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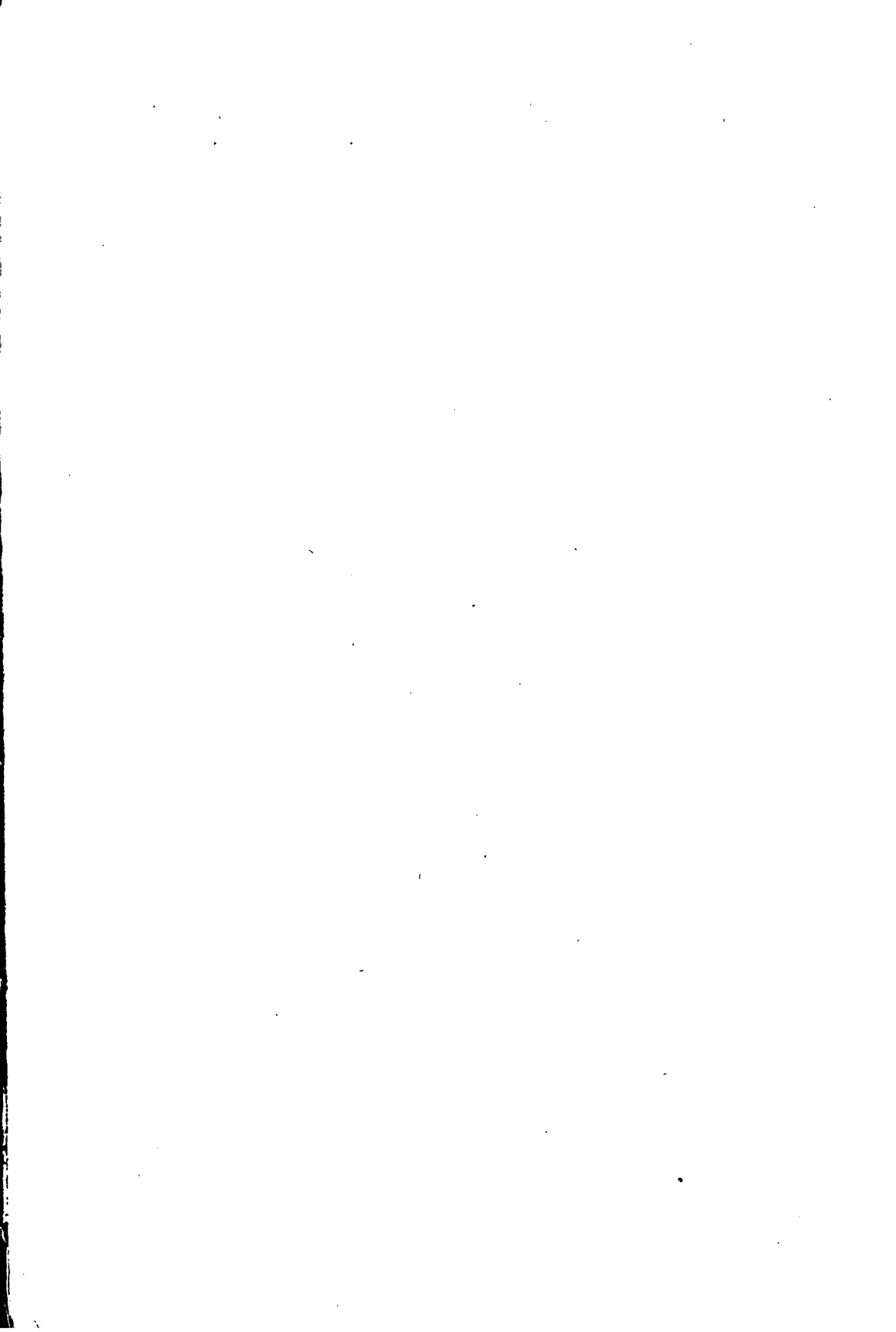
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THE GLOOM OF THE
MUSEUM

JOHN COTTON DANA

YC 32208





THE GLOOM OF THE MUSEUM

BY
JOHN COTTON DANA

No. 2 of the New Museum Series

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CONTENTS

Prefatory note.....	4
PART I. HOW THE ARTS HAVE BEEN INDUCED TO FLOURISH....	5
PART II. THE GLOOM OF THE MUSEUM; WITH SUGGESTIONS FOR REMOVING IT.....	10
How museums came to be so gloomily beautiful.....	10
Why museum buildings are temples and palaces.....	11
New America copies the old Europe, of course.....	12
Why museums are 'way off in the woods.....	13
The museum of religious gloom.....	13
Rarity and high price make things more beautiful.....	14
American museums today.....	15
Museum failures are not chargeable to specific persons....	15
The art of museum making in its infancy.....	16
Museums should be central.....	17
The museum building, some of its obvious qualities.....	18
The vast extent of museum collections leads to obscurity..	20
The undue reverence for oil paint.....	20
The subordination of painting and the promotion of ap- plied art.....	21
Is the department store a museum?.....	23
The museum as teacher and advertiser.....	24
Why not branch museums?.....	25
Museum objects may be lent.....	26
Do we need museums at all?.....	28
The museum as the public's friend and guide.....	29
PART III. ABSTRACTS OF SOME OF THE LITERATURE OF MUSEUM MANAGEMENT.....	31

PROLOGUE

THE GLOOM OF THE MUSEUM

Today, museums of art are built to keep objects of art, and objects of art are bought to be kept in museums. As the objects seem to do their work if they are safely kept, and as museums seem to serve their purpose if they safely keep the objects, the whole thing is as useful in the splendid isolation of a distant park as in the center of the life of the community which possesses it.

Tomorrow, objects of art will be bought to give pleasure, to make manners seem more important, to promote skill, to exalt hand-work and to increase the zest of life by adding to it new interests; and, these objects being bought for use, will be put where the most people can most handily use them, in a museum planned for making the best use of all it contains, and placed where a majority of its community can quickly and easily visit it.

PART I

HOW THE ARTS HAVE BEEN INDUCED TO FLOURISH

The story of an art epoch in the life history of a people seems to resolve itself into something like this:

Character and circumstances lead the people into conquest. It may sound better, though it means the same, to say that character and circumstances bring out a few men of genius who lead and rule the people and take them on to conquest. The conquest means wealth, and this is true whether the conquest be of other peoples by leadership and force of arms, or of the land's natural resources and of methods of producing and using power.

Always a few gain most of the wealth and hold most of the power. The conquest being somewhat well-assured, these few have leisure. They search for occupations and things and indulgences which may give them pleasure. Whatever else these occupations, objects and indulgences may be, they must be such as the common people can not have; for the rich and ruling class must always keep itself distinct from the lower classes in its pleasures and pastimes, just as it always did in its leadership in war and government. These distinctive recreations and diversions and admired objects of the powerful and rich have always been of about the same character. War is first choice; if not war of the higher kind in which is involved the existence of the tribe, family, city, dukedom, principality, kingdom or nation over which the rich and powerful in question rule, then a war of petty conquest, mean in itself, but permitting some braggadocio, keeping up the clan spirit and exalting the ruling class. Lacking a vigorous and dangerous war on battlefields to engage all their activities, the rulers have often turned to hunting; to hunting in a form which nature, or special laws or the rules of the game make somewhat dangerous; for if it does not at least

seem dangerous, those who engage in it will not appear brave to the lower classes. The form of hunting chosen is usually one which is quite inaccessible to the poor and weak. Big game near home, and better still at a good distance; falconry, the right to use falcons being easily restricted to the few; fox hunting on horseback; dangerous athletic sports; and latterly automobiling ballooning and flying—these have all had or still have their vogue.

Another obvious method of distinguishing their life from that of the common people has been the possession of distinctive residences, beyond all need in size, number, cost and adornment. It is through these residences that the rich and powerful have chiefly been led to become patrons of the arts. The wish to make full use of the religious habits of the ruled has often led the rich to build and adorn churches; and always, of course, the need of expensive and peculiar dress has been an occasion for calling in the aid of artisans of certain kinds. The study of literature, language, history and the fine arts has also often been a recreation of the rich; though usually these studies have been pursued by proxy. As unusual native ability has almost always been one of the essentials to success in acquiring wealth and power, it is not strange that an occasional member of the class of the ruling rich has shown marked ability in letters and the arts, or at least in appreciation of them. But pursuit of art and letters has usually ended with little more than such a patronage of them as would bring in return ample adulation, a reputation for learning and glorification in history.

Comparative security, then, after a series of profitable wars, finds the rich and powerful compelled to engage in expensive sports, to build large and expensive residences and to decorate them and to adorn elaborately their own persons that there may be no lack of distinctions between themselves and the common people. The demand for architects, painters, sculptors, gold and silversmiths, ironworkers and artisans of all kinds thus at once

arises; and a demand also for teachers, poets, orators and historians to make a pretence of love of learning.

It is worth noting here that in former days these workers produced without the intervention of machinery; that the rich have usually been ready to adopt the older methods in art productions if for any reason they were inaccessible to the poor, and that to-day admiration for the hand-made is largely born of a desire to have something which, being unique in its kind, will impart a little of the old leisure-class exclusiveness to its owner.

The patronage of the arts, with the consequent development thereof, has varied in extent in the rise to wealth and leisure of the leaders among different peoples, as circumstances dictated; but its origin seems always to have been about the same. Whenever this patronage has appeared; whenever, that is, the demand for objects of art has arisen, the supply has been forthcoming.

Fashion among the rich has sometimes prevented the results of this patronage of art from showing themselves very plainly in the country of the rich. In our day, for example, the fashion is to import from abroad and to say that good art work cannot be produced at home; so we have a Barbizon painting factory in Paris, makers of antiques in Italy, and a digging up of gone-by utensils and furniture in all European and Asiatic countries. These old things cost more in the first place, the tariff makes them more expensive still and their ownership gives considerable of the ruling-class distinction. Were it to become the fashion to patronize American designers and craftsmen in all lines and to give artists and architects a free hand, instead of insisting on conformity to the ancient ways as interpreted by the ignorant rich, we would have a larger art demand in America; the supply of artists and artisans would soon be forthcoming; competition would raise prices and wages; art study would be encouraged; more men of genius, skill and training would come here from abroad; and we would begin our own renaissance.

Those who know Mr. Veblen's delightful book on "The Theory of the Leisure Class" will see that I have borrowed from him in my statement about the character of the diversions and the conspicuous waste of the rich.

But our renaissance does not come. We have an aristocracy based on wealth, with accompanying power. This aristocracy feels the same need that aristocracies have always felt of acquiring ancient, rare and costly objects that the possession of them may mark them as superior to the poor and weak. They find that the easiest way to acquire such objects is not to cause them to be produced by artists and artisans of their own country, America; but, as already noted, to purchase them in older countries. What had already given distinction to their owners in France, Italy, England and Germany, is seen at once to be peculiarly well fitted to give a like distinction here. Hence the products of our own people are definitely held in no esteem as honorific possessions. *Art in America does not flourish.*

I have used the foregoing remarks, taken from a paper published in the Independent seven years ago, as a preface to the essay which follows, on the Gloom of the Museum, in the hope that they will make still more self-evident the statements in the latter concerning the origin of American museums of art. The kinds of objects, ancient, costly and imported, that the rich feel they must buy to give themselves a desired distinction, are inevitably the kinds that they, as patrons and directors of museums, cause those museums to acquire. Veritably most of our great museums look with open scorn on the products of American artists and artisans.

The peculiar sanctity of oil paint on canvas has been graciously extended in some small degree to new-world products, and our great museums occasionally buy, more often receive as gifts and still more often as loans for exhibition the works of American painters. But most of our richer museums of art, that

in Chicago being a notable exception, follow the dictates of the rich. They very evidently do not think it is the proper function of a museum of art to promote, foster or patronize American talent.

The new museum, for the development of which this series is designed, will hold that its first duty is to discover talent and encourage its development here at home.

The rich and powerful collect foreign things, and insist that foreign things only shall be enshrined in the museum they patronize. The poor follow the rich in this thinking. The attempt to modify this state of affairs is not one that is full of hope. But, the growing habit of cities to maintain their own museums will surely tend to democratize them; and if, in the beginnings of the museums that are now coming into existence, the suggestions for making them immediately and definitely useful to their founders and patrons—the public—which we find today so widely approved among museum workers are quite generally adopted, the day will soon come when many public museums will look upon the promotion of American art as one of their most important functions.

Note: The above is part of an essay called The Beginnings of Art in Italy and America, which appeared first in the Independent of April 14, 1910

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PART II

THE GLOOM OF THE MUSEUM; WITH SUGGESTIONS FOR REMOVING IT

PREFATORY NOTE

The art of museum construction, acquisition and management is in its infancy. No one can say with authority how that art will be developed in the next few years. But on this much at least the public may congratulate itself, that museum authorities now feel that their respective establishments should be, above all things, attractive in a sane and homely way to the public which owns them.

Art museums of necessity have the faults of their ancestry, and these faults are so obvious that even a layman like myself may see them and the plain statement of such of them as a layman dares to say he sees may help to move the intelligent part of the public to set to work to correct them.

Throughout this discussion I have art museums almost solely in mind.

HOW MUSEUMS CAME TO BE SO GLOOMILY BEAUTIFUL

One need visit a few only of the older museums of art and archaeology in Europe to understand why most American museums of the same subjects are so ineffective.

In Europe these older museums have objects of great importance to students of art, of history in general, of the history of art, of social development and of the history of invention and discovery. Large groups of these objects were first collected many years ago by wealthy and powerful individuals—princes, kings, emperors and members of the nobility. These collectors were usually entirely selfish in their acquisition, rarely looking beyond their own personal pleasure or the aggrandizement of their immediate families. They collected that they might pos-

sess, not that they might use, or that others might use, the things collected, for the pleasure and advancement of the world at large.

As the idea of general welfare crept into and modified the government of any given country, the ruling powers of that country in many cases confiscated or purchased these collected treasures, added other purchases and gifts to them, made them so-called public collections and deposited them for safe keeping in national and municipal buildings. These buildings were for the most part erected for other purposes than the reception and proper display of works of art and archaeology. This fact usually made it possible to install collections in them only under such conditions of space and light as prevented either logical or artistic arrangement and made both casual observation and careful study of most of the objects a burden instead of a pleasure.

As the collections were of very great value, consisting usually of originals which no money could replace, which should therefore be guarded with the utmost care, the first thought in regard to them was their preservation; their utilization being a secondary and rather remote affair.

WHY MUSEUM BUILDINGS ARE TEMPLES AND PALACES

The character of the buildings which, as time went on, were here and there erected to house these collections of priceless originals, was determined by several factors. As most of the collections had found their first homes in the palaces of rulers or members of the nobility, it was quite naturally concluded that their new homes should be also in the style of the local palace or royal residence. As the things collected were objects of art, it seemed obvious that they should be housed in artistic buildings, and as for several centuries it has been difficult for architects or those having power over art collections to conceive of an artistic building save in terms of Greek or Renaissance archi-

ecture, nearly all special museum buildings imitated either the Greek temple or the Italian palace.

In Europe, therefore, we find museums to be, either old buildings of the royal palace type or later constructions copying the palace or the Greek temple, containing priceless originals in all lines of art, craftsmanship and archaeology, arranged as the characters of the several buildings compel, guarded with extreme care, dutifully visited by serious-minded tourists and used sparingly by a small number of special students.

NEW AMERICA COPIES THE OLD EUROPE, OF COURSE

This, roughly speaking, was the museum idea as it embodied itself in Europe when the subject of museums began, a few decades ago, to be taken up seriously in America. It was inevitable that the first wish of all our museum enthusiasts should be to produce imitations of the European institutions. Those institutions were, in most cases, long established and greatly admired and they furnished the only illustrations of the museum idea.

Moreover, collections more or less well suited to form the beginnings of art museums had been made here, after the European manner, by a few of the rich; some of these had fallen by gift or will to public use, accompanied not infrequently by the requirement that they be permanently housed in art buildings which were inevitably fashioned after the European type.

The promoters of art museums in America had no choice in the matter. The approved examples of Europe, the precedents already established in America in accordance with those examples, the unanimous votes of architects and trustees on what it is that makes a building a fit home for works of art, and the voice of so much of the general public as had ever seen or heard of European museums—all these factors united to compel the erection here of the kind of museum building which now oppresses us.

WHY MUSEUMS ARE 'WAY OFF IN THE WOODS

The prevalence of the European idea of a museum determined not only the character of our museum buildings, but also their location. As they must be works of art, and as only those buildings which took the form of temples and palaces could be considered works of art, and as temples and palaces need open space about them to display their excellences, and as space in the centers of towns is quite expensive, donors, architects, trustees and city fathers all agreed that the art museum building should be set apart from the city proper, preferably in a park with open space about it. Distance from the center of population and the difficulty most citizens would encounter did they attempt to see the museum's contents were given no weight in comparison with the obvious advantages of a display of the building's outer charms.

THE MUSEUM OF RELIGIOUS GLOOM

✓ A city may with perfect propriety set itself to the task of making a collection of rare and ancient original products of man's craftsmanship, spending, for example, \$10,000 for a piece of tapestry, \$100,000 for a painting, \$30,000 for a marble statue, \$20,000 for a piece of porcelain, and so on; it may add to these by gift and may place them all in a one-story, poorly lighted, marble, fireproof building set in a park remote from the city's center. But it ought to do this with a full comprehension of the fact that, while it is in so doing establishing a "Museum of Art" in the sense in which that phrase is most often used today, it is not forming an institution which will either entertain or instruct the community to an extent at all commensurate with its cost. In such an establishment the city will have an "art museum" of the kind which the citizen points out with pride to visiting friends; which appears in the advertising pamphlets of the local boards of trade; which is the recipient of an occasional painting or other

work of art from a local art patron; which some strangers and a few resident women and children occasionally use to produce in themselves the maximum of fatigue with the minimum of pleasure; which will offer through the opening of loan collections a few opportunities each winter for society to display itself and demonstrate its keen esthetic interests.

RARITY AND HIGH PRICE MAKE THINGS MORE BEAUTIFUL

The European examples which were so disastrous in their effect on the character and location of our museum buildings, had an unfortunate influence also on the character and arrangement of their contents.

In the order of events in Europe, as already noted, one country after another and one city after another came into the possession of treasures of art and archaeology, priceless originals, which it was the duty of the authorities to preserve with the utmost care. Our own art museum enthusiasts, imitating their predecessors, sought also to form collections of unique and costly objects. A delusion like that which everywhere possesses the art novice as to the relative value of real oil paintings, however atrocious, and colored lithographic reproductions of paintings, however excellent, possessed those who made private art collections and those who selected and purchased objects for our museums. Art museum objects were not chosen for their beauty or for the help they might give in developing good taste in the community; but for their rarity, their likeness to objects found in European museums, and for their cost.

The older collections on the continent are naturally largely historical and archaeological. This seemed sufficient reason for making our collections of the same kind.

The wish to form collections which should illustrate the development of this or that special form of art also influenced greatly the character of our early museums.

But the wish to make them, like their European models, include a large number of things peculiar, unique, not copies, not obtainable by others, and costly, was probably the chief factor in making our museums mausoleums of curios.

The objects acquired being rare and costly it was inevitable that they should be very carefully safeguarded, placed where they could be seen only and that not very adequately, and never handled and examined closely.

AMERICAN MUSEUMS TODAY

That this rough outline of recent museum history in America is fairly correct is amply demonstrated by present-day American museums themselves. They are usually housed in buildings fashioned to look like Greek temples or renaissance palaces, which are very poorly adapted to the proper installation of collections and very rarely well planned for growth. These buildings are set apart from the city whose citizens they are built to serve, often in remote parks. The objects in them are very largely second rate original art works, usually with large additions of things historical or archaeological of little art value. Many of the buildings are so expensive to administer and to light and to heat that the managers can keep them open to the public a small part only of the hours when the public can best visit them. They are visited by few, that few being made up largely of strangers passing through the city; and the objects displayed are used for practical, every-day purposes and are looked to for suggestions applying to daily life by a very small number of persons and by them very rarely.

MUSEUM FAILURES ARE NOT CHARGEABLE TO SPECIFIC PERSONS

It may be said that if this development of American art museums into remote palaces and temples, filled with objects not closely associated with the life of the people who are asked to get pleasure and profit from them, and so arranged and admin-

istered as to make them seem still more remote;—it may be said that if this development has been as natural and inevitable as has been suggested, then no one can be charged with responsibility for the fact, and not much can be done to correct the error.

It would indeed be difficult to lay the burden of this unfortunate line of development on the shoulders of any persons who may be specifically named. It would be difficult also to correct the mistakes already made. No one, for example, would quite dare to suggest—taking up the one point only of location,—to the citizens of Boston, New York, Buffalo and Cincinnati that they can much better afford, in the long run, to move their museums into the centers of daily movement of population and thereby secure a ten-fold enlargement of their use and influence, than they can to go on paying large sums for their maintenance in relative idleness where they now are.

And it would be idle to attempt to persuade architects and trustees and a public, bound to accept the architectural conventions of their time, that when they use the outward presentations of one-story buildings, designed for housing gods in a perpetual twilight, as the peripheries of well-lighted and convenient and easily warmed and controlled spaces for the display of precious objects to thousands of visitors, they show a certain magnificent courage, but not good architectural taste, not originality and not common sense.

But, in spite of the depressing influence of fashion and of the architectural paralysis induced by the classic burden in these matters, one may hope that all museums hereafter built need not conform to the old ideas, and that some of the museums already in existence can be so modified as to be far more useful and influential than they are today.

THE ART OF MUSEUM MAKING IN ITS INFANCY

The art of making museums which will be largely used by those who pay for them and will please and profit all who visit

them is in its infancy. No one ventures to describe definitely the ideal American art museum. A few suggestions may at least provoke helpful discussion.

MUSEUMS SHOULD BE CENTRAL ✓

An art museum should be so located that it may be reached by a maximum number of persons with a minimum expenditure of time and money. It should be near the center of the city which maintains it; not its population center but its rapid transit center, and as near as possible also to its more important railway stations that strangers may visit it quickly and cheaply.

It may be said that a collection of art objects properly housed in a beautiful building gains somewhat in dignity and importance and in its power to influence beneficially those who visit it, if it is set apart a little from the city's center of strenuous commercial and material life; holds itself somewhat aloof, as it were; detaches itself from the crowd, and seems to care to speak only to those whose desire for its teachings is strong enough to lead them to make some sacrifice of time and money to enjoy them.

The suggestion is a specious one. This theory of the fitness of remoteness is born of pride and satisfaction in the location and character of museums as they are. Their buildings are remote and are religious or autocratic or aristocratic in style; their administrators, perhaps in part because of this very aloofness and sacrosanct environment, are inclined to look upon themselves as high priests of a peculiar cult, who may treat the casual visitor with tolerance only when he comes rather to worship than to look with open eyes and to criticise freely; and the trustees are prone to think more of their view of the proper museum atmosphere than of museum patronage, more of preservation than of utilization.

This same theory, as to the preciousness which remoteness may confer, applied to art in general and carried to its logical con-

clusions, would forbid the expenditure of public funds or private gifts on the beautifying of streets or bridges or public buildings. Under its application one might say that a commercial city should be built in the coldest, baldest possible style, and that beautiful façades of homes, office buildings and factories should be erected, as façades only, in remote parks and boulevards, there to be solemnly visited and viewed by those who truly care to exalt their souls and purify their intellects.

THE MUSEUM BUILDING, SOME OF ITS OBVIOUS QUALITIES

The museum building, located in the city's center, should satisfy the fundamental conditions of all good architecture; it should be large enough for its purpose; it should be constructed of the materials, proper in its day, which are best adapted to its form and size; it should be in harmony with its surroundings, and it should be as beautiful as the highest technique and the best taste of the time can make it.

A building of steel and concrete, in a modern American city, is not made an appropriate home of the fine arts by placing on its front the facade of one or the facades of half a dozen Greek temples or of 15th century Italian palaces. It is impossible to believe that the best Greek architects, if they were the masters in good taste we suppose them to have been, would have continued to make their buildings look as though they were built of columns of stone, with huge girders and cross-beams of the same material, long after they had learned to use steel and concrete in construction.

In time we shall learn to insist that great public buildings like libraries and museums be erected as such and not as imitations of structures developed for quite other purposes, in other cities, in other times and under limitations as to material and method by which we are no longer bound.

A modern museum building for an American city is a distinct

problem in arrangement, and a difficult one, not to be solved by the adoption for its exterior of a type, however beautiful, which in origin and development never bore the slightest relation to the subject of museums.

It may be said that the contents of art museums are in part priceless, can not be replaced, must be so housed as to make their destruction by fire impossible, and that, therefore, the only safe location for a museum is in a park, far from all other buildings. In reply it may be said that the high value put on many of the objects in art museums is largely fictitious, born of the rivalry of rich collectors and even of rich museums, in their search for objects of honorific uniqueness; that a few students could truly feel their loss; but that as instruments of human enlightenment and happiness they are by no means priceless. Next, it may be noted that it is doubtful if any art museum authorities have yet erected a remote building on the contents of which they can get fire insurance rates as low as they could get them on the same contents housed in a fireproof building in the centre of their city. There are risks in remoteness as well as safeguards. It should also be said that if a city wants a warehouse for the storage of art treasures, build it by all means; but do not encumber with it the fine, open spaces of a public park. But, if it wants an institution of the newer museum type, something from which can be derived pleasure, surely, and profit if the gods permit, then let that be built where it can be easily made use of, in the city's center.

In a great city the museum building could properly be several, perhaps many, stories high, and if open space about it were quite impossible for financial reasons, light could be had from courts. Nearly all rooms would then be lighted from one side, as nearly all exhibition, study and lecture rooms should be.

THE VAST EXTENT OF MUSEUM COLLECTIONS LEADS TO OBSCURITY

The objects gathered in art museums will continue to include the works of men's hands in all materials, for all purposes, of all countries and for all time. Students of every form of art will continue to ask that museums include not only the products of that art when it was at the highest point of its development; but also its products in every stage of its growth and of its decline. Museums, that is, some of the large museums at least, must continue to be not only museums of many arts, but also of the histories of those arts; and therefore of archaeology and of ethnology.

But as time goes on many collections, thus expanding naturally into other fields than that of art, will become unwieldy, overloaded with objects of interest only to the very special student, mere confusing masses of seemingly unrelated objects to the ordinary visitor. They will lose all effectiveness in what should be their special field, that of suggesting to the observer that a certain refinement of daily life is worth all it costs, and, to the would-be promoter of this refinement, that certain special methods in this, that and the other field have been successful once and may be successful again. That is to say, art museum collections continually tend to lose the power of doing that which they were designed to do, which is to say to us that manners and feelings are important parts of life. For the objects which have to do with age-long gropings after good things will always tend to become so numerous as to hide the good things themselves.

THE UNDUE REVERENCE FOR OIL PAINT

The extreme veneration now paid by museum authorities to great paintings will surely become weaker as the possibilities of a museum's influence become better understood. Painting in oil upon canvas is not a craft that makes a strong appeal to the average man, save through the stories it tells. Its value after

all is almost entirely pictorial. As mere pictures—which is all that they are to the average observer of ordinary intelligence, plus the interest born of their age, their history and their cost—they each year suffer more and more from the competition of other pictures, not done in oil on canvas, found in posters, in journals and newspapers, and in the cinema. In due course the oil painting will take its place in museums with other products of men's hands, simply as one of the many things of high beauty and great suggestiveness produced in perfection only by men of special talent who have been able to master a difficult technique.

This fact will in time be recognized and acted upon, that the oil painting has no such close relation to the development of good taste and refinement as have countless objects of daily use. The genius and skill which have gone into the adornment and perfecting of familiar household objects will then receive the same recognition as do now the genius and skill of the painter in oils. Paintings will no longer be given an undue share of space and on them will be expended no undue share of the museums' annual income. It is doubtful if any single change in the general principles of art museum management will do as much to enhance museum influence as will this placing of the oil painting in its proper relation with other objects.

THE SUBORDINATION OF PAINTING AND THE PROMOTION OF APPLIED ART

If oil paintings are put in the subordinate place in which they belong, the average art museum will have much more room for the display of objects which have quite a direct bearing on the daily life of those who support it, and visit either the main building or its branches, and make use of its collections. One need not be specific; the museum will show by originals or replicas what has been done by other people to make more convenient and attractive all the things that we use and wear and see day

by day, from shoes to sign posts and from table-knives to hat pins. As the museum gives more space and more attention to these things it will quite inevitably display also the objects in which its own city is particularly interested. It will have no absurd fear that it will be commercialized and debased if it shows what is being done today in the field of applied art in its own city and in other parts of the world. It will take no shame from the fact that it is handling and installing and displaying articles made by machinery for actual daily use by mere living people. One of the grotesqueries of expertness in museum work today is the reverential attention paid to products of craftsmanship which are (1) Old, (2) Rare, (3) High in price, (4) A little different from all others, (5) Illustrate a change in method of work or in the fashion of their time. Still more depressing is this reverence when it is accompanied, as it often is, with indifference, or scorn, or fear of commercial taint, toward products of craftsmanship which are (1) Modern, (2) Common, (3) Not high in price, (4) Copy the old, rare and priceless.

What could be more ludicrous than the sight of those who, openly devoted to the worship of beauty, treat with scorn modern reproductions of old things which they have pronounced beautiful, even if they copy the old so well that only labels and microscopes can distinguish one from the other, or even if, not professing to be exact reproductions, they show originality, high skill in design, are technically quite perfect and either disclose the taste of the time or are factors in the betterment of that taste.

Surely a function of a public art museum is the making of life more interesting, joyful and wholesome; and surely a museum can not very well exercise that function unless it relates itself quite closely to the life it should be influencing, and surely it can not thus relate itself unless it comes in close contact with the material adornment of that life—its applied arts.

The necklace found on an Egyptian mummy is unique, old and

costly. But even if presented to a museum by some one of wealth and influence it still may be hideous, and it may have no suggestion whatever for the modern designer. If it has certain suggestive value in this line it thereby becomes just as well worthy its place in the museum as is a necklace made yesterday in a neighboring city. Being unique, it should be kept. Its origin gives it an archaeological value. But, if it is admitted to a museum of art it need not stand in the way of the display in the same museum of modern necklaces which may interest many and may give suggestion and stimulus to modern designers.

Of course it is not the Egyptian mummy's necklace which stands in the way of the display of modern necklaces; but the spirit of curators, experts, directors and trustees. They become enamoured of rarity, of history, and, in this specific instance, of necklaces as indicative of steps in civilization. They become lost in their specialties and forget their museum. They become lost in their idea of a museum and forget its purpose. They become lost in working out their idea of a museum and forget their public. And soon, not being brought constantly in touch with the life of their community through handling and displaying that community's output in one or scores of lines, they become entirely separated from it and go on making beautifully complete and very expensive collections, but never construct a living, active and effective institution.

IS THE DEPARTMENT STORE A MUSEUM?

A great city department store of the first class is perhaps more like a good museum of art than are any of the museums we have yet established. It is centrally located; it is easily reached; it is open to all at all the hours when patrons wish to visit it; it receives all courteously and gives information freely; it displays its most attractive and interesting objects and shows countless others on request; its collections are classified according to the

knowledge and needs of its patrons; it is well lighted; it has convenient and inexpensive rest rooms; it supplies guides free of charge; it advertises itself widely and continuously; and it changes its exhibits to meet daily changes in subjects of interest, changes of taste in art, and the progress of invention and discovery.

A department store is not a good museum; but so far are museums from being the active and influential agencies they might be that they may be compared with department stores and not altogether to their advantage.

THE MUSEUM AS TEACHER AND ADVERTISER

✓ To make itself alive a museum must do two things; it must teach and it must advertise. As soon as it begins to teach it will of necessity begin to form an alliance with present teaching agencies, the public schools, the colleges and universities and the art institutes of all kinds. It is only by bearing in mind the history of its development, and the part that imitation has played in that development, that one can understand how American communities have been able to establish, build up and maintain great collections of works of art, beautifully and expensively housed and administered, which yet have almost no co-operative relations with all the other educational and social-betterment institutions of the same communities. Teaching tends to become dogmatic. Dogmatism in art is injurious, but museum teaching need not be dogmatic. Indeed museums might well be less dogmatic than they now are. They buy high-priced paintings, and spend vast sums for rare brocades, pottery, ancient wood carvings and what not, and then set these, with an ample air of assurance of wisdom which may very well be called dogmatic, before their constituents, saying, "Look, trust the expert, and admire." Far less dogmatic would it be to set side by side in a case ancient and rare and modern and commercial pottery, and say, "Here are what some call the fine products of the

potter's art when it was at its best in Italy long ago and here are products of the potters of America today. You will find a comparative study of the two very interesting."

Would there be anything debasing in such an apposition? Would it be less dogmatic than is nearly all museum presentation of itself today?

By no right in reason whatever is a museum a mere collection of things, save by right of precedent. Yet precedent has so ruled in this field that our carefully organized museums have little more power to influence their communities than has a painting which hangs on the wall of some sanctuary, a sanctuary which few visit and they only to wonder as they gaze and to depart with the proud consciousness that they have seen. Some of the best of our museums, spending many thousands per year on administration and many other thousands on acquisitions, are now pluming themselves on the fact that they employ one—only one—person to make their collections more interesting to the thousands who visit them; that they have a hall in which during a winter a few lectures are given, and that they publish a bulletin recording their progress in piling up treasures, and catalogs which are as devoid of human interest as a perfect catalog can be.

Museums of the future will not only teach at home, they will travel abroad through their photographs, their text-books and their periodicals. Books, leaflets and journals which will assist and supplement the work of teachers and will accompany, explain and amplify the exhibits which art museums will send out, will all help to make museum expenditures seem worth while.

WHY NOT BRANCH MUSEUMS?

Museums will soon make themselves more effective through loan exhibits and through branches.

The museum is in most cases so remote from the city's center that even if it were to rival in attractiveness the theatre, the

cinema and the department store, the time and money it takes to reach it would bar most from ever paying it a visit. It should establish branches, large and small, as many as funds permit, in which could be seen a few of the best things in one and another field that genius and skill have produced; in which could be seen the products of some of the city's industries, placed beside those of other cities, of other countries and of other times; in which thousands of the citizens could each day see at the cost of a few minutes only of their time, a few at least of the precious objects which their money has been used to collect.

Even though the main museum building is centrally situated, the need of branches, in a large city at least, is quite obvious. The small branch would be more effective in the appeal it could make to many visitors than the main building could ever be. A half hour in the presence of one fine painting, a dozen Greek vases, with perhaps a few of other times and countries for comparison, one great piece of sculpture, each of these with ample descriptive notes and leaflets, would arouse more genuine feeling and a deeper interest than an aimless stroll through rooms full of the world's best art products.

These branches need not be in special buildings. Often a single room conveniently located would serve as well as, or even better than, an elaborate and forbidding structure. How the idea would be worked out in detail no one can say. Apparently it has never been tried. But there seems to be no reason other than that found in precedent, why the art treasures of a city, its own property, bought by itself to illuminate and broaden and make more enjoyable the life of its citizens, should rest always in the splendid isolation of the remote temple or palace erected for them.

MUSEUM OBJECTS MAY BE LENT

Art museums frequently borrow collections of objects and show

them temporarily. Why do they not more often reverse the process?

More than twenty years ago a self-constituted committee of women established in Massachusetts what was in effect a library art league. With the aid of the libraries which joined the league they brought together a large number of interesting collections, chiefly of pictures of many kinds and dealing with many subjects, which travelled about and were shown at one library after another. For many years the University of the State of New York has been sending out from Albany collections of pictures to be exhibited in the libraries of the state and in other proper institutions.

Groups of museums, notably the group now operating under the direction of the Federation of Arts, have long been borrowing and successively showing collections of paintings, engravings, pottery, bronzes and other objects. The Newark Library has prepared or arranged several exhibits of art and handicraft which have been shown in a total of more than a hundred American cities. The American Museum of Natural History lends annually thousands of specially prepared exhibits to the schools of New York and vicinity. The Commercial Museums of Philadelphia prepare collections for the schools of the whole state of Pennsylvania. In St. Louis an educational museum, geographical, scientific and industrial, maintained by the board of education, lends many thousand objects and collections each year to the schools of the city. In Germany there go forth each year from a central bureau in Hagen many carefully prepared exhibitions of objects of art and handicraft gathered from the best workshops of the empire; and the South Kensington museum has been lending objects to towns and cities in Great Britain for many years.

In spite of all these good examples of the possibilities for helpfulness which lie in loan collections shown for brief periods in

each of a score of cities or in each of a hundred schools of the same city, the habit of lending subjects from and by museums of art is almost unknown in this country.

Even the youngest and most modest of museums, unless it is of the purely mortuary type, housed in a temple, complete in all its appointments, installed for all time according to the museum laws of its founders and hastening to its destined end of disuse—even such a museum has objects which would find a hitherto useless life crowned with good works were they lent freely to schools, libraries, art schools, civic centers and what not in the town to which they belong.

Museums of science are sending their exhibits to their patrons, old and young. It is quite evident that art museums will soon follow their example.

The art museums are just now greatly concerned over the question of how they shall make themselves of value to the young people of their respective communities. It is plain enough that it is impossible in a large city for the young people to make the journey to the central museum times enough to gain more than the most fleeting of impressions. They have not the money for car-fares, they must go in crowds and teachers must accompany the crowds and school time for this is lacking, and if they were to go times enough to get any enduring lessons from their visits they would crowd the central building to the doors.

Why not take the museum to the young people? Public branches can serve the adults; and collections, groups, single objects and photographs and other pictures can easily be placed in school houses, and surely soon will be.

DO WE NEED MUSEUMS AT ALL?

I have ventured to mention the great department stores in the same sentence with museums of art. No sooner is the comparison made than other suggestive comparisons come to mind.

The dealer in paintings has his art gallery, always convenient, open to all without charge, with exhibitions constantly changing. Dealers in works of art in general seem to approach even nearer to the museum ideal. Then on the industrial side we find that every factory and workshop is a museum in action, and, if it produces beautiful objects, is a living exhibit of arts and crafts.

Stores are each year more attractive and more informing; each year factories are more humanely and rationally managed, are more inviting and more informing and are more freely open to interested visitors under reasonable restrictions. Each year the printing press produces better and cheaper illustrations of art works of every kind, with a descriptive letter press which grows each year not only more ample but also more direct and simple. And each year the cinema reproduces for us more faithfully the activities of men in all lines of work and in all countries and makes it easier for all to understand what books and journals try to tell through text and pictures.

This question then arises; does a world which is supplied by mere trade and industry with convenient storehouses of the world's products old and new, the best as well as the poorest, with industrial exhibits in factories of every kind, and with pictures and texts of amazing beauty and suggestiveness;—does a world having all these things need the art museum at all?

THE MUSEUM AS THE PUBLIC'S FRIEND AND GUIDE

The question just asked answers itself at once, of course. Save for the very young the opportunities for self-education offered by the street, the store, the factory, the movie and the all-pervasive page of print are quite ample. Any boy or girl who will can gain an excellent education without the ministrations of the school. But, on the whole, in spite of its manifest deficiencies, it seems wise to maintain the school and promote education through it.

Just so with those refinements of human nature, those better-

ments of manner and feeling, which I have ventured to name as the good things which art museums exist to promote—these refinements may be attained by any, save the very young, who will attend thereto and will diligently use, to that end, the materials always at hand in dress, architecture, shop window, nature and the ever-present picture and printed page. But in spite of the infinity of ever-present opportunity for every one's education in the refinement of life and the enrichment of the leisure hour, it has seemed wise to establish and maintain the museum of art.

I have tried to show that this museum has been so absorbed in one aspect of its work that it has left untouched its most important and pressing duties. It has built itself an elaborate and costly home, beautiful after the fashion of its time and the taste of its community. In this home it has gathered the rare, the curious, the beautiful, and always, when possible, the unique and costly. So doing it has paid its debt to history and archaeology, has gained for its city a certain passing and rather meretricious distinction and has given a select few an opportunity to pursue their study of fashion in taste, in ornament, and in technique.

Now seems to come the demand that the museum serve its people in the task of helping them to appreciate the high importance of manners, to hold by the laws of simplicity and restraint, and to broaden their sympathies and multiply their interests.

NOTE—*Parts of this essay were printed in 1913 in letters to the New York Times. It appeared later in the Newarker for October, 1913, and, save for a few omissions, appears here as there printed.*

PART III

THE LITERATURE OF MUSEUM MANAGEMENT

These brief abstracts of about one hundred articles and addresses and books or parts of books were made in the hope that some who are beginning museum work will find them helpful and will be led to go from them to their originals.

We have selected chiefly things that have to do with the elements of museum management and in making the selections had chiefly in mind the small museum.

The very brevity of the list calls attention to the need of additions to museum literature, and especially of such literature as should grow out of museum practice, and could very properly be published by and for our larger and more active and distinctly educational museums.

It should be clearly understood, of course, that we have not included here all possible references to the literature of the elements of museum management. The selection has been quite arbitrarily made; but always, as stated, with the needs of beginners in museum work especially in mind.

ABSTRACTS OF BOOKS AND PAPERS—MUSEUM MANAGEMENT.

Advertising. To increase the number of visitors to our museums. Dr. Geo. F. Kunz. Popularization obtained by introducing life into exhibits, as birds in natural surroundings; by special exhibitions; by privilege of holding meetings given to scientific societies; by advertising in press, etc. Proceedings Amer. Asso. of Museums, 1911.

Advertising An Art Museum. Margaret T. Jackson. Suggests posters in street cars, railroad stations, hotels, etc., paid advertisements in newspapers, also news items which newspapers will insert free of charge, etc. Proceedings Amer. Asso. of Museums, 1916.

How the Art Institute of Chicago has increased its usefulness
Newton H. Carpenter. Exhibits not only of museum material but of the work of organizations like Arts Students' League, Society of Etchers and Friends of American Art. Clubs of musicians, teachers, botanists, etc., hold meetings in the Art Institute and thus advertise the museum. Proceedings Amer. Assoc. of Museums, 1916.

Anthropology. Use and display of anthropological collections in museums. H. L. Roth. Objects should be accompanied by pictures. Objects should be shown in series showing evolution of an idea. Museums Journal, Apr., 1911.

Anthropological exhibits of the American Museum of Natural History. George A. Dorsey. Scheme of installation changed in 1905. Type exhibits only shown. Most of the material put in storage for use of students. Material should not be stored, but sent to branch museums. Science N. S. Apr. 12, 1907.

Architecture. Some principles of museum architecture and associated details. Henry L. Ward. Advocates large galleries with temporary divisions. Proceedings Amer. Assoc. of Museums, 1908.

Art Galleries. Some ideas on the founding of an Art museum. Robert Koehler. American museum should further American art. Not be a store house of European pictures. Handicraft, too. Building should be centrally located, but with room to expand. Proceedings Amer. Assoc. of Museums, 1908.

Planning and fitting of exhibition rooms, especially picture galleries. Wm. M. R. French. Favors moderate-sized galleries, of varying dimensions. Decorations should be simple. Proceedings Amer. Assoc. of Museums, 1909.

An Art museum for the people. Frank Jewett Mather. Boston museum discriminates and meets needs of students and amateurs. Growth of museums in 18th century was mainly of art, and in quantity without regard to quality. Gives examples of crowded arrangement of European museums. In Boston exhibits of interest

to specialists are put into study rooms. *Atlantic Monthly*, Dec., 1907.

Art, Local. Museum registry of local art. B. I. Gilman. Proposed plan of museums registering local art. The idea, heartily supported, originated in Germany. Details of the system. Proceedings Amer. Assoc. of Museums, 1910.

Museums of art and the conservation of monuments. Benjamin Ives Gilman. Function of museum should extend to caring for and preserving public monuments. Should schedule and investigate and popularize specimens of fine art in its neighborhood. Proceedings Amer. Assoc. of Museums, 1909.

Business Management. Business devices of the museum curator. Dr. F. A. Bather. Typewriters, carbon paper, post cards, rubber type, ink, filing cabinets, card index, loose leaf ledger. Chiefly English devices. *Museums Journal*, Jan., 1910.

Classification of office papers with a scheme for museum and library work. Charles Madeley. To cover all material but books and specimens. Letters for departments and numbers for subjects. Might be adapted to American needs. *Museums Journal*, Sept., 1904.

Cases. Exhibition cases without shelves. Frank C. Baker. Devices for attaching bird groups to the back of cases. Proceedings Amer. Assoc. of Museums, 1909.

Museum cases. H. C. Bumpus. General statement of attitude of museum men toward conception of a museum which has led to giving over much space to research and laboratory, instead of to exhibition room, and the effect of this on museum cases. *Museum Journal*, Mar., 1907.

Some principles of case design. Oliver C. Farrington. Objects with labels should not be more than 36 inches from the eye. Discusses advantages of wood, steel and glass for shelves and backs. Door hinged at top easiest mechanism to open. Discusses proper dimensions of cases. Devices for excluding dust. Background

should be flat black or white. Proceedings Amer. Assoc. of Museums, 1908.

Structure, position and illumination of museums cases. A. B. Meyer. Museums Journal, Jan. 1907.

Cataloguing. Museum catalogues by E. L. Morris. Proceedings Amer. Assoc. of Museums, 1911.

Double card entry museum catalogue. Charles Louis Pollard. Different colors for different departments of the Museum. Proceedings Amer. Assoc. of Museums, 1911.

Museum records. Paul Rea. Four divisions of Catalogue 1. Accession Record, 2. Specimen Record, 3. Finding list, 4. List of Sources. System used at Charleston Museum. Claims it has flexibility. Proceedings Amer. Assoc. of Museums, 1907.

Children, Work with. The Children's Museum as an educator. Anna B. Gallup. Well illustrated short sketch of founding of Childrens' museum. Aims are to refine tastes, to aid in connection with school studies, to suggest new pursuits in leisure hours. Describes its collections and the museum library. Popular Science Monthly, Ap. 1908.

Childrens' museums. W. E. Hoyle. Description of Childrens' museums at Smithsonian and at Brooklyn. Museums Journal, June, 1908.

The Essentials of a Children's museum building. A. B. Gallup, Proceedings Amer. Assoc. of museums, 1908.

Childrens' rooms in museums. W. R. Butterfield. Suggestions of exhibits suitable to children. Exhibits should be periodic. Models and pictures of value. Museums Journal, May, 1914.

Work of an instructor in the American museum of Natural History. Mrs. Roesler. Museums Journal, Mar, 1909.

Classification. An adaptation of the Goodyear classification of the Fine Arts to the Dewey system, by Laura M. Bragg. Good-year classification, which is according to historic period made

decimal. Art periods are given numbers. Proceedings Amer. Assoc. of Museums, 1912.

The desirable projection of art museums as suggested by the desirable classification of art libraries. William H. Goodyear. Dewey system not suited to art library. Sets forth his system as used at Brooklyn Institute. Method of employing decimals is adapted from Dewey and Cutter. Division is by periods instead of separate arts. Proceedings of Amer. Assoc. of Museums, 1909.

Coins and Medals. The mounting and displaying of coins and tokens. Richard Quick. In frames arranged in cabinets. Method of attaching labeling and classification. Museums Journal, Oct., 1909.

Some new points in coin case construction. Elmer E. Blackman. Description of practical coin case. Duplicate material should be avoided. Proceedings Amer. Assoc. of Museums, 1909.

Color schemes. On colors in museums. Hans Dedekam. Unobtrusive colors should be used. Green is most restful color. For sculpture, color should vary according to hue of marble. Museums Journal, Dec., 1904.

Construction. Aims and principles of the construction and management of museums of Fine Art. Benjamin I. Gilman. Kind of museum building best fitted for the two purposes of a museum, exhibition and research. Museums Journal, July, 1909.

Co-operation. The relationships and responsibilities of museums. G. Brown Goode. Outline of a work on museum administration. Science, N.S., Aug., 1895.

Co-operation between large and small museums. A discussion. Proceedings Amer. Assoc. of Museums, 1912.

Curators. The training of museum curators. Dr. A. R. Crook. List of questions calculated to show qualifications of a prospective curator. Proceedings Amer. Assoc. of Museums, 1910.

The education of a curator. W. E. Hoyle. Enumerates neces-

sary qualifications of a curator and training by which these may be acquired. *Museums Journal*, July, 1906.

Docent service at the museum of Fine Arts, Boston. L. E. Rowe. History of docent service in Fine Arts Museum. *Proceedings Amer. Assoc. of Museums*, 1911.

Docents. Docent service in museums. B. I. Gilman. The scope and meaning of docent service. *Museums Journal*, July, 1911.

The museum docent. B. I. Gilman. Aim and essence of docentry. *Proceedings Amer. Assoc. of Museums*, 1915.

Peopleizing the museums by providing docents. People are attracted. *Literary Digest*, Oct. 25, 1913.

The public utility of museums. Sudeley. Plea for use of docents. *Nineteenth Century*, Dec., 1913.

The work of an instructor in the American Museum of Natural History. Mrs. Roesler. History and account of courses of instruction at American Museum. *Museums Journal*, Mr., 1909.

The Educational value of museums. Louise Connolly. A report made, under the direction of J. C. Dana, on the educational functions of American museums. Newark Museum, 1914.

Educational work of a great museum. Harlan I. Smith. Museums must serve the purpose of their founding, and buildings should be erected to that end. Pictures and models are valuable. Objects should be well shown and fully labeled with maps, statistics, etc., grouped around an idea. *Science*, N.S., Nov. 15, 1912.

Educational work of a small museum. Delia I. Griffin. Gives lessons in nature study and bird walks which stimulate home observation. *Proceedings Amer. Assoc. of Museums*, 1907.

Educative value of the modern museum. Walter Gilbey. New Museum-idea as exemplified in South Kensington Museum. Historic development of museums in England. *Living Age*, Jan., 1910.

Educational Value. The museum as a factor in education.

H. C. Bumpus. Educational activity is recent. Field is broad and large numbers reached. Character of museum is determined by its environment. Plea for popularization. Should be made accessible to all. Exhibits should illustrate fundamental principles. Publications, lectures and traveling collections are also phases of educational activity. *Independent*, Aug. 2, 1906.

Museum as an educational institution. Oliver C. Farrington. Regrets the popular misconception of the museum as a collection of curiosities or a "stuffed circus", and plans for its growth as the institution best suited to serve all classes. *Education*, Apr., 1897.

Museum in educational work. Frederick Starr. Children should be encouraged to collect for museums in schools, especially local material. Museum should have definite relation to every school within its reach. *Educational Review*, Mr., 1892.

Museum lectures for schools. Educational work of Philadelphia Museum. Lectures with lantern slides, followed by conducting of groups through the Museum. *Museums Journal*, May, 1909.

On museum education. Jonathan Hutchinson. Scope is to teach not research. Suggests a circuit of museums in small towns in which material is changed, with travelling curator. *Museums Journal*, July, 1908.

Functions. The functions of museums. Paul M. Rea. Scope of a museum determined by its financial support. *Proceedings, Amer. Assoc. of Museums*, 1912.

Functions of museums. F. A. Bather. Museums should instruct, please and inspire. *Museums Journal*, Sept., 1903.

Studies of the museums and kindred institutions of New York City, Albany, Buffalo, and Chicago, with Notes on Some European Institutions. A. B. Meyer. A report on American museums and their functions. *Smithsonian Institution*, 1905.

Why is a museum? C. L. Boone. Function of museum is one of aggressive education. *Proceedings Amer. Assoc. of Museums*, 1912.

History. Inaugural address. Prof. W. H. Flower. Historic development of museums from 300 B.C. *Nature*, Sept., 1889.

Industrial. Industrial museums for our cities. Dr. Franklin W. Hooper. To keep pace with development of industrial education. Industrial museums should be formed. *Proceedings Amer. Assoc. of Museums*, 1913.

Some uses of a museum of Industrial Art. W. W. Watts. The museum should illustrate the life of the locality in which it is. *Museums Journal*, Nov., 1907.

Installation. Popular vs. scientific arrangement of museum exhibits. Dr. James E. Talmage. Plea for installation of material in a manner that will be understood by the masses. *Proceedings Amer. Assoc. of Museums*, 1909.

Laboratory and museum shelving. Dr. M. J. Greenman. *Proceedings Amer. Assoc. of Museums*, 1912.

Notes upon museum fittings. J. Osborne Smith. Method of dust proofing, avoiding reflection, combination storage and exhibition cases, etc. *Museums Journal*, 1907.

The dullness of museums. J. G. Wood. Installation of objects should be of kind to interest public. Nineteenth century, March, 1887.

Labels. Gallery leaflets for art museums. L. E. Rowe. Advocates gallery leaflet in place of label on each specimen. Opportunity for conveying information is greater. *Proceedings Amer. Assoc. of Museums*, 1910.

Interrogatory labels for certain kinds of museums. H. I. Smith. Form of labels often deadens interest. *Science*, N.S., Jan. 11, 1907.

Tackless labeling for exhibition purposes. Herbert Clowes. Receipt for a beeswax paste that leaves no mark on glass, metal, paper, etc. *Proceedings Amer. Assoc. of Museums*, 1915.

Labeling large collections of mammals and birds. W. H. Osgood. Uniformity necessary. Details of spacing, arrangement

for specimens. Proceedings of Amer. Assoc. of Museums, 1910.

A method of exhibiting large descriptive labels on the outside of museum cases. Frank C. Baker. Framed and hung on outside of case in bird groups. Effect is good and more information can be conveyed. Proceedings Amer. Assoc. of Museums, 1910.

Museum labels and labeling. Dr. F. A. Lucas. Object of label to give information which cannot be gained by looking at object itself. Proceedings Amer. Assoc. of Museums, 1911.

A new label device. Homer R. Dill. Protection from dust and dirt, from curling and may be plainly seen and read. Proceedings Amer. Assoc. of Museums, 1915.

The problem of the label. Benjamin Ives Gilman. Label in art museum to promote an appreciation of the object; in science museum primarily to instruct. Discussion of advantages and disadvantages of labeling at all. Proceedings Amer. Assoc. of Museums, 1911.

Library. The library of the smaller museum. Elizabeth M. Gardiner. Library a necessary adjunct to a museum. Proceedings Amer. Assoc. of Museums, 1910.

On the arranging and indexing of scientific pamphlets in museum libraries. E. M. Holmes. Advocates pamphlet boxes arranged alphabetically. Museums Journal, 1901.

Lighting. The lighting of picture galleries. W. M. F. Petrie. Pictures must reflect a dark surface. Museums Journal, Aug., 1910.

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Photography; Transparencies. The value of photographs and transparencies as adjuncts to museum exhibits. Caroline L. Ransom. Illustrated by photographs and transparencies. Proceedings Amer. Assoc. of Museums, 1912.

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The educational work of the Buffalo Society of Natural Sciences in co-operation with the public school. Henry R. Howland. Lectures and nature talks a compulsory part of public school system. *Proceedings Amer. Assoc. of Museums*, 1909.

Expansion of the usefulness of Natural History museums. T. H. Montgomery. Draws analogies between museums and universities urging cooperation and division of labor. *Popular Science Monthly*, July, 1911.

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The museum and the public school. F. C. Baker. Teachers should have definite object in view when visiting museum. List of questions made in advance is beneficial. *Proceedings Amer. Assoc. of Museums*, 1909.

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Use of museum material for instruction of school children is universal in Europe. Large number of school museums whose function is to furnish illustrative material and assist teachers to latest school appliances, arrange lectures and supervise reading. Large attendance of all classes at European Museums due to training by use of illustrative material in the schools. Proceedings Amer. Assoc. of Museums, 1914.

Museum extension work in Chicago. Chicago Academy of Science. Courses given to teachers and school children. Places exhibits in schools, park houses, settlements and libraries. Science, N.S., Feb. 16, 1912.

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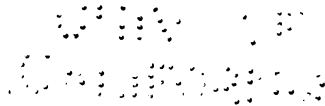
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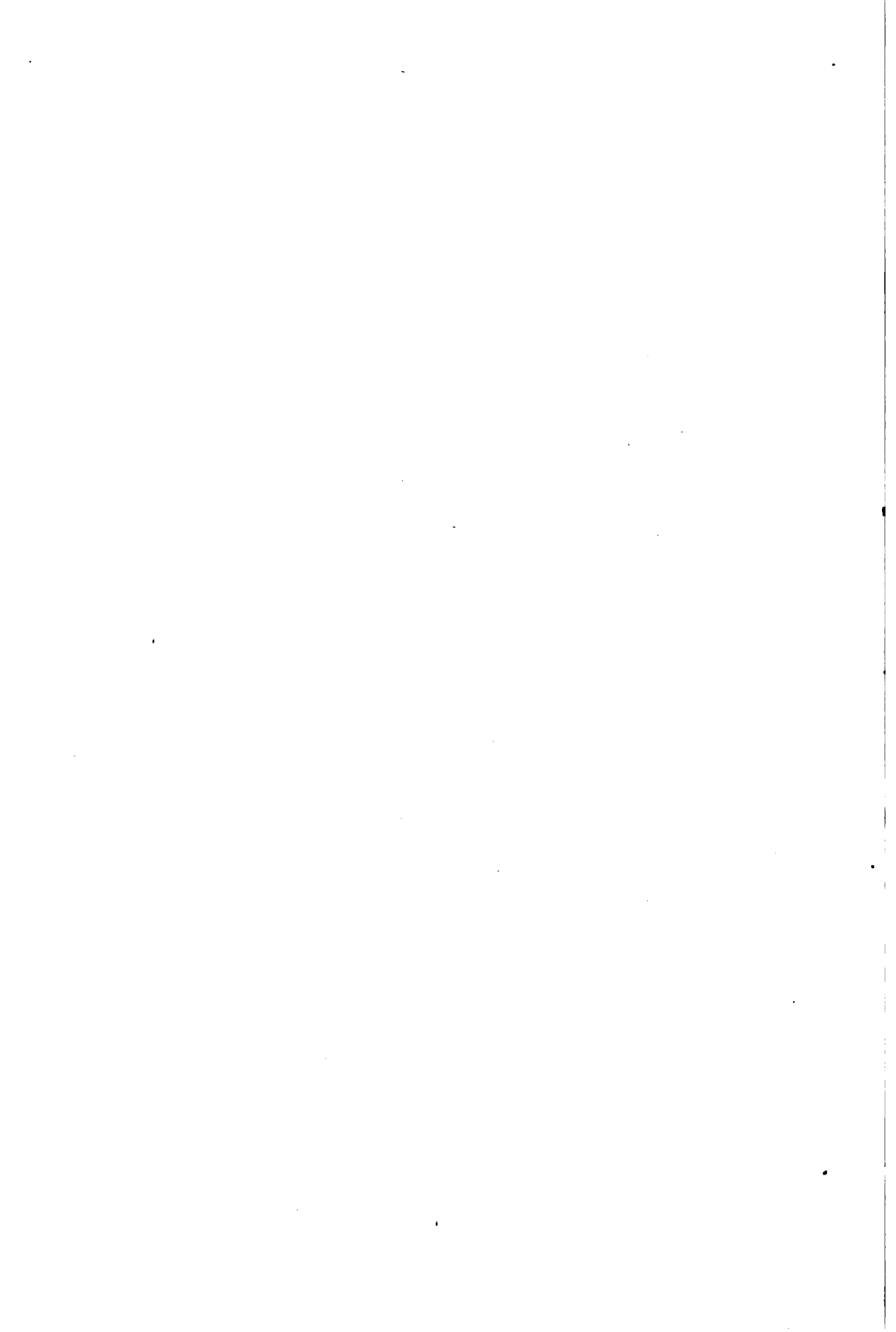
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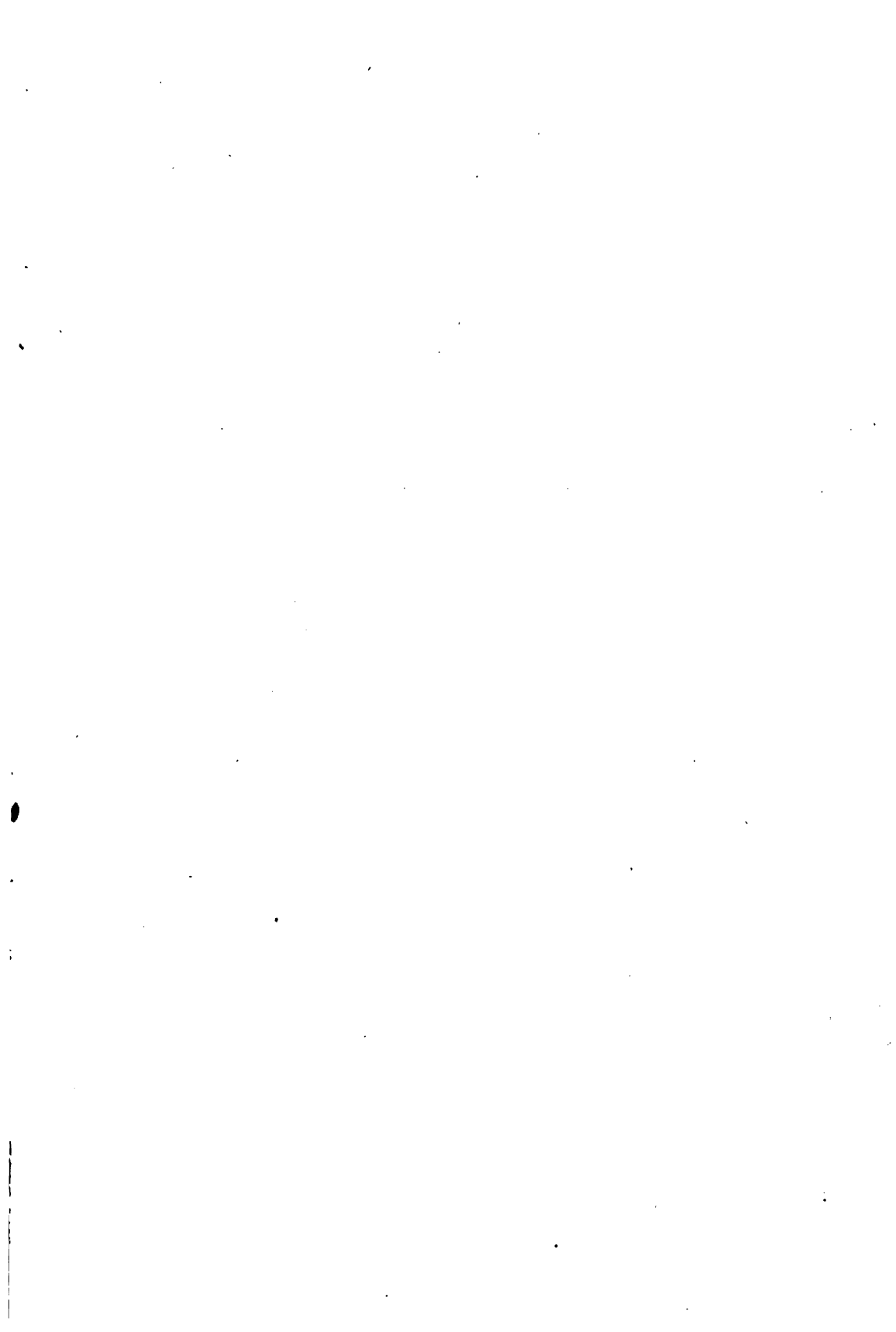
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