, easily legible label, descriptive of the operations in sequence. The background for the label inclines, so as to bring the plane of the label at right angles to the visitor's line of vision as he stands in a position to view the model. Each feature brought out in the model is given a number which refers to descriptive matter on the label. It is proposed to use a black background with gilt lettering, so as to give legibility without at the same time detracting from the pictorial effect of the model as a whole.

We have not yet had opportunity to test the worth of this latest type of model, for it has not yet been placed on exhibition, but its advantages over any of the earlier types are perfectly obvious, and, accordingly, we are applying the idea to the several other models under construction. One of these aims to give a complete story of the occurrence, mining, and recovery of gold, inclusive of lode mining, hydraulic mining, dredging, and hand placer operations. Thus the diminishing scale of perspective has enabled

\* See *frontispiece*.

us to show on one model ten by fourteen feet what would otherwise require several models, multiplying several times over the expense and space required. Not only that, but the visitor will take in the whole story, which in all likelihood he would not do otherwise.

Another model under preparation contains a modification of the perspective idea in the interest of showing operations calling for the use of a definite scale. In this latter (a model of an oil field), the immediate foreground for a distance of about a foot back gives a perspective rapidly retreating from a scale of one-eighth to a scale of one-sixty-fourth inch to the foot. From this point back to within a foot of the back of the model, the one-sixty-fourth scale is maintained. Then follows another rapidly retreating scale which carries off into the painted panorama. Thus we have combined all the advantages of definite scale and perspective modeling.

Among the advantages found in the perspective model are the element of attractiveness, the latitude of opportunity it affords for bringing out the various features of a visual story in terms of their importance instead of their actual physical size, and finally the saving in floor space and expense. The first named, the factor of attrac-

tiveness, is perhaps the most significant of all, for attractiveness is the first requisite to an effective exhibit. By keeping the ground level high, carrying the perspective back along diagonal lines, working the relief of the modeling up to die off gradually into the painting, and so on, it is possible to communicate a realistic spaciousness that is a pleasant relief from the congested stuffy atmosphere of the more conventional exhibit.

As to the latitude of opportunity afforded, little need be added to what is obvious, coupled with what has already been said. The visitor is not disposed to follow any printed directions, so the only way to induce him to absorb a connected story is to communicate it in that form. We have all of us, I presume, had over and over again the experience of building up systematic exhibits, only to see them viewed as a jumble of more or less interesting objects. The only hope lies in making the whole situation unfold itself coördinately to the visitor's point of view. In the expansive setting of a perspective model this can be done, and it is the only way I have yet found. This, with its consequent saving in floor space and expense and the attractiveness of the results to be gained, commends the idea of perspective in model work to special attention.

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## AMERICAN INDUSTRIES DUE TO THE WAR

WILLIAM L. FISHER

PHILADELPHIA COMMERCIAL MUSEUM

Amid all the waste and destruction due to the great war that is just over there was a little bit of construction. Many industries were paralyzed and some were almost put out of existence, but a few others were revived, some received remarkable stimulation, and

many new ones came into existence as a result of the disturbance of the usual business conditions. The general tendency of these changes has been to make America much more independent of the manufacturers of Europe. We have learned to make things for our-

selves instead of buying them from others.

One of the most remarkable cases of expansion has been in our metal industries. The country that mines more than half of the world's supply of iron and copper, was naturally expected to furnish a large part of the metal needed for war supplies. This has meant great additions to our smelting and rolling mills and a very unusual increase in nearly all our metal working establishments.

But some of the changes have come in minerals that are not so well known. For instance, in 1913, 4000 tons of manganese were mined in the whole United States. The need for manganese steel for war purposes sent this amount up to 110,000 tons in 1917. In the same way the need for chrome steel opened new mines of chromite and started again the work in some old mines that were abandoned many years ago. In 1913 we mined 250 tons of chromite, and in 1917, over 40,000 tons. One interesting use of this mineral is in making stainless steel for knives with which one can pare fruits and vegetables without staining one's hands.

The needs of the army for leather forced us to look for new sources of hides and skins. As a result fish-skin leather has become relatively common.

The necessity for food conservation caused the introduction of some new foods. One packing company on the Pacific coast packed last year 50,000 cases of whale meat, besides shipping 1000 tons of frozen meat to Boston.

In the manufacture of purely war materials the increase was of course enormous. In 1914 the United States exported \$6,000,000 worth of explosives. In 1917 this had grown to \$803,000,000. The production of many of these explosives has grown from almost nothing to its present proportions during

the four war years. Before that we produced the crude materials but sent them to Europe to be manufactured. With the return of peace we must find employment for these industrial plants and uses for their products. In some cases this will be easy to do. For instance it has been found that the benzol and toluol that went into high explosives can be mixed with gasoline and used in motors.

For our army in France equipment had to be provided, some of which we had never manufactured before. Such things as helmets and gas masks made necessary entirely new industries. But so successfully were these things made that our army was the best-equipped army in the field.

When the men were wounded they needed the best of materials in hospital supplies. It was found that surgical dressings made of sphagnum moss were four times as absorbent as the best cotton. Cotton will hold five times its weight of water, but dried sphagnum will hold twenty times its weight. In the United States there are thousands of square miles of swamps where this moss grows. It has been almost entirely neglected, except for small quantities used by florists for packing bulbs and roots. What reason is there why our hospitals should not continue to use the better dressing material?

In the matter of glass for optical instruments and for chemical apparatus, we were, before the war, almost completely dependent on European manufacturers. We are not going to remain so. At least one American firm is now making lenses which are thoroughly satisfactory, and some of our plants are turning out chemical glassware which is better than the best that we used to buy abroad.

One of the most striking examples of American advance has been in the dye



industry. In 1913 Germany made three-quarters of the coal-tar dyes used in the world, and most of the rest were made of materials partly prepared in Germany. When the necessity for increasing our American manufacture arose, we increased it. So well did our factories meet the emergency that in 1918 we exported dyes to the value of \$16,921,888, which is more than we ever imported in any two years.

Before the war, the cotton planters of our southern states, and the truck farmers of the east, depended very largely on the mines in Germany for potash fertilizer. So nearly was this a monopoly that up to the end of hostilities the Germans said that trade relations would be quickly resumed because America could not live without their potash.

When the shortage began to be felt we began looking for sources of potash in our own country. We have found several. First we began making it from kelp, a giant seaweed found along the Pacific coast. From a small beginning in 1914, this industry grew until in 1917 it produced 3572 tons of potash worth \$2,114,815.

In western Nebraska and in California there are some bitter lakes. The water is so heavy with salts that it is dangerous for cattle, and the lakes are a great nuisance to the farmers. Some one discovered that the water in these lakes contained potash, and in a year or two there were several factories which, in 1918, produced a hundred thousand tons of this valuable mineral.

There is one lake in California (Searles Lake), that is estimated to contain enough potash to supply the entire need of the country for eighty years.

A great deal of molasses, about 680,000 tons, is used every year for distilling industrial alcohol. The waste

from the distilleries contains about 30,600 tons of potash. Some of this is being recovered, but not nearly all.

A few years ago an orange grove in California was being destroyed by the dust from a near-by cement mill. The owner of the grove got an injunction against the mill. The owner of the mill appealed to the United States Bureau of Mines, which sent a man to study the problem. He attached a dust catcher to their chimney and the nuisance was abated. Then he examined the dust and found that it contained potash. In a few months this cement mill was a potash factory making cement as a by-product, but curiously enough it was better cement than they had made before. As a result of this discovery eight cement mills in the United States produced last year 1621 tons of potash worth \$700,523.

This same collector has been applied to our blast furnaces with a like result. It is calculated that we charge into our blast furnaces every year more potash than is needed by the farmers of the entire country. Heretofore none of it has been recovered. Practically all of it can be saved.

In this way we in America have learned that we do not need to import this material, and so far as we are concerned, Germany can close her potash mines and no one but the Germans will be at all inconvenienced.

These are only a very few instances selected from a long list of the beneficial effect of the war on American industries. They are intended merely to call attention to the fact that we have learned some things that were worth while, and that with all the horrible waste and loss of the war, there were a few gains that are likely to be permanent.

## THE DIRECTORSHIP IN A LARGE MUSEUM A CORRECTION

*To the Editor of Museum Work:*

The protest in London against the suggestion that the Assistant Secretary of the Natural History Museum be appointed its Director was the subject of an editorial note in *Museum Work* for May last, on which I commented in the June number. Information which has just reached me places the case of the dissenters in a new light.

The note states that the suggestion "called forth a little whirlwind of bitter and to a great extent uncalled for protest on the part of a small number of scientific men." The inference is that the protest was raised *on behalf of* purely scientific men as candidates. Yet this inference is incorrect. Of three aspirants to the position all were museum men of long experience. One is described as the head of the Director's immediate staff. Each of the others, besides enjoying a wide scientific reputation as author, editor, and member of Government commissions—in one case as President successively of the Geological Society and the Linnaean Society—was a museum official of many years service in charge of a large department—in one case of a large museum as well. One was a former President of the Museums Association. The controversy was not, as the note in *Museum Work* can be understood to imply, a struggle between the stupidity that regards a Museum Directorship as a reward of distinction in other fields, and the intelligence that demands proof of wide capacity in the Museum field. In so far as considerations of previous preparation entered into the case, it appears a struggle between two con-

ceptions of the nature of the Director's position. Is that position a professional or an administrative post? This is a question upon which equal intelligence may reach opposite conclusions. I am sure that I speak for *Museum Work* as well as myself in expressing regret that the note lent itself to a misunderstanding of the facts and that the comment did not apply to them.

Interpreted as a discussion of the proper qualifications for the Directorship in a large museum, the London controversy calls attention to one of the most urgent problems arising out of the growing complexity of Museum technique in England as elsewhere. Is the office of Director a professional or an administrative post? Does the Director of a large museum control the activity of the institution in all its branches—Acquisition, including discovery, Research, Publication and Exhibition including instruction—or are the Director's duties confined to facilitating the affairs of those so active? Is he their *magister* or their minister? Restricted to the minor responsibility the Directorship in a large museum is a business position; and the London protestants in claiming that "there is nothing in the administrative work of the Directorship that could not be learned in a few weeks or months by any person of ordinary intelligence" did but echo the reported saying of our own Mr. Charles M. Schwab that any business can be learned by a man of good powers in a minimum of time. If, on the contrary, a Director controls the essential work of his institution, previous successful experience in the

whole round of that work is the normal qualification.

The problem is not to be solved by the claim that a modern museum is a great educational institution for the public, a people's university. It is neither that merely, nor a mere storehouse of material for the use of those

specially interested. The difficult crux of the problem is the share of a Director in both purposes at once. This crux has hardly yet been dealt with, and to meet it needs a full realization of its difficulty.

BENJAMIN IVES GILMAN.

October 22, 1919.

## QUESTIONS

SEND YOUR ANSWERS TO THE EDITOR

1. We have an historical museum connected with our library. Shall paper money be accessioned as belonging to the museum or to the library?

2. What system of cataloguing shall we adopt for objects in an Art Museum?

3. Should both lantern slides and moving pictures be used in the same lecture?

4. To get the best results what should be the maximum time of a lecture to children—the maximum number of slides used to illustrate the lecture?

5. What is the best substance to use for the curved background for groups? Where may it be procured?

## ANSWERS

SEND YOUR QUESTIONS TO THE EDITOR

1. Yes, the American Association of Museums is a growing organization. This magazine proves it and your support will help it.

2. The last check list of Coleoptera was issued in 1885. Since then many changes in classification have occurred which have been embodied in a new check list by Charles W. Leng, Director of the Museum of Staten Island Institute of Arts and Sciences, soon to be published.

3. Yes, the Association has a permanent endowment fund to which belong all Life Membership fees, gifts and bequests.

4. While it is true that there are "too many treasures cashed in the vaults of potential educational institutions," the reason is usually because of lack of exhibition space. This was true of the wampum belt referred to on page 43 of the last issue of *Museum Work*, but the belt has now been on exhibition for some time.

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The 33d Annual Report, containing the following papers: Report of the Ethnologist-in-Charge; Uses of Plants by the Indians of the Missouri River Region; Preliminary Account of the Antiquities of the Region Between the Mancos and La Plata Rivers in Southwestern Colorado; Designs on Prehistoric Hopi Pottery; The Hawaiian Romance of Laiikawai.

Bulletin 60: Handbook of Aboriginal American Antiquities. Part I. Introductory. The Lithic Industries. By W. H. Holmes. Bulletin 70. Prehistoric Villages, Castles, and Towers of Southwestern Colorado, by J. Walter Fewkes.

*Treasured Nature Lyrics.* Selected by Alice Wilson Wilcox. Gorham Press, Boston. A little book of carefully selected poems arranged to "lead the reader unconsciously from the simple descriptive poems through those of a larger contents to a conscious feeling of God in Nature."







CASE CONTAINING CHINESE PORCELAIN  
MUSEUM OF FINE ARTS, BOSTON

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

JANUARY—1920

VOLUME II

NUMBER 4

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## MAGISTER OR MINISTER

In the discussion of the qualifications for the directorship of a large museum, a correspondent in the December number of *Museum Work* asks, of the relationship between a director and the museum's staff, "Is he their magister or minister?" In other words, is he their boss or their servant? The plain answer is, neither. He occupies one of the most difficult positions in the realm of human endeavor. His relationship with the men who hold the institution and its activities in trust is that of servant and adviser, on the one hand carrying out the policies which are determined by the trustees; on the other hand, suggesting and urging courses of action which in his opinion as specialist in museum work should be adopted. His relationship with the specialists, craftsmen and supervisors in the museum is, therefore, that of leader and director; a leader in the sense that he inspires them to their best effort in carrying out the work and policies which have been intrusted to his direction. He must, therefore, possess the combined qualities of servant and adviser and leader of men, as well as director of their activities. Such qualities are essentially inherent and function to their fullest capacity only after years of experience and training.

## THE PROBLEM OF THE CASE IN MUSEUMS OF ART

The frontispiece of this number of *Museum Work* illustrates a case recently designed in the Chinese and Japanese Department of the Museum of Fine Arts in Boston and constructed in the museum shops. The objects now in the case are Chinese porcelains of the early eighteenth century.

The case presents a contribution to the problem of an adequate installation for case objects of any kind found in museums of art. The requirements considered have been simplicity and refinement of design, delicacy of structure, harmony of color with probable contents and surroundings, ease of close inspection, and security from dust, atmospheric change, and loss by theft. The requirement of capacity has been disregarded. The case can at most hold but few objects. It has been felt that quantity exhibition is incompatible with doing the utmost justice to what is shown. An environment such as this case gives may be said to select its own contents. They must be choice, as all museum objects should be, or they would not seem at home in it. They must also be few, as all museum exhibits should be, or the case would not hold them.

Mechanically the case is of the type known as the MacLean case, made at the Museum in Boston, in which the top is solid and is lifted bodily off the base by turning a windlass connected with four corner shafts rising out of the

hollow legs as the crank is turned. The hole in which the crank is inserted to wind up the top is protected by a lock. Under such a solid top, of which the lower edges drop into felted grooves, the objects are protected from dust and from changes of temperature and moisture, as they cannot be in any case with doors that open or sides that can be lifted off. The objects are also practically immune against the sneak thief, for not only must the lock be picked, but the thief must bring a windlass to fit and take time to use it.

In its choice of a floor level, the new case illustrates the tendency in Boston to set the floor levels of museum cases higher. According to "Museum Ideals" the lowest exhibition level for case objects should not be less than 42 inches from the ground; the case being supposedly about 78 inches high. In the case illustrated, the top of the base is 42 inches and the superstructure, on which the objects rest, 46 inches from the floor; the case being 73 inches high over all. The level of 46 inches brings any objects shown as nearly as may be in the best position for inspection by a person of average height.

The entire case is of black walnut stained a rich dark brown. This color carries on and deepens the warm gray-browns and yellows which are more available for the purposes of Museum backgrounds and floors than any other one series of tones.

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## NEWS FROM ART MUSEUMS

### FRICK ART TREASURES LEFT TO NEW YORK

Philadelphia is to have a Johnson Museum, Washington a Freer Museum,

and now by the bequest of Henry Clay Frick, who died on December 2d, New York is to have another of these small museums in which the art treasures gathered by one man are housed by

themselves in a building designed for them and so retain the intimate charm which is almost inevitably lacking in a large public museum. Mr. Frick with great patience and thought, and the expenditure of vast sums of money, brought together what is considered by many connoisseurs to be the finest privately owned collection in the world. After the death of Mr. Morgan, Mr. Frick became the prince of American collectors, never hesitating to pay a huge sum when the painting was one he greatly desired and enlisting the services of experts in discovering the best. In this manner he gathered a superb group of paintings, probably containing more distinctive examples than any other private collection in America. Among the most celebrated are the Fragonard panels, originally made for Madame du Barry, which were set up in Mr. Morgan's Hyde Park house in London, later lent by him to the Metropolitan Museum of Art and sold by his son to Duveen Brothers, from whom Mr. Frick bought them in 1915 and had them arranged in his new home. The collection further includes superb examples by Rembrandt, Van Dyck, Hals, Vermeer, Holbein, Bellini, Guardi, Veronese, Titian, Velasquez, El Greco, Goya, with a large group of English portraitists including Gainsborough, Romney, Raeburn, Lawrence, Reynolds, and also works by Hogarth, Turner, the Barbizon School, Gilbert Stuart, and Whistler. It is estimated that there are about one hundred and forty paintings. The collection also comprises choice specimens from the Morgan collection of Chinese porcelains, Renaissance bronzes and Limoges enamels.

The majority of these treasures have been splendidly housed in an art gallery forming the north wing of Mr. Frick's Fifth Avenue home, and this house with

an endowment adequate for its maintenance is to pass to the public, it is reported, at the death or option of Mrs. Frick. Mr. Frick, in designing his home, took the keenest delight in planning for its ultimate use as a public museum that should have a "home atmosphere." It will stand as a splendid witness to his generosity and to his broad but discriminating taste in art.

### NEW RODIN MUSEUM

Many of the works of Rodin, the late French sculptor, have been arranged in the chapel and fourteen rooms of the beautiful eighteenth-century Hotel Biron which was for many years the home of the Nuns of the Sacred Heart. Some of his greatest achievements, including "The Thinker," "The Burghers of Calais," "Victor Hugo," and "The Call to Arms," together with many smaller but distinctly characteristic sculptures, are to make this a great Rodin Museum. The arrangements are in charge of M. Léonce Bénédite, curator of the Luxembourg Museum and a close friend of Rodin's, under whose direction the new Museum has recently been opened.

### ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY

The Pennsylvania Academy of The Fine Arts announces its one hundred and fifteenth annual exhibition of original works by American painters and sculptors, which is to open with a reception and private view on February 7th and will be open to the public from February 8th to March 28th. These exhibitions have come to be regarded as of foremost rank because they attract artists of high standing and because the exhibits are shown to the best advantage. As the Academy will provide all necessary gallery space, no limit to the number of exhibits is set,



but the standard of work will be kept high. Original works by American painters and sculptors, whether at home or abroad, are to be included provided they have not been shown in Philadelphia previously. In addition to the five medals and four prizes offered, the income of the Lambert and Temple Funds may be spent, in the discretion of the committee, for the purchase of works of art from the exhibition.

#### RECORDS OF EARLY PENNSYLVANIA CRAFTSMEN

The Early Pennsylvania Craftsmen Research Fund has made possible the systematic examination of Pennsylvania newspapers and other records to the close of the eighteenth century for references to the early craftsmen. The work, undertaken under the auspices of the Pennsylvania Museum in Philadelphia, has resulted in a mass of material which is to be published by degrees in the *Museum Bulletin* with photographs of newspaper advertisements grouped according to crafts. When all the material has appeared in this manner it will be published in book form and illustrated, wherever possible, by attributed objects.

#### THE REPRESENTATIVE EXHIBITION OF MODERN FRENCH ART

The exhibition of modern French art which will tour the United States is to be on view at The Metropolitan Museum of Art in New York from December 16th until February 1st. The paintings in the collection include work by artists already well-known in America, such as Renoir, Monet, Besnard, Cottet, Le Sidaner and Caro-Delvaile; representative examples of the late followers of the Impressionist School; and paintings by artists who have come

into prominence only recently and whose works have been but little seen in America. The graphic arts are represented in sixty-eight prints in various media by such well-known men as Lepère, Chéret, Raffaelli, Odilon Redon, Boutet de Monvel, and demonstrate the ability and technical skill of these artists. Several statuettes and a few larger pieces make up the small group of sculpture, while the decorative arts, though comprising a small group, represent a variety of crafts, ceramics, metal work, embroidery, textiles, etc.

#### THE JEWELRY OF AN EGYPTIAN PRINCESS

Necklaces, bracelets, girdles, rings—all the jewelry once worn by the royal princess Sat-hathor-iunut, in all probability the daughter of the Egyptian king Senusert II—were discovered in her tomb at Lahun in 1914 by Professor W. M. Flinders Petrie and, with the exception of certain pieces retained by the Egyptian authorities for the Cairo Museum, have now been added to the Egyptian collections of The Metropolitan Museum of Art, New York. Included in this treasure are four superb alabaster Canopic jars, numerous vases, and the remains of two caskets covered with ivory veneer in which much of the jewelry was originally placed. Discovered in its entirety and in splendid preservation, this group of jewelry in its superb design and color and in its exquisite workmanship is comparable to that found at Dahshur, Egypt, in the tombs of several princesses of the same period, the 19th century B. C. The latter was brought to light in 1894-95 by De Morgan, and is now in the Cairo Museum. The purchase of the Lahun treasures for the Metropolitan Museum was made possible through a generous contribution

by Henry Walters, second vice-president of the Museum, and by an appropriation granted by the trustees from the Rogers Fund. It will remain on view for a month, after which it will be retired from exhibition until its installation in the new Room of Egyptian Jewelry which will probably be opened not later than next summer. A supplement to the *Museum Bulletin* for December, 1919, describes and illustrates this remarkable treasure and the circumstances of its acquisition.

### DAILY LIFE OF THE ANCIENT EGYPTIANS

In viewing the art remains of a civilization as remote from our own as that of the ancient Egyptians, some help toward interpretation is necessary. The most obvious aids are the museum label and handbook, both extremely useful but not always graphic and vivid enough to make the picture complete. The ancient Egyptians, however, in consequence of their religious ideas which led them to store away in their tombs all the necessities and refinements which they had known in this life, have unwittingly prepared for us a most wonderful handbook which has been remarkably preserved by the dry climate of Egypt. A few leaves from this marvelous notebook have been gathered together recently in The Metropolitan Museum of Art, New York, where a room in the Egyptian section has been devoted to an exhibit illustrating the daily life of the ancient Egyptians. The phases thus far represented include agriculture and building, the house, arts and crafts, sculpture and painting, arms and armor, textiles and weaving, articles of adornment. The material comprises actual objects from the Museum's collections whose use or manufacture is illustrated by accompanying line draw-

ings of scenes from tomb and temple decorations. The *Museum Bulletin* for December, 1918, describes in detail the manner in which such a wealth of material has been preserved through the ages and the function of the present exhibit in the Museum's Egyptian collection.

### THE CHILDREN'S ART CENTRE IN BOSTON

Though the Children's Art Centre may not be deliberately advertising, it is drawing unto itself many appreciative little visitors. In the second quarterly report for the months from August 1 to November 1, 1919, 1828 children and 200 adults visited the Museum. Gifts of books, prints and reproductions have been received; and generous loans have been made by the local museums. The loose-leaf scrap books made for the children have proven both entertaining and instructive. They are made up of illustrations cut from magazines showing reproductions of portraits, landscapes, etc., by such artists as Maxfield Parrish, Jessie Willcox Smith, Edmund Dulac, Rembrandt, Vermeer, Boutet de Monvel, Walter Crane, Elizabeth Shippen Green Elliott, Howard Pyle, and Auguste Rodin. The weekly drawing classes have an average attendance of ten.

There will be on view from December 2d to January 31st a Christmas Exhibition made up of Medici prints after Old Masters, woodcuts by Dürer and Cranach, engravings by Schongauer, and a creche by Miss Penman.

### STORY-HOURS FOR CRIPPLED CHILDREN

That museums are not only opening their doors freely, but are actually bringing in those who could not otherwise come, is proved by the recent announcements in two museum Bulle-

tins. Blind and deaf children have already learned the delights of a museum visit, but for the first time this pleasure was made possible for a group of crippled children in Toledo who one day this fall were taken to an Egyptian wonderland by way of a story, illustrative lantern slides, and a trip into the museum galleries. At just about the same time, Dr. Andrew W. Edson, Associate Superintendent in charge of all special classes in the New York public schools, was arranging for a group of crippled children to visit the Metropolitan Museum of Art. The Motor Corps of the National League of Women's Service provided a new kind of magic carpet which spirited these kiddies off to the museum where Miss Anna Curtis Chandler told them a Japanese legend, illustrating it with lantern slides and later with some of the museum objects from old Japan. Both museums are planning, in addition to their story-hours for the deaf and the blind, to make story-hours for crippled children a regular part of their program.

### BLAKE EXHIBITIONS

William Blake made many drawings and sketches, contributed engravings to various books, and in addition printed and published books of his own by a process of his own, such as the "Songs of Innocence and of Experience," the "Marriage of Heaven and Hell," and "Song of Los," "Jerusalem." The unusual feature about these books is that they were not published in quantity but were generally prepared, one at a time, for the individual purchaser. Consequently they are few in number, different copies of the same book vary considerably, and the majority were until quite recently in the possession of a handful of connoisseurs who had early appreciated their high artistic quality while the rest of the

world regarded them merely as books.

In the first Blake exhibitions in America, held at the Boston Museum of Fine Arts in 1880 and 1891, the drawings were well represented but only a limited number of his printed books were shown. However, from this period on, a series of important sales in England resulted in the dispersal of several large collections of Blakes and many of these published works were brought to America. A comprehensive group was exhibited at the Grolier Club in New York City in 1905 and a still richer and more complete exhibition is now on view there and will continue until January 10th. Not only are practically all of Blake's published works included but different copies of the same book show strikingly how Blake varied his treatment of the same design through changes in color and decorative detail. Plates, books with plates designed and engraved by Blake, and numerous water-colors are also included. The Grolier Club Exhibition is, therefore, a most noteworthy one.

It is significant also of the increasing interest in Blake's mystic art that the Minneapolis Institute of Arts last November held an exhibition of his illustrations to the Book of Job.

### THE RELATION BETWEEN OLD AND MODERN ARMOR

There will appear in the near future a book entitled "Helmets and Body Armor in Modern Warfare," written by Bashford Dean, Curator of the Department of Armor in the Metropolitan Museum of Art, and printed by the Yale University Press as a publication of the Educational Committee of the Museum. For years a student of the armor of earlier days, Dr. Dean recently had an exceptional opportunity to make the vital connection between this art of the past and the



pressing needs of the hour, through his services as Major in the United States Army in charge of the Armor Unit of the Equipment Section of the Ordnance Department. By permission of the War Department, he is now publishing, with numerous illustrations, the data concerning modern armor which he gathered both here and abroad, and precedes this discussion of modern forms by a résumé of the use of armor in earlier times.

### THE NEW ENGLAND CONFERENCE

of the American Association of Museums will meet at Hartford, Conn., on Friday, January 9, 1920, in the Wadsworth Atheneum—Afternoon Session 2.30 P. M.; Informal Dinner 6.00 P. M.; Evening Session 8.00 P. M.

The Subjects will be:

- Art in Co-operation with Industries.
  - The Place of Industrial Collections in a Museum.
  - New England's Historical Societies—How Museums Can Co-operate with Them in 1920.
  - Revivifying a Natural History Museum.
  - Museum Extension—the Cambridge Plan.
  - Story-telling in a Museum.
  - Value of Membership in the American Association of Museums.
- A Speaker will present each topic; come prepared for discussion.
- INFORMAL DINNER: The Committee will arrange for Dinner at about \$1.50 per plate. Please write Mrs. F. P. Berger, Wadsworth Atheneum, Hart-

ford, by January 4th, if you plan to attend.

**HOTELS:** Bond Hotel, single rooms, \$3.00 a day and up; Bond Hotel, double rooms, \$5.00 a day and up; Bond Annex, single rooms, \$2.50 a day and up; Bond Annex, double rooms, \$5.00 a day and up; Heublein Hotel, single rooms, \$2.00 a day and up; Heublein Hotel, double rooms, \$5.00 a day and up. All reservations should be made some time in advance, as the hotels are crowded.

Trustees and persons interested in the development of Museums are cordially invited to attend and take part in this Conference, whether they are members of the Association or not.

Mrs. FLORENCE PAULL BERGER  
Hartford, Conn.  
Mr. HARLAN H. BALLARD,  
Pittsfield, Mass.  
Miss DELIA I. GRIFFIN, *Chairman*  
Boston, Mass.  
*New England Committee on Museum  
Co-operation*

### CONGRATULATIONS

Mr. and Mrs. L. Earle Rowe of Providence, R. I., announce the birth of a son, William Leavitt Jackson Rowe, on December 14, 1919.

### IF YOU DO NOT RECEIVE YOUR COPY OF MUSEUM WORK

Claims for duplicate copies of "Museum Work" must be made within the first ten days of the month next following the month of issue. Otherwise a charge will be made.

## NEWS FROM SCIENCE MUSEUMS

### FIELD MUSEUM, CHICAGO

REPRODUCTION OF A BANANA PLANT.—A notable recent addition to the exhibits of the Department of Botany, is a full-sized reproduction of a banana

plant bearing flowers and fruit. The necessary molds and casts for this reproduction were made in Florida from a growing plant by members of the botanical staff, a single plant being re-

produced in detail. The plant shown is about eight feet in height and has a spread of eight feet. The model is one of the largest which has thus far been attempted by this department. The rather orchid-like flowers, the fruit in various stages of development and the large, spreading leaves, make a striking picture.

**SKELETON OF MEGACEROPS.**—The Department of Geology has lately installed a skeleton of Megacerops, an extinct titanotheres from the White River formation of the Oligocene beds of the Bad Lands of South Dakota. The specimen was collected by members of the Museum staff. The skeleton is made up entirely of the bones of a single individual and is very nearly anatomically complete, only two or three vertebrae lacking for such completeness having been missing in the original find. A few of the limb-bones were modeled from corresponding parts on the opposite side, but this was done with entire accuracy by casting. The skeleton is the only one of this genus which has as yet been mounted in any museum, and is the first specimen to show that the members of the genus were long-tailed animals. Megacerops was among the most primitive of the Oligocene titanotheres and was about the size of the modern black rhinoceros. The skeleton is mounted in three-quarters relief. The matrix, base and background against which the skeleton is shown have been made of plaster, colored to imitate the greenish clay in which the specimen was found. The plaster has also been tooled in such a manner as to suggest the excavation of the skeleton from the matrix. The posture is that of an animal in life, the skeleton being supported on its feet. The head, neck, torso and right limbs are however connected with the background for support, and the feet have a

matrix support. Iron rods, made as inconspicuous as possible, have been introduced to support the left limbs. The mount fills a case twelve feet long, three feet deep and seven and one-half feet high.

### JOURNAL OF MAMMALOLOGY

Vol I, No. 1, November, 1919, of the *Journal of Mammalogy* was issued the first of December. It is to be published quarterly as the official organ of The American Society of Mammalogy, whose headquarters are at Washington, D. C. The subscription rate is \$3.50 a year; single numbers \$1 each. It is sent free to all members of the Society, active membership in which is \$3 a year. According to the editor one of the principal objects of the Society is the Publication of the *Journal of Mammalogy*. Papers of general interest on life-histories, distribution and habits are particularly needed. The new publication makes its first appearance in an attractive cover of green with a cover decoration by Ernest Thompson Seton, and with fifty-two pages of articles, general notes, recent literature, and editorial comments.

### WILD GUESTS IN A CITY PARK

In the *National Geographic Magazine* for October 1919, there is an article on "Wild Ducks as Winter Guests in a City Park," written by Joseph Dixon, Economic Mammalogist in the California Museum of Vertebrate Zoölogy. Lake Merritt, in the city of Oakland, Cal., has long been a haven of refuge for ducks during the winter months, and their immunity from persecution here has resulted in their becoming extraordinarily tame. Mr. Dixon has taken advantage of this tameness to secure a remarkable series of photographs showing the ducks in the incongruous surroundings pertaining to modern city life.

### A PINK KATYDID

The Staten Island Institute of Arts and Sciences has received a pink katydid, caught near West New Brighton by a boy, Raymond Clark. This specimen has been placed on exhibition in the museum, with other specimens loaned by William T. David, which were caught in 1893, 1900, and 1912. The interesting fact in connection with these specimens is, in view of Hancock's having shown by breeding from a pink female that the pink color is an inherited characteristic, that all were found in West New Brighton. This fact in conjunction with the comparative scarcity of pink katydids (of which 21 were mentioned by Prof. W. M. Wheeler in his review of the subject in *American Naturalist*, 1907,) may indicate the existence of a local race on Staten Island.

### A FISH HATCHERY IN A MUSEUM

The miniature fish hatchery in the classroom of the Fairbanks Museum was of very great and lively interest for three months. Four trays of eggs, of the brook, lake, rainbow and steel-head trout, were developed from the eyed stage to that of young fry ready for planting in the ponds and streams. The visiting public watched the changes in this exhibit with greatest interest. The fish tank was installed and stocked through the kindly coöperation of Mr. A. H. Dinsmore of the U. S. Fisheries Station in St. Johnsbury.

### MINERAL CLUBS

The Museum of Natural History of Springfield, Mass., has recently organized mineral clubs for boys and girls over twelve years of age. The girls' club meets every Tuesday at 4 P. M. and the boys' club every Wednesday at the same hour. At present each club has about twenty-five members. Excur-

sions are made to near-by quarries and ledges to collect specimens. The study of the minerals is followed by lessons about the geology of the region and the plant and bird life of the Connecticut Valley.

### ARIZONA STATE MUSEUM

EXHIBIT OF NAVAHO SAND PAINTINGS.—Through the assistance of Mrs. John Wetherill of Kayenta, Ariz., the State Museum at the University of Arizona in Tucson has secured a unique exhibit in six original Navaho sand paintings. They are the original four taught the Indians by the God who created the world, namely: "The Heavens," "The Earth," "The Sun," and "The Moon," and two telling, respectively, the stories of the gift of plant and animal life to mankind. They were made by a celebrated medicine-man of the Navaho reservation, one who is probably the best-informed in the traditional and religious lore of his people of any living Indian. These are the picture writings of the tribe and each tells its rich story of some phase of the origin and development of the human race. The design is made with the colored sands and ground-up ores from the plains and the mountains of this land of vivid hues. The blending of the colors and the skill manifest in the free-hand work make them attractive to artists as well as to students of Indian lore.

Among the tribe these paintings are used in their great healing ceremonies, and must be made, used, and obliterated between sunrise and sunset. The gods are displeased if the sun goes down on a sand painting; but this old medicine-man, realizing that the younger men are not willing to spend their time in learning and perpetuating the ancient lore of the tribe, and that thereby the religion and their history will soon



be lost, consented to leave these memoirs of the best thought of his race behind to tell all the Pelicani (white people) and even members of his own tribe, by and by when they have forgotten, what the Navaho shamen taught the people.

SUMMER FIELD COURSE on the Prehistoric Pueblo People of Northern Arizona, conducted by the Director of the Arizona State Museum.—A class of fifteen gathered at Flagstaff, Ariz., on the Santa Fe Railroad July 1, 1919, for the trip to the ancient ruins of the "Cliff Dwellers" and incidentally to see the natural wonders of northern Arizona. The route traversed was from Flagstaff to the Grand Canyon of the Colorado, thence to Tuba City, head of the western division of the Navaho Reservation, and to Mowenkopi, a Hopi village three miles from Tuba. From there the course lay to Kaibeto by way of Red Lakes. At Kaibeto, horses and packs were taken for a trip over Indian trails to Navaho Mountain on the Arizona-Utah line.

Four weeks were spent at Navaho Mountain, excavating and studying in some large pueblo ruins near by and in exploring canyons of the region. Side trips were made to the top of Navaho Mountain and around the mountain to the greatest natural bridge in the world — the Nonnezoshie (Rainbow) Natural Bridge. Evening lectures were given on the geography of the region traversed and on the life and customs of the prehistoric population. The class prepared maps of the country and diagrams of the ruins, and gathered data for a paper on some phase of the culture of the early people to be prepared later. To those doing this academic work, University credit is given. The opportunity to study the ruins first-hand, to watch the Indians in their native habitats, and enjoy out-

of-door life in this land of wonderful color, helped the party over many a hard trail and made them forget many petty inconveniences.

The six-weeks course closed with a visit to the large cave ruins in Sagie Canyon, Betatakin and Kitsil, on the Navaho National Monument, and a trip into Monument Valley on the Arizona-Utah border north of Kayenta.

Following the course, part of the class spent two weeks in a trip to the Hopi villages to observe the Hopi and the Tewa in their native homes and also to see the far-famed "Snake Dance" of the Hopi.

#### AMERICAN MUSEUM OF NATURAL HISTORY

KOREAN POTTERY.—The small but fine collection of Korean Pottery at the Museum exhibits a wide range of shape as well as of color and decoration, and there is not a piece in the entire group which does not merit individual study. Some of the pieces date back fourteen hundred years and recall some of the finest phases of the art of Korea—the art from which was derived in such large measure the style and technique of Japanese art. Many of the motifs which today are so commonly attributed to Japan originated in Korea—the chrysanthemum, stars, lightning, clouds, sun or lightning striking through the clouds and others. The wave pattern, however, is typically Korean and appears a number of times in the collection at the American Museum. The Korean decorations are marked by an elegance and grace, while their striking characteristic is restraint.

TWO RARE MAMMALS.—There has just been placed on exhibition on the second floor of The American Museum of Natural History, in New York, what is believed to be the only specimens of the Giant Panda ever brought

to this country. It was mounted by Frederick Blaschke from a commercial skin obtained by a missionary in Western China.

The animal, which in general shape resembles a bear, and is about the size of our black bear, is really a distant relative of the raccoon. It is sometimes called the bear-raccoon. Its striking black-and-white coat and short muzzle, and the curious black patches about the eyes, give it a very extraordinary appearance. Almost nothing is known of its habits, but it is said to feed on roots, vegetables, and bamboo-shoots.

One of the rarest of animals, the Giant Panda was discovered in 1869 in the mountains of Moupin, Eastern Tibet, by the French missionary and explorer, Armand David (better known as Péro David). It will be remembered that it was Péro David also who discovered the marsh deer, so remarkably unlike any other deer of the Old World, known as Péro David's deer. Of a grayish-brown color, with white about the eyes, ears, rumps and under-parts, Péro David's deer is about the size of the red deer of Europe. The horns lack the browline, are very singular in

shape, and sometimes grow to be thirty-two inches long. The long tail reaches to the hocks, and the gait resembles that of a mule. Fond of marshy places and of wading in shallow water, Péro David's deer also swims well in the deeper water of lakes.

Although native to Northern China, it is believed that the only living representatives of this strange animal are confined to England. When Péro David discovered the species, the only known examples were in the great hunting preserve attached to the Imperial Palace at Peking. That was in 1860. In 1894, the Hun-Ho River overflowed its banks, making breaches in the walls of the hunting-park, and the deer escaped and are supposed to have been killed and eaten. Several pairs, however, had been sent to England as gifts, among them a pair which was presented to the Duke of Bedford. These were placed on his estate of Woburn Abbey. It is the descendants of this pair that are now supposed to be the sole living remains of Péro David's deer. A mounted specimen, however, may be seen among other rare animals in The American Museum, in New York City.

## NEWS FROM HISTORICAL MUSEUMS

### CONNECTICUT

To the Connecticut Historical Society have come, among other valuable papers received during the past year, the correspondence of Colonel Samuel Colt of Hartford, 1830-1861—about 3500 letters dealing with the manufacture of his repeating firearms.

The General Assembly of 1919 appropriated \$10,000 to the State Librarian for locating and marking the graves of all soldiers, sailors and marines of any of the American wars buried within the limits of the State.

### MINNESOTA

The Museum of the Minnesota Historical Society reports an unusual gift, namely, a file of the *Russian Daily News* from March 15 to August 4, 1917, which is particularly valuable as it gives first-hand condensed accounts in English of wants in Russia during the troubled times following the Revolution. Other gifts are sixteen pictures of early steamboats on the upper Mississippi, a broadside entitled "Old Abe's Preliminary Visit to the White House," a variety of costume

accessories and articles of domestic life.

CHANGE IN CURATORSHIP.—Mr. Willoughby Babcock, Jr., has recently been appointed Curator of the Museum of the Minnesota Historical Society in place of Miss Ruth O. Roberts, resigned.

## MICHIGAN

STAFFORDSHIRE WARE.—The museum of Michigan Historical Commission at Lansing, Mrs. Marie B. Ferry, Curator, may well be proud of its collection of Staffordshire ware which boasts one hundred platters and four hundred plates. Other ceramic collections are brown Rockingham and Bennington wares.

The history of this museum is one that is too often repeated in this country. Founded in 1902, it has struggled along without direct appropriation for maintenance and with constant encroachment upon its limited space from other departments in the old State House, but advancing nevertheless in the esteem of citizens. Like many others it will no doubt bide its time until the moment when public opinion shall demand the development of the historical museum because of its value in the cultivation of civic consciousness and patriotism.

CHAMBERLAIN MEMORIAL MUSEUM.—Early in 1918, Mr. Edward K. Warren and his wife, Mary Chamberlain, established at Three Oaks the Edward K. Warren Foundation by which is secured for posterity a tract of two hundred acres of primeval forest and lake shore on each side of the river Galien. The Foundation is under the direction of Mr. Edward M. Fox, who, besides the forest preserve, has under his supervision the Chamberlain Memorial Museum for which Mr. and Mrs. Warren perfected plans in 1915. The museum is historical in scope and de-

signed particularly to perpetuate the pioneer days of Michigan. The present building is the old home of Henry Chamberlain, the father of Mrs. Warren and the first citizen of Three Oaks. This affords 4000 square feet of floor space, in addition to which is an annex containing 2500 square feet. Although the museum is open to the public on only two days of the week, 4000 visitors attended the first year in this village of 1200 population.

Treasured in the museum as the "germ" of the present collection is a small silver spoon which, in 1865, was placed in the hand of the then little girl, Mary Chamberlain, by her grandmother as a precious keepsake, it having belonged to the set of wedding silver of a Revolutionary ancestor. To-day the collection comprises over 17,000 articles donated by some 431 individuals in and about Three Oaks, and includes as great a variety of household utensils, articles of dress and farm implements as some of the long-established museums in the East.

## NEW YORK

ORIGINAL DOCUMENTS.—The October issue of the *Quarterly Bulletin* of the New York Historical Society prints the texts of a number of original documents of great interest selected from the archives of the Society. Of first importance among them are the *Articles of Convention* signed by General John Burgoyne, October 16, 1777, when he surrendered to General Horatio Yates, at Saratoga, which are reproduced in facsimile. Originally called *Articles of Capitulation*, the word *Convention* was substituted at the instance of General Burgoyne, who would appear to have been the author of by far the greater portion of the document.

THE H. C. L. IN TIME OF WAR is reflected in a facsimile of a handbill is-



sued by the Barbers and Hair Dressers of Rondout, who announce, June 22, 1863, that "On and after Thursday, June 25th, We the Barbers and Hair Dressers of Rondout Advance Our Prices as follows: Shaving 8 cts., Hair Cutting 15 cts., Shampooing (*sic*) 15 cts."

AN EXHIBITION OF RECRUITING AND DRAFT POSTERS used in the City of New York during the War of 1861-1865, is announced to be placed on view in the rooms of the Society beginning November 1, 1919.

WORLD WAR INSIGNIA.—The Society has secured through Mr. Samuel V. Hoffman, specimens of the various insignia worn by officers and enlisted men during the World War. These include metal emblems, hat cords and campaign ribbons. Supplementing this is a collection of buttons worn on the uniforms of the Army, Navy and War Workers. In time to come these will be of inestimable service to artists and others.

EXPLORATION.—The Committee on Field Exploration, W. L. Calver, Chairman, continues to prosecute its researches upon Revolutionary sites with a zeal that in a metropolitan community seems marvelous. The latest site reported upon is that of the "Old Fort" at Richmond, Staten Island, which is said to be in fairly good preservation, two of the ramparts fifty feet long standing six feet high. Veritable caches of military buttons tell the story of just which troops, British and American, were engaged here. Finds which awakened a fellow feeling in the hearts of the explorers were familiar black bottles, oyster and clam shells. Other finds were a gun-flint, a pair of scissors, bullets and shells.

#### RHODE ISLAND

##### THE NEWPORT HISTORICAL SOCIETY

recently put in a place of honor in the wall of its Directors' Room an unusual museum object, namely, a window that in 1794 was part of the house of Charles Feke of "Feke's Bitters" fame. The window is now known as the "Dr. Johnson window," because from 1810 to 1860, it had served as the show window of Dr. Johnson's apothecary shop in Thames Street where it was familiar to many still living.

THE SWORD OF WILLIAM V. TALYOR, who was Commodore Perry's sailing master on "The Lawrence" during the Battle on Lake Erie, is a recent addition to the Society's remarkable collection of souvenirs of the famous fight.

#### OKLAHOMA

THE OKLAHOMA HISTORICAL SOCIETY takes precedence of all other historical museums as far as known in recording the gift of an engraved liquor license. The enterprise of this Society is further shown by its letter sent each member of the Sixty-sixth Congress asking for copies of all "individual speeches and other utterances during the European war from its inception to final finish." The literature sent in response forms quite a library in itself.

*Historia*, the organ of the Society, performs a valuable service in recording the passing of the Indians, cowboys, scouts and military heroes who have made the history of Oklahoma.

#### PENNSYLVANIA

By a recent act of the Pennsylvania Legislature, the old settlement at Economy in Beaver County since 1824 the property of the celebrated Harmony Society, has been dedicated to public use as an historical memorial and turned over to the State Historical Commission to be maintained as a public museum.

## FACTORS IN APPRAISING THE ART OF OUR TIME

CLYDE H. BURROUGHS

DIRECTOR OF DETROIT INSTITUTE OF ARTS

Art Museums face the problem of how far they shall go in the purchase of the art of our day. Some of them acquire only such works as have received concurrent critical and historical approval, and a fixed commercial value. These museums bring to our attention the fine attainments of a past age for our aesthetic enjoyment and inspiration. There are other museums of modest means which, finding it impossible to compete in the open market with private collectors and richly endowed institutions, must content themselves with something less than the masterpieces of the past, or confine themselves to the narrow field of present-day art. The problem of the latter, to which we will address ourselves, is by far the more difficult problem.

Let me give a few examples. Most museums passively watched, first the oil paintings of Winslow Homer, and then his water colors, reach a prohibitive price, and saw the best of them absorbed by private collectors. They could have been had by the discriminating director or trustees of a museum for a few hundred dollars. A private collector of international repute has an example of J. H. Twachtman, better than most of those acquired for the permanent collections of museums, for which he paid the sum of fifty dollars at a New York auction when Twachtman was still disregarded by museums. Millet almost starved to death while public and private collectors both in Europe and America kept Meissonier living like a prince with the fabulous sums paid for his pictures, which today

have an increasingly doubtful intrinsic value.

Hardly a museum of art here represented, but has put in its storerooms pictures, the price of which would have purchased three or four vital paintings, if the purchaser had had the vision to buy them at the same period.

These errors are not always the fault of a museum director. His recommendations have often been disregarded by a too cautious Board of Trustees that must have their own likes satisfied or their judgment substantiated by the hifalutin critic and the price ticket. Directors and curators of museums should have the confidence of their Boards and should be given greater freedom in forming the collections for which they are responsible.

In acquiring the art of our time, we cannot hope to please the public. Most of the errors of judgment serve as a warning against the popular picture in vogue at a given period. People's ideas of art are always formed from past rather than present accomplishments, and they cannot be expected to know a significant work when it appears. Not so your museum director! His constant association with art should give him an intuitive insight into the works of art being produced about him and he should seize the thing which he believes to be significant of the present age, with the knowledge that the next generation will be able to understand and appreciate it better than we. Let those who have the capacity enjoy it.

With the most careful selection and discrimination an institution or director buying contemporary art cannot

be infallible. They will strike a good average if time approves of one out of three of their selections; but if they are uncompromising and secure the works with a fighting chance, the one good choice will more than compensate for the two mistakes.

In any attempt to appraise the art of our time, we are more or less like the blind men and the elephant in the poem of J. G. Saxe. We are too near the things about us to see them in their proper relations to one another. We can only see that portion of the fabric of life which is directly before us on the loom, and we can only speculate on what it will look like when removed and hung up with that of other decades or centuries.

Perspective on contemporary art is hard to get. To corral the accomplishments of the past and use them as a standard for the present, which seems to be the best one may do, isn't going to help our perception very much, for this precludes from our vision any tendency beyond the pale of the conventions we know. It leaves no room for the creative forces of our day. Past judgments of contemporary art and literature have been more often wrong than right because they were measured by fixed standards with no allowance for a creative impulse which should produce new ones.

We may draw some conclusions from the past, however, which seem an infallible guide in measuring the accomplishment of the present. The great art which survives teaches us that it must in a measure reflect the tendency of the time, or the manner of living, or the intellectual processes of the day in which it was produced. Greek sculpture tells us a comprehensive story of the ideals and the manner of living in the Golden Age of Greece; the rich ecclesiastical painting and sculpture

of the Renaissance, likewise hold the mirror up to an age when lavish princes, patronizing the arts, divided their attention in preparing for a luxurious life here and hereafter. Again the more secular and human painting of Venice, in its gorgeous coloring, and sumptuous settings, with its accessories of damask, brocade, velvets, and other rich stuffs, gives us an inkling of the splendor and wealth of the "Queen City of the Adriatic." These instances, multiplied through the centuries, are sufficient to furnish us with the conclusion that the art which survives must be true to the impulse which gave it birth.

Conversely, we have many instances of attempted revivals in art which help to prove this conclusion. The efforts of Thorwaldsen and Canova to revive Greek sculpture flatly failed. Even though perfection in outward form was attained, it in no way touched the life of the time in which it was produced, and these artists, more or less highly regarded in their own day, go down in history as echoes. The attempted revival in England of the Pre-Raphaelite movement will meet a similar fate at the hands of the historian.

The wayside, strewn with the dead artists who have spent their span of time trying to put the breath of life into forms securely locked up in a past age, should be a warning to the artist of the present day. He should, however, differentiate between the underlying principles of the art of the past, and its forms. The knowledge of the past need not be denied him, but that knowledge should be only his implement of attack upon the problems of his own time.

The past also teaches us that personality counts for much in the art that survives. The artist who adds poignancy of vision to truth, as did



Michael Angelo in the study of the human form, as did Rembrandt in the superimposed chiaroscuro with which he surrounded his sitters, as did Richard Wagner, in making musical conventions conform to his dramatic ideal, as did Millet in revealing beauty in the austere life of the peasant, with its background of toil—these will survive the ages. Coming nearer our own time, one thinks of Winslow Homer, Rodin, and Zuloaga as being of a surety among those who possess a vitality of perception and interpretation, which will make their works live.

These two tests, that a work of art should reflect the time in which it was produced, or that it should have the essential character of the artist stamped upon it, will be of little help to us as a guide in our judgment, however, unless we have the perception to see these qualities when they are manifest in the works of the present day.

On entering a large exhibition like that of the Annual Exhibition of the Pennsylvania Academy of Fine Arts, or the Corcoran Gallery of Art, or like that now at the Detroit Museum of Art, which attempts to show the trend of painting in America at the present time, one finds a confusing multiplicity of themes and a variety of technical methods. It would appear that there is no unity of thought, no standard by which these works may be measured. They differ widely in their aims and purposes, and one even hears a distinguished member of the jury, a painter by profession, in comparing two figure subjects, of William Paxton and Leon Kroll, utter the dictum, "Well, dash it, if this is right, that can't be!"

Inquiring into the aims of these two particular pictures, however, one finds in Paxton's work a delicate perfection of coloration and preciousness of surface; in the figure of Leon Kroll, a reality of

form, which is, however, subservient to the design as a whole, and through which a singular movement of color may be discerned. The one examined minutely is interesting, the other must be seen in its ensemble.

This contrast merely serves to illustrate innumerable ones which may be drawn throughout such an exhibition.

The first requisite in comprehending the merits in the art of our time, it seems to me, is a tolerant attitude of approach, particularly in the light of the great errors of judgment that have been made in the past on contemporary art. Because a work is not immediately intelligible to us is no reason that it is necessarily bad, any more than Millet's "Gleaners" and "Angelus," which originally sold for a song, or Whistler's "Portrait of His Mother," which was offered in the museums of two cities in America for the trifling sum of \$1200 before it finally became permanently located in the Luxembourg Museum, were bad in their time.

People have preconceived ideas of beauty. They often mistake it for that momentary and superficial pleasure of the eye called prettiness, or they mistake it for intensity of sensation. In its true sense, beauty is that which excites our pleasurable emotions after sustained investigation. It applies as much to the character or function of a thing as it does to its superficial aspect.

Let us place the works of our painters and sculptors and musicians under observation, if they show a mastery of their respective crafts and an apparent sincerity of purpose. Let us conduct a sustained investigation of works we do not fully understand, approaching them with an acquisitive attitude, trying to ascertain the underlying purpose of the creator and how well he

has accomplished his aim, in the hope that familiarity with them may open to us new vistas of beauty. Contemporary works should have our approval only when we are assured that they are

vital—when we can visualize them as the logical creation of a true impulse, when we believe they have a fighting chance to worthily represent our time among the high attainments of the past.

## WAX AND OTHER CASTS

### A SUPPLEMENT TO PLANT FORMS IN WAX<sup>1</sup> AND TO SOME METHODS AND RESULTS IN HERPETOLOGY<sup>2</sup>

COMPILED BY FREDERIC A. LUCAS,  
Director, The American Museum of Natural History

This paper has been prepared in response to a request from the Editor of *Museum Work*, and is an attempt to bring together and make generally available a number of methods employed by various skilled preparators. Molding and casting were always distasteful to me, but during long years of museum experience I have had an opportunity of seeing many methods employed by many skilled preparators, and for the information in this article I am indebted to Messrs. Carl E. Akeley, J. C. Bell, Frederick Blaschke, Remi Santens, J. W. Scollick, F. H. Stoll, and W. B. Peters.

There are certain animals or groups of animals that were evidently never intended by Nature to be treated by the taxidermist or to be mounted by ordinary methods. Such are the vast majority of fishes and amphibians and a large proportion of reptiles. Birds have feathers, animals hair, to facilitate the work of the preparator and to cover his and their deficiencies, and the genius of Akeley has overcome the difficulties presented by the great pachyderms. But so far no one has solved the problem of mounting a frog, a salamander, or a lamprey. But if it be not feasible to restore a creature to a semblance of its appearance in life, it may be possible to reproduce it: the simplest method of doing this is

naturally to make a picture of it, but this is unsatisfactory, and a museum of pictures would be monotonous and lifeless—most literally flat, stale and unprofitable; we need three dimensions to give a feeling of reality.

The easiest method is by a plaster cast, colored from life, and this method has been in use for years. By whom it was devised and when it was first put into practice the present writer knows not, and he doubts if any one has accurate information on the subject. So far as I do know, Mr. Joseph Palmer, for many years preparator at the U. S. National Museum, was one of the first to make casts of animals and when he came to this country as assistant to B. Waterhouse Hawkins, he introduced the method here. His son, Mr. William Palmer, says that he does not remember that his father made casts of reptiles either in England or New York, though he knows he made copies of salmon and other fishes, among others a series for Frank Buckland illustrating various steps in salmon culture.

After going to Washington Professor Baird wanted him to skin a sailfish, cast the body and put the skin on it but he told Professor Baird that he could cast the whole fish and paint it. That was *the first cast he made in Washington* and it is there yet. Others were then

1. American Museum of Natural, Guide Leaflet No. 34. November, 1911.  
2. American Museum Journal, October, 1911.

made, and then a lot for the Centennial Exhibit. The result was, in 1872-73-74, to increase the Museum appropriation from \$5,000 a year to about \$20,000, and an increase each year for some years after, and the fish exhibit did nearly all of it. That was the first extensive use of fish casts and Professor Baird made great use of it with Senators and Congressmen. Mr. William Palmer was at Wood's Hole in 1875 and made many molds for the Centennial Exhibit.

Plaster casts well made and carefully colored are excellent, and I remember well how lifelike they seemed to me when first I saw the reproductions of snakes and turtles in the National Museum. But plaster has its drawbacks, being opaque, inflexible and brittle, so that it may not be used for small and delicate structures like legs and tails unless they rest upon and form part of the base or other support of the animal reproduced.

Mr. S. F. Denton devised a gelatin or glue composition somewhat analogous to that employed for printers' rollers and this he employed extensively for reproducing fishes, especially at the Chicago and St. Louis Expositions. It has the merit of running easily and standing the shocks of transportation well, but aside from the fact that it is heavy, it has not stood the test of time, especially in warm climates, but has melted, decomposed and gone to pieces.

Following the methods of Dr. Cathcart, Mr. J. W. Scollick made successful use of the preparation dubbed Cathcartine for the reproduction of various models of invertebrates used in the "Synoptic Series" at the U. S. National Museum. This preparation and the methods of using it are thus described by Mr. Scollick:

	Ounces
"Best Irish Glue . . . .	4
Gelatin (A strong gelatin such as used by pho- tographers is best) . . . .	2
Glycerin . . . . .	4
Boiled linseed oil . . . .	$\frac{1}{4}$

"The glue and gelatin should be softened in 60 per cent alcohol, only enough being used to barely cover them. The object of this is to introduce as little water as possible into the compound. Other methods may be followed, however, such as wetting the glue and wrapping it in a moist cloth.

"The glue should then be melted and the glycerin stirred into it, together with a few drops of carbolic acid or oil of cloves.

"Casts made of the above material have lain exposed to the sun for an entire summer and been kept in a warm, dry room for the rest of the year without shrinkage or other change of form.

"Owing to the small proportion of water, this compound is so dense and dries so rapidly that it is with difficulty poured into a mold, and in making casts of combs it is best to warm the mold, fill each half with the melted mixture, and press the halves firmly together.

"The comb of a fowl is, of course, cut off before being molded. The artificial comb is attached by applying a coat of the gelatin to the cranium, warming the base of the comb with a hot modeling tool, and immediately pressing the comb in place.

"Mold marks and other imperfections are to be removed by trimming with sharp scissors and running over the places with a warm modeling tool, but some little practice is needed in order to do this well.

"By slight modifications in the proportions of glue and water and by varying the method of manipulation, casts



may be made of a great variety of objects, and the compound is, of course, equally available for gelatin molds.

"It must be borne in mind that the addition of more water, while increasing the fluidity of the melted mass, also increases the amount of shrinkage of the cast, since, sooner or later, the water must dry out; still, in most instances, a small amount of shrinkage is of little consequence.

"Another method of making a cast is to fill the mold with small pieces of the compound which have been melted and dried, place the mold in a steam oven with a vessel containing a little water, and subject it to a continuous heat. The moisture produced by the evaporating water furthers the melting of the glue, and can be driven off by the exposure to dry heat. The objection to this method is the rapid deterioration of a plaster mold under long-continued heating, but where only one cast or a few are to be made this is of no consequence.

"While this is the best method of heating a mold and keeping it warm, it can be done successfully by using a deep, open pan containing two or three inches of sand.

"In making large casts, or even those of moderate size, a wooden block or core may be used not only as a matter of economy, but to permit the more rapid drying of the mass, to lessen the chance of shrinkage, and to give a firm base for the attachment of supports. Thin casts, like the wattles of a fowl, may be strengthened with wire cloth or with bolting cloth.

"A ground color may be given to gelatin casts by the use of dry or tube colors, but in either case the coloring matter should be thoroughly mixed with the glycerin before this is added to the melted glue.

"Molds should be shellacked and

oiled before using, as in making plaster casts, and it may be said that an oatmeal pot of the glazed ironware known as 'graniteware' makes an excellent gluepot."

This material is particularly well adapted for reproducing the combs and wattles of fowls, and as objects made of Cathcartine may be handled without danger of breaking, it is a very convenient substance from which to make models for class use.

In wax we have a medium that reproduces texture well and flows freely in a melted state, while it takes color either applied to or mixed with it. Its drawbacks are that it is fragile, especially when cold, and is affected by heat; these disadvantages can be largely or entirely overcome by methods of treatment and various mechanical devices so that in the American Museum of Natural History it has been extensively employed not merely for the reproduction of foliage, but for casts of fishes, reptiles, amphibians and invertebrates. The best mixture for casting in wax is in the proportion of a tablespoonful of Canada balsam to a quart of melted wax. This lessens the brittleness of pure wax while at the same time increasing its power of resisting heat, particularly the long-continued heat of summer, or the conditions brought about by tightly closed cases containing, or near by, high-powered electric lights. Still, the careful preparator will improve every opportunity to strengthen wax casts by interior bracing, or by the use of cotton batting, as is done in making leaves.

Now the molding of objects for reproduction is a craft in itself and this paper presupposes at least some knowledge of making waste-molds, piece-molds and glue-molds, each of which is used according to the character of the object and the number of copies wanted.

If the reader does not possess this knowledge he should acquire it or obtain the services of a good molder, for to tell how to mold and cast calls for at least a separate chapter and then considerable practice.

One device, however, is worthy of special notice; that is the method employed by Mr. Blaschke for casting such soft, flabby creatures as salamanders, and this was the method used in casting "hell benders" for the salamander group in the American Museum of Natural History. The animal is suspended in a pan or bowl filled with kerosene, and the plaster poured in until it rises and covers the lower part of the object to be cast. The plaster should be poured in at one side of the pan or bowl so as not to disturb the specimen. When the plaster is set, more is poured in to form the upper part of the mold.

A large proportion of casts, those where one copy only is needed, are made from waste molds; so called because the mold is destroyed in making the cast. This method is best adapted to animals or objects that by the shape and softness of their bodies can readily be removed from the mold, such as fishes, amphibians and snakes. It is also useful for making casts of the head of an animal or of the body or limbs after the skin has been removed, when these are needed for use in mounting.

Very briefly, the method is as follows: Lay the object—a fish, for example—on a bed of damp sand so that this will come half way up the body and support the tail and median fins. Pour over this a thin layer of plaster colored red by adding dry Indian red to the water used in mixing. When this has hardened give it a thin coat of lard oil or clay water and complete the mold by covering with a coat of ordinary

plaster one-half to three-fourths of an inch in thickness. If only one side of the fish or other object is wanted, all that is necessary is to wait until the plaster is thoroughly set but not dry, work the fish out of the mold and it is ready for use. If both sides are needed, turn the mold and specimen over, wipe them clean, taking care not to disturb the specimen in the mold, and proceed to make the other half. In doing this be sure to smear the edges of the half of the mold first made with a good coat of clay water so that the two halves of the mold will not stick together, and when well set remove the specimen and the mold is ready for use.

Keep in mind that this mode of procedure is possible only with objects having some elasticity so that they can be worked out of the mold. With hard objects such as the cast to be made, this would not be possible.

In using the mold, see that it is clean, quite free from dirt or sand, brush it over with lard oil or clay water, fasten the halves securely together and pour in the plaster. The cast thus made being quite rigid, cannot be pulled out of the mold but must be cut out, thus destroying the mold. To do this, place the mold with its contained cast on your lap or on a rather solid pad on the table and cut away the mold with a mallet and half-inch chisel. The colored layer next the cast now comes into play, for when this is reached it is a notification to be careful, for the cast is close at hand. The second half of the mold is often more difficult to cut away than the first, as this gave support to the cast, but it simply means going slowly and using more care. This is the simplest kind of a waste mold, but, with variations according to the subject, the method has a wide application. As with other mechanical processes, it is always desirable to watch someone

skilled in its use but this is not always possible.

Not only is it necessary to have a good mold in order to get a good cast, but it is important to know how to get a cast out of a mold, for molds have their individual peculiarities and sometimes a cast will stick without apparent reason.

Usually it suffices to dip the mold in hot water before using, but to make sure that a cast will not stick, go over the mold with green soap and then wipe it carefully off; this leaves a film, but the operation must be repeated for each cast.

The eyes must be let into a cast and the eyelids modeled over them. Besides this, a very large proportion of wax casts require "tooling," going over with a small, warm, pointed, scraping tool to take out mold marks, remove imperfections, and deepen grooves and wrinkles. On the other hand, bubbles and imperfect scales must be filled up and many tubercles, fringes, and pointed appendages must be supplied. Here the result will depend much on the skill and knowledge of the preparator.

Among the advantages of wax is the fact that by warming casts made of this material and bending them into such positions as may be needed one mold may be used for a number of subjects; this method is particularly well adapted for snakes.

In winter, necessary flexibility may be obtained by wrapping the cast in cloth and placing it on a radiator for a short time. Naturally, in bending a cast, care must be taken not to mar the markings such as scales and plates and, if not literally to be handled with gloves, they should be handled, as indicated, in a soft cloth.

In order to strengthen such fragile structures as the toes and tails of small creatures, such as newts and frogs, thread is let into the under side by making a groove with a sharp-pointed modeling tool and pressing the thread gently into place. In working wax, the tools are from time to time passed through the flame of a Bunsen burner or alcohol lamp. Dental instruments may be used for this purpose, but such tools as are needed may readily be made of steel, or even common wire.

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## SMALL PRINT-COLLECTIONS IN MUSEUMS AND LIBRARIES

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LECTURER ON THE HISTORY AND PRINCIPLES OF ENGRAVING  
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Much has been said and written—much that is well worth while—regarding print-collections in small museums and libraries. I would say a few words regarding "Small Print-Collections in Museums and Libraries," which is quite another story, and an interesting one. Within the past few years it has been my privilege to talk about museums with a number of public-spirited men and women, especially

in cities of the Middle West (where to be enthusiastic is not accounted criminal or crazy), and from these talks I have received the impression that many a museum or library might form a print collection were it not deterred by the feeling that a collection to be of any interest or serious value must be numerically large (thousands and tens of thousands) or that some peculiar and difficult-to-obtain knowledge was need-



ful for its formation. It is to combat such an idea, to lay such fears at rest, that I address myself.

Now although I mention museums and libraries in one breath, it does not follow, of necessity, that I would advocate the same type of print-collection for both—though it goes without saying that a collection of fine prints is a valuable asset to any institution aiming to interest and serve the public. The initial step, however, may be the same. A knowledge of *how prints are made*, a case containing the tools used in their production, and the wood block, copper plate or lithographic stone from which they are printed, and a few carefully chosen volumes, are a perfectly safe foundation upon which to build. The superstructure may be determined by many things—usually it takes shape from some gift or bequest of prints which reflects the knowledge, enthusiasm or personal preference of the donor—and there, all too frequently, it stops. No particular plan is mapped out or followed, no especial effort is made to relate the collection to the other possessions of the museum or library into whose custody it has come; it remains more or less an isolated phenomenon, uninterpreted, uncared for, unviewed, undisturbed—static. No attempt is made to interest local print collectors in its development, and in consequence, gifts of prints or of money are few if any. Once let a museum or library make clear to its visitors that prints are living things, are closely related to the affairs of every-day life, to history, literature, biography, science, geography, as well as handicraft and the arts, and there soon will be no lack of support.

To the majority of the people in the United States a print collection has usually meant one thing, and one thing only: a gathering together of engrav-

ings or etchings (mainly etchings of late) recommended by the dealer and temporarily in demand, which not only bring large prices, but constantly are increasing in value—"good investments;" I know of none more profitable in recent years. Where the demand is active, supply limited and range restricted, it is inevitable that prices should rise, and soon become prohibitive to the museum or library of modest means. Nor, in the case of really fine impressions of prints which have stood the test of time, is there the least likelihood that they will ever descend to their former lower level. Schongauer, Dürer, Rembrandt, Van Dyck, Mantegna, are "here to stay," and one might readily name a score of lesser lights, who, in their lesser way, are not less permanently assured of their place in the portfolios of the future. It would certainly seem, at first sight, as though print collections were possible only for the few wealthy museums whose enlightened policy permits of their gathering, before it is too late (and even now at considerable cost), a comprehensive group of engravings, etchings, woodcuts, mezzotints, lithographs, etc., showing the history of the art as exemplified by the best examples of the best men, during nearly five hundred years.

It is here, where the problem is most puzzling, that two avenues open and show wide-stretching and fascinating vistas of infinite possibilities, and, strangely enough, at relatively small cost. The first is that of selection. Why be comprehensive? Why attempt to illustrate the entire history of engraving with unprocurable originals, or, if procurable, only at great expense? Why not be selective? Why not specialize, and make a small collection which shall "count for something," which shall have some real and living

connection with the contents and aim of the museum or library of which it is to form a part? What, for instance, could be more fascinating or more logical for a museum which is the fortunate possessor of paintings by the "Men of 1830" than to supplement them with etchings by Jacque, Daubigny, Corot, Millet, or Rousseau; lithographs by Dupré, Diaz, Corot, Isabey, Huet, Hervier and Delacroix—or, if even this modest plan be beyond possible resources, to gather a small group of prints showing the revival of etching in France in the Nineteenth Century, with examples of the work of its leading practitioners. If a museum is building up a collection of American pictures, there is also a fair field for it in American etchings and wood-engravings.

On the other hand, if it desires to illustrate the history of engraving, and has only a small fund available for purchase, it may obtain reproductions, of the same size as the originals, of many of the best woodcuts, engravings, etchings, and mezzotints from the fifteenth to the eighteenth century and, as every serious print-student knows, it is the perfecting of reproductive processes which alone has made possible the critical and analytical study which within the past twenty years has substantially revolutionized our knowledge of the work of the earlier masters in Germany, the Netherlands and Italy. At an outlay of a few hundred dollars, a museum or library can obtain facsimiles of the complete etched work of Rembrandt, Van Dyck and Claude Lorrain; of all the engravings, etchings, and dry-points by Albrecht Dürer, of Martin Schongauer's complete work and that of his fascinating contemporary, the Master of the Amsterdam Cabinet. Or, if one wishes "to begin at the beginning," one may procure

the portfolios which accompany Lehrs' Critical Catalogue of Fifteenth Century German, Netherlandish and Flemish Engraving, together with the publications of the British Museum, The International Chalcographical Society, the *Graphische Gesellschaft* and the splendid series of Engravings and Woodcuts by Old Masters, in ten parts, reproduced in facsimile by the Imperial Press at Berlin and published under the direction of Dr. Friedrich Lippmann.

At the Museum of Fine Arts, Boston, two parallel collections are being built up, simultaneously, as opportunity and funds permit. A goodly percentage of Fifteenth Century Italian engravings being unique, or otherwise unobtainable, an effort has been made to supplement originals which the Museum already possesses or may acquire from time to time, with a complete collection of facsimiles. The student of Florentine engravings will find reproductions of practically every print listed in Hind's Catalogue of Early Italian Engravings in the British Museum, arranged according to that catalogue, together with the majority of important prints of North Italian and Miscellaneous schools. Fifteenth Century German engraving, up to and including Martin Schongauer, is well under way, and will be carried forward as fast as possible.

At the Boston Museum, originals and reproductions form two entirely distinct collections. They are matted differently, and are kept in different places, so that they cannot be confounded, one with the other, though each has its proper place in the training of the print student. If I dwell at some length upon this side of the Museum's activities it is merely to emphasize the fact that, with over sixty thousand originals, it is found desirable, I might say essential, to supple-

ment them with all obtainable facsimiles of the work of the early masters. I have no hesitancy, therefore, in suggesting a similar plan to any museum or library wishing to illustrate the history of engraving, but not yet the fortunate possessor of a collection of prints.

Little has been said concerning print collections in libraries, though, in certain ways, the immediate direct appeal is likely to be greater than in the case of museums. Many prints are dependent upon literature for their subject-matter, and an acquaintance with the text which they illustrate is essential to their full enjoyment. Per contra, many a subject is made vital by the light thrown upon it by a print. Such Fifteenth Century Florentine engravings as the *Planets, Prophets and Sibyls, Triumphs of Petrarch*, or the nineteen engraved illustrations to the first nineteen cantos of Dante's *Inferno* gain immensely by a knowledge of the literature connected with them. In the case of portraits, to quote John Evelyn's letter to Samuel Pepys: "Some are so well done to the life, that they may stand in competition with the best paintings. . . . This were a cheaper and so much a more useful curiosity, as they seldom are without their names, ages and eulogies of the persons whose portraits they represent. I say you will be exceedingly pleased to contemplate the effigies of those who have made such a noise and bustle in the world; either by their madness and folly; or a more conspicuous figure by their wit and learning. They will greatly refresh you in your study and by your fireside, when you are many years returned."

Who would be without the Droeshout portrait of Shakespeare (from the First Folio, 1623) had though it be as an engraving? or William Hole's portraits of George Chapman and Michael

Drayton? or Francis Bacon by William Marshall or Sir Walter Raleigh by Simon van de Passe, from the "Historie of the World," 1614? What would we not give for an authentic portrait of Christopher Marlowe, of George Peele, Thomas Lodge, or Robert Greene? How much we should miss, were it not for William Faithorne's portraits of the men and women of the time of Charles I, Charles II in England; or that unsurpassed gallery of portraits by Mellan, Morin, Nanteuil, Edelinck, Masson, the Drevets and Wille, which bring before us most of the important personages in France from Louis XIII to the Revolution?

Callot and Goya show us the *Miseries of War*; William Blake's engravings for *The Book of Job*, and for Dante's *Inferno* are of perennial interest, quite aside from any question of method or of technique. Daumier and Gavarni reflect, in their lithographs, numbering thousands, the life of their time; Charlet and Raffet picture the Napoleonic campaigns, and the devotion of "les grognards" to their Little Corporal—the list is endless, the variety infinite. Costume, views, ornament; local or national history; there is hardly anything which the hand of man has made, or his brain conceived, which cannot be illustrated or made more significant and interesting by a collection of prints, well chosen and intelligently arranged. A moment's reflection will make this self-evident. The wonder is that libraries lag so long in acting upon their knowledge; that museums, for the most part, neglect this pleasant path which leads to wide-spreading fields of perennial delight; and it would be a source of pride and pleasure to me, if, in this matter, the museum which I have the honor to serve could be, in turn, of service to other museums and to libraries.



## A USEFUL MUSEUM CASE

E. E. BLACKMAN

CURATOR, NEBRASKA STATE HISTORICAL SOCIETY

The case here shown is sixteen inches square, outside measurement, and in it are mounted four slides, three inches wide and thirteen inches long. These slides are made of two glasses with the coins, arrowheads, fossils, or other specimens mounted between them. The specimens are held in place by gluing leather pellets to the under glass. These pellets are arranged uniformly on the glass and another glass placed above it. The slide is then bound with craft paper and library paste much as lantern slides are bound. This excludes the air and dust. The slide is fitted with hangers, one end extending to the outside of the box so the slide may be turned within the box and all parts of the specimen critically examined.

You may construct these boxes or cases any size that best suits the space in which you wish to place them. You may have a number of sizes in the same museum. Let the cast hangers be of uniform size so they may all be cast from the same pattern, and this will determine the depth of your boxes. Five inches over all or outside measurement is the right depth for hangers of the size I use.

These hangers may be of ordinary cast iron, if the handle which extends to the outside is finished in nickel or is painted, as all the rest of the hanger is covered from sight.

While this idea was first applied to the display of coins, I find it very advantageous for every small specimen displayed in any kind of a museum.

Coins can scarcely be shown to advantage in any other way. By this system they are always safe and per-

fectly satisfactory, both sides of a coin may be inspected without handling it, and when once mounted and placed the entire collection is off the hands of the curator for ten years. This is no small item, but the specimen is protected from dust, wear and tarnish as well as theft for an indefinite time. It is always available to the public for critical inspection at close range in the most favorable light possible; it may carry its individual label without danger of losing it, and every specimen so mounted is an individual, isolated exhibit always at its best.

Small arrowheads when mounted in this manner make a very attractive and instructive exhibit. Many kinds of fossils may be profitably taken care of in this way. Leaves and many botanical specimens are adapted to this system, as well as small insects, moths, beetles, etc. Mineral specimens may be mounted on wooden frames with the cast hangers attached so the specimens may be critically examined. This is done when the specimens are too thick to place between glasses.

This system of mounting is best applied to very small specimens—the kind which worry the curator. Large specimens take care of themselves. They cannot get lost nor can they be carried away. They are large enough to carry their own number, no matter what its size. Small specimens are difficult to mark, hard to keep placed, and impossible to display. To every curator this system will prove advantageous for a part of his specimens.

The boxes, after the slides are mounted in them, are fitted with glass



A Useful Museum Case  
Adapted for small articles such as  
coins, minerals, shells and arrow points





fronts. These case-units may be arranged in various ways; you may place them around a post back to back, forming a case with four faces supported by the post. These may be stationary if the light is good; or, if the light is from one direction they may be on a turntable so that each of the four sides may be turned into the most favorable light. They may be mounted back to back and thus form a partition. Leave a space between the rows so that the handles of the slides may be reached, and devote the upper row to medalions, so the handles of the slides may be reached from the top. These case-units may be mounted back to back above large glass floor-cases, even if these cases stand forty inches high. They may be used on swinging frames and in corners on an ordinary wall space; in fact these case-units may be used in a crowded museum in such a way that the exhibit space will be doubled in capacity, as they may be made to fit any available nook or corner.

As to the cost of these cases and the cost of mounting the specimens, my experience has been that the uniform boxes may be ordered by specification from a planing mill as cheaply as any case of corresponding size. The finish costs no more than any other case. When you have the patterns for the castings and get them in quantity, it is estimated that they should not cost more than twenty-five cents a pair. The glass slides are inexpensive, as they may be cut from small pieces of glass. So far as the case itself is concerned the expense should not be more than any other case of like dimensions.

We must admit it takes more time to mount and label specimens in these slides than to place the same specimens loosely on shelves; but when once mounted in this manner they are off

your hands for all time, and your exhibit is always at its best.

It certainly requires less time to mount small gems, arrowheads, and like specimens in the slides than it requires to wire the same specimens securely to cards, either singly or in groups.

There is but one precaution necessary to make a neat mount. If the leather pellets are placed uniformly on the slide and the glass not daubed with the glue used in placing the pellets, the slide looks well when finished. One soon acquires skill in doing this work and experience gives rapidity.

The leather pellets are cut from leather scraps obtained at a saddle factory. The thickness of the specimens in a glass slide determines the thickness of the leather used; the glasses rest on the pellets and should just clear the specimens. We use a number six hand-punch in cutting the pellets. In case a slide contains specimens too thick for one pellet to clear, a second pellet may be glued on top of the first one so that the two pellets will allow the top glass to clear the specimens. All the specimens in one slide should be uniform in thickness as far as possible, but the area covered by the specimen may vary if the system of placing the pellets be uniform for each slide.

I have a number of these cases in my museum and they attract more attention than all the rest of the museum; and while it may require more hours of time to equip a museum with this system, it is a fact that every specimen so mounted will be permanently placed and off your hands for all time. This will allow your museum to grow permanently from day to day and every hour spent in permanently placing specimens counts for a larger and more useful exhibit from year to year.

One of the great wastes of time in all

museums today is the replacing of specimens and the care of collections mounted loosely. One of the problems hard to solve is the matter of marking permanently specimens too small to carry a number without covering up the specimen. When the label is placed between the glasses with the specimen, even the label remains bright and clean throughout the years, and the janitor can keep the mounted museum in perfect order without the attention of the curator.

In "Proceedings of the American Association of Museums," vol. III, 1909, p. 134, is a general description of this case prepared to be read at the meeting held in Philadelphia, in 1909. I was not present, but the paper was published in the printed report of that meeting. This paper is intended to supplement the one printed ten years ago.

The details of making, mounting and finishing this case would be tedious, uninteresting and out of place here, but let me say that I shall be glad to furnish all the minute details to any one interested in using the case. If enough museums desire the finished case, arrangements might be made with some manufacturer to supply these cases in pressed steel. At present I am ordering the sixteen-inch square units made of oak from a local planing mill, and we do the finishing. The castings are made at a local foundry from patterns which I had made. Anyone may use the idea for the betterment of his museum, and I shall be glad to assist him in any way possible

by correspondence. The case is before you, and is possibly easier to understand than the paper which I have presented. I shall be glad to answer any questions not perfectly clear.

*In discussion*, Dr. T. Louis Comparette, Curator of the United States Mint at Philadelphia, expressed the opinion that coins should never be cleaned at all, believing it to be a crime to clean old United States pennies, and especially did he protest against cleaning coins with friction. He stated that if coins must be cleaned, the operation should be accomplished by the use of acids. He referred to the difficulty of mounting certain foreign coins in a case such as that exhibited by Mr. Blackman whereon the designs on the reverse side of the coins are not always in the same position as the designs on the face, stating that in the case of British coins the reverse side would invariably appear upside down as compared to the face side of the coin.

Mr. Blackman replied that the latter class of coins could be handled by placing them side down in the case but admitted that Dr. Comparette was correct in his statement, that in the case of Egyptian coins, for example, no possible arrangement could be effected which would avoid the difficulty in handling a coin printed without regard to whether the design on the reverse side was placed in the same position as the design on the face. Both speakers agreed that such coins could not be mounted in any definite or logical way.

## NOTES ON AMERICAN MUSEUMS

DR. A. R. CROOK

CHIEF, ILLINOIS STATE MUSEUM OF NATURAL HISTORY

If a native of France were to visit fifty American museums upon his return to his own country he would doubtless write an article or even a book on what he had seen.

The same privilege might reasonably be allowed an American who had examined these institutions, especially if to enthusiasm he added the technical viewpoint. Hence I venture to summarize some conclusions which I have reached after visiting about threescore museums, many of them during the last year, the others within the preceding six years. During the longer period changes have been made in many instances and even during the shorter period some of the museums have made such progress that today they are not the same that they were even one year ago. Few people realize how rapidly museums change.

When a person remarks, "Yes, I am well acquainted with your museum; I visited it four or five years ago," I am reminded of the tramp who wrote the testimonial for soap, saying "Two years ago I used a cake of your soap and have used none other since." A visit two years ago does not convey acquaintance. One visit is not enough. Continual applications are necessary. Museums are constantly changing. They are not static but rather moving institutions. Symbolic of that fact is the growing custom of furnishing all cases with easy turning casters—one factor in readjustment and growth.

In spite of the constantly changing conditions in museums, my visits gave me a composite picture and suggested certain conclusions. The institutions

visited represent extremes in location, in character, size and management. In location they are scattered from San Francisco and Mexico City to Ottawa and Boston. In character they include museums of art, of history, of commerce, and of nature. In size they vary from collections contained in a few small rooms to those filling to overflowing buildings of magnificent proportions. In management they range from private museums to those controlled by a board, a city, a state or a nation.

The first on the list is the California Academy of Sciences, which a few years ago moved into a new building and has recently installed remarkable groups of mammals and birds. Its collections are rich in the fauna and flora of the Pacific coast, the ocean and the islands. At Leland Stanford, Oakland and Berkeley are museums which minister to the curiosity seeker, the general public, and the scholar. At the latter place, the paleontological collections are worthy of mention. The Government Building at Victoria contains a museum rich in mounted Canadian animals that are a delight to behold.

Proceeding eastward on the Canadian Pacific we reach the interesting little collection housed in a chalet at Banff and so prominent in the affections of one of our Canadian members! A long journey eastward brings us to the collections at the University of Toronto, then to those of Montreal and finally to Ottawa, where the Provincial Museum had reached such admirable proportions before the fire in the Parliament buildings necessitated storage



of much of the material. It is to be hoped that all is in good order again.

To get a good running start on the next lap of our journey, we may return to the National Museum in Mexico City where we find a great variety of exhibits—artistic, historical, commercial and natural. Among much of value are many trifles and monstrosities. The double-headed calf was still with them at the time of my visit.

The Louisiana State Museum at New Orleans, housed in four picturesque buildings of historic interest, contains materials representing that region, past and present as recorded by man and Nature, and is the scene of much excellent work. At Salt Lake the Deseret Museum was an attractive institution of whose discontinuance we regret to learn.

The University of Wyoming at Laramie is building up a valuable collection of vertebrate fossils characteristic of the State. Denver is fortunate in having two good museums, a State Museum housed in a beautiful marble building and paying considerable attention to the archaeology and ethnology of the State; and the museum of the Colorado Natural History Society, with its remarkable aragonite crystals, gold, and other minerals, and beautiful mammal and bird groups which the visitor will not easily forget.

At St. Louis the excellent collection of the Missouri Historical Society is housed in a dignified building, and the Art Museum in Forest Park, with a steady growth ever since the impetus which it received by the St. Louis Exposition, is giving an art stimulus to all that region.

The Museum of the University of Illinois at Urbana is taking advanced steps under good auspices. The State Museum at Springfield is expecting within two years to enter its new build-

ing, and in the meantime is gradually enlarging its collections. The museums of the University of Chicago, intended primarily for research, are the scene of productive scholarship. The Chicago Historical Society is increasing in materials of historical interest as well as in literature, and the Chicago Art Institute, both through its permanent collection, temporary exhibitions, and teachers, is doing a great work. The Chicago Academy of Sciences with some change in exhibition methods has been producing many bird groups of uniform type. The Field Museum, about to enter its magnificent new building this fall, with its meteorites, gems and other minerals; its splendid bird and mammal groups; its unique botanical and enormous ethnological collections, takes its proper place among the "Big Four" of the Natural History Museum allies.

Milwaukee is fortunate in a museum of unusual size and excellence. Its building is dignified, its Indian and other groups numerous and effective, its general collections varied and valuable. Its character is far above what one would expect in a city of that size.

Passing eastward we find at Indianapolis a State Museum in the Capitol building, and the Herron Art Museum, a credit to all that region. At Columbus, in connection with the Ohio State University, are various collections, the best-housed and most progressive of which is the archaeological and historical collection. While in Ohio we do well to turn our steps northward and visit that gem of museums, the Cleveland Museum of Fine Arts, beautifully housed, richly equipped, admirably conducted. The remarkable plant of the Carnegie Museum at Pittsburgh claims our attention next, and convinces us that this institute belongs among the Big Four. Then we go east-

ward to Buffalo and visit the Museum of Fine Arts and Society of Natural History.

At Washington, the new National Museum building illustrates what a museum should be and the collections show the height of the art of exhibition. It is a fitting institution for a great nation. As we have become more convinced with each succeeding visit, Philadelphia is unusually well supplied with unique and remarkable museums—the Commercial Museum, whose counterpart in all the country is not to be found; the University of Pennsylvania Museum, the Museum of the Philadelphia Academy of Sciences with its long history of usefulness, the Pennsylvania Academy of the Fine Arts, the Pennsylvania Museum at Fairmount Park, the Wister, the Franklin, the Drexel and the Wagner Institutes—the homes of learning gained through observation, experiment and reasoning. If civilization is indexed by museums the place which Philadelphia holds is readily seen.

Our journey brings us next to New York, with regret that we cannot stop underway where the foremost museum of natural history, the American; the leading museum of Art, the Metropolitan; the Brooklyn Museum of Arts and Sciences; the Museum of the American Indian; the Children's Museum; the Staten Island Museum; and many other collections, constitute the acme of museum attainment and concerning which our Frenchman would write many books.

We stop at Albany to see the premier of State Museums; then pass to Yale; then to Springfield, Massachusetts, Museum with its Art and Natural History collection; next to Providence to examine the attractive Park Museum and the Rhode Island School of Design. We end our journey at

Boston, where the Harvard Museum, Boston Society of Natural History, Children's Museum, and Museum of Fine Arts, may detain us indefinitely. We hope that the time will come when we may gain first-hand impressions of the other museums of the country. But the above "little journeys" give a definite impression of museum housing, equipment and customs in North America. After looking the ground over in this way we are impressed with several things:

*First.* A fine building does not make a fine museum any more than fine clothes make a gentleman. But a fine building is greatly to be desired. It cannot be too costly nor too magnificent since it is to contain the treasures of the earth. Our six best museum buildings compare favorably with any six in Europe. Enthusiasm should not falter nor work cease while any museum is waiting for a building.

*Second.* Uniformity is not, as some are at present loudly urging, the chief consideration in building, in individual room, in case, in background, nor in label. In this day of standardization we are constantly hearing of the standard room, standard case, background, label, etc. Uniformity and standardization may be overdone. Sometimes they are undesirable, often impossible. You cannot standardize a dinosaur and a butterfly. A black background is not appropriate to a whole museum. The universal case does not exist. Flexibility is needed, variety, surprises. One charm to me of the Metropolitan and some of the older institutions is the individual treatment given different subjects and the discovery of rooms in unexpected places.

*Third.* Mistakes in housing, in furniture, installation and content are not peculiar to any geographical locality nor to any size of institution. Errors

are no respecter of persons nor of institutions. Many of the mistakes which the visitor observes are due to the fact that the director who was to use the building was not sufficiently consulted in its construction. The architect did not adapt his structure to the future contents, the supervising electrician placed his lights and switches in unreasonable places and excused his mistakes by the bogey of "underwriters' laws." The painter used colors selected by some one who did not understand the conditions. Other errors are inherited—old cases, old exhibits, old buildings, misfits from former days and used always with the idea of being thrown away when funds for improvement are secured. How to be envied is the director who can start with a clean slate, as was the privilege of those in charge of the National Museum. Some of the errors are due to the lack of taste, ingenuity or logic on the part of a director or of his staff.

Several museums have barren-looking rooms since exhibits are set in walls and viewed as through windows. Some use upright cases which are generally not tall enough. Many fail to use casters, hence are confined to smaller panes of glass than could be used with sliding frames and entrance at the end of the case, even though wide aisles are not always possible.

*Fourth.* There is quite generally need to increase storage space and relieve congestion in exhibition space. Many a fairly good room is spoiled by overcrowding.

*Fifth.* After all that has been said labeling is quite generally insufficient and a common error on labels that are in position is that they aim at literary excellence rather than terse statement.

*Sixth.* One who makes a rapid review of our museums must be astounded at the marvelous wealth of material which they contain. If it be in museums of art he is impressed not only with the great numbers and quality of the objects but also with the study, the genius, the tact, the deprivation involved in the production, acquisition and care of the objects.

If it be in museums of nature and he reads between the lines, he wonders at the heroism shown and hardships undergone by the men who have journeyed to the tropics and the poles and to all the places between; he marvels at the patient research and preparation of collections by these and by other men at home. He admires the generosity of the men of wealth and the wisdom of the groups of men who make possible all the work and the bringing together of the ends of the earth, the collecting of materials from other worlds, the linking up of past and present, the presentation and exposition of the treasures of nature and of man. This combination of enthusiasm, industry, learning and wealth has produced in our museums remarkable results worthy of the genius of the American people.

The lantern slides used illustrated: The four largest museum buildings in the United States. A State Museum in the South. The finest museum in a secondary city in the Middle West. A good small city museum in New England. An unattractive building which houses a valuable museum. A museum for children. Three museums in the West. A crowded and a properly filled room in two of the best museums of the country. Rooms improperly finished—filigree work, over-ornamentation, etc., in rooms used for gigantic exhibits, etc. Undesirable cases, size of glass, grouping of cases, cases well adapted to size of room, to lighting, etc. Well planned rooms.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

FEBRUARY—1920

VOLUME II

NUMBER 5

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## MUSIC IN MUSEUMS

The general movement of art museums to include music among their activities is a reminder of how far museums have gone in the last twenty-five years in an endeavor to interpret their possessions.

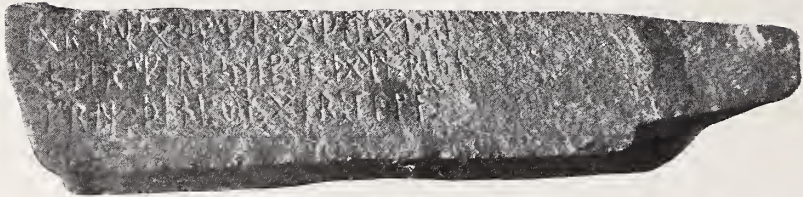
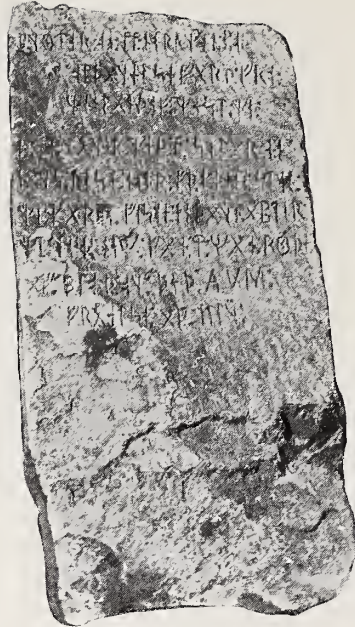
In order of their adoption have appeared exhibition of objects and specimens, publication of technical papers, lectures and demonstrations, publication of popular bulletins, loan of duplicate material, docent service, story-telling, music, loan of rare objects.

In this intensive period of museum development, each stage, before becoming fully established itself, has been overlapped by the next.

To-day the museum and industry are working hand in hand, the one providing the inspiration in the rare and priceless objects in its keeping, the other translating the beautiful things of the ages into productions of exquisite design and workmanship to go into the homes of the American people.







KENSINGTON RUNE STONE

Found near Kensington, Minnesota, in 1899

(See page 131)

# KENSINGTON RUNE STONE

## FRONTISPIECE

One of the most stimulating historical controversies that has arisen in many years is that waged over the authenticity of the *Kensington Rune Stone*. Twenty-one years ago it was brought to light by a farmer near Kensington, Minnesota, but being examined and utterly discredited as a forgery by the scholars who saw it, the owner made use of it for a doorstep to his granary where it remained until nine years ago when Mr. H. R. Holand, a Norwegian historical writer and orchardist of Door County, Wisconsin, sought out the so-called hoax and obtained it for study.

The stone is a slab of gray stone thirty inches long, seventeen wide and seven thick, almost covered with runic characters which Mr. Holand has translated as follows:

"Eight Goths and twenty Norsemen on exploration journey from Vinland through the western region. We had camp by two skerries one day's journey north from this stone. We were out and fished one day. When we came home found ten men red with blood and dead. Ave Maria! Save from Evil. Have ten of our party by the sea to

look after our vessels 14 day journey from this island. YEAR 1362."

Naturally it could not be admitted without debate that in the heart of the continent had been discovered the oldest American historical document dealing with the coming of the white man to this country. The lively controversy that involved history students of Minnesota, Wisconsin and Illinois, spread to Scandinavian savants and in time made the stone known around the world.

In the December issue of the Wisconsin State Magazine, Mr. Holand for the first time assembles the historic evidences which go to prove this mid-continental episode recorded on the Rune Stone, one of the links in the chain of Norwegian explorations in the western world that had its beginning in the twelfth century and involved Greenland, Vinland and the mysterious Merkland, or America.

The average reader of the article will feel that this lay scholar has pushed far up the curtain that has always shrouded the stage where were enacted the Norse epics in the dim Pre-Columbian period.

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## NEWS FROM HISTORICAL MUSEUMS

### STANDARDIZATION

THE PROCEEDINGS OF THE THIRTEENTH ANNUAL CONFERENCE OF HISTORICAL SOCIETIES reported by Dr. Augustus H. Shearer, and reprinted in 1919 from the Annual Report of the American Historical Association for 1916, contains a summary of the activities of a large proportion of the

societies in this country and in Canada. Such a painstaking and comprehensive report is a long step in the direction of standardization of historical society work.

### GEORGIA

During the celebration of the 100th Anniversary of the Crossing of the Atlantic by the S.S. Savannah, facsimiles

of Pulaski's banner and the flag which floated at the masthead of the ship on which Lafayette was entertained while on his visit to Savannah in 1825, were presented to the Georgia Historical Society.

Epaulets and other personalia of General John Floyd were recently presented by a descendant of this celebrated general; also a cane made from the live oak of the "Immortal Old Ironsides," the frigate "Constitution," once prized and used by Commodore Josiah Tattnall, author of the famous words spoken at Pei Ho, "Blood is thicker than water."

### ILLINOIS

WASHINGTON AND LINCOLN EXHIBITS. During February all other subjects will give way to special Washington and Lincoln exhibits at the Chicago Historical Society as has been the custom for many years. These exhibitions are so popular with the schools that the building is always thronged on the Birthdays from morning till night with interested children. Last year a new plan of managing the crowd was devised. In order that the exhibits might be seen in their proper sequence, cords were stretched to form an aisle throughout the building and standards carrying pasteboard arrows were placed at intervals to indicate the directions. In this way it was possible to have hundreds of children enter and leave the building by one door without confusion and quiet was preserved so that it was possible to make explanations throughout the day.

### IOWA

HISTORY AND THE LIBRARY. An historical room has been opened in the Cherokee Public Library in which articles of historical interest are to be displayed. It is a good omen for pro-

gress when a public library opens its doors to historical relics, provided means for mounting, displaying and safeguarding from dust and theft are available. Exhibition of relics cannot outrun equipment without physical loss and lowering of respect for history. Perhaps more library boards would encourage museum exhibits if instead of calling them "relics" the phrase "materials for the visualization of history" were used to describe them.

THE MESQUAKIE INDIANS at Tama held their annual pow wow August 7-10, 1919. Edgar R. Hylan, Curator of the Historical Department of Iowa, at Des Moines, explained to visitors the various dances and ceremonials. In several states of the central and far west men and women of white and Indian blood are forming associations for the preservation of American Folk Lore and for the betterment of conditions on reservations.

THE ACADEMY OF SCIENCE AND LETTERS of Sioux City has moved its collection of historical relics, Indian curios and geological specimens to the Public Library, where they will be more accessible to the public, and it is proposed to hold a course of lectures at the Library to make known these collections. It will be interesting to note whether or not the location of visualization collections in libraries tends to raise or lower the scientific exhibition of historical materials. There can be no question but if handled properly such collections would be invaluable supplements to the book in educational work.

### MASSACHUSETTS

THE CABINET OF THE MASSACHUSETTS HISTORICAL SOCIETY is notable for its great number of medallion groups, recording in imperishable bronze and other metals the great epochs of his-



tory. Among recent accessions is the Manly Washington medal together with the original broadside which prophetically advertised it in 1790 as "That most approved Historical medal of the President of the United States, acknowledged a striking likeness. Nothing was ever so well calculated to transmit to posterity the memory of the friends and patriots who served their country. They are the lasting monuments of publick respect and publick gratitude, and the only thing that keeps pace with the tide of fleeting time, as every age increases their value.

*"In some friendly Patriot's cabinet secure they lie,*

*From rage of popular commotions, or inclement sky,*

*And like time itself, pass on to all eternity.*

"They may be had as above, in white, and gold colored Medal and Silver, at one, two and four Dollars each."

"BRYAN MONEY." Among numismatic additions of another order is a collection of thirteen pieces of "Bryan money," issued in jest in 1896. The 1918-19 Proceedings of this Society contains an elaborately illustrated catalogue of the Admiral Vernon Medals, 1739-1742.

## OHIO

MEMORIAL TO WILLIAM HENRY HARRISON.—While the State of Ohio, the Ohio Archaeological and Historical Society and the Business Men's Club were busy preparing a bill carrying an appropriation of \$100,000 for the erection of a Memorial to William Henry Harrison, the Daughters of the American Revolution took the project in hand privately and have relieved the State, and the Club of participation in this effort.

OLD NORTHWEST TERRITORY.—The State has recently purchased the land

in the city of Marietta, known as "Campus Martius," and placed the same in the hands of the Ohio Archaeological Society as a site for a building to be dedicated to the preservation of mementos indicative of the settlement and early history of the Old Northwest Territory. The other four states carved from this territory are to be asked to appoint two representatives each, to a joint commission charged with securing appropriations toward the cost of the building.

AVIATION RELICS.—The museum of the Society has been made the repository of the collection of war relics of Eddie Rickenbacker, the American Ace, consisting of part of his first fighting plane, riddled with bullets, rapid fire guns, navigation instruments and personal objects captured from German aviators.

## NEW YORK

The walls of the Iroquois Halls in the New York State Museum at Albany are treated in a beautiful and most ingenious manner, being divided into panels and decorated in conventional Indian designs characteristic of the gems native to this State. The cost of the decoration was borne by a private individual. In the extensive allotment of space to the Iroquois Hall, in the mural decorations and in the magnificent realistic groups illustrating Iroquois life, is writ large the mutual understanding that existed between the European settlers of this region and the Five Nations. Significant of this is the fact that the University of the State of New York having been duly elected by the Onondaga or Iroquois Nation to the office of Wampum-keeper, keeps in its fire-proof museum "as public records forever" all the wampums turned over to it by this Indian law.

Just before the war a bark lodge such

as was used by the Senecas in Pre-Columbian times had been erected within the Indian Halls, the same being put together by a Seneca Indian from the Cattaraugus Reservation, who later became a lieutenant in the United States Army in France. To this fully equipped exhibit are added splendid realistic groups, one representing Mohawk life, the other the Scene of Champlain's assault upon the Oneidas at Nichol's Pond, near the shore of Lake Canandaigua in 1615. The latter exhibits the best result the writer has seen in grace of figures and chiaroscuro. Framed between the decorative panels of Indian design the effect is very beautiful, and must be very gratifying to the descendants of the Red Men.

### WISCONSIN

ARCHAEOLOGICAL PILGRIMAGE.— On Labor Day the State Historical Society of Wisconsin, together with the Archaeological Society, conducted a pilgrimage to the site of Aztalan near Lake Mills. The mounds there are regarded as among the most remarkable in the upper Mississippi Valley. Dr. S. A. Barrett of the Milwaukee Museum delivered an authoritative account of

the results of excavations, investigations carried on there in the summer of 1919. More than five hundred people from various cities in southern Wisconsin took advantage of this opportunity of being personally conducted over these prehistoric remains.

EARLY ROADS.— The Wisconsin Historical Society in common with other societies in the Central West receives frequent requests from patriotic hereditary societies for a "complete list of the early roads of the state," or "all the places of historic interest," the query being usually followed with, "our society is planning an active campaign to place markers upon such roads and historic sites." The race is to the fleetest in this as in everything else, and the historical societies that have labored long to gather documentary evidence authenticating old trails, roads and sites significant in history, should not hesitate too long to proclaim their findings on granite or bronze markers if they would not be beaten to the goal by those more zealous in perpetuating the name of a private organization, than industrious in searching for historic evidences.

## NEWS FROM SCIENCE MUSEUMS

### UNITED STATES NATIONAL MUSEUM

A definite working plan for the Division of Mechanical Technology, United States National Museum, has been devised by the new Curator, Mr. Carl W. Mitman, and the work of rearranging the exhibition material, now in possession of the division, and the acquiring of new material to effect the rounding out of each subject is now under way.

In order to prevent duplication and

overlapping of exhibits (other than that of the introductory phase) amongst the many divisions of the Museum, Mechanical Technology has been interpreted as embodying all mechanical appliances in Science and in the Arts. The purpose, then, of the Division of Mechanical Technology is to tell a visual story of the development and use of these appliances, all grouped together in their logical places. As an aid in the execution of the plan, the outline given below is being followed:

## I

## MECHANICAL POWER

- A. Simple agents — those which aid or increase the effectiveness of muscular energy. Examples: Lever, wedge, screw, inclined plane, etc.
- B. Complex agents — those which through the use of natural forces and resources eliminate the utilization of muscular energy. Examples: Windmill, water wheel, steam engine, dynamo, internal combustion engine, compressed air, pumps and lifting agents.
- C. Transmission. Examples: Ropes, pulleys, gears, sprockets, shafting, bearings, etc.
- D. Utilization — Motion and devices controlling motion. Examples: Ratchets and pawls, cams, intermittent and stop motions, wipers, variable cranks, etc.

## II

## MECHANICAL MEASUREMENT

The Science of Metrology and its relation to mechanical power. Examples: Number, length, volume, mass, pressure, velocity, power, etc. Testing materials.

## III

## TRANSPORTATION

Mechanical means of locomotion on land, water, and in the air. Grouped according to type of power. Examples: Steam locomotive, electric motor, automobile, steam and sail boat, aeroplane.

1. Development of railway accessories.
2. Development of automobile accessories.

## IV

## COMMUNICATION

The mechanical transmission of intelligence. Examples: Telegraph, telephone, phonograph.

## ETHNOLOGY AND INDUSTRY

Those who believe that museums have a part to play in the workaday world and that ethnological specimens should be handled and displayed in such fashion that practical ideas of use and beauty can be taken from them and put into the life of today had their inning at the recent exhibition of modern industrial art in textiles and costumes, that filled three halls at the American Museum of Natural History. The reception by educators, artists, manufacturers, and the general public was cordial and many persons expressed the hope that the affair should become an annual occurrence.

The purpose was to bring to public attention the recent advances in indus-

trial decorative art and the means by which they were achieved. A number of special exhibits were formed by manufacturers of women's clothes showing brilliant use of ideas contained in ethnological specimens. Fishskin coats from the Amur River, hempen jackets from the Philippines, deerskin dresses from the North American Indians, all contributed important features to creations that were entirely modern in spirit.

On the mechanical side the history of the loom was covered. A Jacquard loom for broad silks and a ribbon loom were in actual operation and with them were related primitive looms from all parts of the world. The history of many processes, such as tie-dyeing, warp tie-dyeing, block-printing, etc., was amply illustrated in ancient and modern products.

A display was made of material prepared by the Museum for use in the public schools in coöperation with the State Board of Education. This material consisted of photographs covering the natural history of design, models, circulating exhibits, etc.

Among the exhibitors were David Aaron, embroideries; American Bead Co., beaded articles; A. Beller and Company, cloaks and suits; Sidney Blumenthal, velvets; Bonwit Teller and Company, negligees; Cheney Brothers, silks; Harry Collins, costumes; Ben C. Faulkner, blouses; Marshall Field and Company, cretonnes; Johnson Crowdin & Co., ribbons; Otto Kahn, furs; H. R. Mallinson and Company, Inc., silks; J. A. Migen, Inc., silks; J. Wise Company, children's and misses' dresses.

The arrangement and installation were under the charge of Dr. H. J. Spinden; and Mr. M. D. C. Crawford was responsible for the contact between the American Museum of Natural



History and the industries"—a contact that after several years is now bearing much fruit.

## PUBLIC MUSEUM OF THE CITY OF MILWAUKEE

**ETHNOLOGY.** The exhibits of foreign ethnology have recently been augmented by the opening of another small room, measuring sixty-five by thirty-four feet, containing specimens from the Asiatic region, mainly from India, China and Japan.

**AN ENVIRONMENTAL IROQUOIS GROUP,** 21½ ft. x 12 ft. floor space and 16 ft. in height, has been evolved from field studies and collections made by Dr. Samuel A. Barrett and Mr. George Peters, in New York State and Southern Ontario.

The motif chosen is the final council at which was perfected, about the year 1570, the League of the Iroquois. In the background is shown an old stockaded Onondaga village, now called Fort Atwell, situated about twenty miles south of Syracuse, N. Y. In the foreground are the delegates seated about the council fire. Hiawatha, the leading advocate of Dekanawida's scheme of government, is standing with arms uplifted, making an impassioned appeal for the adoption of the league. Adodarho, seated at the left, stretches out his hand in protest. The other ten modeled figures of representatives of the five nations depict various emotions.

On the wall over the opening of this case has been placed a painting of Henry Hudson ascending the river which bears his name. The picture is 17 x 5 ft. in size, showing his vessel, the Half Moon, at anchor and Hudson in a small boat manned by two sailors rowing toward the shore from which a party of Indians are observing his approach. The mural, the painted background for the group, and model-

ing of the figure is the work of Mr. Peters.

**ARCHEOLOGY.** The program of local mound exploration has been further carried out by a couple of weeks' work in Shawano county, where excavations by Dr. S. A. Barrett gave somewhat different results than at previously excavated localities.

Following this, Dr. Barrett and four assistants spent twelve weeks excavating the famous earthworks at Aztalan, Jefferson County. For seventy years this remarkable site, with its mounds, pyramids and "brick" enclosing walls, has been an enigma to archeologists and toward the solution of which no very serious or sustained efforts have been made. The summer's work, while insufficient to gather all the available data, yielded important results and next season's activities will also be occupied with this site.

The results of studies on the Kratz Creek Mound Group made in 1917 by Dr. Barrett and Dr. E. W. Hawkes has recently appeared as a museum bulletin of 138 pages, 19 plates and 19 figures. Detailed studies of the interesting stratification, altars, fireplaces, etc., were made of a considerable number of mounds and it was found that the practice of excavating the form of the animal figure preparatory to the erection of an effigy mound was common. This probably explains the existence of the few "intaglio mounds" known in Wisconsin. One of the mounds of this group contained forty-five bundles of re-buried skeletons; three burials in the flesh, one probably an intrusion; seven altars and four fire strata.

**GEOLOGY.** Opportunity to join with the State Geological Survey and the U. S. Geological Survey, represented respectively by Mr. W. O. Hotchkiss and Dr. E. O. Ulrich, in a study of the Cambrian of western Wisconsin was

embraced by the Museum, which deputized Mr. Edwards, who spent a profitable month in the field collecting 428 slabs containing fossils from twenty-five localities. Among the new finds was a reef of sponges located near Fairchild, the only Cambrian sponges thus far found in Wisconsin, and the only middle Cambrian sponges known from North America.

A geologic column has been made and placed in one of the exhibit halls in an attempt to make intelligible to the public the principal divisions of geologic time and the sequence of rock formations. The column is ten feet in height by eighteen inches square. The four sides are devoted respectively to the Eras, Ages, Periods and Formations. The vertical is based on the greatest known thickness of existing rock of any time period or formation, and the scale used is one inch to two thousand feet. The data for this were collated by Mr. Edwards.

**ZOOLOGY.** The series of groups of North American mammals has been increased by the addition of three fine specimens, male, female and half-grown young, of mountain goat taken in Alberta, in winter time, which have been mounted by Mr. George Shrosbree, grouped upon the modeled face of a cliff high up in mountains, which Mr. Peters has carried out in the painted background as a connected portion of a mountain range.

**EDUCATION.** For the past seven years, as a branch of its educational work, Dr. Leon D. Peaslee, for the museum, has conducted the Milwaukee Science Club, the membership of which is composed of high school boys. Half-day sessions, largely field trips, are held Saturday mornings for nature study and annually a three-week camp is held in the northern woods of the state. Through the boys we have

learned something of their appreciation of the benefits derived from this scientific leadership which has induced many not previously intending to do so to enter upon a college course after leaving high school. This year the customary verbal expressions of parental gratitude were further emphasized by the entirely unsolicited presentation to the club's treasury of two substantial checks from parents who feared that the present H. C. L. might interfere with some of the members joining the camping party, and expressing the hope that the money could be tactfully used to assist such as could not otherwise bear the expense.

#### MUSEUM OF NATURAL HISTORY, UNIVERSITY OF ILLINOIS

The collections of the museum are at present being developed primarily for their teaching value. The chief exhibit for this purpose is the synoptic series of animals which has been augmented by many new specimens chosen to illustrate the characteristics of the major groups of invertebrates. During the past six months the Echinodermata and the various groups of worms have been installed, accompanied by drawings, models, and descriptive labels. This exhibit is now in regular use by the undergraduate classes in Zoölogy, the collections supplementing the use of text book and laboratory work.

A group has been completed showing how butterflies and moths pass the winter. The exhibit is viewed from four sides, each side showing one of the methods by which these delicate insects overwinter. The four sides have been divided into egg, caterpillar, cocoon-chrysalis-pupa, and adult or imago stages. Descriptive labels appear on each side, and in the frame with the label are placed the adult insects of the stages exhibited. This is the second

of a series of educational exhibits prepared to demonstrate interesting or important facts of nature. The first exhibit illustrates the 12 most injurious insects of the corn plant.

A collection of the river mussels from the Big Vermilion River has been made, showing the effect of sewage pollution from the twin cities of Urbana and Champaign on the molluscan and other life of a branch of the river known as Salt Fork. This collection forms a part of the study series and numbers several thousand specimens.

The research series has also been enriched by over 20,000 specimens of Pleistocene fossils from Ohio, Indiana, and Illinois, which will form the basis for papers on the life of certain phases of the Pleistocene. The identification of critical molluscan material for other universities and individuals has also enriched the study series by many hundred specimens.

### PRELIMINARY ANNOUNCEMENT

#### ANNUAL MEETING 1920

**The annual meeting of The American Association of Museums will be held in Washington, D. C., May 17, 18, 19, 20. All meetings will be held at the United States National Museum.**

**Monday, May 17th, 10 A. M. Meeting of Council; 8 P. M. Informal get together. Tuesday, Wednesday and Thursday, May 18, 19, 20, general sessions.**

### NEW ENGLAND CONFERENCE AT HARTFORD

The second annual New England Conference of The American Association of Museums was held at Hartford, Connecticut, on Friday afternoon and evening, January 9th, in the Wadsworth Athenaeum. There was a total attendance of forty-seven, representing many of the museums in New England. The papers of the afternoon session centered about the work of historical museums, the revivifying of certain Natural History Museums and Museum Extension Work. The evening program was devoted to the general topic of art in coöperation with industry. The papers and discussions will be published in a later number of MUSEUM WORK.

Through the courtesy of the trustees of the Wadsworth Athenaeum those in attendance were privileged to enjoy a delightful dinner at the Hartford City Club, at which opportunity was afforded for better acquaintance and exchange of ideas and experiences.

The success of the conference was due in a large measure to the committee, which consisted of Miss Delia I. Griffin, Director of the Children's Museum of Boston; Mrs. Florence Paul Berger, General Curator of Wadsworth Athenaeum; Mr. Harlan H. Ballard, Curator Pittsfield Museum of Natural History and Art, and of Mr. Frank B. Gay, Director of The Wadsworth Athenaeum who presided at the meeting.

### NEWS FROM ART MUSEUMS

#### FAIRMOUNT PARKWAY AND THE NEW PHILADELPHIA MUSEUM OF ART

The development of Fairmount Parkway in Philadelphia, with the magnifi-

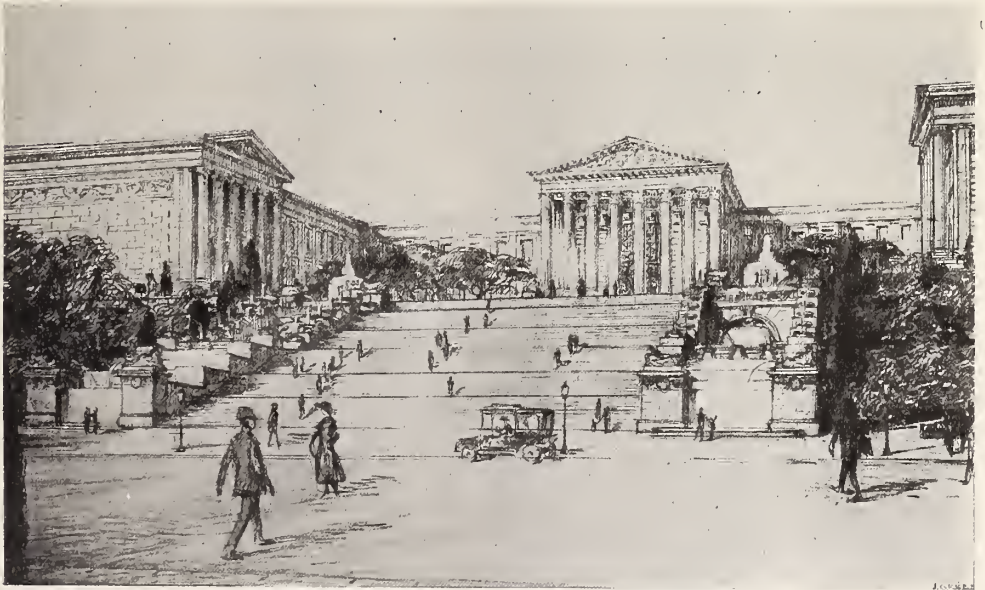
cent public buildings to be erected along its course, is probably the greatest achievement of its sort of which any city can boast. The Parkway extends from the City Hall to Fairmount



Hill, in Fairmount Park, the site of the new Art Museum. This great gallery will thus dominate the entire 6,300 feet of boulevard and will also command two beautiful views of the Schuylkill River. At the foot of the hill is a broad plaza and at the junction of this plaza and the Parkway will be erected the new Pennsylvania Academy of the Fine Arts and the new Pennsylvania Museum and School of Industrial Art. If court decisions permit the building of a John G. Johnson Gallery, it will probably front on this plaza.

graphs and plans in the December issue of *The American Magazine of Art*.

The new Philadelphia Museum of Art is already under construction and may be practically completed, it is hoped, within the next five years. The architects are Messrs. C. L. Borie, Jr., Horace Trumbauer, and C. C. Zant-zinger, of Philadelphia. The City Councils have already appropriated \$2,000,000 toward its erection, and have authorized the Commissioners of Fairmount Park, within whose jurisdiction the new Museum will lie, to make



The Philadelphia Museum of Art, Main Entrance  
Contract for Construction made latter part of July, 1919

(Reproduced by courtesy of The American Magazine of Art)

Almost midway of the Parkway about another plaza, Logan Square, will be grouped a new Central Library and a new Municipal Court Building, in addition to the important public buildings already there. The City Hall plaza will be the center of another group of public or semi-public buildings. The history of this unique Parkway is the subject of an article by Andrew Wright Crawford which appeared with photo-

graphs and plans to the amount of \$2,500,000. When completed, this splendid structure will house the Wilstach collection of paintings belonging to the City and now on exhibition in Memorial Hall, Fairmount Park, the collection of industrial art objects belonging to the Pennsylvania Museum and School of Industrial Art, now on view in Memorial Hall, the Elkins collection of paintings which recently

passed to the City, and any other collections which may later be lent or given to the City. Beside exhibition galleries the new Museum will contain an auditorium for musical or dramatic performances and rooms for literary and art society meetings.

#### EXCEPTIONAL SHOWING AT THE CORCORAN GALLERY

Public appreciation of the high quality of art shown at the Seventh Exhibition of Contemporary American Oil Paintings held at the Corcoran Gallery in Washington, is attested by the large attendance and the exceptionally large number of sales. Latest reports state that twenty-six canvases have already been sold, their prices aggregating \$51,900. Of these, eleven have been added to the permanent collection of the Corcoran Gallery, their number including F. W. Benson's "The Open Window," which won the first Clark prize and the Corcoran gold medal, and E. F. Rook's "Peonies," winner of the third prize and bronze medal. Critics seem to agree in describing the exhibition as the most comprehensive and representative group of American art ever held in this country and its success should have a most encouraging and stimulating effect on future exhibitions.

#### FOGG ART MUSEUM CATALOGUE

The Fogg Art Museum, at Harvard University, has recently issued a splendid catalogue of the Medieval and Renaissance paintings in its collections, compiled by the Director, Edward W. Forbes, and published by the University Press. The volume should prove highly valuable to students of art, as it has been prepared in a most comprehensive and careful manner. In addition to the descriptive notes on the Museum paintings which are illus-

trated by sixty-six heliotype reproductions, several articles have been contributed by members of the Museum staff.

#### LOS ANGELES MUSEUM RECEIVES GIFT OF ETCHINGS

Through the generosity of Wallace L. De Wolf, of Chicago, the Museum of History, Science, and Art, in Los Angeles, has recently received an important group of ninety-three etchings by such masters as Seymour Haden, Whistler, Zorn, Legros, Rembrandt, Pissaro, Corot, Pennell, Cameron. This addition, it is said, will make the Museum's collection the richest on the Pacific coast.

#### INTERNATIONAL ART EXPOSITION AT VENICE

Through the Italian Royal Minister of Foreign Affairs and the Mayor of Venice, an invitation has been extended to the United States to participate in the International Art Exposition of the City of Venice, which is to be held from mid-April to October. It is reported that next winter the Italian government will reciprocate by sending for tour of the American museums an exhibition of the work of Italian artists.

#### NEW BUTLER MUSEUM GIVEN TO YOUNGSTOWN

Last October there was formally opened in Youngstown, Ohio, a new and beautiful art museum, built by Mr. J. G. Butler, Jr., for the enjoyment of his fellow-townsmen. He has now made provision for its permanent maintenance through the establishment of a corporation to be known as The Butler Art Institute which, with an endowment fund of \$100,000, will hold the institution perpetually in trust. Mr. Butler will also finance the build-

ing of additions to the present gallery, and the construction of wings will soon be begun. The present Museum was designed by McKim, Mead, and White, and is built of Georgia marble in early Italian Renaissance style. J. Massey Rhind has had charge of the sculptural details and has also acted in an advisory capacity to Mr. Butler in the selection of some of the collections. An illustrated article describing this beautiful gallery and the collections, chiefly of contemporary American paintings, which it houses, appears in *The American Magazine of Art* for December.

#### COPLEY SOCIETY EXHIBITION

The Copley Society of Boston announces that it will hold an exhibition of the work of Boston artists from March 9th to 29th at the Museum of Fine Arts. The exhibits will include oil paintings, water-colors, and small sculptures, preferably works which have not before been publicly shown in the city.

#### ACTIVITIES IN DENVER, COLORADO

The Denver Art Association is gaining public support in its program to secure a Museum building as part of the Civic Center by holding numerous exhibitions in the gallery of the Public Library. That eight thousand people came to see the collection of representative American, French, and English paintings on view for two weeks last October, when two thousand would have been considered a good attendance, is proof that not only does the Art Association recognize its opportunity to interest the people, but that it is receiving a hearty response. With such an active campaign under way, under the enthusiastic leadership of the Director, Reginald Poland, it should

not be long before the Art Association realizes its hopes and secures a suitable building in which to display its temporary and permanent collections.

The City Government, assisted by the Denver Art Association and the Municipal Chorus, on December 21st presented free to the people of Denver an elaborate Christmas masque, *The Evergreen Tree*, by Percy MacKaye. Preceding the pageant, there was a short Christmas carol service in which the entire audience of over nine thousand people joined. More than three hundred men and women took part in the entertainment, and under the direction of the best artists, theatrical and musical directors, they succeeded in producing a performance of high artistic merit.

#### EUROPEAN ART WORKS COMING TO AMERICA

Practically all of the countries of Europe which were involved in the Great War have been forced, to greater or less degree, to liquidate their war debts by the sale of some of their art treasures. Among the neutral nations, Norway and Holland have for some time been conspicuous buyers, probably partly for purposes of speculation and partly to enrich their own national collections. But the unprecedented flow of European art works to America is now causing the greatest apprehension abroad. Despite the definite measures taken by some European governments to check this outflow and the present difficulties of transportation, much art will undoubtedly be brought to America. In Italy there is a law providing for government purchase of works of art for her great national collections and no doubt the strict enforcement of this law, coupled with the influx of Austrian art, will do much to maintain and increase Italy's collections and will ensure for her her



position as Mecca for art lovers. France is likewise making a desperate effort to hold her own. In England fifty members of Parliament have recently petitioned that an export tax be levied on art works, but before its passage, at the present rate of sales, much will have already passed overseas to America.

#### A COMPARATIVE ROOM IN THE SAN FRANCISCO MUSEUM

At the Palace of the Fine Arts in San Francisco, the Director, Mr. J. N. Laurvik, in an effort to emphasize the fundamental principles of line, form, and color in art, has arranged a "Comparative Exhibition Room," in which characteristic examples of old masters are placed side by side with works by nineteenth and twentieth century artists. The differences in point of view and in treatment are thus made more evident while the underlying principles of all art are gradually forced home. Further additions to the ex-

hibition will be made from time to time.

#### LECTURES ON ARCHITECTURE AT THE METROPOLITAN MUSEUM OF ART

The January Bulletin of The Metropolitan Museum of Art, New York, announces two series of lectures which should be of especial interest and value to students. On five successive Thursday afternoons, at 4 P.M., beginning February 19th, Professor Fiske Kimball of the School of Art and Architecture of the University of Virginia will lecture on Domestic Architecture of the American Colonies of the Early Republic. The Culmination of Greek Architecture in the Age of Pericles is the subject to be treated by Mr. William Bell Dinsmoor, Architect to the American School of Classical Studies at Athens, on five successive Thursday afternoons, beginning March 25th. These lectures will be open to all. Later they will be published in book form by the Museum.

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#### LITERATURE FOR MUSEUMS

"More Magic Pictures of The Long Ago," by Miss Anna Curtis Chandler of The Metropolitan Museum of Art. Holt & Company, New York.

"Chinese Contributions to the History of Civilization in Ancient Iran, with Special Reference to the History of Cultivated Plants and Products," by Dr. Berthold Laufer, Curator of Anthropology, has just been issued by the Field Museum, Chicago. 630 pages.

The United States National Museum: Proceedings of the United States National Museum, Volume 54. Nos. 2223-2257.

PERSIAN TEXTILES; 50 photographic prints illustrating thirty-eight original Persian and Paisley shawls, tapestries and borders, with an introduction by John Cotton Dana, Newark Museum Association, H. C. Perleberg, Publisher, Jersey City, N. J. Size 14½ x 17 in. cloth, \$30. The prints are in sepia made from photographs of textiles owned by Metropolitan Museum of Art, Newark Museum Association, Burton Rice, N. Y., Alfred Cheney Johnston, N. Y., Miss Frances Morris, N. Y.,

Franklin Booth, N. Y., Louis Chappel, N. Y., Willy Pogony, N. Y., John Cotton Dana, Newark, N. J., and Robert v. V. Sewell, Oyster Bay, L. I.

"The publisher's note says that two museums have helped to make this book. This they did by letting him take textiles from their collections and carry them to his studio to be photographed. This may seem on first thought a very simple and obvious thing for a museum to do. It is not so in fact. The traditions and rules that naturally, and almost of necessity, grow up as a great museum like the Metropolitan gathers from year to year, priceless and almost irreplaceable objects are of the severest. Directors, curators and trustees no doubt regret their presence and their strength even more than does the general public; for they realize fully how easily and how greatly the economic and industrial value of many of the treasures in their charge would be expended could they be exploited in a proper manner by reputable publishers." John Cotton Dana in Introduction.

## THE MUSEUM AND THE ARTISAN

LIONEL MOSES

ART DIRECTOR, GORHAM MANUFACTURING CO., PROVIDENCE

By steady advancement along progressive lines, the museums of the country have become the greatest factors in the enlightenment of the population in the arts. As time goes on their contents should become, even more than now, the inspirations for those who produce, for those who consume, and for those who, doing neither, yet live on a higher or lower plane in proportion to development of their appreciation of the beautiful.

We are learning to look to the museums large and small (and by small we may well include private collections) for the inspiration which shall quicken the entire community into an organism in which art shall be the guide and the predominant quality. The sooner we arrive at this point of education and refinement, the better off we shall be both as individuals and as a nation.

We have our schools and our art teachers, but no matter how great in number are the former or how talented the latter, the student is but a mere tool unless he has within himself the spark which has been lighted by contact with the divinely conceived and marvelously executed works that have gone before. Many a student there is who is mental tinder for this spark, but who has never been fired by enthusiasm for the beautiful and who, therefore, plods his weary way but half living the enjoyments which his labor should give him, or even actually disliking it.

Today, our publications are filled with academic discussions on methods of tuition. It is asserted that as a

nation, we have the talent, but that we have allowed it to remain untrained; that though schools have existed for many years, yet we as a nation have not gained that general degree of competence and culture which should be ours at the present time; that we lack, to a woeful degree, appreciation of the beautiful. No one, in truth, can deny these statements. But for this condition must we entirely blame poor teaching methods and other causes which are so often mentioned? Is there not some deeper reason for our lack of development in art?

What makes an individual or a nation artistic and art loving? Not pedantic talk of what art is; not the teaching of the mechanical methods by which art is produced. Is it not rather inspirational; the effect of beauty on the receptive mind? The nations of Europe are concededly more artistic than we; their individuals more appreciative. Is it because they have more brains? May it not be rather because they are more familiar with beauty and have, from infancy, been in close contact with it?

We know that the riches of Italy are in its works of art; that France can boast of its art as being greater in value potentially and in reality than its industries. And these two nations are the most artistic in the world of today. May it not be then that we as a nation may advance in accordance with our familiarity with the works of art of our own and the older countries?

And if this be so, how best may we

learn to know these works? Is not the answer to be found in and by the Museums?

It is easy to say that our art could be much benefited by frequent visits of artists and artisans to museums, and no one can deny this. As a matter of fact, art is advancing by reason of study given within the museums by those who have chosen art for their life work. But the progress is slow and while we are taking steps toward this goal, other countries have covered the road by leaps and bounds. We must hurry if we do not wish to be left any further behind.

How may we best speed the coming of the era of good taste and good design? We may go far to this goal by the production of fine paintings and sculpture and architecture. But a year's production of paintings, statues and buildings in which art is a governing factor, is not equal to a week's production of those articles which are classed as industries or industrial arts, therefore it would seem that for a general elevation of popular taste we might well study and improve the industrial arts at their source and let them become to the multitude teachers of art. The so called "fine arts" will then be more appreciated.

If the house contains beautiful articles of use, its walls will call for, and in time be hung with, beautiful paintings; public places within and without our buildings will be decorated with fine sculpture, and our streets will be lined with beautiful edifices. All the arts will flourish and with them commercial success far exceeding that which we dream of will be attained.

As a matter of fact, where art has already touched commercial goods the output has been multiplied, for as a nation, our average of appreciation is high, though strangely enough our

average of production of beauty is comparatively low. And so we return to our basic thought — to the museums — with their inspirational value.

There was a time when, like the books in old libraries, the works contained in our museums were practically chained to their places. Once placed upon the shelves or walls, or in their cases, they were lost to all but a comparatively few number of people who had the leisure to go to the museum for a transient view. Later the attendance at all museums grew, and besides this, enlightened trustees took measures by which the beauties entrusted to their care were sent from place to place, wherever there was a demand for them, and today exhibitions travel the length and breadth of the land.

And still the cry goes forth that the arts are in a poor state of development and that if we as a nation are to take our proper place we must produce more and better art, and that quickly.

There is one field as yet practically untouched, and that is the broad field of artisanship. Manufacturers have not yet awakened to the fact that it is not alone to the young student — the apprentice — that they should look for their craftsmen. They have not sought the real way to improve their product which is at the factory itself. They have not brought art and its inspiration into the factory where the fully developed technical workers wear themselves out doggedly producing their commonplace wares. Nor have the museums themselves, with all their desire to advance art, yet evolved the scheme of showing the products of past ages to those who, by the thousand, are producing the articles of the present time, which might be made beautiful. Here then lies the greatest field for improving conditions; to offer to the factories special exhibitions of those



things which would act as inspirations to the craftsmen, for it is the craftsman in the factory who, occupied nine hours a day and having insufficient leisure to visit the larger museums, yet hungers for the opportunity of lifting himself out of the rut of so-called commercial production by producing something more interesting to himself, something finer than that which he has been producing for years.

The craftsmen in the trades constitute the most fertile field in which to plant the seed of art. He is in that field

because he cared to enter it; because it is the place he loves best; because it is there, and only there, he gains his livelihood. Therefore, send your art inspiration to him in whatever way wisdom points, but send it, and then we shall see a marriage of art and the commercial, and throughout our land beautiful objects will spring into existence and grow as profusely as the weeds of bad art now do.

If our artisan cannot go to museums, let the contents of museums go to the artisan.

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## MUSIC AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

JOHN ANDREW MYERS, SECRETARY

The Pennsylvania Academy of the Fine Arts was founded in 1805, and until April, 1879, there does not appear to be any record of music having been used as an added feature of either its permanent or special exhibitions.

Through hearsay only, I learn that in the early '70's and probably in the '60's, an organization known as the Germania Orchestra gave concerts with success in Musical Fund Hall, which is on Locust Street west of Eighth Street.

The growth of Philadelphia to the westward, and probably the novelty of the concerts having worn off, caused the orchestra to make other arrangements. Whatever may have been the reason, the result was that the Germania Orchestra Concerts were inaugurated in the then new Galleries of the Pennsylvania Academy of the Fine Arts, at Broad and Cherry Streets, and were at once very successful.

The Academy at that time held special exhibitions in the spring and autumn of each year, and this orchestra was engaged for a series of six concerts for each of their exhibitions held in '79

and '80. In '81 the orchestra engagement was extended to cover the winter and spring months, and in '85 the season included weekly afternoon concerts during the entire year, excepting the summer months, and continued every year until May, 1895.

This orchestra of not less than twenty-five pieces was probably the only orchestra playing in Philadelphia, and one of the very few orchestras touring the country which commanded the serious attention of music lovers.

The Academy concerts came to be the important musical feature of the season in much the same way as the series presented by the Philadelphia Orchestra today, but of course in a more informal way. There were no subscribers and no reserved seats. The staging of the concerts was more theatrical and romantic than that of today, although the present concerts are given in a theater.

The Germania always played at the head of the main stairway where the Winged Victory now stands. The very high dome over this portion of the

building gave great dignity to the music and the canvases hanging on the walls lent remarkable color and interest to the setting. The theatrical, romantic, and informal features were strongly accentuated by the various and broken levels of the placing of the audience. Chairs were scattered about the galleries and corridors, but the chief charm of the grouping was in the masses of the young patrons seated on the several flights of the main and adjacent stairways. It was this unusual effectiveness of the audience which, added to the beauty of the canvases within view, gave to these concerts such peculiar distinction that even now we hear of the wonderful days of these old Germania Concerts, spoken of with a touch of real affection never heard in connection with orchestral concerts of the present.

In order that the audience should be encouraged to enjoy the best music, the programmes were frequently made to include one or two movements of a symphony and a few popular numbers — to be followed at the next succeeding concert by the remaining movements of the symphony with the usual popular numbers. At the third concert the entire symphony was given. The music was always of the utmost importance to the audience, but subconsciously the paintings must have been of real force, because of the unusual regard people who attended the concerts seemed to have felt for them. An admission fee was always charged.

In '95 the Germania Orchestra series terminated, and was succeeded by the Philharmonic Orchestra until the spring of '98, when the Academy concerts were discontinued, partly because they had become so popular that they could not be comfortably handled.

In 1901 the Philadelphia Orchestra was organized and has ever since then

given concerts in the Academy of Music, and has more or less completely satisfied the desire for orchestral music. In the mean time, no opportunity to hear good music had been given to people who could not afford to subscribe to the Philadelphia Orchestra Concerts, or even purchase single tickets for these concerts. Many would find it impossible to hear music on any other day than Sunday.

The laws of Pennsylvania prohibit the giving of concerts on Sunday if an admission is charged. Therefore, in order to meet this situation a small committee of laymen and musicians, through generous subscription on the part of friends, and contribution of the services of the performers, gave three free Sunday concerts in April and May of 1917. This series was most successful excepting that the audience consisted of too great a proportion of well-to-do people.

In the autumn of '17, the free Sunday concerts were resumed and have been continued every week between October and June, with the exception of the Sundays during the Annual Exhibition in Oil and Sculpture, when the Galleries are too crowded to permit of this added attraction. The program frequently includes numbers by a soloist or two, a complete church choir, or a stringed quartet. Frequently the artists are members of the Philadelphia Orchestra. The class of music given is of the very best.

In order that the audience may feel that they are helping to support the work, a contribution box is placed at the foot of the stairway and a notice is posted to the effect that any contribution, no matter how small, will be appreciated. Almost the entire financial support for these concerts is supplied through the committee. The Academy furnishes the auditorium and atten-

dants only. We have tried giving these concerts in one of the large galleries, but the old sentiment which is still felt for the Germania Concerts has been so strong that the musicians are now always placed at the head of the main stairway.

In the Germania and Philharmonic Orchestra days the audience came to hear the music and paid little attention to the paintings. Today, from one-half to two-thirds of the audience come for the music only, the remainder look at

the pictures first and then listen to the music, or else come in time for the concert and remain to look at the pictures. As it seems to work out now, the music committee is furnishing a high class musical diet to any one who cares to partake of it, and the Academy is indirectly benefiting by the gradual widening of its influence in the art education of the people, who cannot help being more or less impressed by the combination of music and the fine arts.

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## MUSIC AT THE METROPOLITAN MUSEUM OF ART

DR. EDWARD ROBINSON, DIRECTOR

Our experiments with music have not covered a great period of time. We are well aware that we are behind others in the development of this side of museum work, but what has been done, especially this winter, has interested us so much, both in its character and its results, that I hope what I have to say about it may prove a useful contribution to the general question.

The origin of the concerts which have been given this winter, and which we hope are to continue hereafter, was more or less accidental. Up to the time when America went into the war, it had been the custom for a number of years for the trustees of the Metropolitan Museum to give one or more large receptions in the course of the winter to the members of the museum and their friends. These were made occasions of special effort and special interest. Generally they marked the opening of some new important acquisition in the way of a collection, or an addition to the building itself. When that was not the case, they were given simply as the annual welcome of the trustees to those who were members of the museum.

At those receptions we always had music by an orchestra of fifty or more performers, the number varied, who were placed in one end of the balcony of the large entrance hall of the museum, this hall is being the place used for the reception itself. The acoustic properties of this hall proved so surprisingly good,—since it was not designed for music, but simply as an imposing entrance to a great museum,—that one of our trustees, Mr. Edward S. Harkness, who is a great lover of music, said he thought it was a pity that such splendid music should be performed only once a year, and then to a restricted company of invited guests; and he suggested that we should try the experiment of having popular concerts given in that same hall by the same or a similar orchestra. He backed up his suggestion most generously by offering to pay the expenses of two such concerts, if the trustees should decide to give them.

You may be sure that all of us were only too glad to entertain this proposition. It looked like a very interesting thing to try, and one the results of



which nobody could foretell. It involved, however, a matter of policy. It had to be carefully considered as the beginning of something that might continue indefinitely, and it called for decisions on such important questions as the desirability of including music among the Museum's activities, the character of the music to be given, and the limitation to be placed, if any, upon the public that should be admitted. Naturally, our desire was to have the music of the highest standard, as regards both the orchestra and the selections. To accomplish this we should require, first of all, a conductor of just the right kind, a man who would not only direct intelligently and ably, but who would select music suited to our audiences, steering his way between what was too advanced and what was not sufficiently advanced to keep up the standard of the museum. The difficulty of finding such a conductor would have been great, but for a single circumstance. I have been interested, by the way, in the effect of the music at the receptions of which I have spoken, in this very matter. More than one distinguished conductor has come to me and said that he would be quite willing, that was the way they generally put it, to conduct some concerts in the museum as the acoustic properties were so fine, and the place itself was so inspiring. We found, however, that with these various suggestions, there was always a certain amount of reserve. One such conductor said to me, "Of course, it would have to be understood that you would put seats or benches all through the entrance hall. I should also require that there be a platform and terraces for the orchestra at one end of the hall. And, naturally, it would have to be understood that there could be no inspection of exhibits while the music was going on." It is, of course, easy to see that such a policy

would have been fatal to the whole plan. We had been fortunate, however, in having as the conductor at our receptions, Mr. David Mannes, a thorough musician in the best sense of the word, and admirably adapted to direct the music in the concerts we were considering, because of his experience not only with audiences of the finer class, but also among the music-loving people of the lower east side of New York. He has been ambitious to raise the standard of music among those people, and knows just what they need. As to restrictions such as I have described, he did not want any of them, and said so distinctly when we talked the matter over. So, as I say, we were fortunate in having the right man with whom to start the project, and that part of our problem was easily solved.

The second consideration was in regard to the day and the hour when it would be best to give the concerts. It was at first suggested that they should be given on Sunday afternoons, because the attendance at the museum was larger on Sunday afternoon than at any other time during the week; but we found this not to be practical for two reasons: In the first place, with the large number of visitors we already had on that day we were afraid of what might be the crowd if the concerts should prove an attraction; there was danger that the museum would be overwhelmed. We might have so many people pouring into it in the middle of winter that we should very likely get a gathering of such size that we could not control it, and we feared that the objects in the museum would be injured. The other reason was that many people come to see the museum for its own purposes on Sunday afternoons, who could not possibly come any other day of the week; and it was felt that introducing this element of music

might be a hindrance to them, and they might be a hindrance to the music, as they would want to walk about among the collections.

The same reply was made to the suggestion of Saturday afternoons, in which was also involved the question of the large number of children who come to the museum then, in classes, groups, and individually. Many of these would doubtless have no particular interest in the music, and as the hall is situated right at the entrance of the museum, they could hardly be prevented from being a disturbing element.

At all events, it was finally decided that the best time, and especially for the purposes of a test, was Saturday evenings. Until the war, the museum had been opened on Saturdays from ten A.M., until ten P.M., but during the war, and up to the present, it has been closed Saturday afternoons at six o'clock regularly throughout the year. Therefore, we thought that if we tried the two concerts at eight o'clock on Saturday evenings, we should be in a position to judge for the future. The people would be attracted solely by the music, and it would be perfectly easy to control, if necessary, the size of the audience. Consequently, Saturday evening was chosen as the time, and eight o'clock the hour; and in order that those who came might have an opportunity to see the collections in the museum, if they wanted to, in connection with the concerts, we decided to keep the entire museum open on those particular Saturdays from ten in the morning until forty-five minutes after the end of the concert.

These and other problems were solved, as far as they could be in advance, and the experiment was tried. The two concerts were given in January, 1918. At the first, with all the publicity that we were able to secure

from the papers,—and that was not much,—we had an audience of about eight hundred. At the second there were about eighteen hundred. Neither was at all proportionate to our hopes and expectations. Therefore, for that season, the results did not seem altogether hopeful. Yet some of us wanted very much to try the experiment again, and it was determined to ask some of the friends of the museum to help out. The museum did not feel that it could afford the money out of its own funds, because these concerts are expensive. The cost altogether, including orchestra, light, and extra time for the attendants, amounted to a thousand dollars or more for each concert. Fortunately, four Trustees of the Museum, who shared in these hopes and desires, came forward individually, each offering to pay the expenses of the orchestra for one concert; and so we started in again last January with a series of four concerts. This time, in spite of our failure to get the interest of the newspapers, our success certainly was complete. At the first concert there were 2400 present. The number increased at each concert, until at the fourth it was a trifle over seven thousand. Then other friends came forward on their own initiative, without any appeal from us, and with their generous aid enabled us to arrange for still another series.

We had, in other words, a second series of four concerts in the month of March, leaving an interval of a month between the two. Not to bother you too much with the details of figures and statistics, I will say that we had one concert in this last series at which the audience increased to nearly eight thousand. We did not have such good luck in the matter of weather in this series as in the earlier one. Otherwise the numbers would doubtless have been much larger. But as it was, the total

number that attended the eight concerts was about 40,000 and this total was pretty evenly divided between the two series.

To come now to the results of these concerts aside from numbers,—the thing that interested us most of all, because we knew beforehand what to expect of Mr. Mannes and his orchestra, was the character of the audiences; it was not simply that they were large, but they represented every class of the community, and they were most enthusiastic. They began to come as early as six o'clock. By seven o'clock there was hardly any seating space left, if indeed there was any, in the limited seating capacity that we had, and by the time the concert began, the great hall was filled upstairs and down. Not only that, but the crowd overflowed into the adjoining galleries on both floors. If you happen to be familiar with the museum, you know the galleries which adjoin the ends of the long balcony surrounding the hall on the upper floor. If you had gone into any of these galleries in the course of a concert, it would have seemed as though another concert was going on in there, because the room was entirely filled with people, sitting in rows as though they were facing an orchestra, although none was in sight from where they sat. They also sat on the staircase and the balcony railings — everywhere that they could find a place to perch. I should say here, because it is another testimony to the interest the audiences took in the concerts, that we were able to provide seats for only a small portion of the audience, because of the natural restrictions of the place. In the half of the hall farthest from the orchestra, we put benches in such numbers as we could. Those were packed full. A bench that was intended to seat six persons at the most was occupied by

ten or a dozen, their occupants sitting back to back on the narrow space, and apparently in entire contentment. We also gave out the familiar straw cushion of the baseball bleachers, of which we purchased a number of bales. These were distributed among people who could not secure seats, and they took them eagerly and put them on the floor or steps. Many sat with their backs against the wall cases, and all over the floor of the balcony, leaving just space enough for a passageway.

Even with these provisions, only a minority of the audience could be seated. The rest stood. And on the evening when we had nearly eight thousand, it is safe to say that between five and six thousand were standing. The hall itself was a solid mass of people. Yet during the time when the music was being performed it was only on the very edge of the crowd, where people were moving about to find places, that there was any noise or cause for annoyance.

The character of the audience combined the rich and poor, the educated and the uneducated. The Italian mothers were there in great numbers, with their children, the children perhaps less absorbed than the mothers, but I think the character of the audience as a whole was such as to suggest that it was largely made up of teachers and students of music. They certainly formed an important element, and it was a great comfort and satisfaction to see the enjoyment that they got out of the concerts, because they were hearing music of the best character; music that they could not afford to hear at the concerts in Carnegie Hall, and they were in an atmosphere that was sympathetic and inspiring.

What we have heard this afternoon about the concerts in the Pennsylvania Academy reminds me of a similar ex-



perience which we have had in making up our programs. This was another and enlightening surprise. Mr. Mannes was as anxious as any of us that the concerts should be of high character, but he did not want to go too fast, or too far. He therefore thought it wise, in our first programs, to include some of the more serious compositions, but to intersperse certain numbers of a lighter character, as for an example, an occasional Strauss waltz or a popular march, but we had not done that at more than two concerts before we learned our lesson. The audience did not want them. Those numbers were not applauded in more than a respectful manner. It was obvious that the audience wished to be courteous, but did not care for what they were hearing. On the other hand, the two selections that were most enthusiastically received were Tchaikowski's great "1812" Overture and Beethoven's Fifth Symphony. The latter was tried as an experiment, the audience happened to be one of our largest, with several thousand standing, and yet each movement was applauded as boisterously as though it were an entirely new production. Tchaikowski's overture was so well received that we were obliged by pressure of requests to repeat it at another concert.

Another selection which was almost as popular, and was certainly listened to with the closest attention, was the slow movement from Dvorak's New World Symphony. This is a long piece, and has a great deal of delicate playing in it; but the acoustic properties of the hall are such that if the audience remained quiet it could hear the faintest notes even of the violins. It did remain so still throughout the performance that I, who stood at the opposite end of the hall from the or-

chestra itself, never missed a note, and again the applause was rapturous.

As you will have gathered from what I have said, these concerts were absolutely free to the public. No tickets were either sold or distributed, and there were no restrictions of any kind regarding admission. All that was done was to open the doors and allow whoever wished to come in and find places where they could.

We feel that this is an experiment which ought to continue, — indeed that it is no longer an experiment. If we should deprive the public of New York of these concerts hereafter, it would be a loss which would be distinctly felt by many.

The enthusiasm of the members of the orchestra was equally noteworthy. One of them said to Mr. Mannes, "We would rather play here than in any place where we do play. The music sounds much better than it does in Carnegie Hall. The response is much quicker than it is at any ordinary symphony orchestra concert." And as to the people in the audiences, — I asked a number of them how they felt about standing for two hours, as they often did, or about sitting on the hard floor even with the straw cushion, and what they replied was well summed up by one young lady who said to me, "Why, the first time we thought it was pretty hard, but now we would not do it any other way. It is so much more informal this way, it all seems part of the place, and we each have our corner now that we go to, — if somebody else hasn't already taken it!"

So, as I say, we have no longer any doubts that music ought to be a part of museum work; that especially in the Metropolitan Museum with its great hall, we have an unusual opportunity and a public which is ready for it, and we should not be living up to our full

duty if we did not continue these concerts. The difficulty is, of course, mainly in the matter of cost, but if we can continue to have the same generous

support that we had last winter, we shall look forward to making them a permanent feature of our activities.

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## MUSIC AT THE TOLEDO MUSEUM OF ART

BLAKE-MORE GODWIN, CURATOR

When the Toledo Museum of Art was erected, it was equipped with an auditorium, built as a hemicycle, seating 288. This we have found to be a very convenient size for such intimate concerts as those given here. It is not too large for chamber music, nor yet too small for orchestras. The greatest difficulty is that it will not seat all of those who desire to enjoy the concerts which are provided, and there is rarely a day that at least half as many as are admitted are not turned away. Yet most of the musicians who have used it will greatly regret its enlargement, for they feel that its present size is most admirable for the recitals which they give.

In a city the size of Toledo, 260,000, there is much first-rate musical talent of professional quality which may be had for concerts and recitals, such as those given at the Museum, which are open free to the public, and are planned to give to those who lack the means and the time to attend the concerts of paid musicians an appreciation and knowledge of music.

The concerts given at the Toledo Museum fall into several classes. First, there are band concerts and community sings which are held in the grounds or on the terrace. The city annually provides a number of concerts each week during the summer in the parks and a proportion of these are assigned to the Museum grounds. Here within easy reach of four street car lines furnishing

access from all parts of the city a large crowd is sure to gather. In addition, other band concerts are given, contributed by professional bands and by the musical organizations of some of the large industries of the city. During the war the community sings were held here under the direction of the committee which had charge of them all over the city, and for this season they will be continued under the same supervision.

The orchestras of the high schools containing, as they do, the most promising talent in the city among the younger generation, give frequent concerts in the galleries when the weather is inclement and on the terrace when it is pleasant. Another important musical activity is the series of student recitals presented in the hemicycle of the Museum under the direction of the individual music teachers. These are open free to members of the Museum and to the public, in addition to the friends of the teachers and the pupils giving the recital, and others who may be interested and are especially invited. Throughout the month of June and well into July there is hardly an afternoon or evening when some recital is not held, bringing to the Museum from 200 to 300 visitors each time who attend not only the recital, but come early or stay late to see the Museum's permanent collections or temporary exhibitions. The teacher presenting a pupil or group of pupils pays a nominal

fee for the use of the hemicycle and piano, which about covers the extra expense of opening the auditorium.

The music and art department of the Woman's Educational Club holds its regular monthly session in the Museum, bringing before its members concerts and lectures of the highest type on the two subjects.

By far the most important and far-reaching of the musical activities of the Museum are the fortnightly children's musical hours held on Saturday afternoons, and the weekly concerts for adults held on Sunday afternoons from October until May. The Museum has a music committee composed not of the trustees nor the staff, but of leaders among the musicians of the city who are able and anxious to help in the work of the Museum, and to promote an interest in and a knowledge of music in Toledo. Of this committee, Miss Lina C. Keith is the chairman, and due to the splendid work which it has done, the Museum has been able to always provide concerts of the very highest type given by professional musicians of recognized standing. Those who give the concerts accept no pay for their services. The expense to the Museum is, therefore, small, consisting only of the printing of programs, a very small amount of clerical work and the light and heat necessary in the auditorium. So willing is the musical talent of the city to assist in this work that there is always a list ahead of the committee from which they may draw to provide the concerts. These take the form of piano, vocal and instrumental recitals, of choir and orchestral music.

The Music Hours for children, planned by Miss Keith and Miss Elisabeth J. Merrill, the Museum Supervisor of Education, were a natural outgrowth of the concerts for adults. The children who gathered in the gal-

leries on Sunday afternoons waiting for the Story Hours and the movies, literally cried for an opportunity to hear "good music," as they expressed it. So it was decided to try out a plan whereby the children of Toledo could hear good music. The Toledo Museum was in every respect a pioneer in this work, for at that time no museum was incorporating music in its educational activities. But where to begin in all this broad field! After due consideration it was decided to open to the children the joy of knowing some of the famous operas. Against all prophesies to the contrary, it was proved that children could enjoy Lohengrin, Parsifal, Die Meistersinger, Tannhauser, etc., quite as much as Hansel and Gretel. They were as quiet and attentive as some 300 children could be. During these Music Hours the children became familiar with the most important themes in the operas. Stories of the operas were told and slides showing scenes of greatest interest to children were used as illustrations. The try-out lasted through the month of May, 1917, one opera being given each Saturday. There could be no doubt of the pleasure of the children, for the hemicycle was filled each Saturday, in spite of the fact that there were no other Museum activities, and that the weather was fine for play out-of-doors. In the autumn the music became a part of the Museum's education plan. One opera was given each month from October 1 to May 1, and the attendance was as large as it had been in the spring. During this season, 1918-1919, the operas were discontinued that the children might be given some idea of the beginnings and the growth of music. The music of the Allies was used chiefly, and this was correlated as much as possible with art, especially that in the Museum collections. To illustrate,



one program was made up of a talk on Italian music of the 12th and 13th centuries, illustrated with piano numbers. The children were also told about the early writing of music and shown some manuscript music belonging to the Museum's collections. The story of the Della Robbias, Luca and Andrea, and their work was told, illustrated with slides of the Cantoria Frieze and the Bambinos of the facade of the Children's Hospital, Florence, of which the Museum has some good casts, well placed. In the panels of the Cantoria Frieze, it will be remembered, Luca della Robbia has shown the little Italian children playing on instruments of the period.

The singing of patriotic and folk songs has formed a part of each program this season. Memory tests which have also been on almost every program have brought out some interesting results. The children are asked to listen to some three or four piano numbers, each one from eight to sixteen measures in length, from the master composers. These are played twice, occasionally three times, the effort made to have them get the "feeling" of the rhythm. When the children meet again, after a period of two weeks, these numbers are again played and it is like a game for them to see how

many can remember the names of both compositions and composers. In this way these little ones, ranging from five to sixteen years, are forming a mental repertoire of themes from the works of the masters of music. If the plan were merely to amuse, to entertain the children, the work would be infinitely easier, quite simple in fact. But the Toledo Museum is endeavoring to give to the child-thought something that will make for growth, that will result in cultural development.

All of these musical activities are planned with a two-fold purpose. The Toledo Museum first recognizes the relation between all of the arts, music and literature as well as painting and sculpture, and it feels that it is the province of a museum of art, not only to encourage an appreciation of the latter, but to foster an understanding of an interest in the former. The second purpose is to bring people whose interest is awakened more easily by the allied arts to the Museum, for no person can repeatedly pass through galleries in which are hung masterpieces of painting and in which are placed the best that has been produced in ceramics, glass, prints and sculpture without developing a curiosity about and then an interest in them, and so broadening his experience and culture.

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## MUSIC AT THE MINNEAPOLIS INSTITUTE OF ARTS

G. SIDNEY HOUSTON, JR., SECRETARY

Perhaps there are those who will contend that an Art Museum is leaving its legitimate field of activities when it sets out to attract visitors by furnishing free musical concerts, but actual experience in Minneapolis has proven that this is not a fact. If the museum is to render the greatest possible service

to the community it must endeavor to attract those who might otherwise never enter its doors, and no better method has yet been discovered in this locality than high grade popular concerts. Ever since the Minneapolis Institute of Arts opened its doors to the public, in January, 1915, it has en-

deavored to furnish its visitors with musical entertainment. During the first months the museum was open this was confined to orchestral music rendered in connection with special openings and events, more or less exclusively for the members of the Minneapolis Society of Fine Arts.

Early in the year 1917, the Trustees decided to furnish Sunday visitors with a short musical program during the middle of the afternoon. For this purpose a small orchestra was employed and four Sunday concerts were rendered. Although these concerts were given in the midst of Minnesota's severest winter weather, the average attendance was almost nine hundred, which was a considerable increase over the regular Sunday attendance for that period. While the success of these concerts undoubtedly proved their worth, the expense of giving them during the entire season seemed beyond the hope of the Institute. However, during the year 1918, through the generous cooperation of several voluntary and amateur musical organizations and soloists, sixteen Sunday concerts were given, and the attendance averaged slightly over fifteen hundred.

During the season just passed, only

a few concerts have been possible, partly on account of war conditions, which have depleted the ranks of the volunteer organizations to a very marked degree. The attendance at the concerts which have been given has been exceedingly gratifying.

All the programs rendered have been free to the public, and confined to high-grade popular music. The organizations selected to give these concerts have represented varied musical interests of the city, so that we have attracted audiences of different classes and nationalities. Our attendance has not, therefore, been the same people simply repeating their attendance Sunday after Sunday.

Summing up the entire musical activities in the Minneapolis Institute of Arts we find that on Sundays when music is given, our average attendance is over double the average for Sundays when no music is given. No better evidence can be furnished to show the vital importance of Music in Museums than the results we have obtained, not only through the concerts themselves, but by building up an ever-increasing interest in the Minneapolis Institute of Arts.

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## MUSIC AT THE CLEVELAND MUSEUM OF ART

FREDERIC ALLEN WHITING, DIRECTOR

I have always felt that the art of music should be included with the other arts in an art museum, but just how to include it did not at first seem clear. I had been much impressed with what they were doing at The Art Institute of Chicago, but we did not then have the local orchestra connections in Cleveland to enable us to carry out the Chicago plan effectively.

About a year ago I had an opportunity to hear Thomas Whitney Surette speak at a private school in Cleveland, and I realized that he had the point of view which made it possible to interpret music in the terms of life and of the other arts. A few friends supplied the necessary funds and arrangements were made by which Mr. Surette would give us about one-third of his time for the

season. He came to the Museum for a few weeks of preliminary work in the spring of 1918, and in the fall began a series of Wednesday evening lectures on the appreciation of music, with which the influenza epidemic interfered to some extent. Then the Normal School asked us to give a joint course on the appreciation of art and music by Mr. Bailey and Mr. Surette. We had singing at our Saturday afternoon entertainments for the children, and an hour of singing on Sunday evenings also.

Mr. Surette believes that people can learn more about music by singing good songs themselves than by merely listening to others, so usually after every lecture there was singing by the audience, for fifteen or twenty minutes. If for any reason this singing was omitted the audience asked for it. We prepared a book of words for the unison singing, and were gratified to see how much the people enjoyed the singing — we think because we gave them nothing but the very best songs, those which have stood the test of time. At the last two evenings we went so far as to sing in parts. The audiences were made up of varying numbers, most of whom were strangers to each other. The experiment we believe has been quite successful.

To show what we were able to accomplish despite the influenza epidemic, which closed the Museum for four weeks, and another month lost by Mr. Surette's illness, we gave ten evening lectures illustrated by Mr. Surette, and one lecture on folk-songs illustrated by a singer who was able to forget himself in his desire to interpret his songs. That is one thing we have tried to accomplish — to remove the over-emphasis on the importance of the performer, emphasizing rather the beauty of the music itself.

We had four evening lectures illus-

trated by piano and stringed instruments, and two concerts given by a young people's orchestra. We had six afternoon lectures for college students, twelve lectures and talks to children, with singing, six periods of patriotic singing on Sunday, during the early part of the winter, and ten informal talks and singing on Sunday evenings later in the year.

It seems to me that this is a pretty good record. The important part of it is, I think, that we tried to interpret, to the people who came, the relationship of music to the other arts and to life; to make them think of music as another form of artistic expression. The work has been so successful that we have received a large number of letters urging us to carry the work on, and the experiment, I hope, will go forward another year.

I would like to read an editorial from one of our leading papers showing what one of the editorial writers in Cleveland has felt as to the importance of this experiment.

#### “MUSIC AND ART.

(The *Cleveland Leader*, May 4, 1919.)

“A few days will bring to an end, for this season, the experiment which The Cleveland Museum of Art has been making in demonstrating the fitness and the advantages of establishing close relations between art and music, in such a cultural center. It has been a test full of interest for lovers of both of these beautiful and inspiring forms of expression of the best that human nature knows and feels.

“Some conditions, notably the epidemic of influenza which forced the closing of the Museum for several weeks, have been extremely adverse, and the war has constantly interfered with the normal current of American life. Neither art nor music has had a



fair chance to demonstrate its full power for good, in such a cosmopolitan city as Cleveland, with its much-mixed population and its manifold traditions and habits of national life.

"But enough has been accomplished to prove that music finds a very suitable home in an art museum and to show that art is enriched and stimulated by good music, in one of its shrines. Both appeal to the finest and most exquisite sensibilities and the most poetic aspirations in human nature, and when they are brought together in a noble building, under the most favorable cir-

cumstances, each promotes the growth and increases the vitality of the other.

"It is not without reason that critics of music often talk and write in terms of color. It is not for nothing that masters of art often use musical phraseology in describing pictures and other creations of art. The two are sister children of civilization, flowering in beauty together, and the more closely they are kept in touch and the more constantly they are interwoven in the life of this community, the better each will serve the general welfare."

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## MUSIC AT THE PARK MUSEUM

HAROLD L. MADISON, CURATOR

The Park Museum in Providence is situated in our large public park of some 431 acres. It is midway between two of the main car lines, and Sundays bring large numbers of people of all classes and nationalities who come to enjoy the rare natural beauties of the park and to visit the Museum. From November to April each year, the Museum offers a lecture every Sunday afternoon to these people; and during the summer months thousands of people from everywhere in Rhode Island listen to the Municipal band concerts given in another section of the park. This leaves two periods of two months each in the spring and fall when no special attraction is offered.

The auditorium at the Park Museum has a seating capacity of three hundred, and it seemed a perfectly feasible idea to utilize this hall during the two periods and give to the citizens who come to the park for recreation, many of whom cannot afford the admission fee charged by the theatres for Sunday concerts, free musical concerts of high excellence. Mr. Newton H. Carpenter, the

late president of the American Association of Museums, had given me the idea at the Springfield meeting, and plans were made to carry it out in the Fall of 1918; but the influenza epidemic prevented.

But in the Spring of 1919 three concerts were given by the best local musicians who willingly gave their services and efforts to make the concerts a success. At the first concert the auditorium was filled in seven minutes after opening the doors; and over six hundred people were turned away, while many hung over the railing about the entrance to catch what they could of the music from within. On that Sunday the regular Museum attendance nearly doubled in number, and it is safe to say that people visited the Museum who had never before entered its doors.

The second concert was not so extensively advertised, but the hall was filled to capacity and the attendance at the Museum reached a high total of more than double the regular attendance at that time of the year.

Unquestionably the concerts were

worth while, for the attentiveness of the audiences testified to their appreciation of music of a high standard; and the enthusiastic praise of the programs together with many inquiries as to when the next concert would take place, indicated that the lover of music is not found altogether in the class of persons who have the money to pay.

The program for the first concert was given by the Van Veachten Rogers

Harp Ensemble of eight harps. Mr. Rogers is one of the foremost harpists in America. The violin, mandolin, harp, guitar and piano held those who came to the second concert in rapt attention from the beginning to the end of the generous program. The third concert was given by one of the best male quartettes in the state, and again the well-filled hall testified to the popularity of these concerts.

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### DISCUSSION

THOS. WHITNEY SURETTE, in charge of Music, Cleveland Museum of Art—In dealing with music in the art museum, there are several basic considerations to which I should like to address myself before speaking about what has been done in the Cleveland Museum of Art. The first of these is that the same standard shall be applied to music in an art museum as is applied to the objects in the museum; in other words music performed in a museum should be of the highest type. One can have a catholic taste in this art as in each of the others and still preserve high standards. Let me be specific to the extent of saying that great music like great poetry or great painting only comes from great men, and that while you would have a picture by Bougureau in your museum, you would not want to hear him very often if he were a composer. My second point is that you must also have a standard of performance. This is essential. I do not mean by this that you have to engage the highest priced soloists to perform in your museum or that you must limit yourself to the most famous orchestra or string quartet, but I do mean that you cannot safely allow your museum to be used for the exploitation of local musicians or for the presentation of miscellaneous concert programs.

The next consideration is that you should provide music not only for adults but for the children, for it is through the children that the future of the museum is to be assured. The music provided for children should be very carefully selected to avoid everything that is too exciting, too grandiose and above all too exotic. No child should ever be asked to listen to a long piece of music and no child should listen, for example, to a symphony by Tchaikowsky.

It is, I think, of great importance that in addition to this music provided for the child who comes to the Museum, there should be some opportunity for him to make music himself, for the mere listening to music at concerts attended occasionally does surprisingly little to increase the understanding of an average person. This situation can be somewhat helped by repeating pieces of music in a concert series so that the listeners will hear it several times in the course of a season. But the real way to increase one's appreciation and understanding of music is by taking part in it, and the only way that can be done is through singing. Comparatively few people can play musical instruments, but nearly everyone can sing. The museum, therefore, should offer people who come to it frequently

opportunities for singing simple music in unison and perhaps after a time in parts. The songs taught should be those of our own country like "Old Folks at Home," "The Battle Hymn of the Republic," fine folk songs of other countries like "Loch Lomond," and "Men of Harlech." It will be found possible also to teach people to sing the chorals of Bach in unison or in parts. These chorals are the very basis of the art of music and there is no other music in the world which has the same broad simple human qualities as are contained in them.

In the Cleveland Museum of Art all the above principles have been adhered to, and certain particular applications of them have been made due to local conditions. I ought to say at once that this consideration is an important one; what is suitable for the Metropolitan Museum in New York may not be suitable for a museum in another city. In Cleveland we have had orchestral concerts at which I have said a few words to prepare the audience for listening and at which also the orchestra has played for me certain portions of the pieces, portions to which I wish to call the attention of the audience. Our programs contained three numbers only, usually a symphony movement or an overture and two pieces not quite so long or difficult to listen to. Each of these pieces is treated in the foregoing manner and there is ample evidence of the fact that the audience is helped. In the middle of these orchestral programs, I lead the orchestra and the audience in a Bach choral or two, teaching it to the people on the spot, and having no difficulty whatever in doing so.

We have in Cleveland lectures on great composers or on the development of musical forms and I often use objects from the Museum by means of

which to draw parallels between music and the other arts. We have "Sunday Evening Sings," where we get several hundred people, many of whom were unaccustomed to singing, but now delight in joining in it. We have classes for members' children on Saturday mornings and classes for other children on Saturday afternoons at which the children are taught to sing beautiful songs. The great consideration in all this singing is that the music should be good, suitable to the occasion and the persons singing, and pitched in such a key that the people can sing it comfortably. I never ask an audience of men and women singing in unison to sing above D or E flat. For a whole year in Cleveland we had for our singing only a book of words which the Museum printed and which was lent to the audience. We now sing from a book of Bach Chorals and from the Home and Community Song Book edited by Dr. Davison and myself.

All this musical activity in the Cleveland Museum acts as a stimulus to the musical life of the city. We get a great many people at our concerts and at our meetings for singing who have almost no other contact with music; people, that is, who for the most part could not afford the expense of high priced concerts. It is unnecessary to point out to you that community singing, aside from the musical elements in it, has great sociological qualities. We get all sorts of people to sit together in a quiet hall to make together a beautiful thing, namely, a fine song. Nothing could be better for a community than this. I wish to repeat, and I put it in the form of a warning — that it is impossible to succeed with this task unless you "hitch your wagon to a star," in other words, unless you provide your people with the very best music. Do not believe for a moment



that they are unequal to it, no greater mistake could be made than that.

MR. ZALENKO.—“I would like to ask Mr. Surette what are the approaches to the public. I am from Russia, and very much interested in the musical education of the public. In our conferences, our musicians always put the question,—How can you know that the public has heard what you have played? Maybe they heard only a pleasant influence in their ears, and nothing more!—When you teach them art, you come to the point where they understand what is red, blue, green, what is the form, what is the emotion, how you are to obtain it; but in music the public really has heard the tones, and the composition which was reproduced before them. So what are the approaches, so one may be assured that the result has really been obtained?”

MR. SURETTE —“Well, I should say, if you play to an audience of people a Beethoven Symphony, or get them to sing a Bach choral, and they enjoy it and reproduce it well, no question need be asked. Why do you want to examine them as to whether this thing has happened which you say could happen with color? If they understand the lines or colors, if they enjoy it, and have done something beautiful, and if they have cooperated in making the thing beautiful, which music allows them to do, I see no reason why any other question should be asked.

MR. GEORGE W. EGGERS, OF THE CHICAGO ART INSTITUTE.—“We have been talking all day on a subject which may be seen as one thing, and that is the interpretation of the museum, the intellectual establishment of the experience which is there.

“The art museum certainly does have to offer, and it is striving to offer, to the public an esthetic experience. We are so constituted, we Americans, that an esthetic experience has a somewhat difficult time breaking into our lives. We are satisfied and happy the moment that experience is translated into an intellectual one. Now, I do not feel that music has perhaps its most legitimate place in the art museum, when it furnishes an additional and perhaps more of a mental suggestion to the imagination, to the visitor's intellectual reaction. We will have to understand how a thing came to be, what its significance is in relation to the rest, and on the other hand, it will have to supply an emotional reaction, or we will have but a scientific attitude toward the works of art which are before us, and miss probably the most essential factor.

“In promoting that emotional interpretation it seems to me music has a place, and if that is true, our policy should be fairly clear, not perhaps in a moment, but certainly our decisions with regard to a musical policy could be made in accord with the principle that music is necessary, that the music experience is legitimate, so long as it is an aid in building up this precious emotional reaction which the works of art in a museum seems to bring about. It seems to me that somewhere along the line lies the principle.”

By vote of the Association the following resolution, presented by Mr. Whiting, was adopted:—

“RESOLVED, That this convention of the American Association of Museums places itself on record as endorsing the movement to include music among the activities of art in art museums as an appropriate addition to the other educational activities of museum work.”





THE METROPOLITAN MUSEUM OF ART  
EXHIBITION OF WORK BY MANUFACTURERS AND DESIGNERS, 1919  
GALLERY I



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

MARCH—1920

VOLUME II

NUMBER 6

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## LENDING RARE OBJECTS

Many of the objects in a museum are fragile, breakable, and irreplaceable. Some have been acquired under conditions which make it impossible to allow them to be taken from the building. In some museums a rule exists that an object once within its possession shall always remain within its walls; in others, that only duplicate objects may be loaned. Such conditions, while protecting the object on the one hand, often limit its usefulness on the other.

The inauguration, therefore, by The Metropolitan Museum of Art of the practice of loaning its rare textiles to reputable manufacturers is destined to have a far-reaching effect on the art of America. As pointed out in a recent article in *MUSEUM WORK*, all America may be reached and influenced through the manufactured article; textiles, ceramics, glass, silver, bronze, gold, iron, wood and stone. Here then is the channel through which the museums should work. The problem is to preserve the objects intrusted to their care and at the same time have them exert their greatest possible influence in the world.

Unbreakable things, such as silver, bronze and gold may be loaned without injury, but textiles will wear out under constant use and ceramics and glass are breakable. In the case of ceramics, the suggestion that the museum make plaster reproductions and sell them at cost offers a way to give to the designer what he needs, contour as well as outline, without loaning the original object. Much also may be done through finely illustrated publications. The essential truth behind it all is that these valuable objects shall not rust unburnished, but rather shine in use.

## NEWS FROM SCIENCE MUSEUMS

### AN ACT

To provide for the preservation of the aboriginal and other antiquities, mounds, earthworks, ancient forts and graves in the State of Alabama.

Be it enacted by the Legislature of Alabama:

1. That the State of Alabama reserves to itself the exclusive right and privilege of exploring, excavating or surveying, through its authorized officers, agents or employees, all aboriginal and other antiquities, mounds, earthworks, ancient or historic forts, and burial sites within the State of Alabama, subject to the rights of the owner of the land upon which such antiquities are situated, for agricultural, domestic or industrial purposes; and that the ownership of the State is hereby expressly declared in any and all objects whatever which may be found or located therein.

2. That it is hereby made unlawful for any person not a resident of the State of Alabama, either by himself personally, or through any agent or employee, or for any one else acting for such person, to explore or excavate any of the remains described in section one hereof, or to carry or to send away from the State any objects which may be discovered therein, or which may be taken therefrom, or found in the vicinity thereof.

3. That no explorations or excavations shall be made in any of such remains without the consent of the owner of the land first had and obtained, and without such work is done in such way as not to injure any crops, houses or improvements on the land adjacent to or forming a part of such remains.

4. That no explorations or excava-

tions shall be made, which will destroy, deface, or permanently injure such remains; and that after any such explorations or excavations, they shall be restored to the same like condition as before such explorations or excavations were made.

5. That no objects taken from such remains shall be sold or disposed of out of the State, but when removed therefrom, the objects so gathered shall be retained in State custody, and either placed in the collection of the department of archives and history, or in the museums or in the libraries of the educational or other institutions of the State, or they may be exchanged for similar or other objects from other states, museums, libraries, or individuals.

6. That any person who shall violate any of the provisions of this act shall be guilty of a misdemeanor, and, on conviction, shall be fined not exceeding one hundred dollars for each offense.

Approved September 29, 1915. (*From Alabama General Laws [1915] pp. 729-730.*)

### SUGAR SUBSTITUTES

The Philadelphia Commercial Museum has recently installed an exhibit of things that can be used instead of sugar during the time of shortage and high prices, and that are of permanent, economic value.

Most prominent in this connection is an exhibit received from the Philadelphia Malt Extract Company. This company is the successor to a large brewing company that stopped the manufacture of beer some years ago and is now making a line of malt syrups



There is syrup for use in confectionery and some candies which contain it. Another which goes into soft drinks and certain tonic medicines. One for the bakery, where the diastatic action of the malt takes the place of yeast, and a very attractive loaf of bread in which it was used. One of these syrups is used in laundries where its action on the starch in collars helps in the washing and prolongs the life of the linen. The diastase changes the starch to sugar which is easily soluble and can be washed out with a mild soap and little rubbing.

Besides this there is on exhibition, ame or barley sugar from Japan, jaggery or palm sugar from the East Indies, and palm syrup from Peru, sorghum molasses from our Southern States and glucose sugar and syrups from Chicago. Honey, maple sugar and milk sugar are included and also a sample of saccharine, the coal tar drug which is 500 times as sweet as sugar.

From January 10 to 24 the large exhibition hall of the Philadelphia Commercial Museum was occupied by the annual automobile and motor truck show. These exhibitions bring thousands of visitors to the museum and many of them take the time to see the permanent exhibits as well as the materials in the special show.

#### CURATOR MOOREHEAD IN ALABAMA

Students of Alabama history and archaeology have recently had the opportunity of a series of conferences with Mr. Warren K. Moorehead, Curator of Archaeology of the Phillips Academy, Andover, Mass. Mr. Moorehead was en route to the southwest for some exploration work and stopped in Montgomery to visit relatives for the week of January 25-31. While

there he addressed the Alabama Anthropological Society at an enthusiastic called meeting.

One day was spent in field work, and Mr. Moorehead declared that he found the opportunity for research very flattering. The Alabama Anthropological Society, which is now in its eleventh year, was the pioneer in its field in the South. Through its efforts, many implements showing the handiwork of aboriginal man in the State, have been added to the collections of the State Museum, in the custody of the Department of Archives and History. Practically all of the town sites in the State have been recorded and mapped, and much other scientific work of this nature has been accomplished.

#### AMERICAN MUSEUM OF NATURAL HISTORY

The Miracle of the Opal. - A series of Nevada wood-opal replacements has been put on view in the Morgan Hall of Minerals, showing all the steps in the process of the remarkable transformation of wood into opal. To anyone unfamiliar with the variety of color exhibited by precious opal, this exhibit is a revelation. These glass-like fragments of former trees flash with brilliant red, orange, blue and green, varying with every change of position. A unique specimen of dark, smoky color, reflects back a dull red glow of red and orange as if there still burned in it some of the fires of the extinct volcanoes which were probably the first factors in its metamorphosis.

#### UNITED STATES NATIONAL MUSEUM

There has been prepared for exhibition by the Division of Medicine, a series of specimens and photographs illustrating the program of Physical Reconstruction and Rehabilitation for

American soldiers disabled in the Great War, as carried on in military hospitals by the Surgeon General, U. S. Army. The curative work shown is of two kinds:

(a) Occupational Therapy, and (b) Physio Therapy. Before the crippled soldier is able to leave his bed, depressive thoughts are dispelled by handicraft work, weaving, knitting, bead-work, basketry, etc., and his convalescence immeasurably hastened. The class-room and shop then give the wounded veterans tasks that bring stiffened joints and muscles into action again, occupy their minds and open new vocational fields.

Physio Therapy is treatment by other than medical methods, and is subdivided into Hydrotherapy, Electrotherapy, Massage, Medical Exercises, and Mechanotherapy. As early as possible these treatments are applied by Reconstruction Aids in Physio Therapy for the relief of pain, the limbering of stiff joints, and the restoration of certain types of paralyzed extremities.

The specimens of handiwork done by crippled men under this program include examples of weaving, knitting, wood carving, jewelry, metal working, pottery, basketry and toys. This exhibit has been installed in connection with the exhibit of equipment and appliances used by the Medical Department of the U. S. Army in the World War, now being developed by the Division of Medicine with the coöperation of the Surgeon General, U. S. Army.

#### NEW YORK STATE MUSEUM

MAKING PALEONTOLOGICAL EXHIBITS POPULAR AND INTELLIGIBLE. Among the many hard problems in Museum display there is none more difficult than to make exhibits of invertebrate fossils pleasing, interest-

ing and intelligible to the general public. This problem has been attacked in the New York State Museum by introducing at the entrance to Paleontology Hall a special case bearing the label, "What is a Fossil?" In this case have been arranged, with very full explanations, as many types of fossils as possible, and various modes of fossilization. By illustrations and labels, here also are explained the sections, models, squeezes, etchings, restorations, etc., which are met with in the cases in the Hall and might not otherwise be understood. From the comments which have reached the ears of various members of the Museum staff and from the frequency with which this case has been consulted, it has been judged that it is fulfilling its mission.

Another feature which has drawn forth much appreciative comment is the addition of distribution maps to the stratigraphic cases. With each formation shown in these cases there are two maps, one of New York State showing the outcrops of the formation, the other of the continent showing the position of the sea at that time.

Models and restorations in plaster and wax have always been fully used. But other devices have been employed and the restored Devonian tree, *Archaeosigillaria*, which towers to a height of 35 feet at the entrance hall and which is thought to be the only full size restoration of a fossil tree in captivity, is an impressive mystery in steel, leather and wood pulp. Recently the plan has been inaugurated for showing, in complete living form, restorations of the faunas of certain periods. One of these groups showing the life of the Portage (Upper Devonian) epoch has already been completed and has been illustrated in this Journal; another to show the life of the

Lower Devonian is now in course of preparation. In every case infinite care has been taken to approximate the original character of the animals from all available knowledge of their anatomy and to reproduce the natural setting and what was probably the natural coloring of the life represented. This type of restoration appeals to the public through its beauty and realism and gives an understanding of fossil life that no amount of explanation and labelling could give.

### DOUBLE MONSTERS

The Department of Genetics at the University of Wisconsin is making a study of twinning and related phenomena in cattle and other animals. In this connection particular interest attaches to the degree of similarity of the duplicate parts of double monsters, such as double-headed calves, or those with a single head and two bodies, and the like. Information on this point can best be obtained from specimens with white markings, where a comparison may be made of the extent and shape of the two parts. These freaks are often mounted or otherwise preserved, and the department would greatly appreciate information as to the existence in museums or elsewhere of such specimens of which photographs or accurate sketches might be obtained. It is believed that a more accurate knowledge of the conditions in such cases will help toward an understanding of the larger problems of inheritance in cattle and other animals. Please address information to Department of Genetics, College of Agriculture, Madison, Wisconsin.

### MUSEUM OF ZOOLOGY UNIVERSITY OF MICHIGAN

Occasional Papers Vol II, Numbers 36 to 61. Deals with crustaceans,

mollusks, insects, amphibians, birds and mammals.

Miscellaneous Papers No. 6, Synopsis of Classification of the Fresh-water Mollusks of North America, North of Mexico, and a Catalogue of the more recently described Species with notes by Dr. Bryant Walker.

Monograph. The Agaricaceae of Michigan. Vol I, Text; Vol II, Plates. Dr. C. H. Kauffman.

### LIST OF SOURCES OF MOTION PICTURE FILMS

#### RENTAL

1. Community Motion Picture Bureau, 46 West 24th St., New York City. General educational subjects.
2. Beseler Educational Film Co., 71 West 23rd St., New York City. General educational subjects.
3. Educational Films Corporation of America, 729 Seventh Ave., New York City. General educational subjects.
4. Exhibitors' Booking Agency, 220 W. 42nd St., New York City. "How Life Begins" and other educational subjects.
5. Variety Films Corporation, 126-132 W. 46th St., New York City. Educational subjects.
6. William L. Sherry Feature Film Co., 729 Seventh Ave., New York City. Travel and other educational subjects.

#### LOAN

1. International Harvester Company, Agricultural Extension Department, Harvester Building, Chicago, Ill. Agricultural subjects.
2. National Tube Co., Frick Building, Pittsburgh, Pa. Iron ore to finished pipe.
3. New York State Conservation Commission, Albany, New York. Forestry and Conservation of Wild Life.
4. Division of Films, U. S. Government



Committee on Public Information, 6 and 8 W. 48th St., New York City. Current History and patriotic subjects.

5. Ford Motor Co., Detroit, Mich. Educational subjects.

6. General Electric Co., Schenectady, N. Y. Transportation and other industrial subjects.

7. Bureau of Commercial Economics,

Department of Public Instruction, Washington, D. C. Educational subjects.

8. Canadian Pacific Railway, 1231 Broadway, New York City.

For further references see *Bulletin of the National Juvenile Motion Picture League*, 381 Fourth Ave., New York City.

## NEWS FROM ART MUSEUMS

### ACTIVITIES OF THE ART INSTITUTE OF CHICAGO

While opinions vary widely regarding the merits of the Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity held at the Art Institute from January 29th to March 3d, both the radical and the more conservative types of art seem to have been well represented. Among the principal prizes offered, the Mr. and Mrs. Frank G. Logan Medals with prizes of \$500 and \$200 were awarded, respectively, to Paul Bartlett and Carl R. Krafft, the Edward B. Butler and Mrs. Julius Rosenwald Purchase Funds of \$200 each to Pauline Palmer and Marie E. Blankie, the Joseph N. Eisendrath Prize of \$200 to Jonas Sileika, and the Harry A. Frank prize of \$150 to Karl A. Buehr.

Four exhibitions will open on March 9th: paintings by John C. Johansen; paintings by Adam Emory Albright; works by the Society of American Painters, Sculptors, and Engravers; and the tenth annual exhibition of etchings held by the Chicago Society of Etchers.

Joseph Pennell will deliver the Scammon lectures in April, the list of their titles appearing in the March issue of the Institute *Bulletin*.

A fund in memory of Mr. and Mrs.

George B. Harris amounting to over \$1,100,000 has been left to the Art Institute, the income therefrom to be devoted to the general purposes of the Institute. This bequest, the largest ever received, heads a lists of bequests noted in the February *Bulletin*.

In addition to its reference books, the Ryerson Library has assembled a lending collection of about 30,000 photographs, 20,000 lantern slides, and 11,000 postcards for general circulation. The Library thus extends its sphere of usefulness, especially by coöperating with the activities of the Art Institute School and the Chicago School of Architecture and by correlating with the work of the Chicago public schools and other educational institutions.

### THE OTIS ART INSTITUTE, LOS ANGELES

To foster the development of art in the West, General Harrison Gray Otis, a celebrated journalist and founder of the Los Angeles *Times*, shortly before his death in 1917, gave to the County of Los Angeles his beautiful residence, "The Bivouac," with its surrounding property. As a result of this generous gift the Otis Art Institute has been established and is affiliated with the Museum of History, Science, and Art in Los Angeles. Under the direction of the Board of Governors of the Museum,

General Otis's residence has been converted into a well-equipped studio building, charmingly situated in one of the finest residential sections of the city. The School opened in September, 1919, and the large enrollment and keen public interest shown in its progress augurs well for its success. The aim of the School as stated in its catalogue is "to provide students with a sound technical training in the various branches of the Fine and Applied Arts; to teach them how to put this training to a practical use in the creation of a work of art; to develop their individuality and to encourage them to seek the highest degree of artistic excellence."

#### A CURRENT EXHIBITION

Under the auspices of The Print Makers of Los Angeles, the First International Print Makers' Exhibition will be held from March 1st to 31st, at the Museum of History, Science, and Art, Los Angeles.

#### LACES AND EMBROIDERIES EXHIBITED IN DETROIT

Generous gifts of lace made to the Detroit Institute of Arts in the summer of 1918, have formed the nucleus of a lace collection which has since been augmented by other gifts and by purchases made from an appropriation from the General Membership and Donations Fund. These permanent collections, together with numerous loans made by collectors in Detroit and elsewhere, were arranged to form an exhibition of old laces and embroideries held at the Museum under the joint auspices of the Detroit Institute of Arts and the Society of Arts and Crafts during February. The purpose of this exhibition was to trace the historical development of these arts, to illustrate the exquisite beauty of de-

sign and workmanship, and thus to encourage the enlargement and enrichment of the Museum's collections of laces and embroideries. Two lectures on these arts were given at the Institute in February by Mrs. Charles W. Townsend (Sarah Gore Flint), Adviser to the Textile Department in the Museum of Fine Arts, Boston.

#### PINCHOT COLLECTION OF LACE TO BE DISPERSED

The interesting examples of old lace brought together by the late Mrs. James W. Pinchot of Washington are now to be given to several museums that their owner's enthusiasm as a collector may induce a deeper and more widespread interest in this exquisite art. A group of 139 examples has been left to the Wadsworth Atheneum in Hartford, Conn., as the bequest of Mrs. Pinchot, in memory of her mother, Mrs. Amos T. Eno. Other examples from Mrs. Pinchot's collection have recently been presented by her daughter, Lady Alan Johnstone, to the National Museum in Washington, the French Museum in New York, and the Brooklyn Museum, and to the Needle and Bobbin Club and the Metropolitan Museum in New York, groups have been given to serve as traveling exhibits.

#### FOGG ART MUSEUM, HARVARD UNIVERSITY, BLAKE EXHIBITION

An unusual collection of the works of William Blake was exhibited at the Fogg Art Museum from January 15 until February 12. The major part of the exhibition consisted of the complete collection of Blake's works recently shown at the Grolier Club, New York; this was augmented by interesting books and drawings lent by Boston collectors, thus making the exhibition

probably the largest collection of Blake's works that has ever been gathered together. Several copies of many of the books were exhibited so that it was possible to show most of the important pages of these books. "Europe," "The Songs of Experience," "The Book of Urizen," "The Song of Los," "The Gates of Paradise," and the "Illustrations to the Book of Job," could be seen in full. A copy of "Europe," uncolored, showing the very rare introductory lines, was shown.

In connection with the exhibition, Mr. S. Foster Damon, a Blake scholar, gave two talks, one on Blake's Symbolism, and one on the Illustrations to the Book of Job; Mr. Charles S. Hopkinson, the Boston artist, gave a talk on Blake as a painter; and Professor George Herbert Palmer read selections from Blake's works.

#### NOTES FROM TOLEDO, OHIO

In May, 1920, the Toledo Federation of Art Societies will hold in the Museum of Art its Third Annual Exhibition of work by Toledo Artists. The exhibits will include paintings in oil and watercolor, prints, drawings, and sculpture.

The Toledo Museum of Art has recently received an unusually fine example of the work of Thomas Sully, a portrait of Mrs. Burnett of Philadelphia, which has been installed in the Maurice A. Scott Gallery through the generosity of Mrs. Edward Drummond Libbey.

**MUSIC AT THE TOLEDO MUSEUM.** The Toledo Museum has taken two more steps in advance of the position which it had reached nearly a year ago. Beginning in October, 1919, a free class in Rudiments of Music, Ear Training and Interpretation was established. Because of lack of space at

the present time, only one child is accepted, on recommendation of the principal, from each of the public and parochial schools in the city. The instruction in this class is given by the one person in Toledo best qualified to do it, Miss Lina C. Keith, the Director of the Toledo Branch of the Sherwood School of Music, and a student of music at the Cornell summer school. The enrollment numbers thirty-eight, all eager to get a training which is given only here.

The second step in advance is the very recent establishment of a course of lecture recitals for high school students and adults, one to be given each week. Admission is free to all who may desire to attend.

#### MEETING OF THE FEDERATION OF ARTS

The American Federation of Arts plans to hold its annual convention May 19, 20, 21, at the Metropolitan Museum of Art, New York, where its meetings were held last season.

#### METROPOLITAN MUSEUM TO CELEBRATE FIFTIETH ANNIVERSARY

To record the progress which the Museum has made since its establishment in 1870, and to demonstrate how popular interest and support may increase its usefulness as a great national institution, the Trustees of the Metropolitan Museum of Art are planning a fiftieth anniversary celebration, one feature of which will be a general exhibition of the finest things in every department of the Museum, augmented by numerous loans from collectors resident in and about New York. This display, which will probably be on view from about May first until the end of the summer, should form an eloquent testimonial of the friendly



relations existing between the Museum and these generous lenders who thus contribute to its progress and to the enjoyment of their fellows.

In February an exhibition of prints by Albert Durer was held in which the Museum's latest acquisition, the Junius Spencer Morgan collection, was consolidated and displayed with the examples previously acquired. The Morgan Durers include at least one fine impression from every authentic plate, approximately two-thirds of the woodcuts, and two original woodblocks, besides numerous other prints attributed to this master. With the addition of this remarkable group, the Museum's collection of Durers will now rank as the most nearly complete and finest of any in America. In consequence, the recent exhibition is unique, as is pointed out by Mr. W. M. Ivins, Jr., Curator of the Department of Prints, in an article in the February number of the MUSEUM BULLETIN.

From March first to twenty-first the fourth Exhibition of Work by Manufacturers and Designers will demonstrate how much inspiration these practical workers have found in the Museum's collections. By direct reference to Museum objects, the source of each design will be indicated whenever possible.

### TRAVELING EXHIBITIONS

Of the traveling exhibitions organized by Mrs. Cornelia B. Sage Quinton, Director of The Buffalo Fine Arts Academy and sent out under the management of that institution, the memorial exhibition of paintings by Henry Golden Dearth will be shown at the Des Moines Association of Fine Arts, Des Moines, Iowa, from February 15th to April 1st, and from the latter date until the middle of May at the Toledo

Museum of Art, Toledo, Ohio. At the Hackley Gallery of Art, Muskegon, Michigan, from April 1st to May 15th will be shown the exhibition of paintings by William Ritschel. Other one-man exhibitions organized by the Buffalo Academy, are paintings by Bryson Burroughs, curator of painting at the Metropolitan Museum of Art; paintings by George Bellows; a collection of drawings by the late Maurice Boutet de Monvel; and a group of color sketches and several large paintings by the late Gaston La Touche.

### NEW ORIENTAL COLLECTIONS IN ST. LOUIS

The City Art Museum of St. Louis in its January *Bulletin* reports the accession of an important group of examples of Oriental art gathered by Mr. William K. Bixby, President of the Board of Control of the Museum, during his recent trip to Japan, Corea, and China. The collection includes sculptures, prints, armor, pottery, and textiles from these countries and will form a valuable addition to the Museum's display. Further purchases of Oriental art may be made from the income from an endowment of \$50,000 in bonds which has recently come to the Museum through the generosity of Mr. Bixby.

### CHILDREN'S EXHIBITION

At the Carnegie Institute in Pittsburgh there has recently been held in the Children's Room an exhibition of silhouettes, tracing the development of the silhouette from its appearance on an Etruscan vase to its modern adaptations in iron-work, in postage stamp or book-plate, or in the work of such artists as Arthur Rackham, Sarah Cowan, J. Walter West, and others.

## NEWS FROM HISTORICAL MUSEUMS

### CONNECTICUT

The New Haven Colony Historical Society has the honor of adding to colonial history the recently published Town Records of New Haven, 1662-1684.

Mr. Eugene De Forest has placed on exhibition in the Society's building his collection of pewter comprising some six hundred pieces.

The old Morris Mansion, at Morris, Conn., has recently been willed to the Society and it is hoped to restore and maintain it as an exhibit of the manners and customs of the Revolutionary and Pre-Revolutionary period. Already portraits of members of this family have begun to be contributed toward the furnishing of the house.

The president, Mr. William A. Beardsley, in his annual address closed with these words that are indicative of the trend of historical museum collecting: "A historical society, unless fixed in a mould, should preserve the sacred memories and associations of every period of our national life."

### ILLINOIS

At the 63d Annual Meeting of the Chicago Historical Society, as has long been the custom, many of the more significant gifts of the year had been arranged in the Assembly Room where is the gallery of portraits of the Fathers of Chicago, "The Garden City." The original village of 1832 was so called, by the way, because of the profusion of prairie flowers found growing there by the earliest pioneers, who adopted *Urbs in Horto* as the motto on the city seal of 1837.

Most conspicuous among the por-

traits given during the past year were those of Rev. John Blatchford, D.D. and his wife Mary Wickes Blatchford, painted by G. P. A. Healy. Dr. Blatchford, who came to Chicago in 1837, was the first permanent minister of the First Presbyterian Church which had been founded in Fort Dearborn in 1833 by Rev. Jeremiah Porter. The presentation of these portraits marks the breaking up of one of the old North Side homes built since the Great Fire, namely, the Eliphalet Wickes Blatchford mansion erected in La Salle Avenue in 1876. Built somewhat massively, this house was a perfect example of Gothic style characteristic of this period and could have stood for a century at least.

The stone mantel-pieces throughout were notable, for each embodied in its decoration some phase of literature or history. That in the entrance hall was particularly significant in this Puritan household, for, as its crowning ornament, it supported a large stone from Scrooby Manor, the home of Elder Brewster, the last place of meeting of the Pilgrims before their departure for Holland. This piece of gray sandstone was presented by Lord Houghton to Mr. Blatchford who had it exquisitely carved in high relief with intertwined May flowers and ivy, and given the place of honor where it was the first object to meet the eye of every visitor to this notably hospitable home.

The presentation of a charming example of child portraiture, that of Corinne Gale at the age of five, together with the piano that she used as a young woman, marks the passing of a still earlier home, that of Abram Gale

who brought his family to Chicago in a sailing vessel in 1835. The artist is unknown, but the King Charles spaniel, the pantalettes, and the leghorn hat date the portrait.

The history of music and the theater in Chicago for seventy years are told in the collections of the late Will J. Davis, recently presented to the Historical Society. This consists of fourteen folio albums of theater programs, correspondence with stage people and autographed photographs. A group of special interest is the Chicago Church Choir Opera Company, celebrated throughout the country as the chief exponent of the operas of Gilbert and Sullivan. In this group are souvenirs of Jessie Bartlett, the beautiful and talented wife of Mr. Davis, John McWade, Ada Somers, Frank Bowen, Charles A. Knorr and Mrs. Louis Falk. With these are records of Mr. Davis's life in the army and later as revenue officer at Natchez.

### KANSAS

In ten days the citizens of Kansas City collected two and a half million dollars for a Liberty Memorial Building as a tribute to her dead and to her living service men. The campaign for funds started on October 25 with a great parade in which every element that had to do with victory was represented. More than 7000 persons were in line. A monument was at first planned, but this idea gave way to a greater one—in the words of R. A. Long, who had charge of the campaign: "At once we visualize the beautiful memorial as the nucleus of a great art center, with galleries of paintings, museum and music auditorium, a grand opera house and structure of that character."

Thus is the Great War resulting in

greater and greater culture in the Heart of America.

### MINNESOTA

An interesting old panorama of the Sioux outbreak of 1862 has just been turned over to the museum of the Minnesota Historical Society by Mr. Burt Eaton of Rochester, Minnesota. During the sixties and seventies the panorama served much the same purpose as the motion picture of the present day, and scenarios were written for it in similar fashion.

In 1867 John Stephens, a Rochester artist, painted some thirty pictures illustrating events of the massacre, taken largely from the narratives of the survivors, and these canvases were joined together to make a continuous series. By means of a crank and several rollers these scenes are drawn successively in front of the audience, and give the effect of consecutive action.

Although the artist's work was crude, the panorama was exhibited to crowded houses throughout the southern part of Minnesota, Wisconsin and Iowa for a considerable period. It is of interest both as a type of the popular amusement of the period, and as evidence of the bitter hatred which prevailed for years against the Sioux Indians.

The Minnesota Historical Museum in collaboration with the Minnesota War Records Commission has been endeavoring to build up a collection of World War Relics that would adequately represent the part which the State played in the late war. To that end, one of the rooms has been set aside for the exhibition of World War relics, and several interesting and valuable collections have been placed on permanent deposit; among these is one assembled by Colonel George E. Leach of Minneapolis, who commanded the



151st Field Artillery (formerly the First Minnesota Field Artillery) during its service in France with the Rainbow Division.

Another illustrated the activities of the aviators in France, deposited in the museum by Mr. C. J. Backus of Saint Paul, whose sons were in the air service.

A number of the badges and military insignia used by British regiments in which Americans served during the World War have been placed on exhibition in the museum by Captain G. H. G. Fisher of Saint Paul. The Coldstream Guards, Black Watch, Scots Greys, King's Royal Rifles, and many other famous fighting organizations are represented.

A permanent addition to the museum collections is a group of specimens which shows in a graphic manner the work done by the wounded soldiers in the big general hospital at Fort Snelling, under the direction of the vocational reconstruction aides. Woodcarving, basketry, weaving, metalworking and various other kinds of handiwork were taught the patients, and the museum was very fortunate in securing from the Surgeon General this lasting record of an interesting episode in the history of the old fort.

AMERICAN WALNUT, with a simple waxed finish in natural color is the material employed for a case recently installed in the Indian Room.

THE MARRIAGE OF MISS RUTH C. ROBERTS, Curator of the Minnesota Historical Society Museum during 1918-1919, to Mr. Samuel P. Good, of Warren, Indiana, took place in Indianapolis, September 12, 1919.

### MISSOURI

In anticipation of the celebration of

the Centennial of the Statehood of Missouri, in 1921, Doctor E. M. Violette of the Northeast Missouri State Teachers' College has laid down some excellent principles for the guidance of local committees in preparing for this event. He writes: "We advise against commercializing local centennial exercises by permitting street fairs at the same time," and recommends that communities not only strive to commemorate the achievements of the State, but also to try to bring out the State's needs in those things necessary to keep pace with modern advancement, and "not to prate about our glorious schools as though they had reached the acme of perfection."

No state in the union affords a more dramatic historical background than does Missouri, claimed by France in virtue of exploration and first settled in 1775 at picturesque St. Genevieve (still a flourishing, thoroughly French village presided over for the last thirty years by Father Van Tourenhout); ceded to Spain in 1763; retroceded to France in 1800, part of the Louisiana Purchase in 1803; included in Louisiana Territory in 1812, and admitted to the Union as a slave state in 1821.

### NEW YORK

Announcement is made that the New York Historical Society will act jointly with the Sons of the Revolution in erecting a Liberty Pole as a memorial to the patriotism of the New York troops who served in the World War, on "The Fields' or 'The Commons,' the present City Hall Park, a spot celebrated as the scene of many a public gathering during the colonial days and where was held the great popular meeting November 1, 1765, which protested against the Stamp Act."

## DESIGN IN THE INDUSTRIAL ARTS. WHERE DO THE MUSEUMS STAND?

RICHARD F. BACH

ASSOCIATE IN INDUSTRIAL ARTS, METROPOLITAN MUSEUM OF ART

It is the general assumption in some quarters that design does not exist in American industrial arts; we must, therefore, I fear, attack our subject in a purely abstract way, and ignore such design as we are perforce obliged to accept in purchasing drawing room chairs, desk lamps, table silver, wall paper, jewelry, rugs or millinery. We would be in much the same position as the lady who saw the figure of Agassiz plunged head first into a pavement at the time of the San Francisco earthquake: she had always thought of the naturalist in the abstract, but never in the concrete! Yet the facts are there; when we stumble over a chair in the dark we think of design in the concrete. Let us therefore consider some of the aspects of design — in whatever degree it may be admitted to exist or to be devoutly hoped for.

First, who has use for design in industrial arts manufacture? We all know the craftsman and his enviable pleasure in the contact with materials and their individual expressions; he has need for design, working it out by personal touch, making only a limited number of pieces in his lifetime, but striking his own keynote in each. Him we have in a sense inherited, for he seems strangely out of place in a deafening racket of mills and foundries. Yet without him all the machines man can devise will lose value; he gives tone to industrial art; his work after all is the index of accomplishment. May his tribe increase.

Then there is the designer, the

generally oppressed individual who makes only drawings and conceives them all from the standpoint of what can be run off by machine. He thinks in quantities of yards or pieces; he is harnessed to the chariot of business, for he can design only what will sell. He is under the imperial thumb of the boss who pays his salary, which, with the exception of the field of women's clothing, is comparable with the now proverbial mite which is given to teachers throughout our land with the suggestion that they take out the rest of their remuneration in personal satisfaction in their work. The designer is owned by the manufacturer.

Then there is the manufacturer himself, in most cases a well meaning soul, in many cases an understanding business man with a feeling for good things in art, in many more cases a person that should be selling hemp rope or plumbing fixtures. The manufacturer who has seen the light and is convinced that design sells, often makes mistakes, because he tries to make things too well. If he is also engaged in retail selling his road is clear and of such is the Kingdom of Heaven in our industrial arts. But the great majority of manufacturers sell only to middlemen, to dealers or distributors, whose appreciation of design in manufacture is measured by the difference between the wholesale and retail prices. His mind is a cash register; garish carving catches the eye of a gullible public more readily than the chaste line of unadorned wood. The dealer is the

Cerberus at the gates of our industrial art: he buys from the manufacturer, he sells to us; hence the manufacturer will make only what the dealer will buy and between the two the public is held fast and mulcted — especially since our schools and colleges do not help us toward a standard of judgment and taste in the selection of our home furnishings and personal adornments.

Finally, there are the artisans and operatives; these use design in the industrial arts in a purely objective way. As a whole they know little of design, except as there may be found among them some few who have felt stirring within them the spark of craftsmanship. If they have had this blessing they are usually too poor to profit by it, having to count on a living made by the machine. In general they are but skilled laborers of the better class. The words themselves are an affront to the ideals of the craftsman as he was known once upon a time: every skilled laborer really should be a craftsman — were that the case our labor troubles would soon cease. For the ideals of the craftsman can be made operative, even though the man himself works on the machine.

And now, what are the characteristics of modern design in the industrial arts, the controlling factors? First we have mass production, the machine and its many evils and benefits. We are a numerous people; we all need many things each year that fall within the description of industrial arts. Very few of us can afford to engage a manual craftsman. The machine is the only agency that will bring the things we want and need within reach of our pocket-books. The problem then is not shall we keep the machine or not; it is, how can we improve the product of the machine to the point where it will do least damage to our national standards of

good taste. Any agency for business profit which has assumed the proportions of importance now so long maintained by machine manufacture cannot be uprooted. Let us, therefore, regard it as an agency for good, and make it do its work. It is not an automaton; it is a dead mechanism and it will do our bidding, differing only in degree from the merest mallet or needle. The machine is a complicated tool. There is a screw driver which does not require torsion of the wrist; even though it was a new-fangled affair, workmen stopped only at the price, the instrument itself at once appealed. Now a carpenter's kit is incomplete without it. There is but a small degree of difference between the plain screw driver and the improved descendant, and it is but one step further to the power driven screw driver. By comparison it will be found that all the looms with their infinitely complicated parts are but derivatives from the simplest handloom. Obviously, if the machine is left to do its own work it will turn out a mechanical job; again if we limit our design to what the machine in question can do, we must make a purely mechanical design. But why stop at that? I firmly believe that there is no limit whatever to the possibilities of the machine, if only we will regard it as a tool, always mastering it and improving it.

We have mentioned the difficulties of the designer who works always for the machine and who, therefore, in many cases must hamper his ability in order to earn his weekly wage. Assuming that he has made something good — especially if he is a free lance whose work has been bought by a well-meaning firm — his drawing must go through a number of processes, very similar to those visited upon the playwright's manuscript on its way to the



stage, before the machines are set in motion to produce it. There is to be considered the machine itself and its possibilities, the market, the character of goods it is intended to produce, the quantity which can profitably be made. Possibly the colors may be entirely changed, often without enough thought, because of difficulties with dyes; possibly important lines in the composition may disappear because it means too much work in cutting rollers, in the case of printed textiles, for instance. These are some of the vagaries of the design before we can purchase it at a department store.

And again, we have the manufacturer-dealer-public problem already referred to, the ever present difficulty of laying the ghost of "what the public wants." Peace be to its ashes — what the public can get is an accurate translation.

It would be proper now to say, how can all these conditions be changed? That attitude should be forever discarded. Conditions are indications of growth and growth must be guided. We must, therefore, seek ways of improving conditions which now seem to us wrong, so that this growth may consist of firm roots, strong trunk and heavy leafage, the whole being the tree of American design.

Primarily we must have schools, everlastingly and in numbers: schools of design for all the industrial arts situated in their respective territories with regard to production; also industrial arts teaching in the general schools, teaching of industrial arts appreciation in all the schools, not omitting colleges — all of this instead of meaningless and aimless drawing without objective in actual execution. We would make no greater effort to make furniture or textile craftsmen or designers than now we try to make

painters by teaching drawing. Some of the colleges give us history and theory of fine arts, cultural subjects to be sure and necessary to the complete adult; yet that adult who can reel off names of painters of the French Romantic school will surround himself with atrocious furniture. There lies an enormous field for improvement — and we must catch them young.

But until we have the schools, we must use the most important agency now available, namely, the art and other museums. All museums can help in this direction, though, of course, the burden falls chiefly upon the art museums. And at that, only some ten or twelve per cent of the museums in the United States are art museums — how many of these have any industrial arts collections it is too painful to consider. The museum is gradually coming to its own as an educational institution; it is slowly coming to a proper view of its functions. The days when preservation and delectation were the main purposes of an art museum are happily past. But half the work of an art museum is collecting and preserving and exhibiting; the other half consists of exploiting its possessions for the public good. Make the galleries work, is the slogan at the Metropolitan Museum of Art: a special department being maintained to reach the industrial arts field itself. As a culmination of the year's work in this direction an exhibition is held in which an effort is made to prove the practical or trade value of museum collections in current production. In 1919 over eighty exhibitors lent over four hundred pieces, from rugs to jewelry, from embroidery to leatherwork, for this exhibition, all objects taken out of stock; this despite the usual difficulties, such as fear of having designs pirated, hampering of sales, etc. The spirit of cöoperation on



THE METROPOLITAN MUSEUM OF ART  
EXHIBITION OF WORK BY MANUFACTURERS AND DESIGNERS, 1919  
GALLERY II





the part of so many designers and manufacturers amply indicates the value of museum service to this field of production. When this paragraph appears in *MUSEUM WORK* the 1920 exhibition will be open to the public, an even better, though smaller, record of what can be done when the art museum is used as a laboratory, an adjunct of the factory or designing room.

The exhibits are of many kinds and types of design, the whole gamut of the styles of history being shown, and fortunately so, for only upon such catholicity of style use can we build our own progress. No single manifestation of art of long ago can now be held up as the sole source of all inspiration for the present. The only real source for the present is the present, but the workmanship, the motives, the designs and colors and contours must be studied in the expressions of the past so that they may help us to tell the story of the present. Museums can help in this direction as nothing else in American life can. Our art museums are bound to become collectively the real sources of inspiration for modern industrial art in our country, and the Metropolitan Museum, having taken the lead in this direction, may claim the title of the workbench of American taste.

NOTE: Mr. Bach explained in some detail the methods by which he achieved results among manufacturers and designers, and in elucidation quoted the following paragraphs from the Bulletin for the Metropolitan Museum descriptive of the exhibition shown in the illustrations herewith:

The use of an object of art from an inspirational viewpoint is very much like the use of a book for study. The same volume may offer untold riches to one student and remain cold and blank to another. An Italian gesso-covered and painted picture frame may seem

a long cry from the modern market, yet it has been studied by a New York manufacturer of tapestries. An Athenian vessel twenty centuries old has been passed by thousands of visitors until a designer of commercial containers saw in this as in nothing else that had come to her notice a possibility for a modern jar to hold cosmetics. A millefleurs tapestry remained the despair of scores of artists and designers until a manufacturer of rugs determined to take advantage of this design for the improvement of American rugs. A designer of dress fabrics saw possibilities in the armor collection. A china painter studied Russian laces. Embroidered crests assisted in the design of American sport skirts. Florentine glass bottles offered suggestions for printed voiles. Ecclesiastical vestments were found full of suggestion for wall papers. The color for painted chairs was found in Chinese pottery. A paper soap wrapper design saw its beginnings in snuff boxes.

These are a few of the actual cases of recent weeks, all showing that in tracing fundamentals of design the manufacturer or his designer seeks his inspiration wherever it may be found and the differences of material, style, artist, period, race, or purpose are not considered barriers. Thus they have at their command the entire field of industrial art design of all ages, and their only limitations is that they shall properly express in terms of their own materials the design and purposes of the pieces which they themselves are producing.

And all of these uses of the collections are duplicated in the use of the Library and of the photograph collection and again in the use made of purchased photographs. The Museum sells annually no less than sixty-five thousand photographic prints, all of

which serve students' or designers' purposes.

Then there is the direct line of inspiration which remains a constant source of assured refreshment, having

stood the test of age-long examination; that is, the use of furniture collections by furniture designers and manufacturers, or of the textile collections by textile manufacturers.

## ART IN COOPERATION WITH INDUSTRY

HORACE BUSHNELL CHENEY

*[Mr. Cheney is a member of the firm of Cheney Brothers, Silk Manufacturers, of South Manchester, Connecticut, one of the first of the textile manufacturers in America to use the treasures of the museum as a source of inspiration for designs. This paper was presented by Mr. Cheney at the New England Conference of the American Association of Museums held at Hartford, Connecticut, on January 9, 1920. The address was accompanied by an exhibit of many beautiful silks: Embroidery, Portuguese; Damasks, Italian 16th Century Style; Italian 17th Century style; reproduction of Louis XIII designs; Louis XIV style; Louis XVI style; Byzantine style; Jacobean. Brocades: Italian 16th Century style; Louis XIV, Louis XV, Louis XVI, styles; Adam style; Gothic style; Saracenic style; Gothic style; Persian motifs; Chinese motifs. Two-toned velvets.]*

Wealth is the magnet of art; and in all history, wherever wealth has accumulated, there also have the artists flourished and art developed. Wealth has been accumulated generally through two causes: war and trade. When Rome conquered the world she gathered in her arms all the arts and crafts of the surrounding Mediterranean countries; but much more often art has been developed by trade, than accumulated by the conquest of peoples.

The first home of art was in China, and there also, silk was first made: some twenty-six hundred years before Christ. From this very early beginning art and silk have walked hand in hand. It was the great trade which was developed by caravan from China through India to Europe, which built up Constantinople, and was responsible for its minarets and towers. It was trade with the Orient that brought the development of art in Venice. When Marco Polo went to China and brought back silks to Venice, it was by this

caravan route. When he finally left China on his last expedition he returned by the way of India and across Arabia by caravan, which was the alternative route to the all-caravan. When at a later time the Portuguese discovered a route around the Cape of Good Hope, the rich spice trade, and that of the silks and the arts of the Orient came to Portugal from whence it spread to Spain, France and England. Spain lost her trade and with it her art. France developed both until she became the recognized art center of the world; and also the fashion and silk center of the world.

In recent years the United States has shown a wonderful development both in trade and in art. In her pioneer days there was evident among those early craftsmen of Connecticut, Massachusetts, and New York, a marked appreciation of the beautiful. Much of their work is today an inspiration and study, not only to our own architects and artists, but to others; and should

stand as further inspiration in the future. As the United States has grown in prosperity and wealth, it has begun to become the mecca of the arts. Before this war we had flowing to us the art treasures of Europe, and were fast acquiring much of their very best. War did two things of tremendous importance: first, it stopped the importation of art treasures from abroad; secondly, from our being a debtor nation we have become a great creditor nation. The figures are so stupendous that they are beyond our comprehension. Talk of a trade balance of fourteen billions of dollars does not bring any impression to the mind, but anyone can take in the effect that while we were before in debt to Europe, Europe is now in debt to us.

Before the war they were the owners of a large portion of our railroads and manufactures. Today we own a very considerable portion of their industries. It was not one of the things which we sought, nor which could have been in any way avoided if we had wished. It has been the inevitable result of our economic situation. The result of stopping importation of art has been a great pressure for the development of our own arts and industries, one which has been most marked in such cases as silks and potteries, which have relied in the past, largely upon Europe for their designs, and have now been compelled to create them here. I am glad to say we have lost no beauty or desirability by the change.

It is probable that the United States in the immediate future is going to be the artistic center of the world; and unless history's tendency to repeat itself should be denied, I believe that it is inevitable. I hope and trust that we may contribute to the future some such valuable legacy as Greece contributed to posterity. Most of these wonderful

things which have been coming to the United States have been purchased by private persons, but as these people die and their great wealth is disseminated, most of the treasures of art will finally bring up in some public place, such as a museum. It is of the greatest importance to the future of the United States and the future of the art of the world that those things which accumulate in museums are utilized in such a way as to be of the greatest use, and to cause the greatest progress; not only as a source of inspiration to artists and painters of pictures, but also to all those engaged in the arts and crafts of manufacture.

It has been the practice of museum curators to be a little too careful of their possessions; to consider these things as their own personal possessions; and that the public rather intruded upon their proper enjoyment of them. I believe that that attitude of mind is passing, and hope that it will disappear entirely, and that the museums will make every endeavor, not simply to allow the public to see their treasures, but to make these things live again in the art of their country. You museum curators can do a great deal in that direction if you will make your cases easily accessible; and if you will make it possible to take photographs, to allow things to be sketched or reproduced, to give information or instruction, it will go a long way to make the museum useful. You can greatly assist and direct those people who come to copy, and those who come for ideas and for inspiration. Try to lead the people to come for inspiration rather than to copy. A good copy is better than a bad original, but if a man can even improve the original he has added something to the sum of artistic value.

If the collection of designs shown on



the walls of this auditorium, there are but two copies in the strict sense that they are direct reproductions in line, texture and form. There are several other instances in which the design may be a copy but used upon a different material in different colors and arrangement. In some the design has been in part taken from one and in part from another. In others the design in the main is the same, but has been improved. Originally most of such materials were made in narrow widths, and the designs suitable for use in this way had to be somewhat reconstructed when used in more than one repeat. We have with us a man whose education originally was in the ceramic field. We are therefore at the present time taking much inspiration from china and pottery. He has provided me some photostats illustrating the development of silk designs from such sources. Designs may be developed for textiles from all kinds of things obtainable in the museum, such as Indian weapons, tapestries, and products of the Incas vases or pottery, in fact, all that it is necessary often is a point of departure from which to think of a shape.

Now in making use of your museums, if you could direct the people from the history of one art to the development of another, you have created an addition to the art of the world. We have been trying the past year to make a series of advertisements which were designed to be so informative and educating to the decorators, that they would find it necessary to read them for the education which they might give them in their business. One of the best of these is a map showing how Enrico Dandolo brought the renaissance to Venice. He was elected the Doge in 1193, and it was he who granted the aid of the Venetian Armada to the crusaders of the expedition which left Corfu on the eve of

Pentecost in 1203. The Crusade was a failure in its attempt to restore Angelo Comnenos to his throne in Byzantine. Thereupon Dandolo seized the works of art, jewels, etc., to reimburse himself. These things were brought back to Venice, and among them were those four great bronze horses that stand now before the entrance to St. Mark's Cathedral. These later were stolen by Napoleon when he took Venice, and on the downfall of Napoleon were again returned to their first ravishers.

There were artists that came from all over Europe to see these treasures and to work from them, and it was this which brought the great development of art in Venice. It is typical of the romantic incidents of history which have been taken as a basis for this series of advertisements, which I will pass around that you may have an opportunity to look at them. We have considered these so successful in their purpose that we propose eventually to publish them in a permanent form and believe that they are a contribution to the knowledge of art history which will be useful to museum authorities, as they have been compiled through a careful study of the authorities.

I notice with interest that without any suggestion on my part there has been selected to put on the desk before me a piece of decorative velvet. It is a very appropriate selection for the reason that it is a reproduction in design of Spanish origin, from a specimen in the Chicago Museum. This reproduction resulted in the granting of a prize by the Museum to Cheney Brothers, also an award of a gold medal from the same source on account of the beauty and excellence of the product. This incident gives a most appropriate setting to a talk upon the use of the museum to us as manufacturers. I trust that all museums may

soon be most proud of having supplied their home industries with inspiration.

#### DISCUSSION

In the discussion which followed this paper the following facts were emphasized: that the Metropolitan Museum of Art had not only allowed Cheney Brothers complete access to any and all art objects in the museum, but for two years had loaned them other than duplicate material such as very rare tapestries; that instead of loaning rare ceramics which are breakable, museums

might make plaster casts of these and sell to the manufacturer at cost, thereby making available contour, and color, which cannot be gotten from a photograph; that many museums extend every courtesy to the manufacturer to copy designs at the museum, but that the practice of loaning rare objects is at present unusual. The reader is referred to the article by Mr. Lionel Moses in the February number of MUSEUM WORK for further suggestions of ways in which the museum may cooperate with the manufacturer. *Editor.*

### A STUDY IN MUSEUM PLANNING

BEING AN EFFORT TO ESTABLISH A WORKING BASIS FOR THE  
SOLUTION OF CURRENT PROBLEMS IN MUSEUM PLANNING

By MEYRIC R. ROGERS

*[Mr. Rogers is a member of the staff of the Metropolitan Museum of Art. His paper, which was read before the convention of the American Association of Museums, May 21, 1919, aims to establish a solution for a group of questions which is engaging the attention of museum officials, relating to circulation, safety of objects, transportation, administration, and control, etc. The paper was published in The Architectural Record, December, 1919, the purpose being to place the problem stated by Mr. Rogers before both architects and museum officials in order to obtain comments on his solution, and possibly alternative solutions, from both sources. The results will be summarized by Mr. Richard F. Bach, also a member of the staff of Metropolitan Museum, and published in "Museum Work" and in The Architectural Record. It is hoped that discussion will bring out a valuable fund of experience and suggestions. Communications may be sent to Mr. Bach at the Metropolitan Museum of Art, New York, or to The Architectural Record.— Editor.]*

What is wrong with our American museums, with our art museums in particular? There is no doubt that there is something the matter. The public feels it generally by suffering unnecessary gallery fatigue; the trustees feel it appreciably in heavy maintenance costs, and, last but not least, the artist of every class is exasperated by it. The secret seems to lie in bad marksmanship. The architect has been

uncertain of his target; and the various building committees or their substitutes, the museum administrators, do not seem to have given much solid help or practical expert advice.

In every class of building today the architectural problems have become so complicated that they call each for their own special fund of information and experience. No one man can properly meet all the demands. The architectural pro-

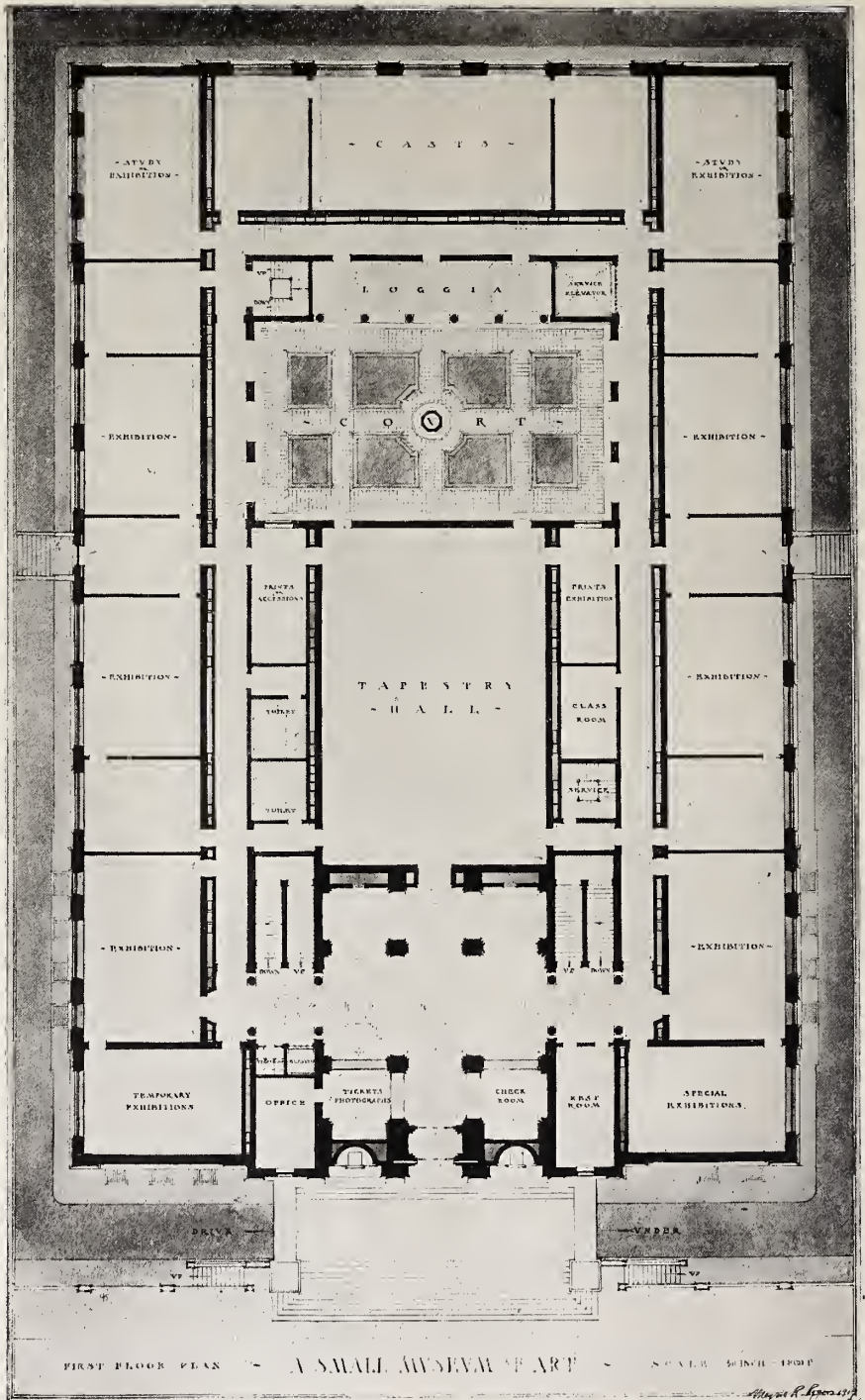


FIG. 1. GROUND FLOOR PLAN—DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.



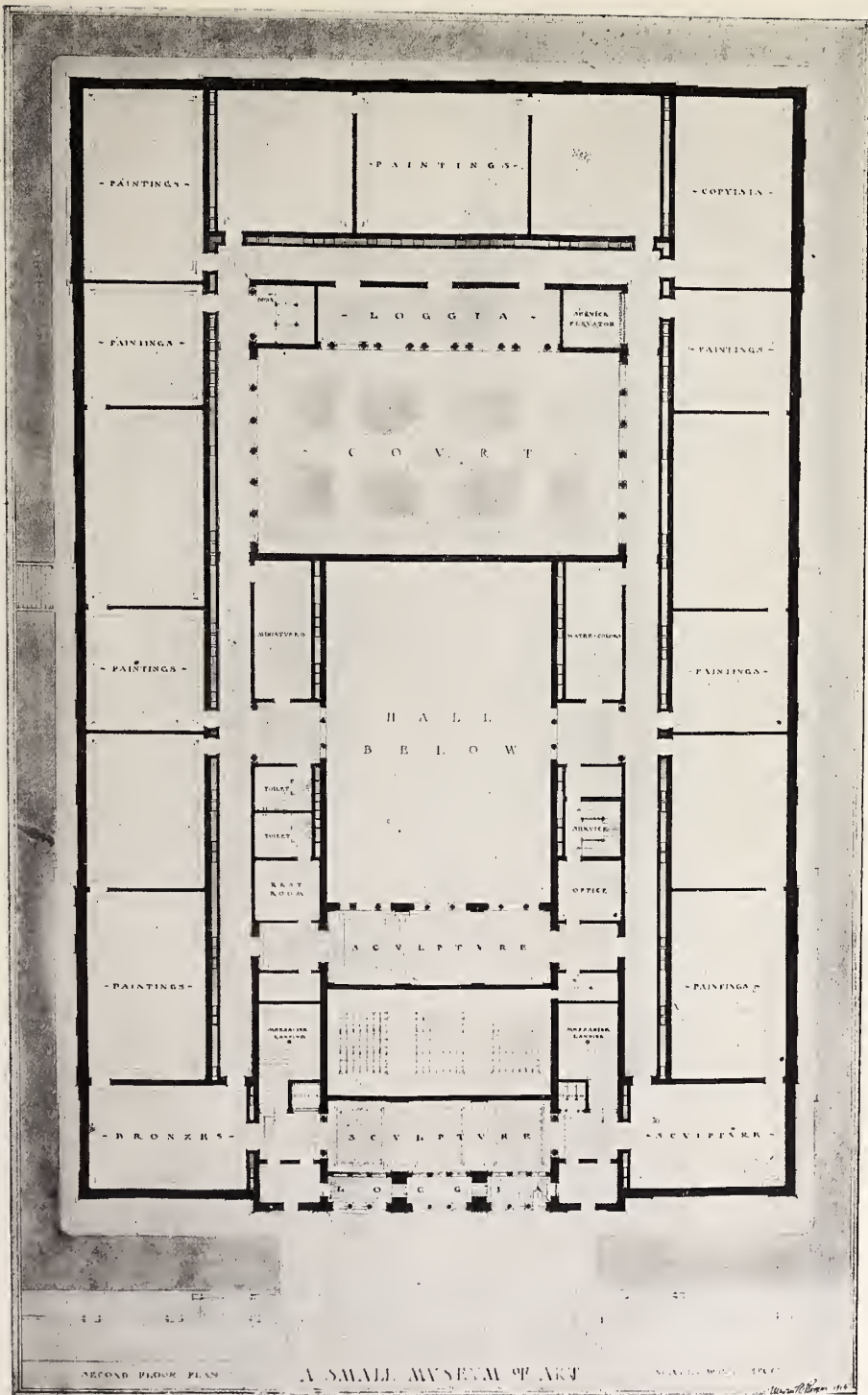


FIG. 2. SECOND FLOOR PLAN—DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

fession has been forced to divide itself into groups of specialists, each with its more or less limited field. The particular problems of the bank, the office building, the store, the railway terminal, etc., have been effectively met and solved with fair satisfaction. But the museum, owing to continued modification and extension of functions, has achieved no logical formula of design.

We must first of all change our conception of the museum. It not only receives but gives, and gives bountifully, towards the sum of education and public culture. It is becoming more and more highly organized as its functions increase and its influence broadens; and a correspondingly efficient and highly organized plant is necessary, which can be obtained only by satisfying the numerous definite requirements of the problem. These requirements can not be recognized except by frankly putting aside preconceived ideas and analyzing the situation as it is, a task that must be performed by the museum worker with the advice of an architect experienced in the technical problems of building.

The detailed analysis of the modern museum is another story and far beyond the limitations of this article, which is intended to be merely descriptive of a general scheme for museum planning, built on the results of such a process. This study was undertaken after several years' experience in the actual workings of one of the country's largest museums, preceded by fairly thorough architectural training.

Before discussing the situation in detail it will be well to give in brief some of the cardinal points which determined the method of attack. In the first place, the conception that a museum of art containing the art treasures of the people should be as far as possible a sort of public palace whose architec-

tural treatment should itself be one of the chief exhibits, internally and externally, was greatly modified. The functional aspect of the plan was made supreme. Only so much of the monumental idea was retained as could readily be harmonized with the dominating idea that the museum of art should be a conveniently and harmoniously arranged background for its contents. From this fundamental conception the following objectives developed and were to become, as it were, the backbone of the solution:

1. Economical utilization of space.
2. Convenient interadjustment of spaces allotted to exhibition, educational and administrative purposes.
3. A plan which would admit of simple "route" arrangement.
4. A plan which would facilitate economy and efficiency of maintenance.
5. A plan which could be extended without radical rearrangement.
6. A reasonable system of lighting.
7. Adoption of a gallery-and-adjacent-corridor exhibition unit.
8. A readily accessible, easily isolated, temporary exhibition space.
9. Relegation of stairways to secondary positions.
10. Ample facilities for the educational functions of the museum.
11. Use of every reasonable means to give maximum service, esthetic pleasure and physical comfort to the public.

With these points in mind the following program was drawn up to serve as the statement of a definite problem. Although it was desirable that the requirements should be as general as possible, it was also necessary to get a working start by making certain specific demands based on the average requirements of a museum of moderate size suitable for a city with a population of from 200,000 to 500,000. In many cases, however, the fullest use of the facilities given has made it possible to meet these requirements more generously than was absolutely demanded. The conditions of the ideal problem set for solution were the following (numbers in parentheses refer to objectives above):

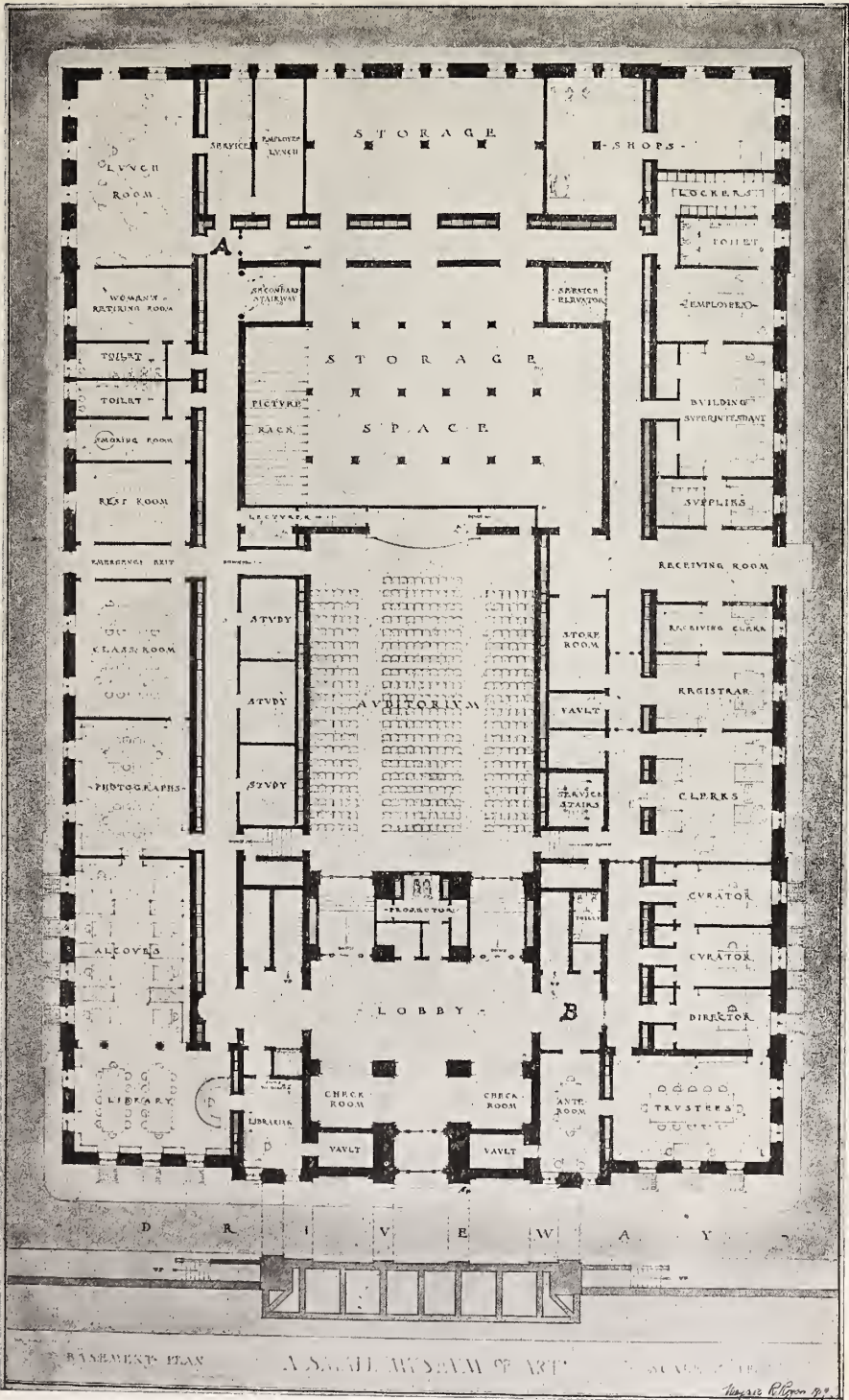


FIG. 3. BASEMENT FLOOR PLAN—DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.



## GENERAL CONDITIONS.

1. The building area, exclusive of setting, should not exceed 40,000 square feet.
2. There should be three main floors, two of which should be used for exhibition purposes (1).
3. Every advantage possible should be taken of any slope of land (1).
2. Emergency exits should be provided in wings remote from main entrance (11).
3. Entrance to auditorium and adjacent circulation must be easily separable from the gallery area (4).

## EXHIBITION SPACE.

## A. Galleries.

Galleries, etc., used for exhibition purposes should offer, in all, about 60,000 square feet of floor space.

1. Large hall, top or high side light, 3,000 square feet, more than one story high (11).
2. Room or rooms for special exhibitions not less than 1,500 square feet in all (8).
3. Not less than 40,000 square feet of general gallery space, exclusive of circulation, giving galleries of varying proportions (11).
4. Court, open to air or not, as advisable, about 3,500 square feet to be used for exhibit of architectural fragments, etc. (11).

## B. Circulation.

1. Small concourse or lobby in connection with main entrance (2).
2. Means of access to galleries from entrance without using galleries as such, should be provided (7).
3. Doorways into the galleries should be reduced to a minimum requirement of safety (4).
4. Public staircases should be spacious, convenient and easy, but not architecturally prominent, and few in number to avoid confusion (9 and 11).
5. Passenger elevators close to main entrance (2 and 11).

## C. Public Service.

1. Ample check rooms near entrance (4 and 11).
2. Space for information desk and sale of photographs near entrance (4 and 11).
3. At favorable points not actually in the galleries provision should be made for affording the visitor a resting place (11).
4. General rest room for public, with small lunchroom attached (11).
5. Smoking room, toilet, etc., should be provided (11).

## EDUCATIONAL FACILITIES (10)

1. Auditorium to seat about 500, with separate entrance, cloak room, etc., which can be used when galleries are closed.
2. Library of about 1,500 square feet, with basement stacks.
3. Study and class rooms.
  - (a) A well lighted, well ventilated room to seat about 100, on each floor.
  - (b) Children's room close to library.
  - (c) Other study and class rooms should be provided wherever possible.

## ADMINISTRATION.

## A. Control.

1. Centralized control of the main arteries is essential (4).

## B. Staff Offices.

Centrally located but not in direct connection with public circulation (4).

1. Trustees' room, about 750 square feet with ante-room.
2. Directors' room connecting with assistant's office.
3. At least one curator's office.
4. Clerking space.
5. Office for Registrar and assistant within easy reach of the curatorial offices, receiving and storage rooms.
6. Office for superintendent, etc.

## C. Work Rooms (4).

1. Large, well-lighted room or rooms for repair or carpenter shop.
2. Supply room.
3. Receiving and packing room, commodious and central.
4. Service entrance in connection with above.
5. Small photographic studio.
6. Locker room and toilet for employees with rest room attached.
7. Service for lunch room.
8. Freight elevators conveniently placed with reference to storage room.

## D. Storage (4).

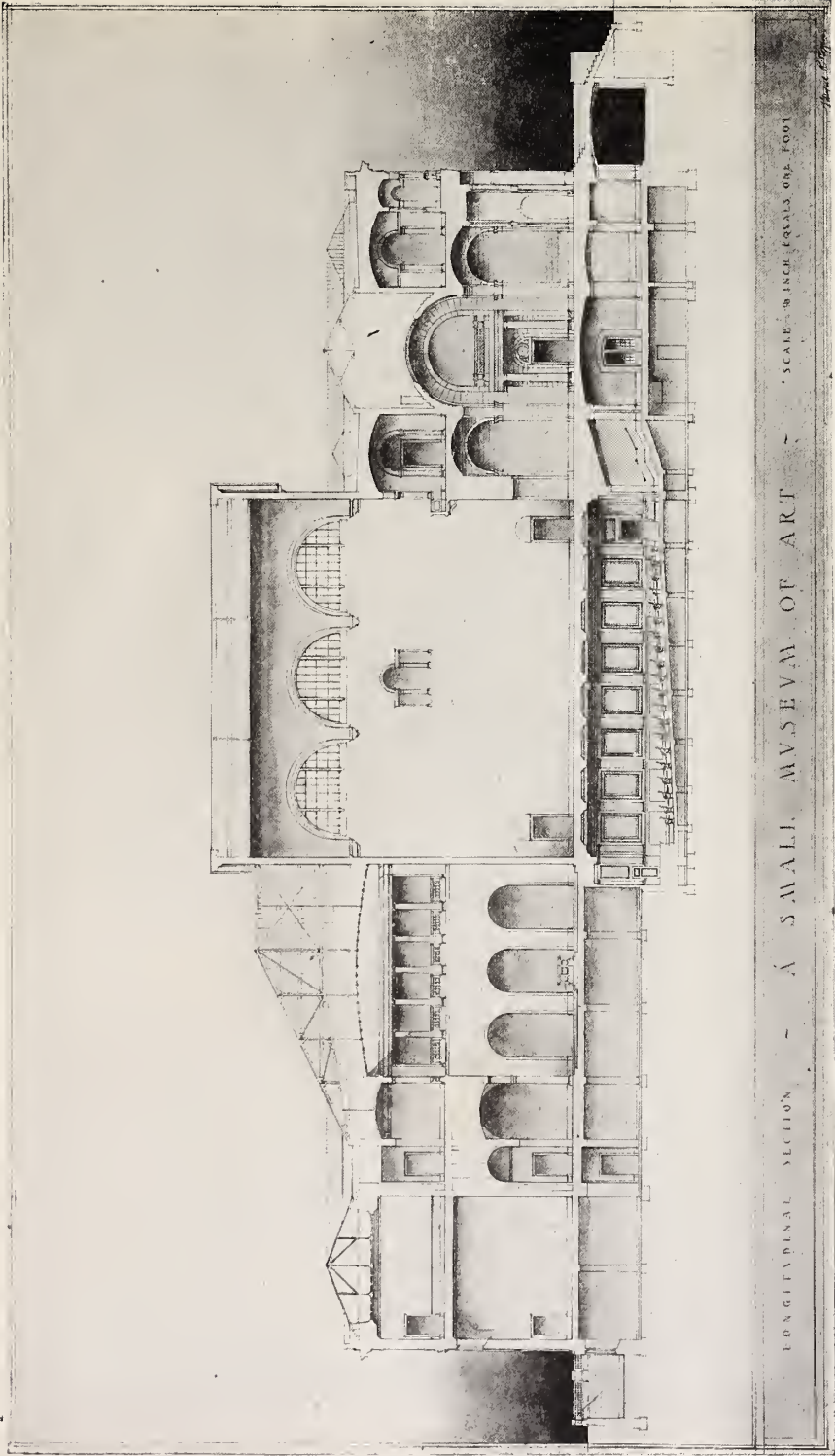
1. Vaults in connection with offices of trustees, librarian, and registrar.
2. At least 40,000 cubic feet of good storage space.

## E. Mechanical Plant.

Adequate space for ventilating, heating and humidifying apparatus must be provided.

The accompanying illustrations show the solution of the problem just stated. The area occupied by the building is a simple rectangle, approximately 260 x 160 feet, lying on a gentle slope with the ground rising about six feet from front to rear, thus making it possible to reach the building by a driveway running underneath the terraced steps leading to the main entrance. From this driveway a wide area runs around the entire building, giving access, on one side, to the service entrance, and on the other, to an emergency exit from the auditorium. This area also facilitates the adequate lighting of the basement on the ground floor by ordinary windows, and avoids the necessity for an elaborate external lay-out.

On the main exhibition floor (Fig. 1) the entrance is through a weather ves-



LONGITUDINAL SECTION - A SMALL MUSEUM OF ART - SCALE - 8 INCH EQUALS ONE FOOT

FIG. 4. LONGITUDINAL SECTION--DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

tibule directly into a barrel-vaulted sky-lit lobby with which a corridor, running around the entire building, connects on the right and left. This insures direct approach to any gallery or group of galleries in the entire circuit without using the galleries themselves for circulation. Joining the lobby on the main axis is the large tapestry hall, which gives the visitor an important vista the moment he enters.

The vaulted staircases to the ground and second floors open from the sides of the lobby, into which they look again from a mezzanine landing before reaching the second floor. The plan shows the placing of the special exhibition rooms on the facade and how these can be connected with or separated from the main range of galleries without disorganizing the circulation.

At the rear of the tapestry hall is the garden court, in this case with a glass roof allowing the arches between it and the corridor to remain unglazed. An arcaded loggia lying between a small secondary stairway and the service elevator separates it on the remaining side from the encircling corridor. The corner room marked "Study" can also be removed from the general circulation without difficulty and could well be used either for class room or study purposes. The cast collection, of particular interest to students only, is relegated to the rear galleries. One of the most objectionable features of some of the smaller museums is the accumulation of casts near the entrance, in places of prominence which should be given to original works of importance.

On the second floor (Fig. 2) the general arrangement is practically the same. Connecting the two main stairways is a broad corridor with segmental vault lit by indirect side light through a small loggia opening on the

facade. This, with a similar corridor lit from the great hall, would form appropriate galleries for smaller sculpture. The light in either case is capable of augmentation from the roof. The visitor leaving the two rooms on the plan assigned to bronzes and sculpture, enters either directly into the first range of painting galleries or into the corridor from which, about half way down, a small resting place gives a glimpse into the great hall below. The corridor also opens through a colonnade on to the garden court and into a loggia similar to that on the lower floor. The corner galleries, as before, can either be used as further exhibition space or reserved for the special use of copyists or utilized as studios and work rooms.

One of the main values of this type of plan from the museum point of view lies, however, in the possibilities it offers for a convenient and economical arrangement of the administrative area in connection not only with the exhibition space but with that used for the other public functions of the institutions.

The basement (Fig. 3) or first floor plan gives a good idea of what is meant by this. The problem was to secure a location for the administrative offices that would be readily accessible, yet, at the same time, definitely cut off from encroachment by the public. This was accomplished by opening to the public the entire left of the plan from the secondary staircase "A" to the main staircase "B," and reserving the remainder.

The chief use of the auditorium, of course, being for stereopticon lectures, daylight is not necessary and can therefore be given the space beneath the great hall. This, in its turn, enables the utilization of access areas corresponding to that given by the main



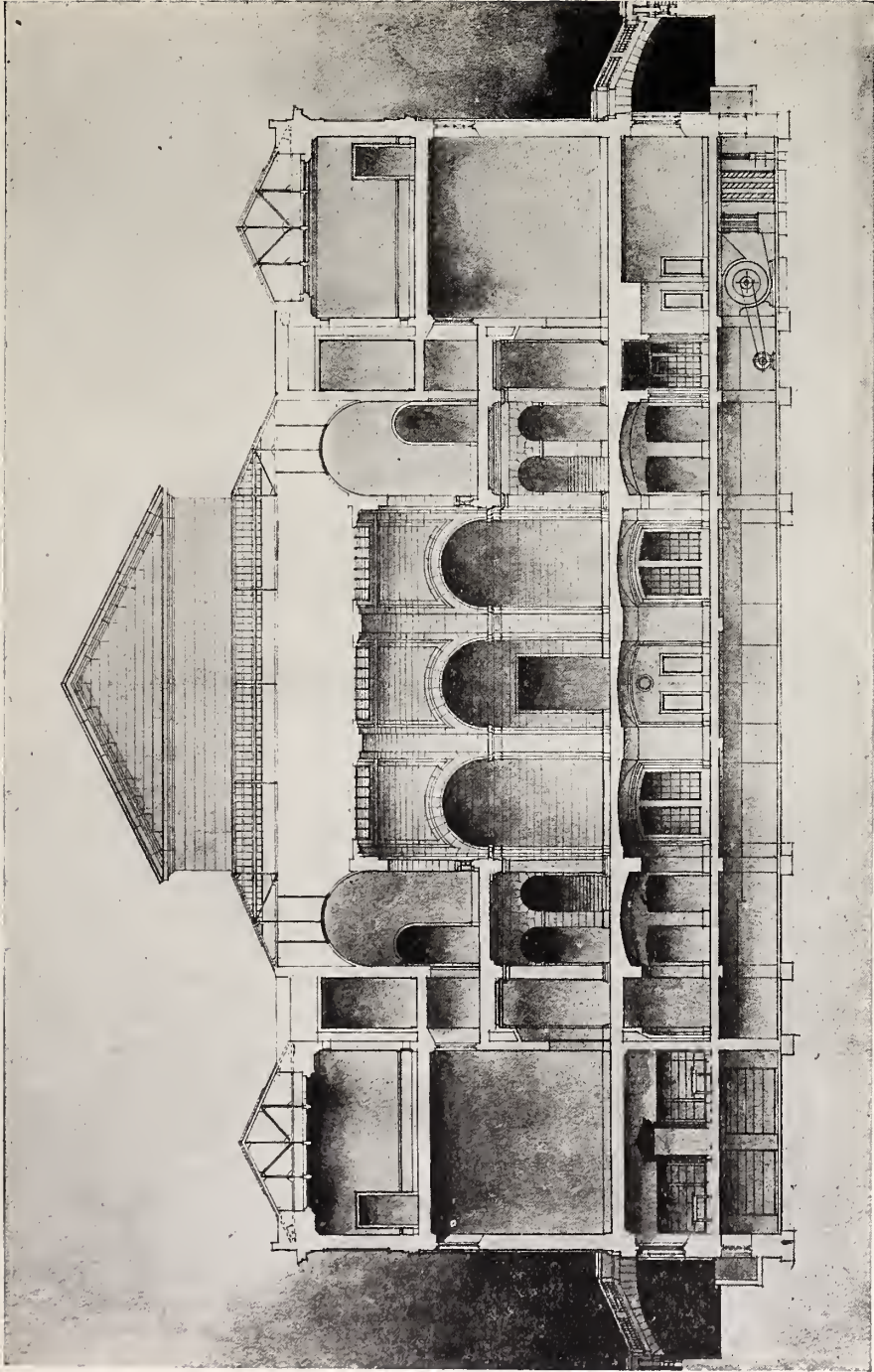


FIG. 5. TRANSVERSE SECTION - DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

entrance. Direct access to the lobby from the outside is obtained by an entrance from the driveway beneath the terrace, which can be utilized when the museum proper is closed. Access to the rest of the museum on such occasions is easily preventable.

The arrangement and sequence of administrative offices is more or less diagrammatical, following in the main the excellent organization of this area in the Art Museum in Cleveland, Ohio. For practical purposes the receiving room would be enlarged by the addition of the space assigned on the plan to the supply and receiving clerks and a consequent reduction of the space allotted to the building superintendent. The storage room is considerably more than that demanded by the program and probably more than enough for any active museum of its size. It is readily accessible to the office of the registrar, under whose control it would be, and is directly served by the freight elevator, which could, of course, open directly into it.

The block plan (Fig. 6) gives some idea of the general scheme of extension should such be necessary, though the complete formation of the two courts would hardly be called for except in the development of a museum of the first magnitude, at which this study does not really aim. A study of the complete plans in this case will show how this extension would be connected with the extant portion by a continuation of the north and south corridors and a slight adjustment of the adjoining galleries, two of which would have to rely on artificial light, should the extension be two stories in height.

The longitudinal and transverse sections (Figs. 4 and 5), taken in conjunction with the plans will show more clearly the interrelation of the various parts. It will be seen that the treatment

of the interior is of the simplest sort, with the exception of the entrance hall, which is here finished in stone in a stylistic manner as neutral as possible. For the rest, tinted plaster with plain wood or stone trim is intended, this being found in the main to be the most satisfactory museum background. From these drawings the lighting system of the galleries on the main floor will be seen to be a sort of attic or high side light. In general, it seems to be evident that clerestory lighting is superior to all other forms for every purpose, except, perhaps, painting galleries, by virtue of its softness and general freedom from glare. It has therefore been used not only in the great hall, where a flat ceiling would have produced happier proportions, but also in the side galleries on the main floor, where the windows run horizontally and practically the entire length of each gallery. With the openings placed in the most effective position and the walls kept light in tone, the wall area under the windows will be sufficiently illuminated for ordinary objects in relief, provided the sill of the openings is kept high enough to avoid direct glare of the eyesight. This, of course, necessitates a gallery of rather more than usual height, the upper part of the room being, in a sense, a diffusion chamber. The exact amount of window area required to give sufficient illumination would, of course, be obtained only by experiment and trial, but the quality of light thus obtained would be greatly superior to the usual direct side light which also renders the window wall practically useless for exhibition purposes.

With the first floor reserved in the main for the exhibition of objects in the round, the second floor, with top light, is practically given over to painting galleries. These galleries have been



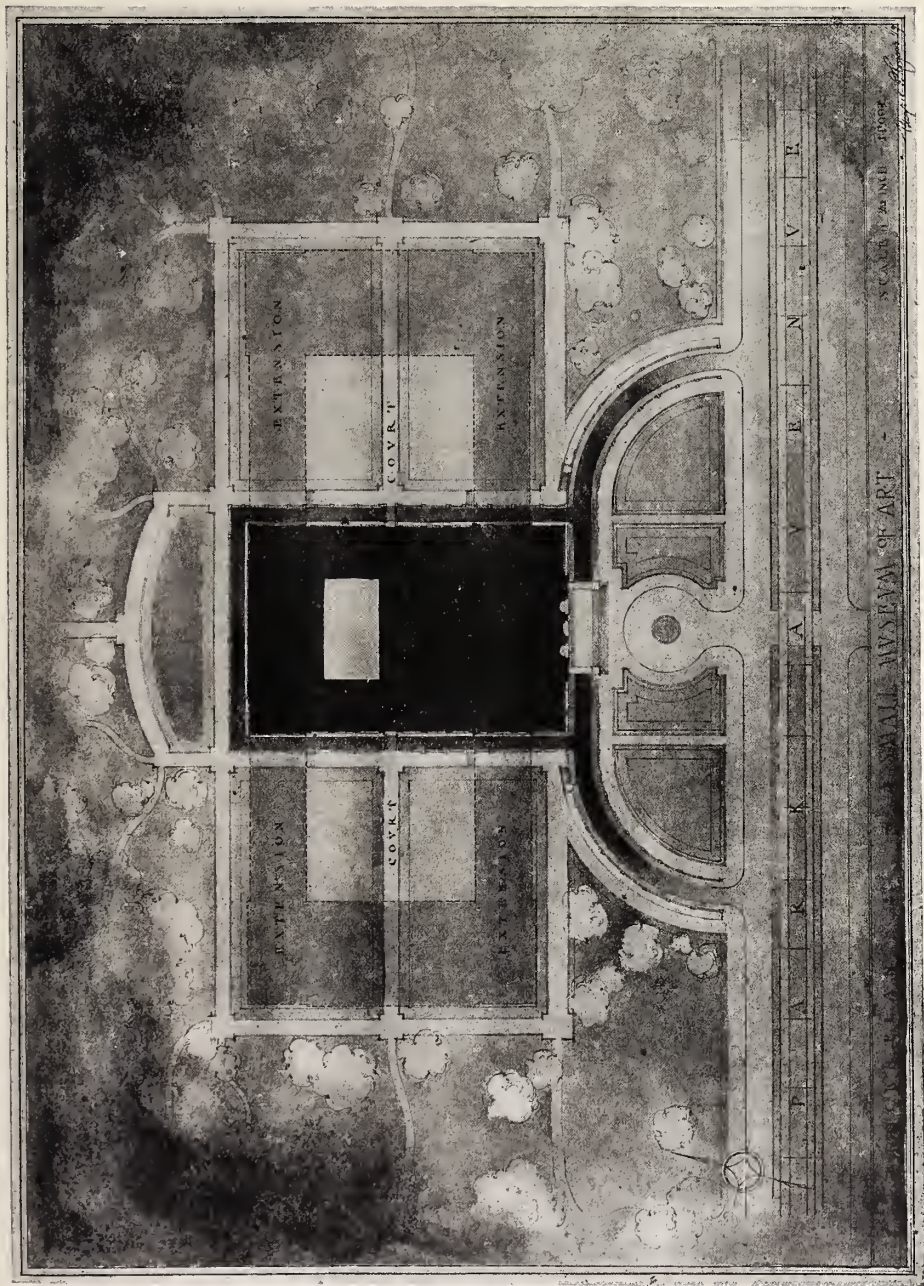


FIG. 6. BLOCK PLAN, SHOWING PART CONTEMPLATED IN THIS ARTICLE AND FUTURE EXTENSIONS. DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.



kept rather smaller and lower than usual. The excessive height in most painting galleries with top light is not only unnecessary, but positively unsightly when only one line of pictures is hung. The center portion of the glass ceiling would in this case be made somewhat less translucent than the side panels and, by the use of prismatic glass, effort would be made to concentrate the light on the side walls to the height of ten feet or so above the floor.

The mechanical plant has been placed in a sub-basement, in which run the main air channels to supply the various branches in the two series of duct walls. In this connection it may have been observed that wherever possible the solid wall has been kept on the gallery side so that heavy objects may be fastened on the wall without the constant danger of breaking down duct partitions or breaking into the ducts themselves.

As to actual structure, the plans have been made for brick bearing walls, carrying floors of steel beams, and terracotta arches. A steel skeleton or reinforced concrete could be substituted so far as the plan arrangements go, though trouble might arise in taking ducts around columns and girders. The New York building law has been followed in its structural, fire and sanitary regulations in order to assure a thoroughly sound and fireproof structure to which the public can freely entrust both its treasures and itself.

The plans described, it is fair to say, meet fully and squarely the requirements specified in the program and in that sense solve the particular problem.

It should be remembered, however, that the plans illustrated, while they could, with a few slight changes, be turned into a workable museum, are in the largest sense of the word diagrammatic and are specific only in the sense that they offer a concrete illustration of what can be done with this type of plan and program. Varying conditions and localities would, of course, necessitate considerable changes in detail, but the fundamental idea and organization of this plan could be retained to advantage. Exterior architectural expression and precise internal arrangement should vary to meet specific demands, but the basic ideas of organization and interrelation of parts must remain constant if our fundamental conception of the functions of the museum remains unchanged.

The chief trouble has been and is that the museum is considered primarily as a monumental building. This is contrary to the fact, for, unlike other structures of its class, the museum is not complete until the collections are installed. In the last analysis, it is the contents we want to see and not the museum building. When our attention is distracted by architectonic display, our minds and muscles strained by inconvenient planning, and our senses disturbed by incongruous settings, we may be reasonably sure that the building and its functions are not in agreement. The arts are rapidly coming into their own, after having been neglected for almost a century; if we consider the museum to be their cradle and nurse rather than their sepulchre, we must build accordingly.

Museum Work is indebted to *The Architectural Record* for the half-tones accompanying this paper.





*Courtesy of New York Botanical Garden*

**INTERIOR OF THE CENTRAL DISPLAY GREENHOUSE OF THE NEW YORK BOTANICAL GARDEN**

Showing the concrete lecture platform in the center; a unique innovation for the public use.



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

APRIL—1920

VOLUME II

NUMBER 7

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## THE MUSEUM BUILDING

That the Museum has achieved no logical formula of design is the opinion of Meyric R. Rogers of the Metropolitan Museum of Art; and that while we have the bank architect, the office building architect, and the railway terminal architect, we have not the Museum Architect.

It is, however, encouraging to know that architects are giving more careful attention to the museum building, especially to the museum of art of which a number have been erected in America in the last decade.

This is a time when the architect who plans the building must, as a result of exhaustive study be literally a "museum architect" working in close coöperation with those who possess a special knowledge of the things that are to go into the building, and of the work to be performed by the organization to occupy the building, if America is to develop a logical formula of design for Museums.

## NEWS FROM SCIENCE MUSEUMS

### THE NEW GREENHOUSES OF THE NEW YORK BOTANICAL GARDEN

#### *Frontispiece*

In the two new greenhouses recently opened to the public at the New York Botanical Garden, in Bronx Park, New York City, a unique innovation has been made in the utilization of greenhouses for public use. The special feature is the provision of a central open space, floored with concrete, covering about 2,000 square feet, for use as a display platform and lecture room. At the opening of the greenhouse November 8, 1919, a successful exhibit of flowers and plants was presented and will be followed by others from time to time. The possibilities of the greenhouse as a lecture room were tested on the three following Saturdays, when members of the Garden staff spoke on botanical subjects, illustrating their remarks by growing plants. The acoustic properties of the greenhouse are excellent, the light is subdued and not trying on the eyes, and the presence of living and blooming plants on all sides adds still further to its attractiveness.

The Central Display House, in which the lecture platform is provided, is designed to be the central feature of Conservatory Range 2, but at present only a half of the adjoining structures are completed. The house is rectangular in outline, approximately 45 feet wide by 135 feet long, and with a roof rising in graceful curves to a height of 38 feet at the ridge. It is built entirely of concrete and steel, and is glazed with ground glass which ob-

viates the necessity of unsightly curtains. The central concrete platform, upon which folding chairs accommodate a maximum audience of 400 for lectures or low tables are arranged for exhibitions, is decorated with large palms and flanked by ornamental balustrades with a fountain at each side. The fountains play into small pools and these empty into brooks which run towards either end along the central axis of the house. The ends of the house, amounting to about two-thirds of the total area, are filled deeply with top soil into which the plants are set. The house is operated at cool temperatures and is designed especially for conifers, acacias, and Australian plants. Under the center is a commodious basement into which wagons may be driven.

The Central Display House and the adjoining Orchid House are together the gift of Messrs. Daniel Guggenheim and Murry Guggenheim, members of the board of managers of the New York Botanical Garden.

### BOSTON SOCIETY OF NATURAL HISTORY

The following appointments have been made by the executive committee: Dr. Edward Wigglesworth to be Director; Dr. J. A. Cushman promoted from Associate Curator to Museum Director; Dr. Harold L. Babcock appointed Assistant Curator of Reptiles. Dr. Babcock is the author of the monograph on New England Turtles recently published by the Society.

MARINE INVERTEBRATES OF NEW ENGLAND—Four small groups of New England vertebrates have been in-



stalled within the past few months. The first shows the fiddler crabs and their surroundings; the second, a characteristic eel-grass assemblage; the third, a sandy bottom with horse-shoe crab, large hermit crab, and spider crab; and the fourth a tide-pool group. The work was done by Mr. Arthur B. Fuller under the direction of Mr. J. A. Cushman.

**NEW ENGLAND FISHES.**—One of the most interesting exhibits at the Boston Society of Natural History is that of New England Fishes. About 350 species of fish are reported from New England waters of which about 150 are now on exhibition. In a Bulletin just issued by the Society is published a list of the fishes desired to complete the collection. Anyone likely to obtain rare specimens of New England fishes of New England waters should have a copy of this Bulletin and assist the Society in every way to make its collection of fishes of New England as complete as possible.

#### RETURNED FROM PERU

Mr. Robert Cushman Murphy, curator Department of Natural Science of the Brooklyn Museum, returned the latter part of February from Peru, where he has spent seven months studying the coastal fauna of that country, especially the Guano birds of that region. In addition to much valuable information Mr. Murphy brought back with him some 11,000 feet of moving picture films as well as many photographs of the animals of that region.

#### PHILADELPHIA COMMERCIAL MUSEUM

THE PHILADELPHIA COMMERCIAL MUSEUM is fortunate in having a great exhibition hall with the largest floor in Philadelphia, if not in the United States. This building is frequently

rented for big shows and conventions. Within the past few months it has been occupied by the American Foundrymen's Association, the Philadelphia Automobile and Truck Shows, the Pennsylvania and Atlantic Seaboard Hardware Association, and the Hosiery and Underwear Manufacturers.

These shows and conventions bring thousands of people to the museum buildings and most of them find that there is a permanent exhibition that is quite as interesting as that offered by the temporary show. This is just one way of attracting the public and getting them acquainted with what the museum has to offer of interest and instruction.

**INDUSTRIAL DEVELOPMENT OF THE NINETEENTH CENTURY.**—At the request of some of the high school teachers of Philadelphia, Mr. Toothaker of the Philadelphia Commercial Museum has prepared an entirely new lecture on the Industrial Development of the Nineteenth Century. Few of us stop to realize that the last century wrought more changes in the life of man than any other hundred years in the world's history. It saw the introduction of the important fuels, coal, gas and petroleum. In it were developed the great sources of power, steam, electricity and gasoline. These made possible the extensive use of machinery. Chemical discoveries were applied to practical uses in metallurgy, dyeing and other industries. New materials such as rubber, aluminum, cement and coal tar were given to the industrial world. Canning and cold storage increased the food resources of humanity. Because of these things the development of cities became possible and transportation as we know it came into being.

This is in many ways one of the most significant lectures offered in the educational work of the Museum.

RECENT ACCESSIONS  
AT THE PEABODY MUSEUM  
OF SALEM

Recently the Peabody Museum of Salem had received valuable accessions from the Pacific Islands, the object of greatest importance being a wooden idol from the Hawaiian Islands similar to one figured in Cook's Voyages, plate 60, where the natives are making an offering in honor of Capt. Cook. The idol is seven feet high, the narrow, serrated, head ornament being two-thirds the height of the figure; it is very old and shows weathering from long exposure. Other accessions from the Pacific Islands are,—a drum, a large spreading ornament of cock's feathers and two curious ornaments of feathers of the tropic bird worn on the hands in the native ceremony of the finger dance. These objects are from the Marquesas Islands and as they were collected in 1810 are free from the influence of European contact. In addition there have been received forty-eight pieces of tappa cloths and sixteen tappa beaters from various Pacific islands.

The natural history department has received by gift the Dodge collection of Coleoptera including 2800 species, 10,000 specimens, of which 2700 specimens, 400 species, are Dyticidae or water-beetles, covering 85 per cent of the described American species. This is an especially desirable addition as it represents 95 per cent of the Essex County, Mass., species.

Within a year the Marine department of the museum has received eight oil paintings of early Salem ships, the gift of the artist, Charles Torrey of Brookline, Mass. Mr. Torrey's work is artistically attractive and his knowledge of marine architecture insures accuracy. The paintings are reproduced from old originals and photographs.

The visitors at the museum for the year 1919 foot up 65,881.

BROOKLYN MUSEUM

UNDERSEA GROUPS. Several years ago the Museum installed an under-sea group dealing with life characteristic of a coral reef of the Bahamas. To this has been added a companion group showing the under-sea life among the cave worn cliffs of the Bay of La Jolla on the coast of southern California.

"The tide is high. A narrow, sandy channel is soon lost among boulders and ledges and these again are obscured by luxuriant growths of algae of many colors and forms. Indeed, it is the magnificence of the flora rather than the fauna which at first view impresses the observer and to this feature due prominence has been given in the exhibit.

"In the foreground upon rocks and boulders the algae are small and moss or fern-like with varying shades of red, gray and green; further back, on and between higher ledges, they attain greater proportions, such as the dense masses of vivid green eel grass, the olive clusters of *Eisenia*, which bar the sandy channel, and beyond these the tall growths of the great kelp which out of deeper water reaches up to the surface of the sea."

The background of this group has been painted by Mr. H. B. Tschudy. The wax-modeling, glass work, coloring and composition have been done by Mr. A. Miranda assisted by Mr. H. Guide, under supervision of George P. Englehardt.

A PORTRAIT MODEL BY ROCKWELL. The miniature model in bronze of the famous racing stallion Trojan, Futurity winner of 1914, of which a cut is reproduced above, is the work of Mr. Robert H. Rockwell, Sculptor and Tax-

idermist of the Brooklyn Museum Staff. To throw light on the method of procedure employed in this portrait model it may be of interest to quote the description given by the artist himself.

"The bronze model of the Futurity winner is actually one sixth natural size. Fifty-seven measurements were

the museum of the college of business administration. This department, the largest in the University, numbers nearly one-half of the total enrollment of approximately 6,500.

Started in 1916, the museum was first housed with the commercial library where the exhibits, and books per-



A PORTRAIT MODEL

(Courtesy of Brooklyn Museum)

recorded on the living animal and reduced to scale in millimeters, thus giving an exact one-sixth size throughout. After the model was finished the live horse, the original of the model, was photographed, an enlargement was made to the one-sixth scale and final measurements were noted on the photograph which was then used to prove the correctness of proportion of the finished bronze." (From the Brooklyn Museum Quarterly Jan. 1920.)

#### BOSTON UNIVERSITY'S COMMERCIAL MUSEUM

The Commercial Museum at Boston University is, more properly speaking,

taining to them, were kept side by side. Since then it has been moved a number of times — twice with the library and twice in separate quarters. It was again combined with the library during the summer months, but certainly it is even now crowding out the books, and next summer it must again have a separate hall of its own.

From the very start the main purpose has been one of utility. The majority of exhibits are, or may be, used by classes in commercial development, natural resources, marketing, geography, foreign trade, and the like. Petroleum, the cotton and wool industries, the world's food products,



rubber industry and engraving industry are all represented in the collections.

There are also a number of industrial exhibits not so closely allied to the immediate work of the college but which are, however, of almost equal importance. Among these may be mentioned an exceptional collection of minerals, hardware exhibits, and miscellaneous industrial collections, as the carpet, hat, watch, and leather industries, together with some recently acquired exhibits from the British Isles.

The commercial library, in connection with museum, deserves special mention also. Established in 1914, it now consists of several thousand volumes besides probably 12,000 unbound pamphlets and the like, as well as various maps, charts, pictures, and so forth.

All museum exhibits have folders in the library files where all available data on each subject are kept, exclusive of bound volumes. Recently 7,500 separate pieces of material comprising all sorts of information from printed leaflets to typewritten confidential reports were installed in a single month.

The museum is coming more and more to be the depository of gifts from faculty and students. War pictures and pictures of students who lost their lives in the war are being given. For three months a special exhibit was held showing war trophies collected by the Curator and the College Secretary in France and Germany. At the present time there is being held a temporary exhibit of French railroad advertising, including many large size posters, post cards, guide books, leaflets and other data issued by French railroad lines. A small case has just come to us with Porto Rican exhibits.

Most of the exhibits include specimens of raw material and of articles of commerce in various stages of manu-

facture. Manufacturing processes are illustrated with photographs and sources of production are indicated on maps.

The library staff is more or less the museum staff. While certain assistants give a portion of their time to museum work, most of the library assistants are interchangeable in the library and museum. The museum curator being also the chief librarian, this cooperation is easily maintained.

The museum idea is not a new one in commercial education. If it is to attain any success, other than as a place to "visit," it must be administered hand in hand with instructional work so that it will become a vital teaching aid.

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## ANNUAL MEETING WASHINGTON D. C.

May 17, 18, 19.

**If you have not filled out and returned to the Secretary the yellow slip in the March issue of "Museum Work," do so just as soon as you can.**

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**Room with bath, double bed, 2 persons, \$6 per day.**

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## NEWS FROM ART MUSEUMS

### THE MONTCLAIR ART MUSEUM

The Montclair Art Association of Montclair, New Jersey, opened its museum building in 1914 and is proving to be a very progressive organization and one which is making an increasingly broad appeal to its public. The attendance for the year 1919 was 11,792. In addition to the annual exhibition of work by artists of Montclair and vicinity, numerous loan exhibitions were held including a notable group of etchings and engravings, an exhibition of French paintings, a unique collection of South American silver, sculpture by Bessie Potter Vonnoh, and an art and crafts and batik exhibition. In January of the present year a Colonial exhibition arranged in the south gallery of the museum transformed this room into a delightful Colonial interior with mantel, cupboard, furniture, mirrors, lamps, old silver, china, samplers, blue and white bed spreads, etc. Amid these historic surroundings the Reception Committee gave a tea on Washington's Birthday to the Sons and Daughters of the American Revolution. Small wonder that "this exhibition proved not only a delight to old and young but was of great value to the students in American history in the schools supplementing their studies on that subject."

The Museum also coöperates with the schools by conducting groups of children through the galleries and showing them those objects which will increase their interest in their studies. These visits have been made still more entertaining by Miss Anna C. Chandler of The Metropolitan Museum of Art in

New York, who at the invitation of the Montclair Museum has come out on several occasions to tell some of her delightful stories to the Montclair boys and girls. When the Colonial exhibition was on view her subject was "In the Time of Paul Revere." Classes in art appreciation from the high school have been studying the Museum's paintings.

The Montclair Museum maintains a library with an ever-increasing store of volumes for reference and a collection of photographs of painting, sculpture and architecture. Miss Katherine Innes, the Director of this enterprising museum, is fully justified in anticipating further progress and opportunities for greater service in future.

### MEETING OF THE COLLEGE ART ASSOCIATION

The College Art Association of America will hold its ninth annual meeting at the Cleveland Museum of Art on April first, second and third. The Classical Association of the Middle West meets in Cleveland at the same time and will give two plays at the Museum on April second.

### REOPENING OF THE LOUVRE

Practically all of the galleries of the Louvre were closed during the war but very recently have been reopened, according to a note in the American Art News. The paintings have been arranged in chronological sequence, a method much in favor today for the display of art collections.

### HARTFORD EXHIBITION

The Connecticut Academy of Fine Arts will hold its tenth annual ex-

hibition from April nineteenth through May second in the Annex of the Wadsworth Atheneum in Hartford. The display will be made up of works in oil and sculpture which have not before been on public view in Hartford.

#### EXHIBITION OF PORTLAND SOCIETY OF ART

At the Sweet Memorial Art Museum in Portland, Maine, there will be held from April ninth to May ninth the annual spring exhibition of the Portland Society of Art, including original works in oil, pastel, and watercolor.

#### PROGRESS AT THE TOLEDO MUSEUM

Statistics usually make rather dull reading but some of those given by George W. Stevens, the Director of the Toledo Museum of Art, in his report for 1919, and noted in the March issue of MUSEUM NEWS, tell in a vivid way what progress that museum is making. The total attendance for the year was 137,863, of which number nearly 70,000 were children. After that statement one is not surprised to read further that thirty-nine lectures for children on Art, Travel, and Nature and thirty story-hours attended by over 7,000 children were held during the year. What other advantages are offered the children of Toledo is told in an article in the March MUSEUM NEWS, in which Miss Elizabeth Jane Merrill describes how the best in music as well as the best in art has been brought to these boys and girls through the series of music hours held since 1917 and through the special class in Rudiments, Ear Training, and Interpretation now conducted by Miss Lina C. Keith, Supervisor of Music in the Museum. The Toledo Museum is assuredly one of the pioneers in the movement to develop genuine art ap-

preciation among the children of America.

The Director's report also records the holding of twenty special exhibitions during the year and one hundred and five concerts and recitals which drew an attendance of over 30,000.

#### NATIONAL ACADEMY EXHIBITION TO BE HELD IN BROOKLYN

Owing to the fire which seriously damaged several of the galleries of the Fine Arts Building on 57th Street, New York City, the spring exhibition of the National Academy of Design will be held, at the invitation of the Trustees, in the Brooklyn Museum. This will afford almost three times the space available in the Fine Arts Building and will make possible a much larger exhibition. Opening with a reception on April sixth, the display will continue until May ninth. It will differ from its predecessors in its inclusion of an exhibition of black and white and every effort is being made to make the exhibition, as a whole, one of special importance. During its display the Museum will be open on Sundays from two to six P. M., on week-days from nine to six, and Thursday evenings from seven-thirty until ten.

The fire in the Fine Arts Building late in January made it necessary to postpone the exhibition of the Architectural League of New York, but with dauntless spirit the League held its exhibition from February twenty-seventh to March fourteenth, showing the remaining exhibits in the galleries which were still intact.

#### ST. LOUIS EXHIBITIONS

The City Art Museum of St. Louis will have on view from April first to fifteenth the Exhibition of Stage Models and of Sketches for Stage Settings lent



by the Bourgeois Galleries, New York, an exhibition which has previously been shown in Denver, Colo., Kansas City, Mo., etc. From April fifteenth to May thirty-first there will be held an exhibition of paintings, drawings and sculpture by American artists: Paul Bartlett, Gifford Beal, A. Sterling Calder, George Bellows, Paul Dougherty, John Flanagan, William Glackens, Walter Griffin, Childe Hassam, Robert Henri, Jonas Lie, Joseph Pennell, and Eugene Speicher.

#### ALBRIGHT ART GALLERY

The official French exhibition sent to America by the French government which has already been on view at the Metropolitan Museum in New York and at the Museum of Fine Arts in Boston, will be shown at the Albright Art Gallery in Buffalo from March fifteenth until April fifteenth. It will be followed by two other French collections which have been assembled and brought to this country by the Director of the Albright Gallery, Mrs. Cornelia B. Sage Quinton, and represent the work of the late Maurice Boutet de Monvel and the late Gaston La Touche. Both exhibitions will later be sent on circuit through the country under the direction of the Albright Art Gallery. This Museum will hold its Fourteenth Annual Exhibition of Selected Paintings and Sculpture by American painters and sculptors during the coming summer.

#### THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art announces the appointment of Mr. Ralph King as Curator of the recently organized Department of Prints and of Mr. William McC. McKee as Assistant-Curator. The Department has already received several gifts and the entire Museum collection has been placed

on exhibition in conjunction with important loan exhibits of etchings by Whistler and Legros. A Print Club has been recently organized in Cleveland, its purpose being to develop the Museum's Print Department by gifts of prints to the collection and by the stimulation of interest in prints and a greater appreciation of this form of art.

Mr. William McC. McKee has been appointed Librarian of the Museum to take the place of Miss Marian Comings who resigned last December to accept the position of Assistant in Charge of the Burnham Library of Architecture, in the Ryerson Library of the Art Institute of Chicago.

Professor Frank Jewett Mather of Princeton is giving a course of eight monthly lectures at The Cleveland Museum of Art on Italian Painting.

During April there will be shown in the large exhibition gallery an exhibition of textiles from the permanent collection of the Museum supplemented by loans from several private collections.

#### CHICAGO ARCHITECTURAL EXHIBITION

Under the joint auspices of the Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter of the American Institute of Architects, in coöperation with the Art Institute of Chicago, there will be held at the galleries of the Art Institute from April sixth to May fifth the Thirty-third Annual Chicago Architectural Exhibition which will be "illustrative of Architecture and the Allied Arts and may include drawings and models of proposed or executed work, academic drawings, examples of rendering, sketches, examples of decorative painting, sculpture, and the allied arts and crafts, photographs and other features, specially arranged with the Exhibition Committee."

## MUSEUM OF ART OPENED IN DAYTON, OHIO

Last January saw the opening of a Museum of Art in a remodeled house built about seventy years ago and now furnished with old furniture, much of which has belonged to Dayton families for generations. The New York Society of Arts furnished the fifty paintings which formed the opening exhibition. According to the recent announcement in the *American Art News*, a small school is to be maintained in the Museum under the direction of Mr. Robert Oliver of the Chicago Art Institute and Mr. Robert Whitmore of Dayton.

## THE WORCESTER ART MUSEUM

The January Bulletin of the Worcester Art Museum in Worcester, Mass., reports an attendance of over two thousand boys and girls at the Children's Room during November and December, 1919. The increase has been chiefly due to the popularity of the Saturday story-hours which have been conducted by Miss Ella I. Simons and Miss Mary P. Thayer, who have retold the familiar Greek myths and Arthurian legends.

The Salisbury mansion, on Lincoln Square, Worcester, was begun in 1772, and a portion of the original building is incorporated in the house now standing. The house came into the possession of the Worcester Art Museum fifteen years ago at the death of Mr. Salisbury. During the war it was used as Red Cross headquarters but it is now to be restored to its original condition, under the direction of the Trustees of the Museum, and used as a subsidiary museum, with suitable collections. An old mansion will thus be preserved and historical objects shown in their proper setting.

## GIFTS OF MISS THEODORA LYMAN

The late John Pickering Lyman of Boston formed a notable collection of art objects composed chiefly of paintings by modern French and American artists and Oriental and European ceramics. A large part of the collection was recently presented by his sister, Miss Theodora Lyman, to the Museum of Fine Arts in Boston in which Mr. Lyman had been greatly interested. A detailed description of this gift is given in the February issue of the Bulletin of that Museum. Miss Lyman's generosity was also extended to the Rhode Island School of Design, this institution receiving an interesting group of ceramics from China, Japan, Persia, Italy, Spain, Holland, France, etc., as well as numerous bronzes, sculptures, and two paintings from the John Pickering Lyman collection.

## AMERICAN INSTITUTE OF GRAPHIC ARTS

The American Institute of Graphic Arts announces that it will hold a Printing Exhibition from May fifth to June first at the galleries of the National Arts Club in Gramercy Park, New York City, the purpose of this exhibition being "to assemble a representative collection of contemporary American Printing definitely indicating the standards attained by the printing art in this country." One important section in charge of Henry L. Bullen, Librarian of the American Type Founders Company, will be devoted to the history of the printing art. It is hoped that the entire exhibit may later be shown in other cities and thus extend the range of its influence. Only in the previous Exhibition of Printing held by the American Institute has so comprehensive a collection of printing been shown.

### PROFESSOR SACHS GOES ABROAD

Professor Paul J. Sachs, Assistant Director of the Fogg Museum at Harvard, has recently left for a tour of European museums and will gather new accessions for the Fogg Museum. He will spend the major portion of his time in France and Italy and will return in time to resume his work as Assistant Professor of Fine Arts at Harvard in September.

### BOSTON MUSEUM SECURES OLD COLONIAL HOUSE

The Museum of Fine Arts in Boston is striving increasingly to display the objects in its collections against backgrounds of the same period. This has already been done to some degree as is the case of the Swiss exhibits which are displayed against the sixteenth century paneling of the Bremgarten Room. That the American Colonial collection may be similarly treated,

the Museum has recently purchased the old Jaffrey house in Portsmouth, New Hampshire, for the sake of preserving its woodwork and paneling, which are still intact, despite changes made to the exterior. The Jaffrey house was built about 1750 and its plan follows the broad and hospitable lines of the period, and is similar in some respects to the Wentworth-Gardner house, also in Portsmouth, which was purchased last year by the Metropolitan Museum in New York. In addition to the woodwork which is still in excellent condition, the Jaffrey house will yield many fine old fittings, hinges, latches, fireplaces and the like. Though removed from its original setting, the Museum's acquisition of this material will ensure its preservation, as the house has been unoccupied and neglected for years. Its purchase by the Museum has been made possible to a large degree by the generosity of Messrs. Charles H. Tyler and J. Templeman Coolidge.

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## NEWS FROM HISTORICAL MUSEUMS

### THE PEABODY MUSEUM OF HARVARD UNIVERSITY

The Peabody Museum of Archaeology and Ethnology of Harvard University is placing on exhibition in the new section of the Museum building a collection of about one hundred life-size oil portraits of noted American Indians.

These were copied about 1835-1844 by Henry Inman, a well-known portrait artist, from the originals by Charles B. King, which formed a part of the National Indian Portrait Gallery at Washington, destroyed by fire January 15, 1865.

These copies were made for Thomas L. McKenney, Superintendent of In-

dian Affairs, for reproduction in color in McKenney and Hall's monumental work, "History of the Indian Tribes of North America," three quarto volumes of which were published in 1837-1844.

It seems probable that the issuing of a fourth volume was planned, as there are in the collection thirty-seven portraits which were not reproduced.

These finely executed Inman copies were exhibited by McKenney and Hall, probably in various cities as a means of securing subscriptions for their great work.

Fortunately a catalogue of the exhibition has been preserved in the Har-



vard Library. The following is an extract from the title page:

"Catalogue of One Hundred and Seventeen Indian Portraits Representing Eighteen Different Tribes, Accompanied by a Few Brief Remarks on the Character, &c. of Most of Them.

"More detailed Biographies will appear in the great work "On Indian History," by Col. Thomas McKenney & James Hall, Which work is now in the press of Messrs. Key & Biddle, a specimen number of which may be seen in the exhibition room. Visitors to the Gallery will see on comparing the likenesses of this specimen number with the portraits, with what fidelity the portraits are lithographed.

"The Portraits are copies by Inman, from the celebrated collection in the War Department at Washington, most of which were taken from life, by King, of that city."

These valuable paintings came into the possession of the Peabody Museum several years ago, through the generosity of the heirs of Messrs. E. P. Tileston and Amor Hollingsworth.

## ILLINOIS

CHARLES F. GUNTHER.—"Gunther is dead!—It seems impossible. That vigorous, energetic, impulsive young old man. 'A live wire—highly charged'—describes him. For years he would call in two or three times a year—on his flying trips from Chicago. "What have you got?" he would say. Then there would be a rushing around and turning over of my entire stock.

"He was quick as a flash and decisions to buy were immediate. This would go on for two or three hours. Then he

would pile up his purchases on the table and say to send them on to Chicago. Off he would go as fresh as ever, leaving me a tired wreck.

"Charles Frederick Gunther was a German—born in Germany in 1837 and came to this country with his family when five years of age. They settled in Louisiana.

"He bought the old Libby Prison, at Richmond, moved it bodily to Chicago—and used it as a museum. Mr. Gunther bought steadily and largely for forty years. I doubt if one million dollars would cover his purchases.

"He was without any doubt the greatest collector of historical documents and autograph letters in America."—From *The Collector*, New York, March, 1920.

In 1915, there were removed from the Chicago Historical Society's building, where they had been stored for many years, paintings and museum objects, that while very considerable, were not a tithe of the great historical collection of Mr. Charles F. Gunther. The only part that could be kept on permanent exhibition by the Historical Society was the splendid group of life portraits of Washington by American old masters which included a Gilbert Stuart, a Rembrandt Peale, several Charles Wilson Peales, a Copley and the St. Memin miniatures. With these were the portraits of Mary Ball Washington, Martha Washington, Thomas Jefferson, Benjamin Franklin, Daniel Webster, Henry Clay and many other patriots and statesmen. The presence of these portraits has been greatly missed by the visitors to the building since the removal.

The field of the collection is as broad as the world but only the Americans can be touched on here. Among the rarer documents we find Benedict Arnold's pass to André, a letter from the latter,

and a letter from Nathan Hale; a survey and notes by Washington, a commission of Anthony Wayne signed by Washington, a patent signed by Washington said to be the first granted in America, letters of all the Signers, Grant's letter to Pemberton giving the terms of the surrender of Vicksburg, Robert E. Lee's farewell to the troops of northern Virginia, one of the finest things in the English language; Lincoln's letter to Grant saying "Let the thing be pressed, etc." Probably the most interesting souvenir in the collection is the "Appomattox table" on which Lee signed the surrender, but this is rivaled by Washington, Jefferson's and Franklin's relics that are surpassed by none in this country. Mr. Gunther's Lincoln group is famous and comprises the bed on which he died, the high hat that he had on at Antietam, his great umbrella, his presidential coach, Mrs. Lincoln's piano, etc. The collection of prints covers every phase of American life as far as depicted in this manner.

Mr. Gunther occupied a unique position in Chicago, in that, as the owner of the only extensive collection of original historical portraits of Americans in the West, he was our foremost patron of patriotic education. With this veteran of the Civil War the visualization of American history had become a science. Some years ago a small museum was maintained on the upper floor of Mr. Gunther's wonderful confectionery store and many grey-haired men and women date their first inspiration to love of country from a boy and girl visit to that upper room in "Gunther's Candy store."

It must always be a matter of regret that Chicago did not avail herself of Mr. Gunther's magnificent offer to present the collections of his lifetime to the City for a public museum, on condition that

the municipality provide a building for their exhibit. Failure to secure such an educational asset would seem to argue republics ungrateful or at least that Americans are not awake to the value of visual teaching in the making of patriotic Americans.

It is only since Mr. Gunther's death that Chicago with her great resources of wealth and splendid activities for uplift has realized that in providing a home for this great historical museum she would build the best kind of a bulwark against ignorance, degeneracy, crime, anarchy and bad citizenship generally. Mr. Gunther died February 10, at his home in Chicago, after but a week's illness. He often said that his collection had prolonged his life by many years. By a strange coincidence a movement was set on foot to secure a site and funds to house the Gunther Museum the week before Mr. Gunther's death, and this movement has progressed to a point where it is safe to say that the collection will remain in Chicago, thus realizing the hope of its founder that Chicago children for all time might benefit by the treasures that it had been such a joy to him to gather from the four quarters of the earth.

#### NEW YORK

A most interesting account of the raising of Liberty Poles in New York City is contained in the *Bulletin* of the New York Historical Society for January.

Beside many quotations from the press of the day relative to this controversy, the following verse appeared on a broadside on January 19, 1770.

"Gold and a Soldier all Men doth adore  
In Time of War, and not before:  
When the War is over and all things  
righted,  
God is forgotten and the Soldier  
slighted."

## THE OLD DARTMOUTH HISTORICAL SOCIETY

FRANK WOOD, CURATOR

On January 4, 1902, three hundred years from the day when Bartholomew Gosnold and his little band of voyagers made their landing at Cuttyhunk, the corner stone of a memorial tower was laid on the little island within the pond at the west end of the large island.

Early in 1903, a literary society, connected with the Unitarian Church in New Bedford, disbanded and gave its support to the formation of a local historical society, the need of which had been recognized in a nebulous sort of way for more than half a century. As a result of this movement—the tercentenary celebration at Cuttyhunk and the interest of the Unity Club—the old Dartmouth Historical Society was formed. On September 1, 1903, the completed tower on Cuttyhunk was dedicated with appropriate exercises, and together with the little island was deeded to this society.

The aims of our society I can best tell you in the words of our first president, the Hon. William W. Crapo, who said that "no effort should be spared to preserve the story of the past, describe its events and incidents, and keep alive the memories of the men and women who contributed to the advancement of the community." It must be admitted that New Bedford and the towns of Old Dartmouth had been backward in this matter, and Mr. Crapo thought it would be difficult to find in New England a community of equal prominence that had not made provision for preserving its early history and for the safe keeping and exhibition of portraits, pictures, maps and relics illustrating the customs and con-

ditions of earlier days. "A neglect on our part and that of our predecessors," he said, "has entailed a loss of much valuable historical treasure. That can be remedied now only through the zeal and earnestness of those engaged in this society. The failure is more to be regretted as Old Dartmouth was peculiarly rich in material with which to endow such a society.

"Its men have ventured into remote seas, visited strange lands, and from far-off seas have brought rare curios. Besides this there have been tales of adventure and daring, appalling dangers and marvellous escapes. The details have in a measure vanished, because they have come to us only as imperfect traditions.

"The coming generations are entitled to this knowledge and it rests upon us to furnish it. . . ."

We entered upon this work with a spirit of confidence. Under the plan of organization four departments were provided for, the museum, the historical research, the educational and the publication sections. Our start was made in one large room, and at our first meeting its sole furnishings consisted of one long table, which I believe was to be used as a sample of more that we hoped to acquire, an old sofa and some hired chairs. Next we had a loan exhibit, which was most successful. Many of the exhibits became the property of the society, and our museum was fairly under way. We remained in these quarters for about three years, when through the interest and generosity of the late Henry H. Rogers of Fairhaven, the society became the proud owner of



a fine building located on the site of the first bank established in what was then the town of Bedford, and on the street which thirty years ago was the centre of New Bedford's financial interests.

In the next few years we added much to our collections and achieved considerable success. Then we got into the doldrums and began to drift, and we drifted until we came to the realizing sense that we needed a thorough overhauling and a fresh start. After that we took on new life, and then one day we woke up to find that we were in a fair way to become famous. Miss Emily H. Bourne, whose father, Jonathan Bourne, was one of New Bedford's oldtime leading merchants, was proposing to present to the society as a memorial to her father, a beautiful building located in the rear of and to be connected with the one given us by Mr. Rogers, and containing a model of one of her father's ships. On November 23, 1916, the completed building was dedicated. The building is colonial in type and situated on Johnny Cake Hill facing the Seaman's Bethel and Mariner's Home, both of historical interest. Within this building stands the model of the Bark Lagoda, 54 feet long, fully rigged, and complete in every detail. This addition to our museum was designed not only as a memorial to her father, but was to teach the people of today and the generations to come, the story of strong men who built up a great industry, of brave men and vessels who carried our flag not only into the known, but the unknown and uncharted seas of the world. They were among the first to anchor off the shores of lands which today are the most valued colonial assets of the old world nations. Some of us can remember our city of the past with its pleasant shaded streets, its quiet prosperous homes, its oldtime population of sturdy men and women, its

busy wharves and ships, its sail lofts, its spar yards, its block makers, its coopers and iron workers and its old counting rooms. All of these have gone to make way for new industries and a much larger city. We of an older generation regret this passing of the old, a passing that has brought new conditions into our life, forming, as it were, a chasm which must be bridged. The Old Dartmouth Historical Society must be one of the buttresses on which the bridge will rest. Our collections are mostly local and it has been our endeavor first to collect everything that smacks of the sea, figure heads, models of ships, log books, pictures and prints of ships, portraits of oldtime merchants and those who followed the sea, shells, curios of all kinds brought home on our ships, and in fact everything appertaining to whaling and its industries, so that we may have the most complete whaling museum possible, and second, to collect, arrange, and care for all that had to do with the early home life of Old Dartmouth. In this we feel that we have been successful. Noteworthy among all the rest is our collection of whaling implements and log books and our collection of sailor scrimshaw work which is a really remarkable one.

From a scientific standpoint we compare not at all with the majority of museums in the country. We have had no trained museum workers, practically no fund, and very little money, but somehow, like England, we have "muddled through" and have succeeded in getting together and exhibiting a very picturesque collection which has a good deal of artistic merit and charm. We vary, too, from most museums in being what, for want of a better word, I may call "alive". People come and come again. We have teas, and special exhibits, and dancing round the Lagoda. Next month we are to have a Mardi

Gras festival there, with all the features of the regulation carnival, and we believe that in all these ways, the mixture of gaiety and laughter and hospitality with the more serious things, we are best preserving the traditions and at-

mosphere of the old time New Bedford which we who were born there so dearly love.

[Read at the New England Conference of The American Association of Museums at Hartford, Ct., Jan. 9, 1920]

## MUSEUM EXTENSION—THE CAMBRIDGE PLAN

MARGARET TUCKER

CURATOR, CAMBRIDGE MUSEUM FOR CHILDREN

Museum work for children in Cambridge represents an interesting, perhaps a unique, case of coöperation between a great University, a city school committee, and a group of interested women.

The inspiration for the work came to some Cambridge women about five years ago from seeing the interesting things that Miss Delia I. Griffin was doing at the Children's Museum of Boston. The first step was summer work—volunteers or a paid teacher taking regularly groups of children from settlement or vacation school to visit different parts of the University Museum.

Later through the activity of the women's committee and of Professor Atwood of the Department of Geography at Harvard, the interest of Mr. Fitzgerald, Superintendent of Schools, was enlisted. As a result permission was obtained to use the University Museum lecture halls for school classes, and in April 1916 Miss Mary N. Flewelling, one of the Cambridge teachers, was appointed to take charge of museum work with the school children under the direction of Professor Atwood.

The development of the work under Miss Flewelling's able and enthusiastic management was fully described in *MUSEUM WORK* Vol. I, No. 5. It may be briefly summarized here. As an integral part of the school work, every fifth, sixth, and seventh grade class in

the city has with its teacher visited the University Museum during school hours at least once or twice a year. The program there has consisted of a lecture on geography or natural science illustrated by materials from the museum collections and by lantern slides, the lecture being followed by a trip to exhibits in the Museum bearing on the subject of the lecture. The eighth grades have come several at a time for special lectures by professors or other experts. On an average eight or nine lectures have been given each week and in a single year over 9,000 children have visited the Museum with their teachers. The other service rendered the schools has been the loan of illustrative material put up in portable cases to aid in the teaching of geography and nature study or for use in drawing, each exhibit accompanied by a full explanation of its contents.

But the best museum work for children demands its own headquarters with exhibits arranged and labeled to tell children what they want to know; with a chance for greater freedom than is possible when children are guests in an institution planned for adults; and above all, with an opportunity for museum clubs. This fact was recognized by all those interested in the Cambridge Museum Extension, and after the war ended a new arrangement was made possible through the cordial cooperation

of President Lowell. The work now has its home in a tiny building on the University grounds formerly used by the Radio School, which it shares with the Geological Department of the University Extension under Professor Barton.

Under the ambitious name of the "Cambridge Museum for Children" the work has entered upon a new phase which only Miss Flewelling's marriage in September prevented her from developing. The regular lectures to single classes are now given in the little Museum building while the after-lecture visits are made as before to the University Museum only two minutes' walk distant. The special lectures for several classes at a time will still be given in the lecture halls at the University Museum. A second teacher has now been assigned to museum work, a part of whose time will be spent in lecturing at the schools to the fourth grades with material and lantern slides from the Museum.

As for the little Museum itself—no sooner had the sign gone up than the children began to claim it as their own. Thanks to many gifts, including birds, shells, and ethnological material, and to Professor Barton's splendid collection of minerals, there is enough already to keep the children coming after school and bringing their friends. After a visit with their teacher a group of boys came back to start a mineral club; three other boys are working on a model of an airplane for exhibition; while a part of a class in a neighboring school is making in manual training a model of an Indian Village that will make the ethnologists at the Peabody Museum sit up and take notice! All of which proves, if proof were needed, that a museum for

children can fill a very real place in Cambridge.

The connection between museum work, public schools, and University affords opportunity for all sorts of interesting developments. Already it has led to an excellent new course of study in geography, worked out for the Cambridge schools by Miss Flewelling in consultation with Professor Atwood. This course greatly facilitates the correlation of museum lessons with classroom work beside giving the schools the advantage of the very latest method in geography teaching—the development of the subject on the basis of natural regions rather than political divisions.

It may be that as the work progresses it will lead to giving nature study a recognized place in the school program. There is real need for this, since in the environment of the average Cambridge child there is little enough, at the very age when his mind would respond to it, to stimulate interest in nature or to give any sense of the keen delight to be had from seeking acquaintance with birds, flowers, rocks, or stars. Wherever a teacher, because of her own enthusiasm, has seen to it that even a full schedule should not entirely deprive her children of what is the birthright of every child, the response has been immediate and eager. Museum lessons on outdoor subjects help such teachers and encourage others to follow their lead.

Whatever the future holds, it is rich in possibilities for the Cambridge Museum for Children, whose unique position gives it unique opportunity for service to the children of the community.

[Read at the New England Conference of the American Association of Museums at Hartford, Ct., Jan. 9, 1920.]



## MUSEUMS AND INDUSTRIAL ART

DR. HERBERT J. SPINDEN

ASSISTANT CURATOR OF ANTHROPOLOGY, AMERICAN MUSEUM OF NATURAL HISTORY

An opportunity to be useful in a new way has come to museums with the increasing demand for commercial decorative art in the great textile and costume industries as well as in many lesser industries concerned with the manufacture of jewelry, pottery, etc. Especially is this new field of usefulness open to museums with ethnological collections, because such collections abound in examples of applied art that illustrate the organic relations between form and ornament and the proper ways in which design may be expressed through the various technical processes. Specimens of the direct art of the so-called primitive peoples are sources of objectively expressed ideas that can be re-applied to the practical purposes of today. In other words, museums can become educational centers for a development of American art based on the philosophy that beauty should grow out of use and amplify use.

The differences between the old and new attitudes towards art and methods of teaching art involve definitions of what art is and understandings of the part it may play in the life of a nation. According to the doctrines of anthropology, art is at once esthetic and utilitarian and may be defined as the expression or embodiment of ideas of use and beauty in different modes and materials. In art, viewed either as a human or as a natural phenomenon, use and beauty cannot be dissociated, because the best usefulness depends upon orderly construction and the best beauty is always organic.

It is not unfair to say that most art education in America has led to appreciation rather than production, with the result that a false idea of the value of absolute esthetics has arisen. But if we look at the history of those nations who have given to the world many fine expressions of form and ornament we find that their concepts of beauty grew out of their concepts of use and that the two taken together expressed and strengthened group consciousness, which in turn made for unity in all matters touching the welfare of the nation. In Greece, for example, artists and artisans met the conditions of their own times simply and fearlessly. We should do no less.

The word manufacture means to make by hand, but complicated machines have taken the place of human hands to a very great extent in modern manufacturing. Industrial art is the art of an age of machinery. We shall never be willing to go back to the ancient processes where the mind could move no faster than the fingers. Let us then frankly acknowledge the physical and moral factors that make up our life of today and let us create an art that shall be in keeping.

There are persons who would say that industrial art lacks spirituality but every national art has in the past grown out of such means of production as were available, and, in spite of this, achieved spirituality. Admitted that there is a fine intellectual enjoyment to be had in the contemplation of ancient monuments, yet a modern use of the arch of triumph, revived from the im-

perialistic days of Rome, leaves us cold. We may see in it certain qualities of abstract esthetics, but it does not touch our lives. How much more thrilling to us is an aeroplane overhead, or a roaring street in some city of accomplished dreams!

But the effort to put vital beauty and truth into the products that the men and women of today spend their lives to create, is one that calls for persons who are not aloof and isolated. Success in such work is a tale of common things: it means going into shops and mills and learning how things must be made; it means following the vogue, extravagant though it may be, and directing it by slow degrees into milder, simpler, and more satisfying ways. In a word it means constructive effort from the inside, not destructive criticism from the outside. There are many sincere—and austere—persons who will not meet this issue, and some of them are in museums. They are frankly ashamed of their own people and their own times. They live in a fictitious world of denatured art, peopled with dancers from Greek vases and saints from Gothic churches.

When the war closed the design centers of Europe there was a possibility for American manufacturers to make a fair start in a field they had never entered. But there were few persons, for all the art school graduates in America, who were in any sense craftsmen. Instead, there were many paper artists unable to think in materials, and un-

able to create under the logical limitations of a machine. But demand makes supply sooner or later. Some of the successful designers who have created industrial decoration in America got their start in the museums of New York. In the American Museum of Natural History, for instance, many eager students, mostly coming from the trades, were given every opportunity to study varied examples of applied art and to learn the essential technical processes. Lectures and technical demonstrations were frequent.

At the present moment the American Museum of Natural History has under preparation a great photographic collection covering the natural history of art in all ages and all parts of the world. It is to be used in connection with circulating loan collections of actual specimens in an effort to extend art education in answer to present day industrial needs. The recent exhibition of industrial art which occupied three halls of the museum was a practical demonstration of the value of ethnological material in relation to modern industry. Primitive machines illustrate very clearly the mechanical principles concealed in the great complicated machines of today. There is hardly a process of construction or adornment that does not go back into the dim past. On the side of design some of the loveliest products of today owe their inspiration to objects made by the lowly nations of Africa, Asia, and America.

## THE MOUNTED COLLECTION OF AUSTRALIAN BIRDS IN THE UNITED STATES NATIONAL MUSEUM AT WASHINGTON

DR. R. W. SHUFELDT, Washington, D. C.

One of the most remarkable collections of mounted birds in the world is to be seen in the New National Museum at Washington. They illustrate

fairly well the characteristic species of the various avifaunae of the world; and practically all those that have been preserved and mounted of recent years rep-

resent the handiwork, skill, and talent of Mr. Nelson R. Wood, of the taxidermical department of the museum. Taken as a whole, they are far and away ahead of any adverse criticism, and are, in the vast majority of instances, simply masterpieces of the art. No country in all the world has a grander or more interesting avifauna than the continent of Australia. Not only does it contain a marvelous number of genera

its well-balanced departments; though, at first sight, it might appear that biology and natural history held the lion's share of the space. This is by no means true, however; the material representing all the other sciences is upon exhibition in great abundance, and is of the finest character. The immense windows give ample lighting in all of the great labyrinth of halls; the big cases carry enormous single panes of



Fig. 1. Australian White Ibis (*Ibis molucca*)

and species, representing the chief bird families described by ornithologists of every age and land, but they are likewise remarkable for their striking beauty throughout the entire series wherever we meet with them in that most fascinating country of all countries known to us.

America has every reason to be proud of its superb New National Museum at Washington, and of the wonderful wealth of the collections on exhibition there. It is squarely up to date in all of

the finest and clearest glass made, and so extensive are some of these, that a few of the groups of the world's biggest mammals are very far from being crowded behind one of them. They are set off by frames of polished wood of a warm mahogany color or lighter, while the floors are of Italian composition, being quite in keeping with the general effect of the various halls. All of the most modern requirements with respect to ventilation, public comfort, accessibility, and the rest, have been taken



care of, so that the objects in the exhibition cases and elsewhere may be studied with the greatest convenience and profit.

In one of the ornithological halls a special section is devoted to the birds of Australia, and a very large percentage of the avifauna of that continent is now

in most cases, as to name, sex, number, collector, habitat, age, etc.

No finer collection of mounted Australian *Psittaciformes* or Parrots, and their near kin, exists in the world anywhere, and the same may truly be said of several of the other groups.

Through the courtesy of the museum



Fig. 2. Crested Bronze-wing Dove (*Ocypheps lophotes*)

represented; in due time it will doubtless be made quite complete. All of the specimens have been selected with the greatest possible care, and, as far as circumstances will permit, they are displayed in the sequence of natural groups. With but few exceptions, they are upon stands of dark wood, and supplied with labels giving full information,

authorities I have very recently photographed some of these groups and single birds through the glass of their several containing cases, and ten of these photographs are here reproduced to illustrate the present article.

In studying this collection, I have been very materially assisted by the admirable little volume, "An Austral-

ian Bird Book," by Dr. J. A. Leach, R. A. O. U., who for so long has been our most efficient editor of "The Emu". It is a capital little treatise, and should be in the hands of those who undertake to study the mounted collection of Australian birds in the New National Museum. I used a thoroughly up-to-date photographic outfit in all particulars, and an extra fast six and a half by eight and a half Hammer plate, with most satisfactory results. Great care had to be exercised on account of the many reflections thrown on the glass of the case-fronts; although, by making many trials with respect to points of view, this most annoying factor in work of this class was largely overcome. Owing to the limited space existing between some of the cases—although fully ample and even generous for the visiting public—I was in most instances obliged to select for my large camera and its tripod a point of view, which most often resulted in giving an angle of about forty-five degrees—hence the apparent distortion of the case in Figure 1. Only about one-fourth of the case could be commanded or focused on the ground-glass of my camera; but, later on, I took some of the specimens up in Doctor Benedict's room, the Doctor being chief of exhibits of the museum. The aforesaid case is given over almost entirely to the Water Birds of Australia,

We have in sight, on the lowermost shelf, the cygnet of the Black Swan of Australia (*Chenopsis atrata*), the adult being just beyond it. In the centre we find the Cape Barren Goose (*Cereopsis novae-hollandiae*), of which we have living specimens in the National Zoological Park in Washington; I have given a complete account of its osteology in "The Emu." Further along, on the same shelf, or rather what is really the floor of the case, we find an elegant male specimen of the Pied or Semi-

palmated Goose (*Anseranas semipalmata*), and behind it, on the shelf above but not in very clear view, is a pretty specimen of the Australian Teal (*Nettion castaneum*). Next on the left is an exceptionally handsome specimen of the Australian Sheldrake (*Casarca tadornoides*). This bird, according to Doctor Leach, is also known as the Chestnut-colored Sheldrake and the Mountain Duck. This handsome fowl is the largest anserine bird on the Australian continent, and is nowhere numerous at the present time. As a rule it is not sought after for the table, and therefore gunners have no excuse for exterminating it.

In the middle of this shelf we are to note a fine specimen of the famous Musk Duck or Mould Goose (*Biziura lobata*), which is essentially a bird of the bays and lagoons. This bird presents some very remarkable characters in its anatomy, and these were touched upon in a very excellent paper by W. A. Forbes, who was Prosector to the Zoological Society of London at the time (P. Z. S., 1882, pp. 455-458). Next beyond this duck in the case we have the White-necked Heron (*Notophoryx pacifica*); while directly above it, on the next shelf, there is a fine specimen of the Nankeen Night Heron (*Nycticorax calledonicus*), which possesses a most beautiful plumage, and is withal a most interesting bird of nocturnal habits, found in certain parts of New Guinea, Australia, Tasmania, and New Zealand. Finally, on this top shelf, we have some more Australian ducks, principally the Whistling Tree-Duck (*Dendrocygna arcuata*); the Freckled Duck (*Stricktonetta naevosa*), and others.

This case contains, in addition to those here shown, specimens of the majority of the Australian anserine fowls, there being possibly not more than three or four missing. Of the many

Australian *Charadriiformes* in this case, I selected as an example of the group a fine, mounted specimen of the Pied Oyster-catcher (*Haematopus longirostris*), a bird also known as the Long-billed Oyster-catcher, its plumage being simply black and white, without any show of special adornment. This simplicity of coloration, however, is to some degree offset by the brilliant red bill of the bird, which is much elongated, as its name indicates. Oyster-catchers rarely assume so erect an attitude as Mr. Wood has given this specimen; as a rule they stand with the longitudinal axis of the body more horizontally disposed, this

opportunity to study the living fowl on many occasions (Fig. 1).

It may be said in passing that, in one of these cases there may be seen a superb specimen of the Australian Crane (*Antigone australasiana*), as well as other waders from that country.

There is a very handsome pair of Mallee-Fowl in this collection (*Leipoa ocellata*). Much has been written about this remarkable Mound-Builder, which, as Doctor Leach points out, will be soon utterly exterminated in some parts of the continent. For this we may thank the foxes, and such among the country people as have, within recent

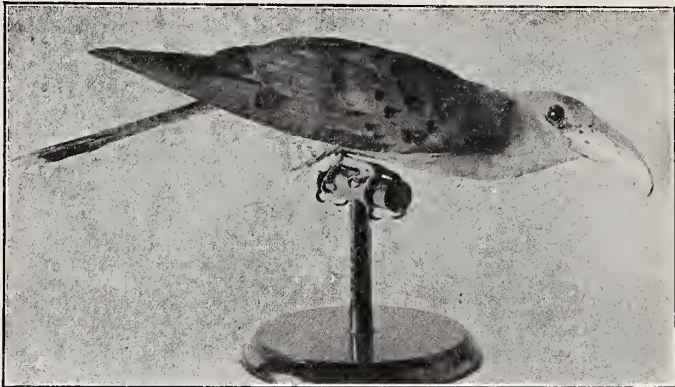


Fig. 3. Channel-bill Cuckoo (*Scythrops novae-hollandiae*)

being the more normal attitude of the majority of the *Limicolae* when standing at rest.

The *Gruiformes* are well represented in the Australian avifauna, and mounted specimens of most of them are to be found in this National Museum collection. For the purpose of illustration I selected from the series a fine mounted example of the Australian White Ibis, also called the Black-necked Ibis and Sickie-bill (*Ibis molucca*), a bird Doctor Leach takes to be identical with the Sacred Ibis of Egypt. Mr. Wood has given this bird a most characteristic and life-like pose, which I can vouch for, as I have had frequent

years, discovered that the eggs of this splendid fowl are good eating. Still, both of these dangers are practically absent on Kangaroo Island, and in the scrubby western end of it Mallees may yet exist for many years to come, if laws be promptly passed to safeguard them.

There are about nine different species of Doves and Pigeons in the Australian avifauna, and we find the majority of them in this mounted collection of the National Museum, with some living examples in our "Zoo." Pigeons are among the favorites of Mr. Wood, and I do not believe he has his equal in the world at this time in mounting them.



Many years ago I published plates of his mounted domestic birds of this group in my "Scientific Taxidermy for Museums" (Smithsonian Publications), and he has been steadily engaged upon them since that report appeared (1894). One of his most pleasing pieces of work is seen in the male of the Crested Pigeon or Crested Bronzewing (*Ocyphaps lo-photes*), which I have photographed and is here reproduced in Figure 2. There are several living examples of this bird in the Washington "Zoo," and the opportunity to study its various postures and habits are excellent.

The mounted specimen known as the White Nutmeg Pigeon (*Myristicivora spilorrhea*), states upon its label that it occurs in Australia, New Guinea, Papuan and Aru Islands; but I find that Doctor Leach does not list it among the birds of Australia. This particular one must have been collected somewhere in Australia, or it would never have been given that label. It is a markedly pied form; and I have been given to understand that it is more or less of a ground pigeon, but I practically know nothing of this species of life.

All of the smaller land and water birds of Australia are likewise more or less fully represented in this collection, and we may study there beautiful examples of the various groups of *Passeriformes*, as well as the smaller shore birds with their various allies, near and remote. It is needless to add that examples of all of the more unusual of Australia's bird-types are likewise represented by first class, mounted specimens, as for instance the Emu, the Southern Stone Curlew, Australian Bustard, Wedge-tailed Eagle, the distinctive birds of prey, and the parrots, *Dacelo gigas*, Rollers, Bee-eaters and Cuckoos, Kingfishers, Lyre-bird, and scores of others of equal interest and beauty.

Passing to the *Coccyges* or Cuckoos, it is a remarkable fact that Australia has no fewer than eight different species of them in her avifauna, or only one less than the number occurring in the United States list of the *Coccyges*. There is a far wider variation, however, among the latter than occurs among the former,—that is to say, there is a far greater morphological difference to be found, as well as differences in habits, among an Ani, a Road-runner (*Geococcyx*) and a true *Cuculus* than there is between the last-named genus, of which there are several species in Australia, and the remarkable Giant Cuckoo or "Channel-bill" (*Scythrops*) of that continent.

There is an unusually fine mounted specimen of the last-named species in the collection here being considered, and my photograph of it is reproduced in Figure 3 of the present article.

As already stated, the collection is especially rich in parrots and their near allies. For the purposes of illustration, I found it a difficult matter to select from among them, in that the character of the work and the beauty of the birds could be fully set forth. After considering the size, rarity, color, and poses of the different species, however, I selected good examples of the Ground Parakeet (*Pezoporus terrestris*); the Rose-bill Parrakeet (*Platycercus eximius*) of Eastern Australia and Tasmania, (Figure 4) and the Pale-headed Parakeet (*Platycercus palliceps*). It is said that the Ground Parrakeet is now on the road towards extinction. There are over thirty species of the *Psittaciformes* enumerated in Doctor Leach's "Australian Bird Book," and in all particulars they certainly are a most remarkable group of birds. The mounted examples of them nearly fill an entire case at the New National Museum; and, owing to the great variety

of their brilliant colors, they present a most gorgeous array.

As in the case of the United States avifauna—indeed, with birds everywhere—there are not a few Australian birds that are now very rapidly becoming extinct. Only too many species have already been utterly exterminated, and among them some of the most beautiful and interesting types. In my opinion, when this comes to be the case, in ninety-nine instances out of an hun-

wild dogs that are said to prey upon the sheep. As many as a dozen of these superb Eagles have been found dead and dying within a hundred yards of a dead sheep; it would not take long to exterminate the species at such a rate. Other birds are unduly hunted for game; some are shot for their feather plumes; not a few are killed wantonly by boys and others, and the guns of the collectors also claim their annual quota. All this is not as



Fig. 4. Rose-bill Parrakeet (*Platycercus eximius*)

dred, man is wholly responsible for such a result.

It usually happens in one of several ways. That magnificent Australian raptorial bird, the Wedge-tailed Eagle, is now being exterminated through its feeding on the carcasses of the dead sheep on the ranches, which have had poison sprinkled upon them for the purpose of destroying the dingoes or

bad as it formerly was—in Australia as well as in the United States; and it is devoutly to be hoped that the time is not far off when everyone will come to be more considerate in such matters.

(Photographs by the author)

(Taxidermy by Mr. Nelson R. Wood)

The halftones for figures 2—3 and 4 are used through courtesy of "The National Humane Review."

## THE VALUE OF MEMBERSHIP IN THE AMERICAN ASSOCIATION OF MUSEUMS

HAROLD L. MADISON, Secretary

The American Association of Museums was organized in 1906 for the purpose of "promoting the welfare of Museums, of increasing and diffusing knowledge of all matters relating to them, and of encouraging helpful relations among Museums and those interested in them."

It has Active and Associate membership for individuals; Sustaining membership for Institutions; and Patrons. It is a National Organization representing the Museums and the Museum Workers of America. It has brought into close touch through its meetings and publications the museum workers of the country, and has, through cooperative steps, united the efforts of the Museums in the many educational fields open to them. It has been the means of calling the attention of the men and women interested in individual museums to the great possibilities in the service that museums may render the nation through various progressive activities.

Not only because of these things is The American Association an essential organization to the museum as an institution, but in its relation to the individual who needs personal advice or assistance it is called upon many times in the course of a year. For example, a young woman wished to better her position in museum work and wrote the Secretary of this Association describing her qualifications. Soon after that, word came from a certain Museum that a curator was needed. The Association put the two parties in correspondence with the result that the young woman became curator of that museum.

Was not the young woman's membership worth while? And was not the Sustaining membership of the Museum of value to it?

The director of a museum wanted information about methods of cataloguing objects and specimens. The Secretary of the Association not only outlined the different systems in use but was able to refer to papers on the subject published in the Annual Proceedings of the Association.

Perhaps your particular problem is labels, or cases, or story-telling, or mounting prints, or one of a hundred things connected with your work. This Association has the information that you want either in the form of papers recorded in its Proceedings, or the secretary can procure the information for you because he is in touch with the Museums of the country. You do not need to go to New York or anywhere else to get the information that you feel a museum centre could give you, for the Association offers you, through papers read at meetings and printed in its proceedings, and the discussions accompanying them, the opinions and experiences of the best museum authorities. There are eleven volumes of Annual Proceedings from 1907 to 1917 inclusive. These are free to new Sustaining members, and may be purchased by new Active members at \$5 for the set. They record the proceedings of the annual meetings up to 1918 when the form of the publication was changed to MUSEUM WORK our present publication, which is issued eight times a year. Volume I of MUSEUM WORK may be



purchased at \$1.50, and we have just issued No. 4 of Volume II.

Your attendance at our meetings is of utmost importance to you and to others in attendance. Here there is opportunity for you to talk with men and women from museums in all parts of the country, all of whom are working under a great variety of conditions. Their experience is yours for the asking, and all they expect is a like courtesy from you. Here also you form friendships which cannot be reckoned in terms of annual dues. Continued association with men and women of like interests grows with succeeding years into friendships whose rewards are priceless.

You should, moreover, be identified with the Association of your profession. If you were a Librarian, you would want to belong to the American Library Association; if a Physician, to the American Medical Association; if a Lawyer, to the American Bar Association. If you are engaged in museum work, why should you not be a member of The American Association of Museums, thus strengthening the organization that stands for your profession?

The Association is more than an Association of Museum Workers; it is an Association of Museums. The founders provided in the constitution that each museum contributing not less than \$10 per annum should be designated Sustaining members. Certain museums are giving more than the minimum amount of ten dollars a year. In America there are many isolated museums, and the museum that is out of touch gradually slows up in its functioning and if it is not stimulated will eventually die. By association such museums may learn through membership what ideas are being adopted in the museum world, and how they are applied; they may progress along the same lines as the other museums of the country,—story telling

for children, lectures for adults, school cooperation, designs for the manufacturer; music in museums; docent service; building plans; training of museum workers; planning and constructing groups; expeditions, collecting preserving and mounting specimens; preparation of material in the laboratory museum activities which have been discussed and written about by members of the Association at annual meetings. The consensus of opinion of the museum workers of the country put at the disposal of all Museums through the columns of the Association's official publication, makes that publication an authoritative compendium of American museum practices.

Through the American Association of Museums, the Museums and the Museum Workers have access to the most approved methods, and are enabled to get information regarding the best museum policies, thus keeping abreast of the times. This knowledge of what the museums of the country are doing and of how they are working out their problems will help you make the best of what your own museum possesses. It will, through the cooperation of the museums and their staffs, make the museum one of the greatest educational factors, and will thereby render permanent and valuable service to the people.

All the great and lasting things have been done under the *patronage* of men rich in wisdom and in material things of the world. The Association has been conducted up to the present time practically on the receipts from membership dues, and there have been a few small gifts; and for almost fourteen years it has succeeded in maintaining itself and publishing a record of its proceedings in an acceptable form. During this period it has become firmly established as a representative organization.

The Association is seeking to make itself more and more useful as a clearing house for the exchange of ideas, and by the publication of a magazine appropriate to the profession which it represents, render every possible service to the museum and to the museum worker. Is not this a cause worthy of the patronage of the men and women who are whole-heartedly interested in the future of museums in America?

Owing to the great distances which separate individuals in America, annual meetings and publications have become the accepted and necessary machinery for accomplishing the work of national organizations. Your membership and patronage are needed to carry on the work in The American Association of Museums; and I extend to you who are so closely interested in the work of museums a most cordial invitation to become affiliated with this Association.

The annual dues are \$3 a year; or \$30 in one payment which constitutes an Active member for life. The gift of \$500 or more at one time enrolls the donor as a Patron of the Association; and a Museum paying *at least* \$10 a year becomes a Sustaining member.

An endowment fund has recently been established and unless otherwise designated the gifts of Patrons and the fees from Life memberships go into this fund which we hope will provide in the future an ample income for the support of the Association.

Will you not lend your support to the Association which represents you and your profession and your interests, and help to make it one of the great educational institutions of America?

[Read at New England Conference of the American Association of Museums at Hartford, Ct., Jan. 9, 1920]

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### SHALL MUSEUMS BE PLACED UNDER CONTROL OF LOCAL EDUCATIONAL AUTHORITIES?

This question now absorbing the attention of The Museums Association of Great Britain has grown out of recommendations made in the Third Interim Report of the Adult Education Committee of the Ministry of Reconstruction, on libraries and museums, May 1919, to the effect that "the powers and duties of the local Government Board regarding public libraries and museums should be transferred forthwith to the Board of Education," and that the public libraries and museums should be placed under the control of local Education Authority and administered by special committees of these bodies. The term museum in the report is used to include art galleries as well."

In a conference between represen-

tatives of the Board of Education and the Committee of The Museums Association the latter argues that the proposed step would not be in the best interest of museums, if as seems probable the term "local education authority" may be adopted to mean the local education committee rather than a special museum committee appointed by the same council that appoints the education committee.

In support of this contention the memorandum of this committee states:

"Museums are not fundamentally educational institutions. Their aims and functions may be briefly stated as follows in the order of their importance:

(1) To collect and preserve the

works of nature and of man. This is their first and most important function—the technical and curatorial side of their work.

(2) Having collected their objects, the latter must be studied. This is the research side of museum work, and the highest aim of a museum is the advancement of Science, Art, and Industry.

(3) Having collected objects and studied them, the museum makes the results available for the education of the public by suitable arrangement, exhibition and labeling of selected series of specimens. This is the educational side of museum work.

“The educational side of museum work cannot be properly carried out unless the technical and research work are continuously progressing. But it is the educational side which alone concerns the Local Education Committee and which, if museums are transferred to their control, would be developed at the expense of the other and more important functions.

“The adequate development of the first and second functions indicated above requires a chief executive officer and staff with special knowledge and special training. Organized education, as the vehicle of established knowledge, is necessarily limited in scope and must move on the rigid lines of a syllabus. The museum must respond to new influences, must extend knowledge and assemble material for sustained research. If its means of support are to come solely through educational channels results will be expected through those channels alone. The others will be gradually blocked, the level of aspiration and accomplishment will be lowered, the living water will stagnate. Museums must maintain their independence and their individuality, and this can be done only if they are ad-

ministered by committees independent of the Education Committees, the chief executive officer being the curator. The educational functions of a museum can be carried out by a system of close cooperation between the Museum Committees and the Education Committees, between curators and directors of education. Experience gained from the working of such a cooperation between the two bodies, in towns where such experiments have been tried, has shown that the facilities offered by the museum as a factor in education can be fully utilized without interfering with the development of its more important functions. We would urge, therefore, in any system of reconstruction involved by the transfer of those powers of the Local Government Board in respect of museums, to the Board of Education, the local control of the administration of museums should be maintained as at present, that is, by independent committees of the local governing body and not be handed over to the control of Local Education Committees.”

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“Dr. Bather said: ‘We seem to have some difficulty in getting our museum point of view appreciated. We must insist that education, even in a very broad sense, is only one branch of a museum’s work. There are at least two other branches, on which, it is true, education depends, but which are in themselves independent of education. Those branches are (1) Collection and Preservation; (2) Research. May I give a concrete example, purposely chosen outside my special field? A museum is a local center for the collection of the antiquities and historic objects of its neighborhood. It should actively organize or supervise excavations and surveys of ancient sites, always on the alert for new discoveries. Again, it should, more passively, be the natural



repository for all such objects as they pass out of private possession. The objects thus acquired by collection, by purchase, or by gift, need to be cleaned, repaired, and preserved; and I mention these obvious operations because they occupy far more time and money than the public realizes. You say that all this activity merely leads up to the exhibition of the object for the education of visitors. Not so. Many of the specimens may be quite unsuitable for exhibition. But they are none the less valuable, since they form the raw material for research. It is the next duty of the museum to conduct or facilitate the investigation of this material. The local historian or the general historian will find in the museum the documents and material bases for his published conclusions, and the museum will continue to preserve them as evidence therefor. The advancement of learning in this way—whether it be historical or zoological or in any other branch of knowledge—is the highest function of a museum. This is not educational, but it does precede education, for knowledge cannot be conveyed until it has been acquired. The specimens cannot form part of an educational exhibit until they have been interpreted. They may be preserved for years before the interpreter comes along. We fear that, if the work of the museums be weighed solely in an educational balance, allowance will not be made for these unseen but fundamental activities.’ ”

“The Secretary of the Board of Education (Sir L. A. Selby-Bigge) replied that he had been much interested in hearing the views of the deputation,

but he was afraid that they took too narrow a view of education. The whole conception of education had widened very greatly recently. It would be very difficult now to defend in the House of Commons the statement made in the Memorandum read by Sir Martin Conway that “organized education as the vehicle of established knowledge, is necessarily limited in scope, and must move on the rigid lines of a syllabus.”

The chief functions which the deputation assigned to museums were a necessary part of any live system of education. He agreed that the public system of education was still imperfect, but its imperfections were due not to any inherent limitation of the scope of education, but to the fact that the full opportunities of the system were not used. The Board had no responsibility for the Adult Education Committee’s Report, and there were points in it open to question; but at the same time he did not agree with the Committee’s main point of contention that the work of museums was “broadly cultural.” The Local Education Authorities were now concerned with all forms of education, and the adult student was certainly not excluded from their field of activities. He agreed with the deputation that the work that museums did for classes of school children and for teachers was a small part only of their work; but the work which the museums did for the general public, for art, literary, and scientific societies, and for technical students, was by no means outside the field of public education.”

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(From *The Museums Journal*, Vol. 19, No. 8, Feb. 1920.)

## LITERATURE FOR MUSEUMS

MACDONALD, GREGORY.—Recent Art Acquisitions in American Public Collections. Illus. (*Art and Life*, February, 1920, p. 461-463.)

JAMOT, PAUL.—A propos de la réouverture de la grande galerie du Musée du Louvre. Illus. (*Revue de l'Art*, November, 1919, p. 213-222.) More than 2000 paintings were taken away during the war. Changes in hanging.

ALFASSA, PAUL.—Un recueil de dessins de Rembrandt au Musée du Louvre. Illus. (*Renaissance de l'Art français*, January, 1920, p. 28-33.)

GAZIER, GEORGES.—La salle Adrien Paris au Musée de Besançon. Illus. (*Renaissance de l'Art français*, January, 1920, p. 11-19.)

ALEXANDER, ARSENE.—Le Gienfait triomphal de Venise au Louvre. Illus. (*Renaissance de l'Art français*, January, 1920, p. 1-4.)

CONSTABLE, W. G.—Modern Art at the Victoria Art Gallery, Bath. Illus. (*Burlington Magazine*, February, 1920, p. 88-93.)

LE DON CHASSERIAU au Musée du Louvre (*Revue de l'Art*, February, 1920, p. 65.) Deals with the Baron Arthur Chassériau's gift of works by Th. Chassériau, including the "Meeting of Macbeth and the Witches."

"SAVING THE REDWOODS," by Madison Grant. An account of the movement during 1919 to preserve the Redwoods of California. Published by the New York Zoological Society. Single copies, 20 cents.

No. 2507: "The Correlation of the Quarternary Deposits of the British Isles with Those of the Continent of Europe," by Charles E. P. Brooks.

No. 2516: "The National Zoological Park: A Popular Account of Its Collections," by N. Hollister.

No. 2518: "Ojibway Habitations and Other Structures," by David I. Bushnell, Jr.

No. 2520: "Leonhard Fuchs, Physician and Botanist," by Felix Neumann.

No. 2545: "The Brightness of the Sky," by A. F. Moore and L. H. Abbot. Vol. 71, No. 4

No. 2579: "New Species of Piper from Panama," by Casimir de Candolle.

### BUREAU OF ETHNOLOGY

"Preliminary Account of the Antiquities of the Region between the Mancos and Laplata Rivers in Southwestern Colorado," by Earl H. Morris.

(Reprinted in separate form from the 33rd Annual Report.)

### LIST OF PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING DECEMBER, 1919, TO FEBRUARY, 1920

Bulletin 103: "Contributions to the Geology and Paleontology of the Canal Zone, Panama, and Geologically Related Areas in Central America and the West Indies." (Complete). Prepared under the direction of Thomas Wayland Vaughan.

Proceedings Separate No. 2300: A Mounted Skeleton of *Dimetrodon gigas* in the United States National Museum with Notes on the Skeletal Anatomy. By Charles W. Gilmore.

Proceedings Separate No. 2301: New Genera and Species of Muscoid Flies. By Charles H. T. Townsend.

Proceedings Separate No. 2302: Recent Foraminifera from off New Zealand. By Joseph A. Cushman.

Proceedings Separate No. 2303: "The Red Spiders of America and a Few European Species Likely to be Introduced," by E. A. McGregor.

### LIST OF THE PUBLICATIONS OF THE SMITHSONIAN INSTITUTION ISSUED DURING DECEMBER, 1919, TO FEBRUARY, 1920

#### MISCELLANEOUS COLLECTIONS

No. 2540: "A Method of Reaching Extreme Altitudes." By Robert H. Goddard. Volume 71, No. 2.

No. 2542: "Cambrian Geology and Paleontology. IV, No. 5. Middle Cambrian Algae." By Charles D. Walcott. Volume 67, No. 5.

#### REPORTS

No. 2547: "Report of the Secretary of the Smithsonian Institution for the year ending June 30, 1919.

No. 2548: "Report of the Executive Committee and Proceedings of the Board of Regents for the year ending June 30, 1919."

#### MISCELLANEOUS COLLECTIONS

No. 2544: "Variation in Solar Radiation and the Weather," by H. H. Clayton. Volume 71, No. 3.

No. 2578: "Observations of the Total Solar Eclipse of May 29, 1919," by C. G. Abbot and A. F. Moore. Volume 71, No. 5.

No. 2582: "Two New East African Primates," by N. Hollister. Volume 72, No. 2.

Bulletin 68: "A Structural and Lexical Comparison of the Tunica, Chitimacha, and Atakapa Languages. By John R. Swanton.

Bulletin 69: "Native Villages and Village Sites East of the Mississippi." By D. I. Bushnell, Jr.

"Uses of Plants by the Indians of the Missouri River Region." By M. R. Gilmore. Reprinted from the 33d Annual Report.

"Annual Report of Smithsonian Institution for 1917" containing following papers:

No. 2503: "Projectiles Containing Explosives." By A. R. Commandant.

No. 2504: "Gold and Silver Deposits in North and South America." By W. Lindgren.

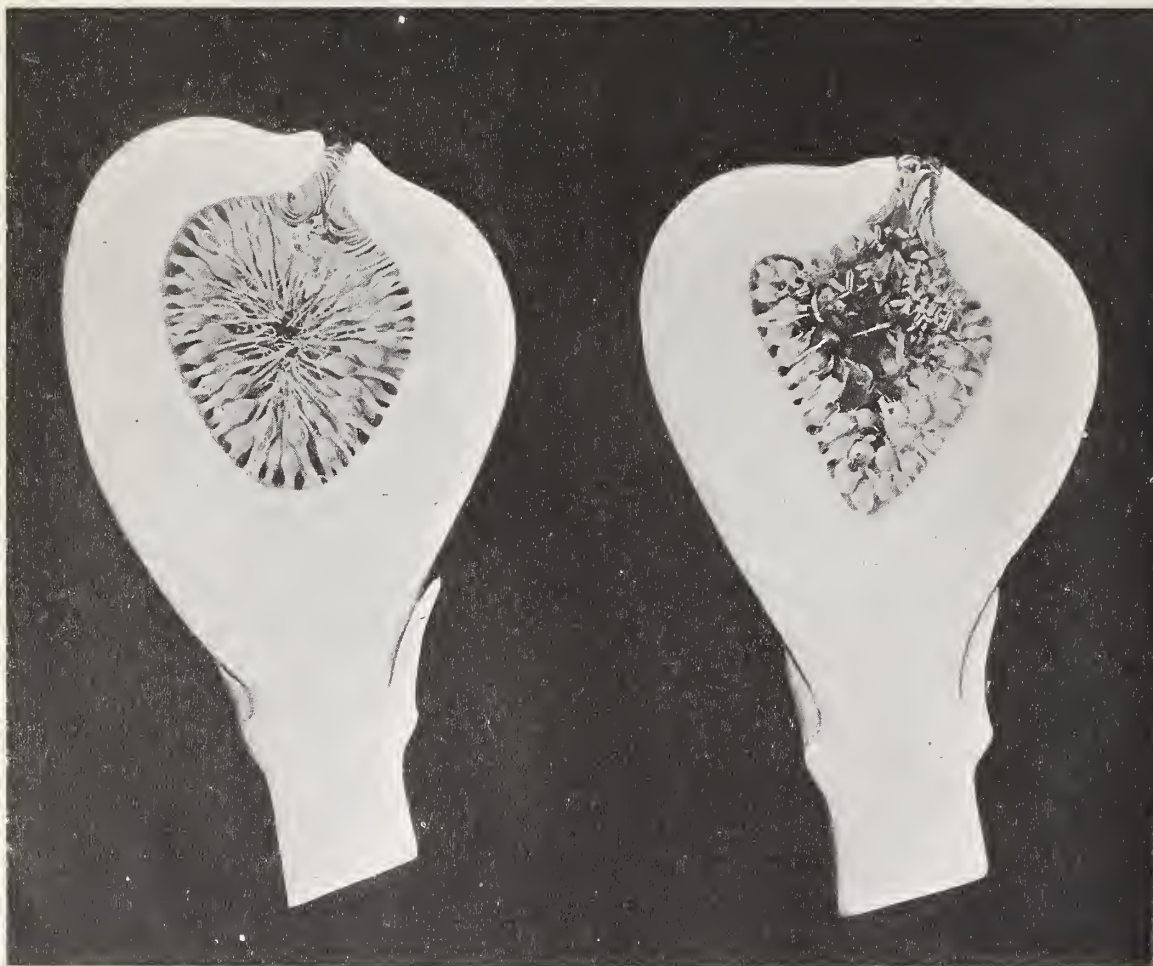
No. 2505: "The Composition and Structure of Meteorites Compared with that of Terrestrial Rocks." By G. P. Merrill.

No. 2506: "Corals and the Formation of Coral Reefs." By T. W. Vaughan.

No. 2509: "Notes on the Early History of the Pecan in America." By R. H. True.







THE SMYRNA FIG AND THE CAPRIFIG  
(*Ficus carica*)

Two models recently produced in the Department of Botany, Field Museum of Natural History, under the patronage of Mrs. Stanley Field

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

MAY—1920

VOLUME II

NUMBER 8

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## ARE MUSEUMS EDUCATIONAL INSTITUTIONS?

According to a committee of the British Museums Association, "Museums are not fundamentally educational institutions."

In the more restricted sense that educational institutions are the schools, colleges, and universities which deal directly with the life of the individual, the museum, which concerns itself with the collection, preservation, study and interpretation of objects and specimens may not be called an educational institution; but in the broader sense that the museum contributes facts and truths toward a better understanding of the world and of the human race, it is an educational institution of first importance. As such it should be under the direction of a board as disconnected from the local school board as is the governing body of a library or a university.



## NEWS FROM SCIENCE MUSEUMS

### THE SMYRNA FIG AND THE CAPRIFIG

#### *Frontispiece*

The Department of Botany of Field Museum of Natural History has recently added to its displays five models representing the structure of the Fig and the interesting biological facts connected with its pollination. The illustration shows the two main objects, a Smyrna Fig in longitudinal section, enlarged about five diameters, the hollow flower receptacle filled with pistillate flowers, and a corresponding section of a Caprifig or male fig with staminate flowers, gall flowers and the figwasps of both sexes. (These wasps, which are hatched in the gall flowers, consist of wingless males that remain to die in the Caprifig and winged females that crawl out to lay their eggs in other figs, incidentally carrying pollen.) Two accompanying smaller models show a single staminate flower and a pistillate flower in section; a third shows a figwasp in the act of escaping from a gall-flower.

The insects, somewhat difficult to make out in the illustration, and other small details of the models are executed in glass, the flower receptacles being cast in wax.

In common with all other recent plant reproductions and models of this kind in Field Museum, these were prepared in the Museum under the Fund provided by Mrs. Stanley Field for the support of this work. The models were produced under the direction of Dr. B. E. Dahlgren, Assistant Curator of Economic Botany. The glass blowing was done by Mr. W. I. Charlesworth.

### MUSEUM OF NATURAL HISTORY, UNIVERSITY OF ILLINOIS

The collections of the University Museum have recently been enriched by the addition of several valuable collections made by the late Mr. L. E. Daniels, of La Porte, Indiana. These consist of a series of fossils from the coal formation of Mazon Creek, Illinois, including 127 species of 26 genera. The rare animals of this formation are also well represented, the series including mollusks, brachiopods, crustaceans, insects, and fishes. The plants were named by such paleobotanists as David White, and other men of this period, and the collection contains a number of specimens that may later prove new to science. Several types are represented. About 1500 choice specimens are included in the collection.

A second collection is of greater scientific value, perhaps, as it includes a large number of species recently described from the hitherto little known regions in Arizona, New Mexico, Colorado, Utah and Idaho. These are nearly all land mollusks and the numerous sets, collected from an ecological viewpoint, illustrate incomparably the local variations due to differences of environment. The newer genera *Orehelix*, *Ashmunella* and *Sonorella*, as well as many rare species of older genera, are abundantly represented. Cotypes and other type material is also generously included. The collections were made by those ardent collectors, H. A. Pilsbry, J. E. Ferriss, Bryant Walker, Junius Henderson, and L. E. Daniels. Material from other regions besides those mentioned, including good series from

Illinois and Indiana, make this addition to the Illinois Museum one of the most valuable yet received and place the land and fresh water mollusks among the notable collections of the United States. Upwards of 15,000 specimens are included in the molluscan collections.

A third collection includes a number of mounted turtles from Indiana and other states of the Union, providing valuable material for a department previously very weak.

The exhibits have been enriched by the addition of material illustrating the use of the cotton plant, both fibres and seed products. This collection was received from the Philadelphia Commercial Museum. An exhibit of great interest to the women students of the University consists of a series of millinery materials from the bird-of-Paradise, Goura pigeon, and white egret. These include raw feathers and others wired and ready to wear. The exhibit is part of a lot of smuggled goods seized by the U. S. customs authorities and secured for American Museums through the efforts of Mr. T. Gilbert Pearson, Secretary of the National Association of Audubon Societies. The exhibit is arranged to indicate the value of birds in agriculture as well as to show the use of such material in personal adornment.

#### A PORTO RICAN EXHIBIT

The Commercial Museum of Boston University has recently secured a small exhibit of Porto Rican material from Dean Everett W. Lord, who for many years was Assistant Commissioner of Education in charge of educational work in Porto Rico. Dean Lord has recently announced the opening of a branch of the College of Business Administration in Cuba which will be the first of a number of branches through-

out the world. Each branch of the College will contain its business library and whatever museum products may be collected in the different countries.

#### THE DRAINAGE OF KLAMATH LAKE

Of interest to many museum men, ornithologists and naturalists is the bill recently introduced in Congress by Congressman Raker of California providing for the drainage of the Klamath Lake region in California and Oregon.

In the current number of the *Natural History Magazine*, Dr. E. W. Nelson, Chief of the Bureau of Biological Survey, describes the region as one of the most notable migratory-bird reservations in the United States. Containing a great area of swampy land with a shallow-water lake in the middle, the Klamath Lake reservation forms an ideal home for myriads of migratory wild fowl, such as ducks, geese, grebes and pelicans, during the nesting season and the spring and fall migrations. In a region where marshy or swampy areas are as scarce as they are in the north-western states, such areas are of the highest importance as a resource in the conservation of our wild bird life.

Dr. Nelson charges the land promoters of the vicinity of Klamath Lake with endeavoring to secure the abolition of the reservation in private interests, and declares that such protected spots are becoming so few that now the destruction of each one becomes irreparable. This is especially true of such a large and notable area as Klamath Lake. And the whole situation appears more critical in view of the fact that like Klamath, Malheur Lake, lying in the desert country of southeastern Oregon, and believed to be the greatest breeding-place for wild fowl in the

United States, is also menaced with annihilation at the hands of the drainage enthusiasts.

The early attempt at draining the Lower Klamath region has resulted in converting into a barren desert of dust and sand the area which a few years ago was the breeding-ground and sanctuary of thousands of birds of the marsh and water. Attempts to destroy the great reservation in the supposed interests of unenlightened promoters have persisted over a number of years. The Raker Bill deserves the uncompromising opposition of all who appreciate the need of protection for our fast-disappearing wild life.

It is interesting to recall in this connection that among the famous Bird Habitat Groups in the American Museum of Natural History is included a representation of a section of the Klamath Lake Colony on the Oregon-California boundary. Stretching from a background of distant hills shimmers a still lake dotted with little wooded islands. In the foreground, on the shore of such an island, are a number of white pelicans and other bird inhabitants of the reservation. Birds of all ages are to be seen, engaged in a variety of occupations. Most conspicuous in the group is the mother pelican feeding a young bird who has thrust his head deep into the maternal pouch where his meal is cached.

#### THE AMERICAN MUSEUM OF NATURAL HISTORY

THE "TERRIBLE TOOTH."—A recently installed exhibit at the American Museum of Natural History is the skeleton of the "Deinodon," or "Terrible-Tooth," a prehistoric animal which, if he were alive today, would be about the most formidable enemy that a man could meet.

The skeleton stands 11 feet, 5 inches

high. The length from nose to tip of tail is about 20 feet, and for all his slim and elegant proportions he probably weighed in life several times as heavy as any lion or tiger.

The Deinodon lived during the Cretaceous Period of the Age of Reptiles,—some sixty-odd millions of years ago, if we may rely on the calculations based on the alteration of radio-active minerals.

This skeleton was found three years ago by Charles H. Sternberg, in the great cañon of the Red Deer River in Alberta. The cañon, 800 feet deep and margined by steep walls and badland gullies, is the richest repository for dinosaur skeletons that has yet been discovered. It cuts through the heart of the finest wheat district of the Canadian West.

But in Deinodon's time, the country was very different, both in geography and climate. A broad interior sea, which had once stretched from the Gulf of Mexico to the Arctic Ocean, was gradually shallowing and filling up with marshes, low-lying swampy forests and savannahs in which the Deinodon and other giant reptiles lived. The climate, if one may judge from the palms, bananas, plantains and other tropical trees that flourished there, was much warmer, but the annual growth-rings on fossil tree trunks (of which a fine specimen is on view in the same hall with the dinosaur skeletons) show that there was at least a dry and a rainy season; and there were many trees—willows and tulip trees, sycamores and oaks, that were very much like those of the present day. The animal world was far more strange. Not only was there no sign of man or even anything distantly suggesting his future evolution, but not even the ancestors of all the higher quadrupeds with which we are familiar had yet



come into being. Save for tiny opossum-like creatures in the trees, there were none of the higher quadrupeds or mammals, so far as we know, in these marshes and forests that bordered the great central sea. Nor were birds, if there were any at all, common enough to have left their bones in the great reptilian cemetery. Crocodiles there were aplenty, and great turtles; various sorts of fish, and some particular kinds of aquatic reptiles; and an occasional plesiosaur or great sea-reptile made its way up the rivers from the ocean. But the chief inhabitants were dinosaurs, the lords of the swamp and forest, great long-legged reptiles of strange and varied form.

The majority of them were herbivorous—browsing or grazing creatures corresponding to the hoofed animals of the modern world. Of these there were three chief kinds, the Horned Dinosaurs (big rhinoceros-like quadrupeds) the Armored Dinosaurs (covered with great bony plates from head to tail), and the Duck-billed Dinosaurs (which walked or ran upon the hind legs and had no horns or armor, but were excellent swimmers). Then there were various kinds of carnivorous dinosaurs which preyed upon their vegetarian relatives. All these were bipeds, using their fore-feet only to seize and tear their prey, and their long tail to balance the body in running. Some of these were huge and powerful, others quite small and speedy.

It is only in recent years, and through the explorations of such rich fossil fields as those of the Red Deer River that we have come to know much about this world of the Dinosaurs and to realize what it was like. There is very little in the text-books about these recent discoveries. Many of them have not yet been published. But the visitor to the Dinosaur Hall of the American

Museum of Natural History can see there a surprising number and variety of these bizarre and formidable beasts.

A "SPECTACLED BEAR."—A mounted "Spectacled Bear" from Venezuela has recently been placed on exhibition in the American Museum of Natural History. The animal doesn't really wear spectacles. It derives its name from the grayish-white markings rimming the eyes. It is one of the rarest species of bears known to exist, and the only bear found in South America. Not much is known of its habits, but they are generally supposed to be similar to those of other bears. Typically from the Peruvian Andes, the spectacled bear is commonly thought to range along the Andes from Colombia to Chili and Bolivia.

The specimen referred to here is the first obtained by the Museum. It is a fully grown animal, its small size being characteristic of the species. The spectacled bear, full-grown, measures only three to four feet in length. The fur is short and stiff, the head short and broad, and the profile arched. The body is black, the nose brownish-black, and the grayish-white markings describing large ovals around the eyes complete the sober color-scheme.

It is a curious fact that while the North American black bear appears to be similar to the black bears of the Himalaya and Japan, the South American black or spectacled bear seems to correspond with the Malay bear of the more southern districts of Eastern Asia.

#### A BUSY AUDITORIUM

During the month of March thirty-three meetings were held in the auditorium of the Staten Island Institute of Arts and Sciences by ten different organizations. These comprised meet-

ings of the Children's Museum League; lectures before the Junior Audubon Society and the regular Institute lecture; Teacher's Extension Courses in Spanish and Pedagogy given by Hunter College; and meetings of Nature Study Club and Antiquarian Society, Visiting Committee, American Legion of Honor, Board of Trustees and Executive Committee of Woman's Auxiliary. Is there any other museum in the country that can show a better and more useful record for a monthly use of its auditorium?

### BIRD BANDING

Persons interested in bird banding and in the important facts about migration that are slowly being acquired by this practice will be interested in a pamphlet entitled "Bird Banding by Means of Systematic Trapping," by S. Prentiss Baldwin, published as a separate of the Proceedings of the Linnean Society of New York, No. 31, 1919. By description and illustration, the various methods of capturing and handling without injury different species of migratory birds are fully set forth.

### HOW TO MAKE GOOD AMERICANS

The Woman's Auxiliary of the Children's Museum of the Brooklyn Institute of Arts and Sciences has begun an experiment with some children of foreign extraction in the Brownsville District of the city. The Board of Education is permitting an entire class of 7B boys in public school 84 to come to the museum with their teacher for an hour every Tuesday morning. The purpose is to guide the children to discover certain American ideals to emphasize the fact that America is a land of democratic opportunity; to create respect for work well done and impress upon them the obligation of the citizen to his fellows and to the government. This is being done through studies of

the geography and history rooms and of the lives and ideals of great Americans such as Abraham Lincoln, Thomas A. Edison and Theodore Roosevelt.

### U. S. NATIONAL MUSEUM

**TITANOTHERE.**—The Section of Vertebrate Paleontology of the U. S. National Museum has recently completed the mounting for exhibition of a skeleton of the large Titanotheres, *Brontotherium hatcheri*. Although consisting largely of the bones of a single individual, some few ribs and foot bones have been introduced from other specimens.

The skeleton has been articulated as an open mount in the pose of a rapidly walking animal, the head lowered, the feet far apart in a long stride. Over all the specimen is about 11 feet in length and at the highest point above the ground at the shoulders measures 7 feet 6 inches in height. This specimen was collected years ago in the "Bad Lands" of Sioux County, Nebraska, by the late J. B. Hatcher, as were the more than 100 skulls and other materials which make up the collection of Titanotherium specimens in the National Museum. It is, therefore, peculiarly fitting that the one mounted skeleton in the collection should pertain to the species named for the collector of all of these specimens of this large extinct mammal of the Oligocene.

**COLLECTIONS FOR SCHOOLS AND COLLEGES.**—Incidental to research and exhibition the National Museum is frequently called upon to furnish collections for schools and colleges. Such requests are complied with so far as material, time and assistance are available. The Dept. of Geology, in pursuance of the long established custom, has just completed one hundred sets of 85 specimens each of minerals and ores selected out of several years' accumulation of duplicate material.

## NEWS FROM ART MUSEUMS

### BOSTON ARTISTS' EXHIBITION

The Exhibition of the Work of Boston Artists, held under the auspices of the Copley Society at the Museum of Fine Arts from March eleventh to April fifth, has been described as "the largest and most comprehensive" of its kind yet shown. With the exception of two exhibitions of the work of members of the Guild, no general display of local work has been arranged at the Museum since 1912, but the enthusiasm with which Boston artists contributed this spring should encourage the annual recurrence of this event. This recent exhibition included work in oils, watercolors, miniatures, pastels, and sculpture. The paintings and twenty-three sculptures were arranged in the Renaissance Court where the official French exhibit was lately shown. The standard in general was high, the work being marked by sincerity and by careful technique.

### INTERNATIONAL EXHIBITION AT PITTSBURGH

The Nineteenth International Exhibition will be held at Carnegie Institute, Pittsburgh, Pa., beginning April twenty-ninth. Many American artists and every country in Europe except the Central Powers were represented among the eight hundred paintings received before April first. The Jury of Award which met on April eighth, includes Julius Olsson from England, André Dauchez from France, and eight prominent American artists: Emil Carlsen, Bruce Crane, Charles H. Davis, Charles Hawthorne, Edward

W. Redfield, W. L. Lathrop, Gardner Symons, and Edmund C. Tarbell. The Director is President of the Jury. A collection of twenty oil paintings and pastels by Emile René Menard and a group of thirteen bronzes by Rodin will be included in the exhibition.

### NEW MEMORIAL MUSEUM IN SAN FRANCISCO

Through the generosity of Mr. M. H. de Young, San Francisco is to soon have its new Memorial Museum in Golden Gate Park. The buildings, which are now approaching completion, were designed by Louis Christian Mullgardt, one of the most original of the architects of the Panama-Pacific Exposition and designer of the Court of Ages at that Exposition. The general architectural style of the Museum buildings is new, though it has borrowed elements from the Italian Renaissance, the Moorish, and the Spanish Mission styles. Plans of the buildings were exhibited at the annual meeting of the American Association of Museums in Philadelphia last spring. One wing of the new structure was opened to the public in February, 1919, (see MUSEUM WORK for May, 1919.) The great central tower which dominates the group is now practically completed. The design of the main portal at the base of this tower was inspired by the Toledo gate while the sculptures which enrich it are the work of Haig Patigian. Crowned by a figure symbolizing Superior Intelligence and enclosed by figures representing Music, Painting, Architecture, and Sculpture, the tympanum of the arch contains a group typifying Science and Industry. A



group of figures below—Indians, Discoverers, Pioneers, and Mission Padres—portray the progress of California.

It is hoped that within a few months the entire series of buildings will be completed when they will be formally presented by Mr. de Young to the people of San Francisco.

### MINNEAPOLIS INSTITUTE OF ARTS

The Bulletin of the Minneapolis Institute of Arts, in reviewing the progress of the year ending September 30, 1919, as summarized in the Annual Report of the Society, points out that both the Institute and the School of Art have become increasingly useful. The Institute hopes to become of still greater service, especially to those students concerned with the designing, production, and sale of industrial arts, by building up those departments which will be of most benefit to such groups, furniture and interior decorations, textiles, and ceramics. The Society needs an endowment for maintenance and pleads also for increased support through memberships. Sooner or later an extension to the present building, providing a much-needed auditorium and new galleries, will be begun and when completed will greatly increase the usefulness of the Institute.

The Educational Department under the direction of Mr. Rossiter Howard has, since its inception in January, 1919, produced most gratifying results. Mr. Howard's program includes Sunday afternoon addresses on art subjects of general interest, talks on industrial art of especial value to those engaged in manufacturing and associated activities, and a novel and entertaining series of "Reunions of Ancient Arts," in which the arts of a given period—painting, sculpture, architecture, music, literature, and dancing—

are described and illustrated. In addition, Mr. Howard has conducted Saturday afternoon talks for children illustrated by objects in the Institute collections. In time a children's department will undoubtedly be formed, placed in charge of a special member of the staff, and provided with a children's museum or study-room and appropriate collections.

Coöperation between the Institute and the public schools of Minneapolis has been effected through the visits of the pupils under the guidance of Miss Roberts, the Instructor in Art Appreciation employed by the Board of Education. During the year ending September 30, 1919, some 7,000 children from the grade schools came to the Institute under Miss Robert's direction.

Miss Mary Moulton Cheney is Director of the School of Art, and under her able leadership the School is performing a service to the community almost as important as that of the Institute itself. Its success is attested by the unprecedented number of students enrolled last autumn and by the honors accorded to students of the School.

### CLEVELAND MUSEUM TO CONDUCT MEMBERSHIP CAMPAIGN

"The goal is ten thousand members, and it is hoped that the halfway mark of five thousand will be passed in 1920." The Cleveland Museum of Art has until the present time found itself possessed of sufficient funds to support its numerous activities. Now, however, its growth and increased expenses make additional funds necessary. Feeling that the Museum in the four years of its existence has amply proved its value to the community, the Trustees are planning through the services of a special Membership Department to "bring the needs of the Museum to the

attention of Cleveland people who are not now members."

### CLEVELAND ARTISTS' EXHIBITION

The Second Annual Exhibition of Work by Cleveland Artists and Craftsmen will be held at the Cleveland Museum of Art from May fifth to June twenty-seventh. In addition to painting, sculpture and modeling, a wide variety of handicrafts will be represented, including furniture, jewelry, metalwork, weaving, printing, pottery, etc.

### FIFTY YEARS OF ACHIEVEMENT

When the state of New York on April 13, 1870, granted a charter incorporating the Metropolitan Museum of Art, this organization had neither site nor building, neither collections nor money for their purchase. How its wide-visioned founders succeeded in securing all these essentials is related in an article in the April Bulletin of the Metropolitan Museum by way of introduction to a discussion of the now well-developed plans for the celebration of its fiftieth anniversary. An important feature of this celebration will be an exhibition of the best things in the Museum's own collections supplemented by loans made by New York collectors. The cordial manner in which the latter have responded to the Museum's appeal is most encouraging. The Museum will be closed from April twenty-sixth to May seventh in order to facilitate the necessary rearrangement and installation.

After the day of its opening, May seventh, the chief event of the celebration will take place on May eighteenth when the founding of the Museum will be commemorated with appropriate exercises held in the lecture hall.

Members of the corporation, representatives of the state and city governments and of the chief museums, art societies, and educational institutions will be among the invited guests. The Governor of the State, Mayor of the City, John H. Finlay, President of the University of the State of New York, Morris Gray, President of the Museum of Fine Arts, Boston, Charles L. Hutchinson, President of the Chicago Art Institute, and Robert W. De Forest, President of the Metropolitan Museum, will be the speakers. The names of the Museum's Founders and Benefactors will be commemorated on two memorial tablets to be dedicated the same afternoon.

The following day will begin the annual conference of the American Federation of Arts, the meetings to be held this year, as last, at the Metropolitan Museum.

### THE MADRID MUSEUM

Among the recent notable improvements made at the Madrid Museum an important feature has been the re-hanging of the modern galleries with the result that the modern Spanish art there represented may now be viewed to more advantage and better appreciated. Two rooms on the ground floor have been devoted to the work of Cervantes and here six hundred forty-eight of the eight hundred known editions of "Don Quixote" may be seen.

### MEETING OF THE COLLEGE ART ASSOCIATION

The trustees and staff of the Cleveland Art Museum proved most thoughtful and generous hosts to the members of the College Art Association of America when that organization held its ninth annual meeting at the Museum on April 1, 2, and 3. The chief subject

of discussion on the first day of the conference was Industrial Art. Mr. Charles A. Bennett of Peoria, Ill., in speaking of "A National Program of Industrial Art," described the advantages of establishing an industrial art school in connection with a factory, an experiment which has been tried at Sophie Newcomb College in New Orleans. Mr. Richard F. Bach of the Metropolitan Museum of Art, New York, discussed "Industrial Arts in the Colleges," maintaining that while the instruction in the production of the industrial arts can best be given in special schools, preferably outside the jurisdiction of the university or college, instruction in the principles of design as well as appreciation of industrial arts assuredly should become a part of the college curriculum. The so-called fine arts and the industrial arts do not differ in the quality of their design—good design being essential to all—but rather in the relative importance of design and material involved in their production. Thus in the industrial arts material bulks larger than in the fine arts. The only fine art is the abstract quality of "artistic" design which is infused alike into the arts now called fine, industrial, commercial, etc.

On the second day of the conference the members of the Association were entertained at Oberlin College as guests of Professor and Mrs. Clarence Ward. The chief interest in this visit centered in the University Museum.

Miss Jeannette Scott, of Syracuse University, on the last day of the convention, in speaking on "University Extension Art Work," described an experiment recently tried at one of the state fairs at which industrial arts were made a special feature of the display. "The Arts in a Democracy" was the subject of an admirable speech by Mr. P. P. Claxton of the Bureau of

Education at Washington. He emphasized the importance of architecture at the present time when rebuilding on a large scale will be necessary. He maintained that in a democracy the school buildings receive the widest use, churches and various civic buildings being next in importance, and for this reason such buildings should be made especially pleasing in design. American architects are fully equal to the demands of the present situation and are better able to understand the peculiar conditions of each problem than foreign architects would be.

At the closing session the subject of discussion was the teaching of art in various institutions. In the special field of the museum, Miss Elizabeth Jane Merrill of the Toledo Museum of Art traced in a logical and convincing manner the rapid development of the educational work in that museum.

In addition to these interesting and helpful discussions, the members of the Association had the pleasure of visiting several of the private collections of Cleveland.

#### A MUSEUM EXTENSION COURSE IN THE NEW YORK SCHOOLS

The Brooklyn Museum and the Metropolitan Museum of Art will give museum extension courses in the elementary schools of Greater New York, arranged through the coöperation of Dr. Clarence E. Meleney, Associate Superintendent of Schools, and Mr. Frank H. Collins, Director of Art in the Elementary Schools. The courses at the two museums will follow the same general plan. That given at the Metropolitan Museum will consist of forty talks and will extend over a period of three years. Selected teachers from about forty schools in Manhattan, Bronx, and Queens will meet at the Museum, together with a small group



of children from a nearby school. After the talk, illustrative lantern slides will be shown and the teachers will be taken through the galleries. The aim of the course, which has already been begun, will be to assist the teachers in "teaching the children in their schools not only something of the history and appreciation of art, but also the understanding that art is not abstract, but connected with the life of the nation and the individual, and that it belongs not only to the *Long Ago* but to the *Now* and to all times. Emphasis will be placed upon the beauty of workmanship, line, form, and color of the objects of art in order that the boys and girls may learn how to see and enjoy beauty, not only in museums but everywhere. This study of the art of different peoples and the ability to see and enjoy beauty cannot help but bring added enjoyment to their own lives, stimulate their ambitions, and train towards citizenship."

#### FOREIGN-BORN CRAFTSMEN IN AMERICA

Since the first Homelands exhibition was held in America a number of years ago, many efforts have been made to enrich the art and industries of America by the unique contributions offered by our foreign-born craftsmen. In the Homelands exhibition the emphasis is especially placed on the Americanization of our new citizens which such exhibitions of their native handicrafts tend to bring about by relating these to American industrial art. Exhibitions held by museums, one of the earliest of which was the group of fine examples of Czecho-Slovak art brought together at the Metropolitan Museum of Art in 1917-18, place their emphasis on the great contributions of art which certain peoples and races bring to America, at the same time encouraging these

people with keen artistic impulses to visit our museums.

The Art Alliance of America is performing its peculiar service in this field through its Artistic Industries Section, which was organized in response to a need intensified by the war. Merchants in this country, finding themselves unable to secure the hand-made objects which they had formerly imported from abroad, turned for a solution of their problem to the Art Alliance. The Alliance straightway sought to fill their demands by looking to the foreign-born craftsmen living in America. An exhibition of foreign handicrafts was held in June, 1919, at the Art Alliance Galleries in New York, proving to the merchants that they can secure beautiful hand-made merchandise here in America and proving to these foreign-born craftsmen that they need not forget their old trades to follow American machine methods but that their handiwork will find a wide market here.

The Artistic Industries Section of the Art Alliance of America is establishing at neighborhood houses, workrooms and craft groups where, under the supervision of a master-craftsman, these foreign workmen are encouraged to coöperate in our national industries by following that handicraft which they have learned in their own country. The Art Alliance supervises all work that it may be "good in design, true to type and period, adapted to the requirement, and perfect in technique." The Ukrainian Needlework Guild, the first branch to become established, has met with great success. Other groups have since been formed. The Art Alliance finds the purchasers.

The Artistic Industries Section in Community Life and Americanization is the title of a pamphlet published by the Art Alliance, in which the exhibition held last June is described.

## NEWS FROM HISTORICAL MUSEUMS

### MINNESOTA HISTORICAL SOCIETY SAINT PAUL

Special attention is being devoted to the collection of articles illustrating the domestic life of the pioneers in Minnesota and the Northwest, and more or less advertising is being done through the medium of news items in local papers all over the state.

Perhaps the most interesting of the recent accessions of this class is a fine old hand loom for weaving cloth. This specimen was made in one of the pioneer homes of southern Minnesota early in the fifties, and has been in use until the last few years. A Saxony spinning wheel in good condition, skein reels, a swift, and many other articles came with the loom, and plans are under consideration for a demonstration of the processes used in cloth manufacture in the early days.

A large framed pastel portrait of the late Archbishop Ireland, who played such a part in the development of the Northwest, has recently been presented to the society, and is now hung in one of the galleries of the museum.

Circular letters calling attention to the work of the museum and the opportunities for making realistic the study of history have been sent to schools all over the State, and are producing good results in drawing classes to the building.

A club of boys who are interested in collecting postage stamps has been organized, and meets twice a month in the museum. The interest of a number of older philatelists has been aroused,

and they have offered their help, not only with the club, but also in the establishment of a reference stamp collection in the museum. A special loan exhibition of some of the private collections is planned for the near future.

### MISSOURI, NOT "KANSAS"

It was noted in *MUSEUM WORK* of March, 1920, that Kansas City, KANSAS, is credited with having raised two and one-half million dollars in ten days for the purpose of building a Liberty Memorial. As a matter of fact, Kansas City, MISSOURI, should have this credit, as it was all her own and the memorial will be likewise. Such an important achievement, due to the loyal and progressive citizens of Kansas City, Missouri, deserves much praise.

### RHODE ISLAND

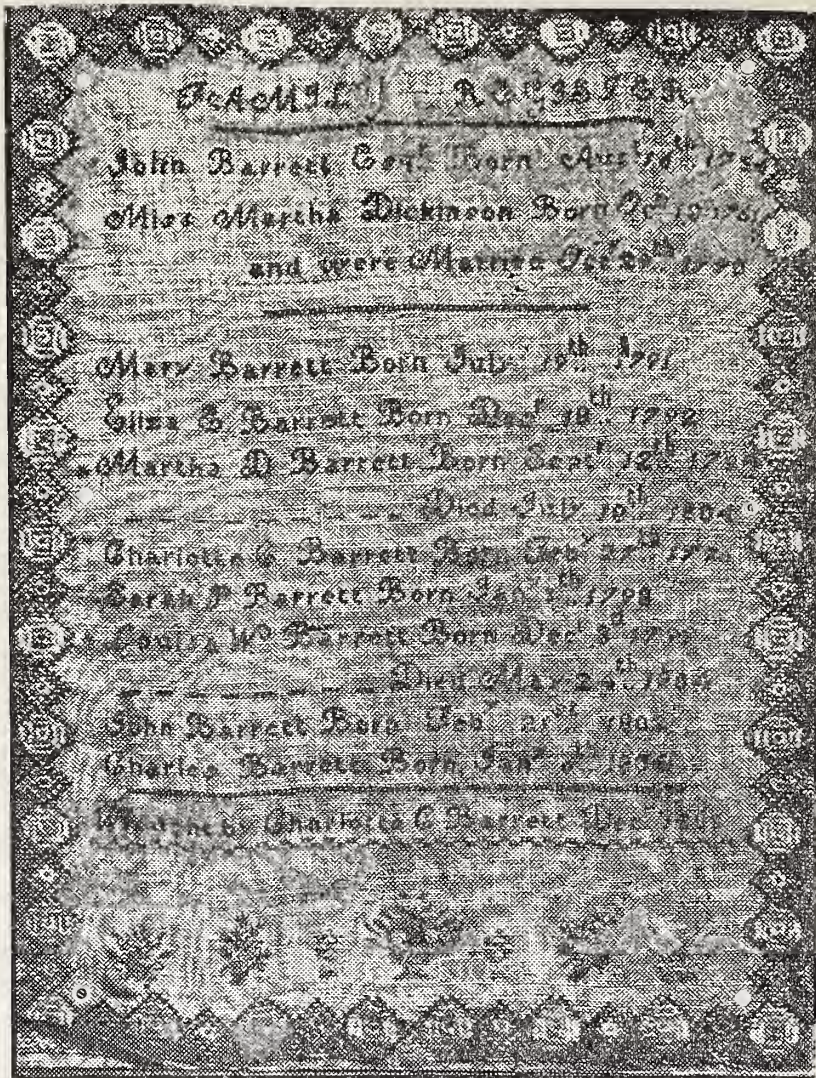
*AMERICAN SAMPLERS.*—During the month of March the Rhode Island Historical Society held an exhibition of samplers at its rooms in Providence. Through the efforts of a committee of women of prominent Rhode Island families there was brought together from all parts of the State and even from over the line in Massachusetts and Connecticut a collection of 334 samplers, believed to be the largest number ever gotten together at any one time. The oldest sampler on exhibition was made in 1703, the newest in 1917. They represented the work of children ranging in age from five to eighteen.

In order to preserve the various stitches used in the beautiful embroideries of the 15th and 16th cen-



turies, skillful needlewomen recorded them on the long narrow bands of linen known as "pattern bands of samples," from which comes the word

stitch, satin, were all employed, and the student of history can trace historical periods by means of the stitches in a sampler collection. According to



FAMILY RECORD SAMPLER. Wrought by Charlotte C. Barrett in 1805. Loaned for the exhibition by the Misses Vose. Courtesy of the Rhode Island Historical Society.

"sampler." In the early part of the 17th century the sampler became a piece of fine needlework often a thing of beauty to be handed from generation to generation. Cross-stitch, chain-stitch, Kensington, Queen-stitch, cat-

one old writer the designs were:

"Collected with much praise and industrie  
From scorching Spain and freezing Muscovie,  
From fertile France and pleasant Italie,  
From Poland, Sweden, Denmark, Germanie.  
And some of these rare patterns have been set  
Beyond the bounds of faithless Mahomet.



From spacious China and those Kingdoms  
east,  
And from great Mexico, the Indies west,  
Thus are their works far-fetch't and dearly  
bought,  
And consequently good for ladies' thought."

Eastern patterns were introduced into England by the Crusaders and the "Persian pink" and the "Arabian rose" often appear on the English samplers. The rose and the Stuart "S" were wrought by many fair Jacobite fingers whose efforts are much prized by collectors.

The long and narrow sampler was in vogue until the early 18th century when linen became wider, and a border was added acting as a frame for a central picture. Samplers, therefore, fall naturally into two large groups, the row samplers of the 17th century and the border samplers of the early 18th and 19th centuries. Some specimens show a combination of the two styles. It was during the 18th century that the sampler became left almost entirely to the young girls and became a part of the education of the so-called "Dameschools" and a means for inculcating moral precepts.

The exhibition was the outcome of the efforts of the Massachusetts Society of Colonial Dames to collect material for a book on "American Samplers," to be limited to samplers made in America before 1830. All who are interested in the subject are asked to cooperate with the chairman of the Committee, Mrs. Charles K. Bolton, care of the Boston Athenaeum, Boston, Massachusetts.

#### ALASKA BOUNTY LAW THREATENS TO ANNIHILATE THE AMERICAN EAGLE

A similar fate to that of the Wild Pigeon now imminently threatens the "American" or Bald Eagle—our national emblem and one of the most beau-

tiful and magnificent of our native birds.

The Bald Eagle has never been an abundant species. Up to the present time, the only region where it has maintained encouraging numbers has been the coastal region and large river valleys of Alaska. Here it did breed in numbers surprisingly large for a bird of its size. But the Alaskan bounty law, passed by the Territorial Legislature of Alaska on April 30, 1917, which provides for the payment of \$50 for each eagle destroyed, has already, by April 10, 1919, resulted in the killing of 5,600 eagles. Moreover, the bounty seekers have undoubtedly not confined their depredations to Alaskan territory, but have extended them into the British provinces adjoining Alaska, in order to swell their gains. It is possible that by this time more than one-half—perhaps more than three-quarters—of the entire species have already been sacrificed. If action is to be taken, it must be at once. For protection, to be effective, must come, not merely before the species has been annihilated, but before it has been so reduced as to suffer the weakening effect of inbreeding or the failure of the scattered individuals to find each other and raise young.

Much money is spent each year in the control of harmful rodents whose increase is favored by the destruction of birds. For our "American" Eagle there is the added plea of its patriotic significance. Like most of our other migratory birds, it should be protected by the Federal Government; the right to destroy it cannot be claimed by any State or Territory.

The general indifference to the fate of the great bird of splendid tradition is due, beyond doubt, to the common lack of information regarding its threatened extinction. It is only by the passage of a Federal law protecting the American Eagle that it can be saved.

# THE AMERICAN ASSOCIATION OF MUSEUMS

## FIFTEENTH ANNUAL MEETING

The cloudy sails are set; the earth-ship swings  
Along the sea of space to grander things.

—*E. R. Sill*

WASHINGTON, D. C., MAY 17, 18, 19, 1920

Headquarters, United States National Museum.

Hotel Headquarters, The Harrington, 11th and E. Streets, N. W.

### TENTATIVE PROGRAM

Unless otherwise indicated, meetings will be held in the small lecture room, No. 43, of the United States National Museum. Entrance at 10th and B. Streets, N. W.

Speakers will be allowed twenty minutes for presentation of papers and will be notified by one stroke of the gavel five minutes before expiration of time. Ten minutes will be allowed for discussion of each paper.

The Secretary or Assistant Secretary will be at the Lecture Room from 9:30 to 12:30 o'clock A. M. during the sessions.

3:00 P. M. Demonstration Story Hour for Children, Miss Chandler and Miss Margaret Tucker, Curator, Children's Museum of Cambridge. Children from Grades 5, 6, 7, Washington Public Schools.

Discussion of Educational Methods in Museums, Miss Anna B. Gallup, Curator, Children's Museum, Brooklyn Institute of Arts and Sciences.

7:00 P. M. Informal Dinner.

### SATURDAY, MAY 15

8 P. M. At the Harrington. Council Meeting. The Council will not be in session during the scheduled meetings of the Association.

### MONDAY, MAY 17

10 A. M. Address of Welcome, Dr. Charles D. Walcott, Secretary, Smithsonian Institution.

Response, President, Paul M. Rea.

Business Session; including reports of Secretary, Treasurer, Editor, Committee on Coöperation, Committee on Incorporation, Recommendations of Council, and Election of Officers.

2:30 P. M. In the Auditorium.

Educational Session: Children's Work at the Metropolitan Museum of Art, Illustrated, Anna Curtis Chandler, Museum Instructor, Metropolitan Museum of Art.

### TUESDAY, MAY 18th

10:00 A. M. Basilica or Temple, Benjamin Ives Gilman, Secretary, Museum of Fine Arts, Boston.

New Groups at the Illinois State Museum, Illustrated, A. R. Crook, Chief, Illinois State Museum.

Some Principles of Group Construction, Illustrated, Laurence V. Coleman, Chief, Department of Preparation and Exhibits, American Museum of Natural History. Discussion led by Roy W. Miner.

Microscopic Forms In Museum Groups, Illustrated, Roy W. Miner, Associate Curator, Department of Invertebrate Zoölogy, American Museum of Natural History.

Habitat Groups at the Fairbanks Museum, Miss Inez Addie Howe, Botanist and Instructor, Fairbanks Museum, St. Johnsbury, Vt.

2:30 P. M. The American Museum and Temple of Music, Miss Alice A. Driggs, Founder, Brooklyn, N. Y. Mounting Geological Specimens with Sulphur, Chester A. Reeds, Assistant Curator, Department of Geology, American Museum of Natural History. Discussion led by Dr. Edmund Otis Hovey.

Exhibition Furniture Used by the Department of Agriculture, Frank Lamson Scribner, Expert on Exhibits, United States Department of Agriculture.

4:00 P. M. Inspection of new Freer Art Building. The party will leave the National Museum promptly at 4:00 P. M. under guidance of Mr. W. deC. Ravenel.

8:00 P. M. At the National Museum, in the Auditorium.

A Microscopical View of the Blood Circulation. Moving Pictures. Charles F. Herm, Cinema Biologist and Photo-Microscopist, Harrison, N. Y.

A Museum of Fine Arts in Eutopia. Huger Elliott, Supervisor of Educational Work, Museum of Fine Arts, Boston. Discussion led by Clyde H. Burroughs.

A Museum for Children, Dr. Charles J. Douglas, Chairman of the Board of Trustees, Children's Museum of Boston.

History and Ethnology Told in Park-  
ing, Dr. Melvin R. Gilmore, Curator, State Historical Society, Bismark, N. D.

WEDNESDAY, MAY 19th

10:00 A. M.

The Small Historical Museum, Dr. Frank H. Severance, Secretary and Treasurer, Buffalo Historical Society.

A City Museum, Its History and Development, Illustrated, Edward D. Putnam, Curator, Rochester Municipal Museum, Rochester, N. Y. Discussion led by Dr. Frank H. Severance.

The Charles P. Gunther Collection, Caroline M. McIlvaine, Librarian and Acting Secretary, Chicago Historical Society.

The Exhibition Series of Birds and Mammals in the United States National Museum, Illustrated, Dr. R. W. Schufeldt, Washington, D.C. Unfinished Business.

2:30 P. M. The Workshops of the United States National Museum.

Inspection of Methods of Storage, Cataloguing, Preparation, Exhibiting, etc. The party will be divided into small groups and will leave the lecture hall promptly at 2:30 P. M.

8:00 P. M. At Great Falls of the Potomac Auditorium.

Museum Round Table. Members are Urged to come prepared to open discussion on any subject in which they are especially interested. Suggested topics:

Politics In and out of The Museum.

Branch Museums.

The Muesum Publications: The Work They Do.



# CONTRIBUTION OF MUSEUMS TO PUBLIC SCHOOL EDUCATION.

PETER A. MORTENSON

SUPERINTENDENT OF SCHOOLS, CHICAGO

*[This article, contributed by Mr. Mortenson by request, should be of interest alike to the museum and the school official as an expression from the Superintendent of Schools of the next largest city in the United States of the value and place of museums in the educational activities of the nation.—Ed.]*

It is asserted that individuals acquire more than ten times as much information through the eye than through any other of the sense organs. If this is true of individuals in general, it holds pre-eminently of children whose eyes are constantly taking in everything in their surroundings. We began to appreciate the value of visible objects before the child, years ago when nature study and natural objects were made parts of class-room instruction. This conviction is now finding similar expression in the use of visual education, lantern slides, stereographs, pictures, kineographs, etc., in the study of history, geography, social life, commerce, industry and ethnical types, to make more vivid and real the printed matter of books and periodicals.

The value of museum material as a factor in reinforcing school instruction has, no doubt, been recognized generally enough, but the difficulty lying in the way of its wider utilization has been the failure to find the museum material so organized that it would appeal to the dynamic interests of children and at the same time portray the life that it was collected to represent.

I recall one of our own public schools some years back in which the principal possessed the naturalist's instincts. He devoted his leisure to collecting specimens of animal, bird and insect life. His school cabinets were crowded with

specimens of rocks, ores and minerals. In this school were cases in which were carefully placed cocoons, bees, wasps' and hornets' nests, beetles, bugs, butterflies, grasses and what not. He had gathered together materials from the four corners of the earth, but the strange thing was that in spite of his own intelligent interest and enthusiasm, his school museum did not function in a way at all commensurate with the amount of labor involved in getting it together. His museum was static and children's interests lay in the dynamic. The stuffed robin or flicker mounted on pedestals may help to reinstate in the collector the situation of the redbreast perched among the apple-blossoms fairly bursting his throat in morning song, or the red-headed artisan pounding away at the decaying trunk of some ivy-covered relic of passed arboreal glory, but not so with the child, who sees before him only faded, stilted, dusty objects which no more represent the real birds, than dusty manikins do live, pulsating children. A piece of limestone is not a stone quarry; a starfish is not this animal clinging to a rock on the seashore; nor are butterflies and beetles mounted upon pins, these insects among the flowers, grasses and trees.

Museums have not played the role in public school education and, doubtless, in education generally which they

might have done, I believe, because they have failed to realize seemingly that it is life in action or a representation of life in action, only, that can bring clear representation and give definite meaning to children. Only in so far as museums have rearranged their collections so as to conform to the standards just indicated have they been able to carry home their purpose, and it is only by complying with these psychological prerequisites that they will be able to supplement the instruction of the schools. Especially is this true of the elementary schools.

No substitutes, however carefully and scientifically put together, are ever able to take the place of real things. One should preferably have children see mountains, sagebrush, beaver dams, visit coal mines, cornfields, maple bushes, beehives, etc., whenever it is possible or feasible; but, unfortunately, this is rarely practicable, especially with the city child. His contact with nature for the most part must be second-handed. Even the glorious heavens with the starry clusters are obscured by smoke, tall buildings and street lights. All the more reason, therefore, since the city child cannot have a first-hand acquaintance with beautiful objects of his natural world, that the nature which is presented to his eyes be represented in as nearly its natural state as possible. By no other means can the child so well be made to love nature and the good Creator of all things who stands behind it. And, besides, unless these natural objects are placed before the child in their true settings he will not be able to recognize them when he actually does encounter them.

Mr. Frank M. Woodruff of the Chicago Academy of Sciences recognizes this fact when he insists that every bird or air fowl in that museum shall

be represented on the wing, since it is thus they are usually seen. He insists properly too that unless one becomes accustomed to recognize birds with outstretched wings and from the under side of their bodies when the wings are spread, it is impossible to identify them in woods and meadows. Then there is presented too the bird in action, as we love to see it. This is exemplified at the Chicago Academy of Sciences by a group illustrating a hawk suspended ready to fall upon young ducklings in the water while the father duck is hovering above to keep off dangerous enemies.

In Chicago there has grown up the closest possible relation between the museums and the public schools because the former have acted upon the psychological principles of children's interests in arranging exhibits for public view. Particularly is this true of the Chicago Academy of Sciences. Limiting its scope to the Chicago area, this museum aims to present the ecology of the region in its habitat situation. A Dune group at the Academy shows the flora, animal and insect life in their true relations and makes them so realistic that the visitor to the museum finds himself looking upon a panoramic view of the region. Sand dunes, forests, sloughs, grass and stumps are shown in the cases in a merging of photographic reproductions in the background and actual life in the foreground in a manner truly remarkable. The child who visits the museum catches the spirit of the Dune country and becomes familiar with all of its life in proper settings. Groups are built up in the fullest ecological sense. First there is the enlarged photograph as a background. This shows the habitat, the physiographic features, with the trees, plant life and water effects reproduced as nearly natural as is scientifically pos-

sible. The enlarged photograph, indeed, is better than the painting, since in a tinted photograph details are brought out in a way practically impossible in a painting. Mounted birds, animals and insects are shown against this background in a prepared foreground hunting food, feeding their young, and in every possible relationship which they maintain in actual life. With such a body of experience upon which to build, pictures, lantern slides, and reading material are given an educational significance that were otherwise quite impossible.

Hundreds of interesting incidents which occur in animal life have been carried out in these museum group exhibits. Here is the body of a bird quite buried by the "burying beetles" to serve as food for the hatching young; ant activities; mother protection of young; which open up animal life in ways which are of inestimable benefit to school children.

Many of the north side schools, especially the biology classes in high schools, are using the museum of the Chicago Academy of Sciences extensively. The exhibit is supplementing the microscope and the textbook. The following is taken from question sheets which a teacher in the Waller High School places in the hands of pupils who are required to visit this museum. Floor and case numbers are given so that pupils shall not flounder about aimlessly:

## MUSEUM STUDY OF BIRDS

### FIRST FLOOR, CENTER

How do the young Night Herons break their shell?

What are they fed?

What is the color of the Black Tern young?

What is the color of the Black Tern eggs?

### FIRST FLOOR, CORNER

List the (a) winter residents (b) the visitants.

### SECOND FLOOR, CASES 191-192-193

Size of the Ostrich egg?

How are the wings and feathers of the Apteryx and Cassowary unusual?

Sketch weaver bird nest.

#### CASE 197

How many types of bills shown?

#### CASE 198

How does the color of males and females differ?

#### CASES 200-01-02

What is "Albinism"? List six albinos.

#### CORNER CASE

At six feet, how many woodcock are visible?

206. What price has been paid for Great Auk eggs? Why?

211. What peculiarity of "Gambels Quail"? Compare "Bob White," No. 29.

212. Why is the Vulture's head naked? It eats carrion. What nesting habit has the owl in this case?

213. How does the California Woodpecker store acorns?

#### GENERAL

Look over a number of cases and make a list of a dozen countries or lands represented by shells. Inspect the pearl button manufacture, exhibited in cases 111 and 112. How many stages in the making of a button? How many kinds of shell used for buttons? Pearl exhibit in case 34. What are seed pearls? Shell money? Case 94. Made of what? Used where? See the Engraved Cowry shell in Case 104. How many different forms of shell in Case 72? Look at the fossil shells in cases West balcony. What is a fossil? Why are shell fossils more common than fossils of worms and sponges?



An ingeniously contrived celestial sphere, sixteen feet in diameter, known as the Atwood sphere, after its inventor, Wallace W. Atwood, who is Secretary of the Museum, shows the stars and constellations in their proper settings. A class of observers may sit within, and while the sphere revolves slowly see the stars and constellations in their true positions for all seasons of the year. This sphere has proven of incomparable value to high schools, nearby colleges, and seminaries.

Perhaps the very best evidence of the practical benefit that accrues to the schools from coöperative effort with the museums is the voluntary testimony of teachers who have had their classes utilize the exhibits scientifically. It would not be expected that pupils could view exhibits, however splendidly they might be set up, unless they were directed in their observations. This was accomplished by providing the pupils with the printed question sheets referred to above. The letter of one of these teachers follows:

From letter by Mr. C. C. Holtzman, Teacher of Biology in Waller High School.

"Each year the Waller Zoölogy classes have made laboratory studies at the Museum of sponges and corals, mollusks, fishes, reptiles, birds and mammals. It is interesting to note that pupils take extra time and work harder at the Museum than at school. They declare they enjoy the trips. These studies are made during school hours.

"Pupils are constantly using the bird exhibits during our bird contest period, (March, April, May) to aid in checking up and identifying wild birds. In this one item the Museum has been of tremendous value for many years. We have many times also made use of the Museum's collection of slides on pearls and the pearl button industry, birds,

trees, spring flowers, etc. The fact that Waller is so favorably situated has made it possible for us to make trips to the Museum more frequently than other schools, but I do not think they fully realize its possibilities"

A few years ago Mr. N. W. Harris, one of Chicago's philanthropists and bankers, because of his interest in the public schools and the museums of the city, set aside \$250,000 for the endowment of a scheme of extension of the work of the Field Museum to the schools of Chicago. The plan was adopted of bringing the Museum to the school as supplementary to taking the children to the Museum. In a portable case, with glass front, measuring approximately 30 x 30 x 10 inches, are set up in as attractive and instructive way as possible, exhibits of bird, animal, insect and reptile life, the history of silk from the moth to the finished cloth, linoleum, porcelain, cotton, etc. At the close of 1919, there had been prepared 588 of these cases. These are kept circulating among the 300 schools of the city, three or four cases being left in a given school for three or four weeks and then picked up and replaced by other cases. Such exhibits are of inestimable benefit to children of the larger cities, particularly, since they enjoy such limited opportunities to see natural objects and industries in the open world of nature.

All of the Museums of Chicago including the Art Institute have certain "open days" free to the public. To encourage the wider use of the advantages which the museums possess and to make possible the study of exhibits without interruption and annoyance from crowds, these institutions issue admission cards to all teachers in the public schools, which admit them and their pupils free on any day. The advantage of such coöpera-

tive endeavor with the work of the school is, of course, obvious.

More and more school men are becoming convinced that the text-book must be supplemented if not supplanted by something more tangible and real than the printed description or discourse. Children need to know about the things of nature, animals, plants, birds and insects in their natural habitats. They must have been made familiar with the processes through which the raw materials pass

in the industries. They must have seen and felt the impelling beauty of Art in painting and statue. They must, in fine, have made a part of themselves the world of Art, Industry and Nature. In this way only can children be prepared for articulation in the real affairs of every day life, and only in so far as this articulation has been made effective can children be said to have been educated. Museums may thus be made a very vital and integral part of the work of public education.

## NEW ENGLAND HISTORICAL SOCIETIES

ALBERT C. BATES

SECRETARY AND LIBRARIAN, CONNECTICUT HISTORICAL SOCIETY, HARTFORD, CT.

It seems somewhat odd for me, as representing the Connecticut Historical Society, to be asked to speak to you upon New England Historical Societies and museums, when perhaps in the larger and wider, at least the commonly used, sense of the term this Society has no museum. We have none or few of the valuable works of art, paintings, tapestries, porcelains and other art objects which are usually to be found in all well-regulated museums. In their place, however, we have many objects interesting and valuable for their associations both personal and historical. What is there that will more quickly and thoroughly stir the feeling and imagination, particularly of the young mind that is seeking information, than to see such objects and to conjure up in their mind's eye the events with which they have been associated. And after all, may not the gathering and exhibition of objects of this class be considered as the true province of the Historical Society museum,—objects that will teach history and will vividly bring before us historical events and personages.

The Connecticut Historical Society is the oldest of such institutions in Connecticut; but other societies founded at a later date have gathered similar collections. Such are New Haven Colony Historical Society which has a beautiful building well fitted for displaying its treasures, which are well arranged in suitable cases. Many of these partake of the personal element. The Society is active and progressive. New London County Historical Society has not suitable nor sufficient room for its collections. The Fairfield County Historical Society is inactive at the present time. The Litchfield Historical Society has numerous objects of interest. The Mattatuck Historical Society in Waterbury has, besides other collections, a fine display of Indian relics. The Middlesex Historical Society in Middletown has some nice furniture and other interesting objects from its old families.

And of late there have been organized a number of what may be called local Historical Societies whose particular field is their own town or immediate locality. It is surprising how much of

historical value can be gathered by these societies. Perhaps the most active among these is the Madison Historical Society which has within two years gathered a most interesting collection.

One should not forget the state museum, located in the "Old Stone House" at Guilford, where are located some fine specimens of early New England furniture. The building itself might almost be called a museum. Built in 1639 for the Rev. Henry Whitfield, first minister of the town, it is one of the most representative as well as one of the earliest New England houses now standing.

To return to my own field, the Connecticut Historical Society, we have been located in this building for three-quarters of a century, and during that time have acquired many objects of historic interest. I said that we had no fine paintings,—that is not strictly true,—for there hangs near the entrance to our hall two fine portraits painted by Samuel F. B. Morse, said to be very representative of his work. Who thinks of Morse as a painter? Yet he was an artist before he was an electrician. In a case not far from these pictures one may see the first telegraph message, that famous "What hath God wrought," that first message which has been followed on the wires by millions of others. Think how the history of the world would have been changed without such a first message. Near by is the plain pine chest brought in the Mayflower by the father of the pilgrim band, Elder William Brewster. The chest upon the cover of which, if some of the histories are to be credited, the famous compact was signed in the cabin of that vessel. How it brings to mind the story of that first settlement on the bleak winter shore of New England and the hardships that this band endured. Near

by is one of the beautifully ornamented oak chests made in this country in the latter part of the 17th century which was broken open and rifled by British soldiers during the raid on Fairfield in 1779. We can picture the family locking their valuable belongings in this chest when the alarm was given that the invader was coming, how they fled hurriedly and looking back at the smoke of burning buildings wondered if their home was laid in ashes. Then there is the almost priceless picture engraved by the patriot Paul Revere, of the Boston massacre, the first bloodshed of the Revolution. Then we see something that Connecticut people approach almost with reverence, the original charter granted to the Colony by King Charles in 1662; the guardian of the people's liberties, the document to which they clung so tenaciously when Andros came in 1687 to demand its surrender, backed by his armed guard of "blue coats," the document which disappeared so mysteriously from the meeting into the hollow of an ancient oak and was never surrendered or abrogated. The royal arms painted two hundred years ago, symbol of Great Britain's overlordship of the colony, which formerly hung over the speaker's chair in the House of Representatives but now is hanging in our hall, must have looked down on many animated debates. An ivory handled short bladed sword formerly belonging to Gen. Israel Putnam rests with other swords in one of our cases. It is of the style used at the time of the French and Indian Wars. Did that rugged old soldier wear it at that fated expedition against Havana in 1762, when only twenty of his company escaped death from fever? Did he miss the grip of it in his hand a few years earlier when he was overcome by the Indians and tied to a post ready for the burning?



Or did he wave it in his hand at Bunker Hill? Near this sword rests a maul used by the immortal Lincoln in his rail splitting days, and not far away lies the mail bag which carried letters between Hartford and New Haven in 1775, a bag not over a foot in length. Compare this with the train loads of mail of today.

If we are shown into the vault, there are many manuscripts of interest to be seen there, such as the diary kept by Nathan Hale, Connecticut's martyr spy of the Revolution, which ends at the time he went into the British lines, a few days before his capture and execution in September, 1776. There is also the agreement signed by Marquis Lafayette under which he came to America in 1776 to aid the Colonies in their fight for freedom from English

rule. In this document he makes no agreement as to pay he is to receive, but only stipulates that he shall have a commission equal to others of his rank. You may also see the document signed by General Washington in 1783 in which he resigns his command of the army. In lighter vein there is an itemized bill against the General for liquor, wine, cheese, smoked herring and beer for his use. A sadder picture is called to mind as we see the original sermon preached at Salem, Mass., in 1692, to Martha Cory, after her condemnation as a witch, and previous to her execution for that imaginary crime.

Many other objects and manuscripts of interest are to be seen, but these few will show what the Historical Society's Museum may contain.

## THE RECONSTRUCTION OF THE STERLINGBUSH GROTTO AT THE NEW YORK STATE MUSEUM

NOAH T. CLARKE, NEW YORK STATE MUSEUM

It may be of interest, if not of some value in one way or another to museum workers with their many problems in common to know how the State of New York has housed in the State Museum at Albany, a most beautiful grotto lined with calcite crystals, larger and finer in many respects than any that have ever been found.

Several years ago in a quarry at Sterlingbush, Lewis County, N.Y., an opening of some four feet in diameter was revealed after blasting. This opening proved to be a puncture in the wall of a grotto which broadened out to ten feet in width and five feet in height and extended back for twenty feet to a narrow aperture of four feet in diameter, continuing on a gradual slope down for twenty feet more and terminating in an inaccessible and almost perpendicular crevice. Realizing that

in the course of quarrying operations the contents of this grotto must be destroyed in time, members of the museum decided to remove them to a place of permanence where the public might have access to an exhibit as near like the original as practicable. On account of the size of the crystals the task of removal and safe shipment of some fourteen tons was a tremendous undertaking. Some of them weighed as much as a thousand pounds, and each, whether large or small, was a perfect geometric development of calcium carbonate delicately colored by manganese to an amethyst in reflected light, and pink in transmitted light.

The problem of reconstruction was ahead and careful detailed study of the project had to be assumed and worked out by those skilled in many arts. A blind closet about eight feet

square beneath an arch in the Mineral Hall seemed a likely place for such an exhibit, but the difficulty in this was to obtain in such a small space the depth required by the original cave. With a great deal of experimenting we found that by placing upright a plate glass mirror 18"x 24" at the farthest left hand corner of the closet and at an angle of 46° to the observer and also placing a second mirror 14"x 34" tipped back slightly and hidden from view in a proposed recess on the right directly opposite the first mirror, we could produce a depth of 25 feet and a gradual slope down to a narrow passage, as in the original. With the arrangement the spectator could not see his own image or the ordinary visitor detect a mirror.

The iron frame work which was to support the weight of the crystals was built of 1¼" angle iron and suspended from a roof girder, in order to relieve the great strain on the museum floor, by a ⅞" iron rod with a turnbuckle.

The form of this frame was determined by making a full size ground plan of the closet and by bending thin strips of wood into the shape of the intended iron ribs. There were fifteen of these ribs which met at the center of the roof and were bolted in place to a large circular iron plate. The general shape of the completed frame work was that of an irregular dome with a false floor built of 2" angle iron 20" above that of the museum floor. The object of this was to place the visitor in a more intimate relation to the exhibit by bringing the crystals into greater prominence. An opening 2½ feet square was provided in the front of the iron work to allow for a window for the observer.

Our attention was devoted for nearly two months to preparing the crystals for exhibit and working out a method to fasten them to the walls and roof.

There was a secondary or stalactitic formation over many of the crystals which was removed by applying dilute hydrochloric acid with a jeweler's brush, always exercising great care in order to confine the acid to the particular spots where there was crust so as not to injure the fine sharpness of the angles and the exposed faces of the clear crystals.

To suspend calcite in large and bulky crystals from the ceiling and in every conceivable position at any angle was the proposition now before us. If one has had the experience of drilling a fine calcite crystal and had it fly into a half dozen pieces he can imagine the discouragement of having several hundred crystals before him to be drilled accurately, some to have three and four holes each. This was exactly the problem and the boring process seemed so hopeless we were about to abandon it. We devised an individual clamp which would have held the weight of the crystal, but to make a special clamp for each separate specimen would have been impracticable on account of the area of crystal faces concealed and the expense and time required to make them. Further experimenting with flat drills 9-32" and 7-32" diameter of Stubb's English Steel, hardened in water and drawn to a straw color, used in a lathe turning at a slow speed to about 400 revolutions a minute, proved to be a successful method to obtain results. In this way we were able to obtain a steady motion and apply a gradual and even pressure, so essential in overcoming the difficulty of boring through many cleavage planes which were always a constant source of trouble. In this manner, out of all the lot, just two crystals failed us. Thin slabs composed of clusters of small crystals were drilled entirely through. An iron bolt with a loop at one end was

fastened in these holes by means of a nut and washer on both the face and back of the specimen. The exposed nut on the face of these clusters was easily hidden by matching a small crystal over it. The larger specimens, however, were only bored for a depth of two inches and in each hole was set a  $1\frac{7}{8}$  inch screw eye; the heaviest crystals necessitating special heavy irons of the same shape. By pouring melted sulphur in the hole and immediately plunging into it a red hot screw eye, we had a means of support, when cold, by which the crystals could be wired in any position to the iron frame work. Many times the distance between the iron ribs was too great and necessitated spanning these spaces with  $\frac{3}{4}$  inch or  $1\frac{1}{4}$  inch band iron.

The actual placing in position of the crystals was started at the deepest point which was around the mirror. Small areas of the frame were covered as needed with galvanized iron wire screen of  $\frac{1}{4}$  inch mesh. After a crystal had been securely wired to the frame work, a combination of cheese cloth and plaster woven over the wires and frame between the screen and crystal held it permanently in the exact position desired. This same process was continued gradually around the sides and roof to the window.

Each time a crystal was placed there were three points to consider: did it

fit exactly to the one next to it; were the best crystal faces seen, not only looking directly at it, but in each of the two mirrors? Was it possible to place behind it an electric light which could not be seen from three sides? These questions arose simultaneously nearly every time, and the solution was simply the answer given by trying out each of them.

The construction of the floor was the last and comparatively easiest operation. Two-inch spruce planking was laid over the floor girders to carry this great weight as the largest crystals of the original cave were found on the bottom, many of them entirely free on all sides and apparently with no surface of attachment. For this reason it was not necessary to place these so close together which gave a good deal of leeway for electric lights with shades.

We have carefully shaded a system of twenty-one lights ranging from 10 to 60 Watt which have been placed behind the most highly colored crystals. This astonishing effect of glowing soft colors by so transmitting the light could not be achieved in any other way, and although this condition could not be found in nature, the aid of a little intensified light certainly brings out and emphasizes the exquisite beauty which would otherwise lie dormant or be lost.

## MUSEUMS AND MOVIES

HARLAN H. BALLARD

CURATOR, PITTSFIELD MUSEUM OF NATURAL HISTORY AND ART, PITTSFIELD, MASS.

When a museum is newly opened many children and some grown folks go to see it, but unless there are frequent changes and additions, and unless these are well advertised, interest soon flags.

But a change must come in our con-

ception of the purposes and possibilities of museums if they are to hold their proper place in the educational and recreational life of the present generation. I suggest, first, that we must preserve for our descendants as complete a picture of American life



and manners in the twentieth century as we could wish that our forefathers had arranged and "museumed" for our benefit. We hardly notice the thousands of devices that add to our comfort and pleasure until they have become out of date and hard to get. Try, for instance, to secure for your museum one of the first high-wheeled bicycles, or one of the earliest models of a phonograph with its records on tin-foil, or even on a wax cylinder. Do you remember the old telegraph instrument with its big roll of narrow paper? Where, outside of the Patent Office, would you look for the first form of the horseless carriage? Or of the first electric light? Or for raiment of the fashion of 1900? I would like to see a locomotive engine of the vintage of 1875? Where is it?

Fortunately the gingerbread architecture which defaced our cities a generation ago has passed away, but there is a lingering interest attached to the fact of its former existence, and one house showing a mansard roof built upon a colonial substructure might well have been placed in a museum. The jails of today will be curiosities a hundred years hence. Specimens should be preserved—as warnings. Even the Brooklyn bridge, and the "sky-scrappers" of Manhattan may in time be superseded.

It is evident that to preserve, house, and display all the articles that enter into our complex modern life is impossible, at least for any but a National Museum, covering many square miles of ground, endowed with billions of dollars. What, then, can be done? The answer is,—*Films!* We must learn from the "Movies." I believe that in New York City ten thousand people go to see a moving picture for every one that visits the Museum of Natural History. Why? Because the pictures move, they are alive. They have the thrill.

Now, then, to begin with animals, suppose that a museum should get a film showing hunters in Africa engaged in the pursuit and capture of big game, with "near-ups" of the game, the guns, and the men. Suppose that a free exhibition of this picture were announced. That museum would not have to resort to an afternoon tea or an evening dance in order to draw a crowd. But the films could be packed in a suit-case, and would not cost much more than one stuffed old circus lion, nor much more than the glass case to keep the dust off him. Birds can be filmed in their native haunts, and shown as they go about their daily business. All their colors can be reproduced. A hundred kinds can be shown on a single film. Their distinctive features can be magnified at will and their moving pictures will add immensely to the interest of the stuffed specimens.

By the same means we can easily show all our modern devices for transportation,—locomotives, automobiles, aeroplanes, dirigible balloons, horses and carriages, motor-boats, canoes, yachts, transports, elevated and subway trains, steamers and dreadnaughts. And all of these will be in action; and at the same time all the landscapes and airscapes, and seascapes which they traverse will be exhibited with the trees waving, the clouds flying, and the waves rolling. They will be alive, and they may be rolled up and put into a small drawer.

The Government has already done something in the way of securing and preserving pictures of the great historical incidents of the World War. Moving pictures are being made as memorials of Connecticut's activities in the war. There is no limit to the possibilities. Our best types of architecture, our highest expression of art in painting and statuary, the faces and

forms of our distinguished citizens can be preserved for posterity in the compass of a steamer trunk. We have only to do what the Movies are already doing, but on a systematic and elevated plan, and we shall be able to compete with them for popular interest and support.

We shall show the unfolding of plants from seed to fruit; the growth of trees and of babies; the transformation of butterflies and other insects; the wonders of the ocean bed; the capture of sharks, and whales, and fishes. We shall show in action the lives and habits of microscopical animals and plants; the gyrations of the Influenza bug; and the destruction of teeming colonies of diptheretic germs by antitoxine.

And finally, we shall keep sounds

alive. Our museums will collect phonographic records, not only of the choicest instrumental music, and of the voices of singers and orators, but in connection with the films of whatever produces a characteristic sound we shall be able to exhibit that sound. We shall, some day, be able to catch the roar of the lion, the melody of the nightingale, the hum of the bee, the purling of the woodland brook, and the thunder of the cataract. I am sure that this will be done.

If our ancestors had had the cinema three hundred years ago, we could today watch the progress of the Mayflower along the coast of Massachusetts, and actually see the Pilgrims as they landed on Plymouth Rock.

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### BRANCH MUSEUMS

"Take things to people instead of trying to pull people to things," was the advice of Andrew Wright Crawford at a round table meeting of members of the American Association of Museums at its annual meeting in Philadelphia in 1919. And he added that in just the same way as Philadelphia and other large cities have many small parks and many branch libraries so the answer to the problem of making the museum a greater force and influence in America is "to take the museum to the people by means of branch museums."

Some of the ways in which the museum is being taken to the people were brought out in the discussion at the round table. The Ohio Archaeological and Historical Society has been establishing out-of-door museums in the form of Archaeological parks such as Circle Mound Park and Serpent Mound Park, sites of the early mound builders in Ohio, and Historical parks, like

Speaker Grove, the home of President Hayes, and Logan County Park, where Logan made his famous speech to the Indians and which was dedicated by the Society of American Indians, at which the speech was again read by an Indian girl.

The American Museum of Natural History, the Field Museum, the Commercial Museum and many others are sending loan collections to the schools of city and of state.

The Metropolitan Museum of Art is loaning lantern slides and photographs to museums and others in various parts of the United States. No rental fee is charged a museum official for slides for museum use. There are more than thirty-three thousand slides on art subjects available for loan for merely the transportation charges. The number of photographs is not so large, but the collection is constantly growing and sets may be had for exhibition purposes upon application. In making

application for a loan the borrower should specify as accurately as possible the subject to be covered and the approximate number of slides or photographs desired. The following material was originally prepared for those doing reconstruction work in government hospitals, but is also useful in other connections and may be borrowed upon application.

The material is arranged under three heads as follows:

I. Recreational:

(a) Post Cards in sets illustrating:

- (1) Countries or monuments made prominent in connection with the war.
  - (2) Architecture, sculpture, etc.
- (b) Photographs for picture puzzles.
- (1) Popular pictures in the Museum to encourage visits to the collection later.
  - (2) Examples of fine technique or design. The close observation necessary to fit the pieces together would call attention to workmanship, scale, quality of surface, etc.

II. For reconstruction classes:

- (a) Casts of small decorative detail for use in modeling class.
- (b) Photographs of simple shapes of Greek or Chinese vases for use in pottery making.
- (c) Color copies of simple motives from tiles, pottery and textiles, copied in water color and intended for use in weaving, toy making, bead work and numberless other activities. This is particularly important because good color is very difficult to get and greatly needed.

Most museums reach their public through the local press. The American

Museum of Natural History has established a publicity bureau which at frequent intervals sends news accounts of new exhibits, explorations and other phases of its work to the press of the country.

Some carry the museum to schools, universities, clubs and similar organizations in the form of lectures at the school or place of meeting, and some even borrow vacant show windows for temporary exhibits.

Others have gone a step farther in the evolution of the branch museum and are lending temporary exhibits to libraries, schools, universities and other educational institutions receiving a free visiting public.

America has at least one branch museum of international reputation, the Children's Museum of the Brooklyn Institute of Arts and Sciences which long ago passed the stage of living in a made-over private residence; and it now has another, a branch of the Children's museum of Boston, which, like the first branch libraries, is located in a building built for another purpose.

Museums are branching out. They are rapidly fitting into the new order of things, following a course of evolution, natural and enduring, in which the Branch Museum may be the solution of efficient service on the part of a Central Museum to its absent visitors.

## HOW LIFE ARRIVED ON THE WEST INDIES

"How did life arrive on the West Indies?" It was to seek further light on this question, particularly, that Captain H. E. Anthony, Associate Curator of the Department of Mammals of the American Museum of Natural History, was sent to continue the investigations which he had already begun in this region. He has just returned with a great accumulation of

material and data bearing on the problem.

Concerning the various theories of the arrival of life on the islands, Captain Anthony said: "It was at first assumed that the islands, lying outside the limits of the continental shelf, were of oceanic origin and were built up by coral growth or elevated by volcanic or seismic activity. But if this were



true, the islands would be devoid of all forms of animal life save those winged forms which might arrive on oceanic islands in the natural course of events and those lower forms of life whose disposal is subject to such fortuitous agencies of distribution as hurricanes and water-spouts, which transport the eggs from place to place. But the fact is that other forms of life than these are to be found on the islands. The mammals are the most poorly represented group of the higher animals of the West Indies, yet include varieties which might be expected to encounter great difficulty in crossing the long stretches of sea which it would be necessary for them to traverse before they could establish themselves on the newly created islands. For this very reason the mammalian fauna of the West Indies in its relation to the continental fauna furnishes one of the best points for an attack on the problem.

"Throughout the thousands of islands in the Antillean group there are only a few mammals, aside from bats, to be encountered. The remarkable poverty of this fauna has been the cause of much comment among naturalists. That the condition of the fauna today does not truly represent the mammalian history of the islands has been suspected for some time, and the efforts of the Museum have been especially directed toward ascertaining the complete history of the West Indian mammals from earliest times. Assemblages of fossil mammals have been discovered in Porto Rico and Cuba, indicating the possibility that at one time the West Indies had a much larger mammal inhabitation than today.

"These fossils, which are of ancient types and strange ancestry, strongly suggest, if not the existence of some mainland connection far back in the geological age, at least the union at

some time of most of the Greater Antilles into a large Antillean continent. This continent, if it existed, must have lain in the Gulf of Mexico and the Caribbean Sea, with the longer axis east and west, and must have been an important land mass with large rivers and mighty mountain ranges rising, perhaps, as high as 20,000 feet or more above sea level.

"This theory of the mountains and rivers rests on Spencer's studies and charts of the ocean floor of the region. Spencer concluded from the conformation of the sea-bottom that in tertiary times there must have been an elevation of this surface of somewhere between  $1\frac{1}{2}$  and  $2\frac{1}{2}$  miles. As the ridges of the sea-bottom seem to follow out the general direction of the mountain ranges at present existing on the islands, he derived the theory that the under-sea ridges and the island ranges were originally parts of the same system. As the island ranges have an altitude of from seven thousand to eight thousand feet, the mountains of the now disappeared continent would have been something like 20,000 feet high. The channels in the under-sea surface, running at right angles to the ridges seem to have been cut by great rivers flowing down the mountain-sides.

"To the eastward it took in the recently acquired Danish West Indies, while to the westward its limits must have taken in part of what is now Central America. Because of the strategic position of Jamaica in its relation to the Central American mainland and to such a hypothetical Antillean continent, it was highly important that the fossil fauna of Jamaica be explored."

Captain Anthony was successful in conducting such an exploration, and was able to verify in a most satisfactory manner his belief that the island

would be found to have a fossil fauna. He secured several fossil mammals new to science, which, found in Pleistocene formations, must date back approximately 100,000 years. Most of the material was secured in exploring the limestone caves, and the mammal remains were found cemented in a very hard limestone breccia from which they could be extracted only after hours of slow and laborious quarrying. The greater part of the collection was brought back to the Museum on large blocks of limestone and much time and work will be necessary before the material can be satisfactorily identified and conclusions drawn up. Enough has been exposed, however, to show that Jamaica was formerly the home of one or two gigantic rodents, larger than any living today—animals of a heavy-bodied, slow-moving type, whose closest ancestors lived away back on the Santa Cruz formation of Patagonia. Fossil terrapins, tortoises and crocodiles were also found.

A most surprising feature of the exploration conducted by the expedition was the failure to find any mammals closely related to those found either on Cuba or on Porto Rico. This suggests the possibility that Jamaica may not have formed part of the old Antillean continent, but may have existed as an eastern peninsula jutting out from Honduras. A second theory (but one which has few adherents among recent day zoölogists), is that Jamaica was isolated from all other land and received its mammal denizens as waifs on life rafts, floating masses or vegetation swept down the large continental rivers.

In addition to its success in collecting fossil fauna, the expedition obtained a large collection of the living animal forms. Only one land mammal is living on Jamaica today—the Indian Coney (*Geocapromys browni*)—and even that had been thought to be practically

extinct. For the introduction of the Mongoose on the island, late in the last century, in an attempt to exterminate the rats, has resulted in the extinction of many of the native animals. Fortunately, it was discovered to be still living in a restricted area on the eastern end of the island, and a fine series of skins and skeletons of the rare animal were secured.

Captain Anthony, in describing the method of hunting the Indian Coney, said: "In order to get this animal, which is a rat-like creature the size of a cat, the collectors went up into the high mountains and lived with the natives, hunting the coney in the primitive fashion with small dogs. The dogs tracked the mammal to its hole in the rocks or under some large tree, and there, amidst great excitement, the quarry was dug out. If the hole is a fairly large one, the dog can enter at once and come to grips with its prey, but more often a man has to pull away rocks and enlarge the hole. The natives get as thoroughly aroused as the dogs, and the scene at the finish is one worthy of larger game. When the dog finally gets close enough to the coney a fight ensues—for the animal is plucky. When the hunters decide that the dog has secured his grip they draw him out by his tail or a hind leg and take the coney away from him."

Captain Anthony brought back with him more than seven hundred specimens of bats, as well as collections of reptiles and birds. This material, when properly worked up, will undoubtedly throw much light on West Indian natural history, and the results will help to direct the course of future investigations in that region. As the prophecies concerning Jamaica have borne such gratifying fruit, natural history exploration on the islands will receive a great stimulus.

The expedition encountered a very interested coöperation on the part of the people of Jamaica, everywhere meeting with ready assistance and un-

failing courtesy. All the more important areas of the island were visited with the idea of making the collection as complete as possible.

### LITERATURE FOR MUSEUMS

#### LIST OF THE PUBLICATIONS OF THE BUREAU OF AMERICAN ETHNOLOGY ISSUED DURING MARCH, 1920

"Designs on Prehistoric Hopi Pottery," by Jesse Walter Fewkes. Reprinted in separate from the 33rd Annual Report.

#### LIST OF PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING MARCH, 1920

Contributions from the U.S. National Herbarium:

Volume 22, Part 1: "Revisions of North American Grasses." By A. S. Hitchcock and Agnes Chase.

Volume 22, Part 2: "A Study of Allocarya." By Charles V. Piper.

Nuovi acquisti della Galleria Carrara [Bergamo.] Illus. (Emporium) August, 1919, p. 103-105.

Kunstchronik und Kunstmarkt (Weekly, Berlin). Has much museum news.

Fechheimer, Hedwig. Eine agyptische Statuette im Berliner Museum. Illus. (Kunst und Künstler, January, 1920, p. 171-178.)

Glaser, Curt. Ein Kunstausfuhrverbot für das Reich (Kunstchronik, 19, December, 1919, p. 253-254.) Deals with ordinance passed December 12, prohibiting the sending out of the country of certain works of art except with the special permission of a commission.

Mont, Pol de. La beinture ancienne au Musée Royal des Beaux-Arts d'Anvers. Brussels; G. van Vest & Cie. Reviewed in Burlington Magazine, March, 1920, p. 146.

Constable, W. G., new El Greco in the National Gallery (Burlington Magazine, March 1920, p. 142-145.)

Recent acquisitions by the British Museum (Burlington Magazine, March, 1920, p. 141-142.)

Migeon, Gaston. Les enrichissements du Musée du Louvre pendant la Guerre. Illus. (Les Arts, No. 180, 1920, p. 2-18.)

ANTIQUÉ LACES OF AMERICAN COLLECTORS. the title of a volume consisting of over one hundred half-tone facsimiles of notable examples in American collections illustrating the art of lace making in Italy, France, and the Netherlands from the sixteenth to the eighteenth century. The accompanying text is written by Miss Frances Morris, Assistant Curator in the Department of Decorative Arts, Metropolitan Museum of Art, New York, in collaboration with Miss Marian Hague of the Scuola d'Industria Italiana, with an introductory note on Lace Collecting in America by Mrs. Sarah Gore Flint Townsend, Adviser to the Textile

Department, Museum of Fine Arts, Boston. The volume in a limited edition is being published by William Helburn, Inc., under the auspices of the Needle and Bobbin Club of New York and will appear in four parts, the first of which will be ready about April fifteenth. The rare beauty of the pieces so splendidly reproduced and the comprehensive and authoritative character of the text which will discuss in detail the technique of the art as well as its historical development should make the work of the greatest value and charm and of especial interest to all lace collectors and students.

CATALOGUE OF ENGRAVED GEMS.—Students of classical gems will be interested in the announcement in the January Bulletin of The Metropolitan Museum of Art, New York, of a new handbook, a *Catalogue of Engraved Gems of the Classical Style*, written by Gisela M. A. Richter, Assistant Curator of the Department of Classical Art, which is soon to be issued. The 300 pages of text and 88 plates include a comprehensive introductory discussion of gems, their design, technique, etc., a catalogue of 464 items, and illustrations of practically every example in the collection reproduced in exact size with enlarged views of the more important.

#### SMITHSONIAN INSTITUTION, MISCELLANEOUS COLLECTIONS

No. 2510: "Floral Aspects of the Hawaiian Islands." By A. S. Hitchcock.

No. 2511: "The Social, Educational and Scientific Value of Botanic Gardens." By J. M. Coulter.

No. 2512: "The Bird Rookeries of the Tortugas." By P. Bartsch.

No. 2513: "Catalepsy in Phasmidae." By P. Schmidt.

No. 2514: "An Economic Consideration of Orthoptera Directly Affecting Man." By A. N. Caudell.

No. 2515: "An Outline of the Relations of Animals to Their Inland Environments." By C. C. Adams.

No. 2517: "The Sea as a Conservator of Wastes and a Reservoir of Food." By H. F. Moore.

No. 2519: "National Work at British Museum; Museums and Advancement of Learning." By F. A. Bather.

No. 2521: "In Memoriam: Edgar Alexander Mearns." By C. W. Richmond.

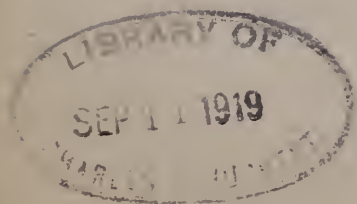
No. 2531: "William Bullock Clark."



# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

JUNE—1919 .



"I feel that America is still secure. Imperfect as she is, God be our witness, she is the only land where dreams keep faith with dauntless hearts, where men freely become the thing they truly will. And this, just this, is liberty."

*Anonymous in Atlantic Monthly, May 1919*

# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

NOVEMBER—1919



### INSPIRATION

If with light head erect I sing,  
    Though all the muses lend their force,  
From my poor love of anything,  
    The verse is weak and shallow as its source.

But if with bended neck I grope  
    Listening behind me for my wit,  
With faith superior to hope,  
    More anxious to keep back than forward it,—

Making my soul accomplice there  
    Unto the flame my heart hath lit,  
Then will the verse for ever wear,—  
    Time cannot bend the line which God has writ.

*H. D. Thoreau*

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

DECEMBER—1919

THE DAWN WIND

At two o'clock in the morning if you open your window and listen,  
You will hear the feet of the Wind that is going to call the sun;  
And the trees in the shadow rustle and the trees in the moonlight glisten,  
And though it is deep, dark night, you feel that the night is done.

So do the cows in the field. They graze for an hour and lie down,  
Dozing and chewing the cud; or a bird in the ivy wakes,  
Chirrup one note and is still, and the restless Wind strays on,  
Fidgeting far down the road, till, softly, the darkness breaks.

Back comes the Wind full strength with a blow like an angel's wing,  
Gentle but waking the world, as he shouts: "The Sun! The Sun!"  
And the light floods over the fields and the birds begin to sing,  
And the Wind dies down in the grass. It is Day and his work is done.

So when the world is asleep, and there seems no hope of her waking  
Out of some long, bad dream that makes her mutter and moan;  
Suddenly, all men arise to the noise of fetters breaking,  
And every one smiles at his neighbor, and tells him his soul is his own!

—Rudyard Kipling





# MUSEUM WORK

INCLUDING THE PROCEEDINGS OF  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

JANUARY—1920

LOGIC

SOMETIMES there is surplus of shadows—  
And it's hard (dev'lish hard!) to find sun,  
But if we persist in our efforts,  
At all times the thing can be done!  
We're apt to surrender too easy,  
And whine of how badly we fare.  
But sun's what it takes to make shadow—  
So surely the sun must be there.

And ours be the blame if we lose it—  
Though oft we can't see it that way.  
For the people who die in their sinning  
Are the people too righteous to pray!  
It's he who must lose in the long run,  
Who's not enough courage to dare.  
For sun's what it takes to make shadow;  
So always—the sun must be there!

—Joseph Andrew Galahad  
in *Life*

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

FEBRUARY—1920



OLD SHIPS

There is a memory stays upon old ships,  
A weightless cargo in the musty hold,—  
Of bright lagoons and prow-caressing lips,  
Of stormy midnights,— and a tale untold.  
They have remembered islands in the dawn,  
And windy capes that tried their slender spars,  
And tortuous channels where their keels have gone,  
And calm blue nights of stillness and the stars.

Ah, never think that ships forget a shore,  
Or bitter seas, or winds that made them wise;  
There is a dream upon them, evermore;—  
And there be some who say that sunk ships rise  
To seek familiar harbors in the night,  
Blowing in mists, their spectral sails like light.

—*David Morton.*

# MUSEUM WORK

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MARCH—1920

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“THE WORLD IS TOO MUCH WITH US”

The World is too much with us; late and soon,  
    Getting and spending, we lay waste our powers;  
    Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This sea that bares her bosom to the moon;  
    The winds that will be howling at all hours,  
    And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;  
It moves us not — Great God! I'd rather be  
    A Pagan suckled in a creed outworn,  
So might I, standing on this pleasant lea,  
    Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea,  
    Or hear old Triton blow his wreathed horn.

— *William Wordsworth*



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APRIL—1920

ONE THING MORE

Old earth, how beautiful thou art!  
    Though restless fancy wander wide  
And sigh in dreams for spheres more blest,  
Save for some trouble, half-confessed,  
Some least misgiving, all my heart  
    With such a world were satisfied.  
Had every day such skies of blue,  
Were men all wise, and women true,  
    Might youth as calm as manhood be,  
And might calm manhood keep its lore  
And still be young — and one thing more,  
Old earth were fair enough for me.

—(*From Edward Rowland Sill's "Field Notes."*)

# MUSEUM WORK

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MAY—1920



The ways are green with the gladdening sheen  
Of the young year's fairest daughter.  
O, the shadows that fleet o'er the springing wheat!  
O, the magic of running water!  
The spirit of spring is in everything,  
The banners of spring are streaming,  
We march to a tune from the fifes of June,  
And life's a dream worth dreaming.

— *William Ernest Henley*, "Echoes."







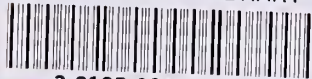




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