

REPORT ON THE COLLECTIONS IN THE CHATEAU DE RAMEZAY,
THE PORTRAIT GALLERY AND MUSEUM OF THE ARCHAEOLOGICAL
AND NUMISMATIC SOCIETY OF MONTREAL.

by

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In accordance with a request transmitted to me through Sir Henry Miers, President of the Museums Association, I visited Montreal in November 1931 in order (inter alia) to examine and report on the collections housed in the Chateau de Ramezay, the Museum of the Archaeological and Numismatic Society of Montreal, their character and the policy to be adopted in the future with reference to them.

I would first wish to express my appreciation of the ready help and courtesy which I have received in the course of my investigations from:

Mons. Victor Morin, President,
Mons. P.O. Tremblay, Curator,
Mons. L.A. Renaud, Assistant Curator.

The matters dealt with are considered under the following heads:-

1. The Building,
2. Organization and Finance,
3. Publication,
4. The Collections.
 - i. Suited to the aims and objects of the Society,
 - ii. Unsited to the aims and objects of the Society.
5. Recommendations
 - i. The Building,
 - ii. The Collections
 Labelling of Exhibits,
 The Catalogue,
 - iii. Summary.
6. Finance,
7. Future Policy regarding Acquisitions,
8. Co-Operation with other Museums,
9. Affiliation.

1. THE BUILDING

The Chateau de Ramezay, built in 1705 by the then Governor of Montreal, and the official residence of successive French and English

Governors up to 1849, is the most interesting and important historical building in Montreal, and the Archaeological and Numismatic Society of Montreal is to be congratulated on the possession of a structure so eminently suited for an Historical Portrait Gallery and Museum.

The original structure survives, largely unaltered; but the majority of the fittings - cornices, doors, windows, mantels - are to be referred to the period of English control; mainly to a date round about 1800 when addition - the East Wing - was built.

2. ORGANIZATION AND FINANCE.

The Antiquarian and Numismatic Society of Montreal was founded under a slightly different title, in 1862. It has to its credit not only the saving of the Chateau from destruction, (through the practical help of the City authorities) and the founding of its Museum, but a long series of learned publications.

Its resources are meagre, obtained from (a) subscriptions, from some 236 life and ordinary members; (b) Grants from the Provincial Government and the City of Montreal; (c) Sales of catalogues, etc. The sums available for purchase are very small, and the Museum owes its treasures mainly to the generosity of members and their friends.

The Museum was founded in 1895, when the Chateau was handed over to the Society by the Corporation of the City of Montreal.

The controlling body, the Council, administers the Museum through an Honorary Curator, Mons. P.O. Tremblay, and a salaried Curator for the Numismatic Collection, Mons. P. Renaud. The Assistant Librarian, Miss Anna O. Dowd, is also salaried.

3. PUBLICATION.

The "catalogue of the Chateau de Ramezay Museum and Portrait Gallery", 18th edition, 1930. This praiseworthy effort to provide guidance to the visitor records practically everything on exhibition

up to the date of publication, and gives a brief history of the Chateau. It does not include the Numismatic Collection.

4. THE COLLECTIONS.

In the pages which follow I shall feel obliged to comment adversely on certain aspects of the collections. But it is my considered opinion that the provision for the free enjoyment and education of the public of the important and interesting collections of the Chateau represents a remarkable example of sustained personal effort for the public good, by successive Presidents and members of council, of civic spirit on the part of the Society in general, and of devoted service for but little material reward on the part of the Curators and the staff.

1. Suited to the Aims and Objects of the Society.

The importance and wide range of the Museum's Historical Collections are apparent to every visitor. They include:

- (a) A Numismatic collection, of Canadian bank notes, paper money, coins, tokens, very complete: with a large comparative series.
- (b) A collection of original Portraits and Miniatures of men of note in the Province of Quebec and Eastern Canada generally.
- (c) A remarkable series of objects intimately associated with men and women who took active or prominent parts in the Political, Military, Exploratory or Economic spheres of action in Canada during the 17th to 19th centuries.
- (d) A series of Documents, public and private, dealing directly or indirectly with the history of the Province of Quebec and of Canada generally.
- (e) Plans, views, pictures, drawings, prints of sites or scenes important in the history of Eastern Canada, many rare and ancient, illustrations of buildings etc. now destroyed; in particular of Montreal and district.

- (f) Objects from battle sites in Eastern Canada, or associated with military campaigns.
- (g) Elements of historical buildings, or of structures intrinsically interesting, e.g., Key plates, doors, panelling of churches and houses; the Louisburg Bell.
- (h) Objects, not strictly historical, but illustrative of the art, culture and social life of the 18th and 19th centuries in the Province of Quebec. These including furniture, plate, china, weapons, clothes, jewellery.
- (i) Objects illustrative of the traditional and still-surviving culture of the French-Canadian peasantry.
- (j) Objects illustrative of the development of transport in Eastern Canada - Ship and engine models, prints and drawings etc.
- (k) Objects used by Indians who came into historical relation with French or English regiments or settlers, or derived from sites of historical interest, e.g. Hochelaga.
- (l) Objects illustrative of the culture of the Indians of Eastern Canada.

A brief analysis such as this does something to suggest the range and significance of the collections of the Society. It cannot effectively indicate the high interest, rarity, and importance of individual objects.

It will be observed that all the classes listed are definitely related to the avowed purposes of the Society and thus have obvious significance.

The specimens are (with the proper exception of certain English and French objects) Canadian; they are what they pretend to be - contemporary records or objects, or original works of art or craftsmanship.

II. Unsuited to the Aims and objects of the Society.

If such were all the Museum contained my task would be easy, but it is not. The Museum contains also:-

- (a) A group of wax figures purporting to represent the Fathers of Confederation, 1866. These were made, the majority from photographs or engravings, in 1898. Their historical value is therefore nil.
- (b) Modern copies in oil, the majority technically inferior, of original portraits preserved elsewhere.
- (c) Curios: Objects of no museum interest, judged by any standard which can justly be applied, such as:-

Piece of mortar from the Ramparts of Montreal. P.68 of Cat., No.42.

Nails from Sacristy, p.74 of Cat., No. 49.

Brick from Chateau, p.86 of Cat. No. 8.

Piece of mortar from Fort de la Montagne, p.75 of Cat. No.65.

Piece of wood cut by beaver, p.57 of Cat. No. 16.

Compare also No.47, p.69; No.36 p.68; No.33 p.60; No.30 p.60; No.29 p.60.

The number of catalogued objects of this useless character is large. It is difficult perhaps to determine where the line should be drawn between an object worth looking at and one that isn't; but I am very certain that the present policy of the Museum in this respect needs modification. An object to be suitable for exhibition, should have some intrinsic interest.

- (d) Objects unrelated to the purpose of the Museum and frequently mere curios:-

P.57, No.7. Sword from Syria.

P.57, No.8. Mexican knife.

P.86, No.7. Chiefs War Club, South Pacific.

P.75, No.6. Chip from Nelson's ship 'Victory'.

Compare also No. 37, p.68; No.35, p.60.

- (e) Exhibits which purport to be historical records, but which are modern imaginative productions, taken from illustrated magazines, e.g., a picture of a Viking ship in "The Discoveries Room"; pictures of the Battle of Chateaugay and of Queenstown Heights in "The Vaudreuil Room"; Pictures 50 and 51 in the Council Room.

- (f) The Salon: The objects in this room with the exception of six pieces of original furniture are of no historic interest; they are modern, and unworthy of the Museum.
- (g) I think also that Eskimo and Western Indian material ought to be considered as outside the museums' range.

5. RECOMMENDATIONS

1. The Building:

All internal fittings, doors, etc., of the period up to 1849 should be carefully preserved. The imitation French style fittings of the so-called French Salon should be torn out. Efforts should be made to obtain original panelling etc., of the French or English periods from the Montreal district, and such should be set up in the rooms which lack distinctive features; the new material should be clearly labelled with its place of origin.

The blocked windows in the Confederation Room should be opened up. A better stairway to the vaults, of simple character but broader, should be provided. It is not practical to retain the earthen floor of the northern basement, on account of dust. This should be replaced with a cement floor except at the far end where there is no traffic.

No additions should be made to the Chateau; any extension of accommodation should be in the nature of an isolated building connected, on the ground floor only, by a covered passage. Such a building should be architecturally based on the Chateau style, but should not be slavish copy of any particular building.

Should the Society find it possible to erect an additional building, to the memory of Jacques Cartier, I recommend that it should take the form of a Hall (flanked by offices and rooms for reserve collections and students - very necessary), the roof line of which should be level with that of the Chateau: this Hall to contain a bust

of Cartier and to house the Folk Collection - illustrating the life of the habitant.

11. The Collections:

The Coin Room is well-arranged and competently controlled. It is a tight fit, but will suffice for the present. This apart, the Museum is lamentably overcrowded. This overcrowding is due (1) to the custom of exhibiting everything the Society possesses, and (2) to the possession of a number of objects unsuited to a Canadian Historical Archaeological and Numismatic Museum.

Though an increase of exhibition space, involving a new building will doubtless be necessary, it is not needed at present. If everything not strictly suitable for exhibition were removed from walls and cases to reserve rooms, and everything not suitable for the collections destroyed loaned or sold, the Exhibition Rooms would be far more interesting to visitors, and the Society's reputation for historical scholarship enhanced.

I recommend that:-

- (a) With rare exceptions, only originals should be exhibited.
- (b) The attic should be fitted up with cases, drawers and cabinets in which the majority of modern water-colours ⁽¹⁾, engravings, photographs, and copies of portraits in oil now exhibited, should be filed and stored away; and with boxes in which duplicates of objects of small importance (e.g. Indian pipes, arrowheads), of which there are many, should be stored away.
- (c) The Canadian-Indian section of the Museum should be limited to Eastern Canada; and a loan Exchange of the Western Canadian and Eskimo material should be negotiated with McGill University.

1. Dozens of exhibits of the class of No.23, p.80, are worth accepting, but not exhibiting, except occasionally - taking their place in special exhibits.

- (d) . The various groups of material should be more completely segregated, bringing together, e.g., all the Canadian-Indian material it is desired to exhibit. One or two "Period" rooms should be attempted, when the "French Salon" is dismantled.
- (e) The Confederation Room should be turned into a "Habitant Gallery", to contain "Bygones" from the agricultural districts surrounding Montreal; the two southern vaults of the Chateau should contain no more than is necessary to furnish them; they should be living rooms, not Exhibition Galleries.
- (f) Particular effort should be devoted to extending the exhibit illustrating transport (by land or sea).
- (g) When this is done the Society still has available for expansion, the Salon, which contains very little material. If possible preserve this as a gallery for special exhibitions.

My views as to re-arrangement may be illustrated by reference to the Elgin Room. This now contains four or five rows of pictures right up to the ceiling; an absurd number, in which the good originals are swamped and lost sight of by the poor copies. Eliminate these latter and the photographs, and there will be a very interesting and important gallery.

If the relegation to reserve of a large proportion of the Society's collection seems drastic, remember that it thus has in reserve, a variety of properly indexed objects which can be brought out for special exhibits from time to time, e.g., Montreal Worthies, or Water colours of Old Houses and Scenes near and in Montreal.

Labelling of Exhibits:

The exhibits are for the most part unlabelled. I was given the, to me, surprising explanation that the absence of labels practically forced visitors to buy the Catalogue, from the sale of which an important revenue was obtained. The attitude is logical. I feel it to be bad policy, nevertheless, and urge the Council to give it up, and trust to

other means - the intrinsic excellence of the Catalogue, its value as a source of historical information, and a memento of a visit - to secure the financial return.

The Catalogue:

In the next edition of the Catalogue the following improvements might be adopted:-

1. Source of all objects, and date of acquisition and reference number in the Register, should be added. E.G., No.37, p.15 add Purchased, 1901, and (Register Number).
2. No duplicate numbers for objects in the same Gallery should be used. The numbers 1-30 occur three times over in the Council Room lists and cause unnecessary confusion.
3. The Lists for each room should be preceded by a brief account of the historical events or period they illustrate.

111. SUMMARY:

To sum up, the improvements regarded as necessary are:-

1. The elimination from the exhibition galleries of a large proportion (possibly one-third) of the exhibits:
2. The organization of what is worth preserving of these as a reserve collection for students.
3. The rearrangement of the material which survives the overhaul.
4. Its labelling in a scientific and uniform manner.
5. The production of a new Catalogue of the exhibited collection.

The provision of cases of modern type, though desirable, must for financial reasons, be postponed.

This is an extended programme of reorganization. It can hardly be attempted without the strengthening of the Staff. A good Shorthand-Typist with a knowledge of card indexing and filing systems should be appointed before the overhaul takes place, and cabinets and cases provided for the

reserve collections of photographs, engravings, etc. With such help Mons. Tremblay and Renaud should be able to make a start.

It is possible that the Museum Register may have to be reconstituted: the Registered number should be affixed to every exhibit.

6. FINANCE.

The funds needed for reorganization cannot be provided out of existing resources. The obvious direction in which to look for increased resources is increase of membership. When one considers the services rendered by the Society to the people of Montreal, the membership list is remarkably meagre. Such a Society in a City of such a size ought to have a membership of at least a thousand.

7. FUTURE POLICY REGARDING ACQUISITIONS

I suggest that the Curators accept or purchase nothing that falls below the standard or range approved of in the relevant paragraphs of this Report. With rare exceptions objects of 20th century date should not be exhibited in the historical galleries of the Museum, though they may rightly be acquired for preservation. In the case of the Folk Collection, contemporary (obsolescent) material may quite properly be secured and shown.

8. CO-OPERATION WITH OTHER MUSEUMS.

I recommend that the existing friendly co-operation between the Chateau de Ramezay Museum and those concerned in the administration of the McGill Museums, be encouraged by the Society, and that exchanges and loans be authorized.

For the present these connexions can best be maintained on a personal and informal basis. Since the interests of the Chateau and McCord overlap, it is specially important that discussions should take place

prior to sales by public auction of historical material.

It is very desirable in the interests of the Museum service of the City, that similar contact should be established with the Art Association of Montreal. The two Institutions are complementary.

9. AFFILIATION.

A survey of school and College Museums in the neighbourhood of Montreal convinces me that a scheme of affiliation, whereby Curators of these Museums can obtain help and advice in the maintenance and improvement of their collections, and can meet their fellow curators at least once a year in a Summer School, would be warmly welcomed. The scheme should, if possible, be fostered by the authorities of the Chateau de Ramezay, of McGill University (and possibly of the Art Association of Montreal), acting jointly; and the Summer School (2-3 days) might be held in turn at these Institutions. It is in extra-mural service that close collaboration between these Institutions can most easily be undertaken. I should be glad to advise in detail on such a scheme if desired.

UNITED STATES DEPARTMENT OF THE INTERIOR
RAY LYMAN WILBUR, Secretary
OFFICE OF EDUCATION
WILLIAM JOHN COOPER, Commissioner

BULLETIN, 1931, No. 20

BIENNIAL SURVEY OF EDUCATION
IN THE UNITED STATES
1928-1930

CHAPTER XXII
RECENT PROGRESS AND CONDITION
OF MUSEUMS

BY
LAURENCE VAIL COLEMAN
DIRECTOR, THE AMERICAN ASSOCIATION OF MUSEUMS

(Advance pages)

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CHAPTER XXII

RECENT PROGRESS AND CONDITION OF MUSEUMS

By LAURENCE VAIL COLEMAN

Director, The American Association of Museums

CONTENTS.—I. Statistics of public museums: Fields; income; control; distribution by size of community; geographic distribution; buildings. II. Statistics of university, college, and school museums: Fields; buildings. III. The number of museums. IV. Comparison of State and regional development. V. Trends in museum work: Outdoor museums; branch museums; museums in small communities; progress in exhibition; museum instruction; public relations; national and international work.

The years 1929 and 1930 were years of active growth among museums. New institutions were founded. New buildings were erected and many existing ones were enlarged. Educational work was extended and improved. The ranks of the profession were strengthened. Museum work was accorded greater recognition and gained signally in value and effectiveness.

These past two years were the end of a decade, and there is occasion in reviewing them to compare recent developments with those of the longer period. This can be done readily since the present report is prepared concurrently with the finishing of a comprehensive survey. During the past year the American Association of Museums has been taking stock of the museum resources of the country¹ and has extended this inquiry somewhat into the past; in consequence a body of statistical information is available, and quite full presentation of it is in order since at present there is no report to which one can turn for even the most fragmentary data on museum conditions and trends.

Museums are grouped here into two main classes: (1) Public museums, and (2) university, college, and school museums. Public museums—existing under a variety of controls and supports—direct their attention to the people at large. Their distribution is related to population, and their character tends to be determined by the nature of their communities. University, college, and school museums—controlled and supported by their parent institutions—exist for the instruction of particular student bodies. Their distribution is affected by a tendency among colleges and universities to avoid large population centers, and their features are shaped chiefly by teaching needs.

¹ A "Handbook of American Museums," containing a condensed but comprehensive account of each of approximately 1,400 American museums, will be published by the American Association of Museums early in 1932 and will be available from their headquarters at the Smithsonian Institution, Washington, D. C.

There are exceptions to this classification as, for example, college museums that serve the public; but they are few. More significant is the variety of forms assembled within each group. Among public museums there are some in every stage of development, from the merest beginnings in rooms to large establishments with buildings and extensive educational and technical activities. There are museums which are exhibits and nothing more, and others which are almost disembodied services using borrowed temporary displays. Historical houses, themselves exhibits, are the homes of many passive museums; other shrines of this kind hold active organizations. In parks—national parks in particular—there are outdoor museums. These are instances of the diversity among public museums; university, college, and school museums are equally many in kind. Such conditions require that information as to the number of institutions be supplemented by data measuring size, or be qualified in some other way by figures or discussion.

If, at any point in the following account, undue importance seems to be attached to very small new institutions, it should be remembered that most museums start in a modest way. A short time may remove the disparity in size between, let us say, the Greater Saint Louis Museum of Natural History which has no quarters and scarcely any income at the present time, and the Rodin Museum which has sprung into life full fledged, with a building and substantial revenues.

I. STATISTICS OF PUBLIC MUSEUMS

During the biennium 52 public museums were founded. This represents a rate of one new museum every fortnight—which is slightly higher than the average rate for the past 10 years, or one museum every 16 days. The newly established institutions, with their localities and dates of origin, are as follows:

TABLE 1.—Public museums established in 1929 and 1930

Alabama:	
Anniston.....	Regar Memorial Museum of Natural History (1930).
Montgomery.....	Alabama Society of Fine Arts (1930).
Arizona:	
Phoenix.....	The Heard Museum (1929).
Arkansas:	
Helena.....	Philips County Museum (1929), Helena Public Library.
Connecticut:	
Milford.....	Milford Historical Society (1930).
New London.....	The Lyman Allyn Museum (1930).
Westbrook.....	Bushnell House (1929), Society of Descendants of Westbrook Settlers.

TABLE 1.—Public museums established in 1929 and 1930—Continued

Illinois:	
Chicago.....	Adler Planetarium and Astronomical Museum (1930).
Evanston.....	Evanston Art Center (1929), Evanston Public Library.
Indiana:	
Greensburg.....	Decatur County Historical Society (1929).
Marion.....	Octogenarian Museum, Grant County Historical Society (1929).
Kentucky:	
Covington.....	The Baker-Hunt Foundation Museum (1930).
Lexington.....	General John Hunt Morgan's Home (1930).
Louisiana:	
Alexandria.....	Alexandria City Museum (1930).
New Orleans.....	Exhibit of Natural Resources of the State of Louisiana (1930).
Maryland:	
Hagerstown.....	Washington County Museum of Fine Arts (1929).
Massachusetts:	
Center.....	Samuel Stetson House (1930), Society for the Preservation of New England Antiquities.
Dalton.....	Old Stone Mill (1930), Crane & Company.
Holyoke.....	Belle Skinner Collection of Old Musical Instruments (1930).
Ipswich.....	Emerson-Howard House (1930), Society for the Preservation of New England Antiquities.
Lenox.....	Museum, The Pleasant Valley Bird and Wild Flower Sanctuary Association of Berkshire County (1930).
Medford.....	Peter Tufts House (1930), Society for the Preservation of New England Antiquities.
Newbury.....	Tristram Coffin, jr., House (1929), Society for the Preservation of New England Antiquities.
Yarmouthport.....	Col. John Thacher House (1929), Society for the Preservation of New England Antiquities.
Michigan:	
Dearborn.....	The Edison Institute of Technology (1929). Greenfield Village (1929), The Edison Institute of Technology.
Marquette.....	Louis G. Kaufman Collection (1929).
Minnesota:	
Minneapolis.....	American Institute of Swedish Arts, Literature, and Science (1929).
Missouri:	
St. Louis.....	The Greater St. Louis Museum of Natural History (1930).
Montana:	
Belton.....	Museum (1929), Glacier National Park.
New Jersey:	
Atlantic City.....	Atlantic City Art Association (1929).
New Brunswick.....	Joyce Kilmer Memorial Shrine (1930), Joyce Kilmer Post, American Legion.
New Mexico:	
Coolidge.....	Wayside Museum (1929).

TABLE 1.—*Public museums established in 1929 and 1930*—Continued

New York:	
New York City.....	Moneys of the World Collection (1929), The Chase National Bank. Museum of Modern Art (1929). New York Police Museum (1930).
Plattsburg.....	Kent-Delord House, Kent-Delord Corporation (1930).
White Plains.....	Nature Lore Workshop (1930), Westchester County Recreation Commission.
Pennsylvania:	
Doylestown.....	Mercer Fonthill Museum (1930).
Philadelphia.....	Rodin Museum (1929), Pennsylvania Museum of Art.
Rhode Island:	
Newport.....	Wanton-Lyman-Hazard House (1930), Newport Historical Society.
Peace Dale.....	Museum of Primitive Cultures (1930).
Providence.....	Stephen Hopkins House (1929), Colonial Dames of America.
South Carolina:	
Charleston.....	Ross Memorial Museum (1929).
Columbia.....	Wilson's Home (1930), South Carolina Historical Commission.
Tennessee:	
Memphis.....	Museum of Natural History and Industrial Arts (1929).
Utah:	
Fillmore.....	State House Museum (1930).
Virginia:	
Charlottesville.....	Ash Lawn (1930).
Danville.....	Danville Art Club (1929).
Fredericksburg.....	Boyhood Homestead of George Washington (1930), George Washington Foundation.
West Virginia:	
Wheeling.....	Oglebay Park Museums (1930).
Wyoming:	
Yellowstone.....	Trailside Museums (1929), Yellowstone National Park.

This roll seems not to give an adequate picture of what has taken place, since one misses the names of several important institutions that recently have come into prominence for the first time. Some of these have just completed notable buildings, and others have undertaken spectacular programs of one kind or another. However, progress among existing establishments will be treated in its place. Suffice it here to note a few instances of newly known museums which are in fact more than two years old, namely, the Nelson Gallery of Art and the Atkins Museum of Fine Arts at Kansas City, the Ringling Museum of Art at Sarasota, Fla., the Laboratory of Anthropology at Santa Fe, the Museum of the City of New York, the Museum of Science and Industry of Chicago, and the Franklin Institute at Philadelphia.

The 52 museums which were founded in 1929 and 1930 are enough in number to justify examining them somewhat for the character of recent developments.

FIELDS OF PUBLIC MUSEUMS

Museums are classed by their subject matter, or field, as pertaining to art, science (natural history), history, or industry (including commerce). There are also general museums devoted to more than one field.

The new museums of the biennium represent all of these classes as shown in Table 2.

TABLE 2.—Public museums founded in the biennium 1929 and 1930, grouped by field

Field of museum	Number of museums	Approximate aggregate of 1930 incomes	Number of buildings completed ¹	Aggregate cost of buildings completed ¹
1	2	3	4	5
Art.....	12	\$185,000	4	\$733,000
Science.....	12	75,000	4	780,000
History.....	24	25,000	2	22,000
Industry.....	2	(?)	1	³ 5,000,000
General.....	2	5,000		

¹ These figures are for the buildings of museums founded in the biennium, and not for all buildings completed during the period.

² This amount is small without the income of the Edison Institute of Technology, Henry Ford's industrial museum at Dearborn, Mich., for which figures are not available.

³ Building of the Edison Institute of Technology.

Art shows the most active growth. Science has gained an equal number of new museums, albeit weaker ones on the whole. History holds the record for new establishments, which, however, are of exceedingly modest proportions. Industry has made a huge advance through one of its two new museums.

Figures for the decade, to compare with those for the closing two years, are given in Table 3.

TABLE 3.—Public museums founded in the decade 1921-1930, grouped by field

Field of museum	Number of museums	Approximate aggregate of 1930 incomes	Number of buildings completed ¹	Aggregate cost of buildings completed ¹
1	2	3	4	5
Art.....	60	\$845,000	13	³ \$16,860,000
Science.....	44	184,000	16	1,290,000
History.....	111	175,000	5	³ 2,100,000
Industry.....	10	342,000	2	5,320,000
General.....	11	58,000	1	8,000

¹ These figures are for the buildings of museums founded in the decade, and not for all buildings completed during the period.

² This includes the Philadelphia Museum of Art (new building of the Pennsylvania Museum of Art which cost \$13,850,000). This began as a separate enterprise of the city and therefore is counted here as a new museum of the decade, though it soon came under the administration of the older institution.

³ This includes the building of the Museum of the City of New York which cost \$1,500,000.

The lead of art during the decade would be less impressive without the help of the exceptional item explained in note 2, and history would have its aforementioned status if the item of note 3 were omitted. Hence the stories told by the two tables are essentially the same, and they are of especial interest because they dispel the common misapprehensions that the fields of art and science have nearly coordinate museum developments, and that history has scarcely anything to show in a museum way. There is here also a record of the advent of industrial museums, which have long been prospective in this country. A feature which does not appear from the tables is that science reckons its growth partly in terms of outdoor museums of a new type called *trailsides*. For the biennium, the Wayside Museum at Coolidge, N. Mex., the new museum in Glacier National Park, and the system of museums in the Yellowstone are the cases in point. There were 13 of such museums founded in the decade; before that only 2 were in existence.

Table 4 takes account of all museums on record in 1930 and gives a general view of present relationships between the several fields. The reader may seize upon this first opportunity to discover how many public museums there are. The number is 781—obtained by totaling the second column—but without qualifications which we are not yet prepared to make, this count is misleading. At present we are concerned with relative conditions in the several fields.

TABLE 4.—Public museums existing in 1930, grouped by field

Field of museum	Number of museums	Approximate aggregate of 1930 incomes	Number of buildings ¹	Cost of buildings ¹
1	2	3	4	5
Art.....	167	\$7,394,000	56	\$51,969,000
Science.....	125	4,796,000	42	22,162,000
History.....	415	919,000	44	7,435,000
Industry.....	24	632,000	4	6,470,000
General.....	50	2,590,000	20	15,145,000

¹ Only buildings designed for museum purposes are considered. With these are included museum additions to buildings of other kinds—the cost, in any such case, being taken as that of the addition alone. Further information about buildings is presented in a subsequent section; the costs given here are carried from Table 17.

Art is not only the field of most rapid growth; it is also—as appears from the table—the leading field on the basis of aggregate income, total capital investment, and number of buildings. The position of science is defined at the same time as clearly secondary in these respects. History still gives a good account of itself when all things are considered—showing a very large number of museums and much more of a capital investment than might have been anticipated. Industry shows a development during all the years prior to 1921 that is no greater than what has been gained in the decade since; there are few

institutions in this field, but most of them are very strong. General museums show so conspicuously in the last table that attention is called to their small part in the two preceding ones. Evidently the trend is distinctly away from museums embracing more than one field—and this is an important indication to those who have counted upon multiplication of general museums for solution of certain financial problems.

INCOME OF PUBLIC MUSEUMS

Public museums are classed, with relation to their revenues, as principally supported by income on endowment, gifts and dues,² appropriations from city, State, or Nation, or allotments by a library or business firm. There are also private museums open to the public.

The new museums of the biennium represent all of these classes in the numbers shown in Table 5. An indication of the size of the same institutions is given in Table 6.

TABLE 5.—Public museums founded in the biennium 1929 and 1930, grouped by principal source of income

Principal source of income	Number of museums by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
Endowment.....	4	2	3			9
Gifts, dues.....	3	1	11	1		16
City.....	2	2	1		2	7
County.....	1	1	1			3
State.....		2	3			5
Nation.....		2				2
Library.....	1		1			2
Firm.....			1	1		2
Private.....	1	2	3			6

¹ A new museum of art at Hagerstown, Md., is supported equally by city and county. It is credited here to county support in order to emphasize the less usual source of income.

TABLE 6.—Aggregates of total incomes in 1930 of public museums founded in the biennium 1929 and 1930

Principal source of income	Approximate aggregates of total incomes by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
Endowment.....	\$45,000	\$3,000	\$5,000			\$53,000
Gifts, dues.....	117,000	500	6,000	(*)		123,500
City.....	11,000	3,500	5,000		\$5,000	24,500
County.....	10,000	5,000	500			15,500
State.....		60,000	2,000			62,000
Nation.....		1,500				1,500
Library.....	1,000		500			1,500
Firm.....			5,000	\$500		5,500
Private.....	1,000	1,500	500			3,000

* Figures not available.

² In the past it was true that principal support by dues almost certainly implied control by a society, and therefore some students recognized a class of "society museums" when grouping museums by income. This is no longer satisfactory since many museums without a society form of organization derive their chief support from gifts and dues of members.

One observes first from these tables that gifts and dues play the leading rôle. This is due to growth in the ranks of art associations and historical societies—a matter of peculiar interest in the light of the common statement that historical societies are things of the past. Endowment and city support come next—excepting State support of which we shall speak presently. Tracing the distribution of support from these sources, one notes a marked gravitation toward art.

County support deserves a word by itself because this source has been under scrutiny for some years by those who believe that it holds large possibilities of development. The figures are not reassuring.

The State and the Nation distribute their appropriations curiously among the new museums of the biennium. There is a total neglect of art—which is contrary to the disposition of every other important source of support. Science has almost a monopoly. Inquiry into individual cases shows that State support is largely directed toward State museums which deal with science because of the interest of the State in mineral, plant, and animal resources. It also shows that national support is given entirely to outdoor museums.

Tables 7 and 8 give comparable data for museums established in the decade.

TABLE 7.—Public museums founded in the decade 1921-1930, grouped by principal source of income

Principal source of income	Number of museums by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
Endowment.....	13	4	6	2		25
Gifts, dues.....	23	11	60	6	4	104
City.....	16	6	5		6	33
County.....	1	1	9			11
State.....		4				14
Nation.....		11	2			13
Library.....	4	3	7		1	15
Firm.....			1	2		3
Private.....	3	4	11			18

TABLE 8.—Aggregates of total incomes in 1930 of public museums founded in the decade 1921-1930

Principal source of income	Approximate aggregates of total incomes by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
Endowment.....	\$100,000	\$8,000	\$72,000	\$65,000		\$245,000
Gifts, dues.....	190,000	57,000	60,000	275,000	16,000	598,000
City.....	520,000	20,000	5,000		34,000	579,000
County.....	10,000	5,000	9,000			24,000
State.....		70,000	12,000			82,000
Nation.....		20,000	4,000			24,000
Library.....	5,000	2,000	4,000		8,000	19,000
Firm.....			5,000	2,000		7,000
Private.....	20,000	2,000	4,000			26,000

¹ Complete figures not available.

Here again are observable the same preeminence of gifts and dues, and the same importance of endowment and city support—with the tendency of all three to favor art. The proportion of city support is higher than in the table for the biennium, but this should not be surprising since city appropriations commonly follow several years of public service supported in other ways. Therefore there would be more chance for it to appear in 10 years than in 2.

Tables 9 and 10 give comparable information concerning all museums that were on record in 1930.

TABLE 9.—Public museums existing in 1930, grouped by principal source of income

Principal source of income	Number of museums by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
Endowment.....	45	20	42	3	5	115
Gifts, dues.....	58	23	224	7	8	320
City.....	32	19	19	1	22	93
County.....	1	3	22	-----	1	27
State.....	2	17	54	2	7	82
Nation.....	1	15	6	1	1	24
Library.....	22	13	27	1	5	68
Firm.....	-----	-----	1	9	-----	10
Private.....	6	15	20	-----	1	42

TABLE 10.—Aggregates of total incomes in 1930 of public museums existing in 1930

Principal source of income	Approximate aggregates of total incomes by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
Endowment.....	\$4, 118, 000	\$3, 258, 000	\$434, 000	\$200, 000	\$27, 000	\$8, 037, 000
Gifts, dues.....	511, 000	390, 000	251, 000	¹ 185, 000	43, 000	1, 380, 000
City.....	2, 651, 000	834, 000	40, 000	150, 000	1, 158, 000	4, 833, 000
County.....	10, 000	54, 000	18, 000	-----	280, 000	362, 000
State.....	27, 000	185, 000	136, 000	50, 000	289, 000	687, 000
Nation.....	35, 000	59, 000	7, 000	500	748, 000	849, 500
Library.....	15, 000	6, 000	14, 000	500	14, 000	49, 500
Firm.....	-----	-----	5, 000	46, 000	19, 000	70, 000
Private.....	27, 000	10, 000	13, 500	-----	12, 000	62, 500

¹ Complete figures not available.

In these two tables dealing with a preponderance of old establishments, it is striking that gifts and dues—although supporting the largest number of museums—fail to hold the first place which has been noted in the financial tables for recently established institutions. The lead of endowment over city support is to be expected because of the tendency of endowment to gather around the later years of an institution's life. These three principal sources do not show quite the leaning toward art that has been observed as characteristic of the decade, but this, too, would be anticipated since science has not had the same growth as art of late.

The other features which we have been tracing do not appear clearly in the present tables and are evidently characteristic of recent years.

The observations from these six tables should be of some value to founders of new museums who are inquiring into the possibilities of different sources for the support of their undertakings. Further, they are of interest as records of steps in the evolution of museums.

CONTROL OF PUBLIC MUSEUMS

The control of museums can not be inferred in many cases from the nature of support. This appears from the fact, for example, that city appropriations are given to museums controlled by the city and also to independent establishments.

Of the biennium's new public museums 31 are controlled by non-political boards of trustees while 9 are controlled by city, county, or State authorities. Comparable figures for the decade are 154 and 33, respectively. This leaves out of consideration museums that are under libraries, business firms, and individual owners, as well as museums of the Nation most of which are located in national parks.

The typical plan of museum administration in this country has always been that of control by an independent board—either self-perpetuating or elected by the members of a society. This plan has led over all others together by only about three times in the biennium, whereas it led by nearly five times in the decade. It may be that the indicated disparity between the decade and the biennium discloses a drift toward governmental control, which is the dominant system in every other country of the world.

DISTRIBUTION OF PUBLIC MUSEUMS BY SIZE OF COMMUNITY

The question of where museums are found and where new ones are appearing is one of interest because it gives a measure of the progress being made toward the ideal of museum service for all the people. Museum facilities have been developed most extensively in large cities, and there has been some discussion as to whether they can be extended to small communities—and if not, as to where the threshold lies in the scale of population.

Table 11 throws some light on this.

Leaving museums in national parks out of consideration, we see that 40 out of the 50 new museums, or 80 per cent, are in communities with fewer than 100,000 inhabitants. One naturally asks what these new small-community museums are, and whether their appearance in such numbers was characteristic of earlier years. The second question is quickly answered by anticipating the next two tables. During the decade there were 156 out of 223 new museums, or 70 per cent, so located. Among all museums existing in 1930 there

were 467 out of 766, or 61 per cent, so located. The rate of increase is 20 museums a year in small places during the biennium against 14.5 a year for preceding years of the decade. Plainly the development, though not new, is gathering momentum.

TABLE 11.—Public museums founded in the biennium 1929 and 1930, grouped by size of their communities

Population of community	Museums by income groups				Total number of museums
	Less than \$1,000	\$1,000-\$24,999	\$25,000-\$99,999	\$100,000-or more	
1	2	3	4	5	6
(National parks).....	1	1			2
Fewer than 5,000.....	8	2			10
5,000 to 25,000.....	9	3			12
25,000 to 100,000.....	5	11	1	1	18
100,000 to 250,000.....					
250,000 to 500,000.....		4			4
500,000 to 1,000,000.....	1				1
More than 1,000,000.....	1	2	1	1	5

The nature of the new small-community museums is best shown by examples. The two largest are the Edison Institute of Technology at Dearborn and the Lyman Allyn Museum at New London, Conn. The first of these, at least, must be credited to very special circumstances. Among the new institutions of intermediate size there are art museums at Montgomery, Ala.; Phoenix, Ariz.; Doylestown, Pa.; and Hagerstown, Md.; and science museums at Covington, Ky.; White Plains, N. Y.; Anniston, Ala.; and Wheeling, W. Va. There is also an industrial museum at Dalton, Mass. These are all active museums, having incomes sufficient to provide something substantial in the way of educational programs. In addition to these 11, there are 12 historical houses, 7 museums of historical societies or art associations, and 2 attached to libraries. Among the remaining 8 museums there are several very worthy little ones. This indicates that the ranks of new establishments in small places include active public museums with no more than the usual admixture of historical houses and passive or negligible units.

Omitting the two largest museums as not representative, there are 38 that invite some further study. They are indicated by the bold-faced type in Table 11. The different subjects are represented among them as follows: History 21, art 8, science 6, industry 1, and general 2. Of the entire 38, there are 24 controlled by boards of trustees and chiefly supported in a majority of cases by gifts and dues, with endowment as the second most frequent source of revenue. This may be taken as the characteristic set-up under these conditions.

Evidently the day of museums in small communities has arrived. There need be no concern over ultimate dearth of museum service

in this quarter. Efforts at promotion may now profitably seek to increase the effectiveness of these small institutions in order that they may render the best type of service and be able to extend their usefulness to the rural population. Development of sentiment for town and county support would abet this.

If there is any skepticism over these conclusions one may observe further in Table 12, which shows the location of new museums of the decade.

TABLE 12.—Public museums founded in the decade 1921-1930, grouped by size of their communities

Population of community	Museums by income groups				Total number of museums
	Less than \$1,000	\$1,000-\$24,999	\$25,000-\$99,999	\$100,000 or more	
1	2	3	4	5	6
(National parks).....	8	5			13
Fewer than 5,000.....	37	22			59
5,000 to 25,000.....	32	13			45
25,000 to 100,000.....	23	26	2	1	52
100,000 to 250,000.....	7	15	1		21
250,000 to 500,000.....	3	12			15
500,000 to 1,000,000.....	3	3	1		7
More than 1,000,000.....	7	12	2	3	24

Table 12 shows that communities with fewer than 100,000 inhabitants have gained 156 museums in the decade while larger cities have gained only 67. Here again we disregard national parks. Most of the new museums in the smaller communities are themselves relatively small, although 3 have incomes of more than \$25,000 a year. Among the others, 61 have incomes of more than \$1,000, and 92 have less than \$1,000 annually. There is fully as large a proportion of well-rounded and active institutions as that for the biennium.

The decade's new small museums in small communities—represented by bold-face type in Table 12—show other features like those observed for the biennium. Subjects are represented as follows: History 95, art 30, science 19, industry 2, and general 7. The proportions are about the same as before. Of the total of 153, there are 105 controlled by boards of trustees and chiefly supported in a good majority of cases by gifts and dues, with endowment the second source in order of importance. It is interesting that city and town appropriations play so small a part; city support is an important item to museums in larger cities.

The table invites another inquiry—one which was not made with reference to the biennium because so few museums would have been involved. This is to see how the pattern of new museums in places with more than 100,000 inhabitants differs from the pattern that we have seen for smaller places. The institutions now to be considered

are represented by italics in Table 12. They spread somewhat evenly over all income groups; naturally there would be many prosperous museums among them. Subjects are as follows: Art 29, history 16, science 10, industry 7, and general 5. This is a different picture from the one for small communities; art holds first place with twice the share it had before, while history comes second with hardly more than a third of its previous allotment; science is in the usual position; industry makes a much better showing than in small places. These peculiarities might be predicted for larger centers of wealth and industry, where there are so many large museums. The administrative set-up is no different; boards of trustees control 45 of the 67 museums, which is almost the same percentage as in small places. The financial picture differs in that city support assumes a large rôle—almost equaling endowment in the total sum yielded; however, endowment and city support together do not produce the total of funds derived from gifts and dues.

Finally, a word as to all museums on record in 1930 is in order. Table 13 gives the data.

TABLE 13.—Public museums existing in 1930 grouped by size of their communities

Population of community	Museums by income groups				Total number of museums
	Less than \$1,000	\$1,000–\$24,999	\$25,000–\$99,999	\$100,000 or more	
1	2	3	4	5	6
(National and State parks).....	10	5			15
Fewer than 5,000.....	105	49			154
5,000 to 25,000.....	107	45			153
25,000 to 100,000.....	78	78	1		160
100,000 to 250,000.....	31	58	3	1	98
250,000 to 500,000.....	16	43	12	5	76
500,000 to 1,000,000.....	11	17	10	8	46
More than 1,000,000.....	23	30	11	15	79

These figures and supplementary information of the kind reported above show what one would expect, namely, a majority of museums in small places; history leading in these small places; art leading in large places; a preponderance of board control and support by gifts and dues, supplemented by endowment and—in large places—also by substantial city moneys. The one new feature here is a large rôle for endowment in cities of more than 100,000 population where the older and larger museums make a showing with their large permanent funds. The figures are: Income on endowment \$5,250,000; gifts and dues, \$2,500,000; and city appropriations \$2,750,000 as the approximate shares in the aggregate income of nearly \$14,000,000 received by 299 museums.

Of the 93 cities with more than 100,000 inhabitants 87 have one or more public museums, whereas only about 20 per cent of the 1,740

communities with from 5,000 to 100,000 inhabitants have any museum at all, and only about 1 per cent of the nearly 15,000 still smaller places have any. It is evident that growth below the 100,000 population mark, where museum-making is now going on most actively, has much ground to cover.

GEOGRAPHIC DISTRIBUTION OF PUBLIC MUSEUMS

Some parts of the country are acquiring new museums more rapidly than others. To get an idea of the geography of growth and of the distribution of existing museums is the next step, but we shall not be thus prepared to make comparison between areas except in terms of how many museums they have. Comparison in terms of full museum resources—in the absolute and in relation to population—must be deferred until other data have been marshaled.

Table 14 shows where the new museums of the biennium and of the decade are located.

TABLE 14.—*Geographic distribution of public museums founded in the biennium 1929 and 1930 and in the decade 1921-1930*

Division and State	Number of museums by income groups							
	In the biennium				In the decade			
	Less \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more	Less \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more
1	2	3	4	5	6	7	8	9
NEW ENGLAND:								
Maine.....					5	1		
New Hampshire.....						2		
Massachusetts.....	6	2			17	15		
Rhode Island.....	2	1			3	2		
Connecticut.....	2		1		3	1	1	
MIDDLE ATLANTIC:								
New York.....	1	3		1	11	17	1	1
New Jersey.....	1	1			3	3		
Pennsylvania.....		2			5	5		1
EAST NORTH CENTRAL:								
Ohio.....					1	2		
Indiana.....	2				16	7		
Illinois.....	1		1		4	1	1	1
Michigan.....	1		1	1	4	5		1
Wisconsin.....					1	1		
WEST NORTH CENTRAL:								
Minnesota.....		1				1		
Iowa.....						2		
Missouri.....	1				2	3		
Nebraska.....						1		
Kansas.....					1	2		
SOUTH ATLANTIC:								
Maryland.....		1				2		
District of Columbia.....					1	2		
Virginia.....	2	1			6	4		
West Virginia.....		1				1		
North Carolina.....					4	1		
South Carolina.....	1	1			1	1		
Georgia.....						1		
Florida.....					2	1		

TABLE 14.—*Geographic distribution of public museums founded in the biennium 1929 and 1930 and in the decade 1921-1930—Continued*

Division and State	Number of museums by income groups							
	In the biennium				In the decade			
	Less \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more	Less \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more
1	2	3	4	5	6	7	8	9
EAST SOUTH CENTRAL:								
Kentucky.....	1	1			1	1		
Tennessee.....		1			1	2		
Alabama.....		2				3		
Mississippi.....					1	1		
WEST SOUTH CENTRAL:								
Arkansas.....	1				1			
Louisiana.....	1	1			1	2		
Oklahoma.....					1			
Texas.....					4			
MOUNTAIN:								
Montana.....	1				2			
Wyoming.....		1			1	2		
Colorado.....					1			
New Mexico.....	1				2	1		
Arizona.....		1			2	4		
Utah.....	1				1			
PACIFIC:								
Washington.....					3			
California.....					8	6	3	

New York leads in numerical growth. Michigan has prominence almost entirely through the activities of Henry Ford. Illinois makes a fair showing, and so does Pennsylvania, but neither State has distinguished itself during the last two years. Connecticut deserves a word—and also California, for its record in the decade.

Massachusetts and Indiana are conspicuous for their numbers of small museums founded during the decade. Indiana has a State law authorizing counties to support historical societies by appropriating toward salaries and by furnishing quarters or maintenance funds. This has been effective in promoting the establishment of small museums as well as in furthering the affairs of existing ones. In Massachusetts quite a different influence is at work. Interest in history runs high and is expressed partly by the preservation of historical houses for opening to the public as small historical museums. One important agency so engaged is the Society for the Preservation of New England Antiquities, with headquarters in Boston, which is responsible for a score of little branches of this sort.

Among the States which have not made any progress at all during the last two years there are several which one would expect to find on the active list. California, Wisconsin, Ohio, and the District of Columbia have strong museum developments and it is hard to see why they have not advanced recently. However, each of them made

progress in the decade. States omitted from the list because they have nothing to show are: Vermont (New England); North Dakota and South Dakota (West North Central); Delaware (South Atlantic); Idaho and Nevada (Mountain); and Oregon (Pacific).

TABLE 15.—*Geographic distribution of museums existing in 1930*

Division and State	Number of museums by income groups			
	Less than \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more
1	2	3	4	5
NEW ENGLAND:				
Maine.....	17	5		
New Hampshire.....	3	3	1	
Vermont.....	3	3		
Massachusetts.....	75	58	2	2
Rhode Island.....	9	5	1	
Connecticut.....	22	11	1	1
MIDDLE ATLANTIC:				
New York.....	39	55	7	8
New Jersey.....	13	8	1	1
Pennsylvania.....	28	19	2	6
EAST NORTH CENTRAL:				
Ohio.....	6	9	3	4
Indiana.....	34	12	1	
Illinois.....	13	7	2	3
Michigan.....	8	7	2	2
Wisconsin.....	7	5	1	1
WEST NORTH CENTRAL:				
Minnesota.....		5	1	
Iowa.....	6	4		
Missouri.....	6	7	2	1
North Dakota.....		1		
South Dakota.....		1		
Nebraska.....	2	3		
Kansas.....	2	3		
SOUTH ATLANTIC:				
Delaware.....	1	2		
Maryland.....	2	4	1	
District of Columbia.....	2	5	3	2
Virginia.....	9	14		
West Virginia.....	1	1		
North Carolina.....	6	3		
South Carolina.....	4	3		
Georgia.....	2	3		
Florida.....	4	3		
EAST SOUTH CENTRAL:				
Kentucky.....	3	3		
Tennessee.....	3	5		
Alabama.....	1	5		
Mississippi.....	1	2		
WEST SOUTH CENTRAL:				
Arkansas.....	3			
Louisiana.....	2	3	1	
Oklahoma.....	1	1		
Texas.....	7	6		
MOUNTAIN:				
Montana.....	3			
Idaho.....		1		
Wyoming.....	1	2		
Colorado.....	2	1	2	
New Mexico.....	4	2	1	
Arizona.....	3	4		
Utah.....	3	1		
PACIFIC:				
Washington.....	3	4		
Oregon.....	1	2		
California.....	17	14	8	1

The Middle Atlantic division³ is the region of greatest growth, and it is the only division in which every component State has made some gain during the last two years. The East North Central divi-

³ Regional divisions are those of the United States Census.

sion is a close second, and the New England and the South Atlantic divisions follow in turn. The Pacific division is the only one for which no new museum was recorded in the biennium, but it ranked quite high in the decade.

Table 15 shows the distribution of museums existing in 1930. All States are represented except Nevada. The relation between developments in the different States is the subject of Part IV.

BUILDING OF PUBLIC MUSEUMS

During the past two years 48 public museum buildings or additions have been erected. This represents an average rate of one new structure every 15 days—double the rate for the decade, which is one every 35 days. Table 16 lists the new buildings of the biennium.

TABLE 16.—*Public museum buildings and additions completed in the biennium 1929 and 1930*

Alabama:	
Anniston.....	Regar Museum of Natural History (1930) wing of library.
Arizona:	
Phoenix.....	The Heard Museum (1929) cost \$42,000.
Arkansas:	
Helena.....	Philips County Museum (1929) cost \$12,000.
California:	
Laguna Beach.....	Laguna Beach Art Gallery (1929) cost \$20,000.
Los Angeles.....	Los Angeles Museum (1929) addition, cost \$1,500,000.
San Diego.....	San Diego Historical Society (1929) cost \$90,000.
San Francisco.....	California Academy of Sciences (1930) addition, cost \$150,000.
	M. H. de Young Memorial Museum (1930) addition, cost \$265,000.
Connecticut:	
New Haven.....	New Haven Colony Historical Society (1930) cost \$350,000.
Florida:	
Sarasota.....	John and Mabel Ringling Museum of Art (1930).
Illinois:	
Chicago.....	Adler Planetarium and Astronomical Museum (1930) cost \$600,000.
	Art Institute of Chicago (1929) addition, cost \$54,000.
Indiana:	
Marion.....	Grant County Historical Society (1929) cost \$10,000.
Iowa:	
Davenport.....	Davenport Public Museum (1930) addition, cost \$12,000.
Kentucky:	
Covington.....	Baker-Hunt Foundation Museum (1930) cost \$30,000.
Maine:	
Thomaston.....	Knox Museum (1929) cost \$5,000.
Maryland:	
Baltimore.....	Baltimore Museum of Art (1929) cost \$1,000,000.

TABLE 16.—*Public museum buildings and additions completed in the biennium 1929 and 1930—Continued*

Massachusetts:	
Concord.....	Concord Antiquarian Society (1930) cost \$65,000.
Lynn.....	Lynn County Historical Society (1929) cost \$25,000.
Worcester.....	John Woodman Higgins Armory (1930) cost \$320,000.
Michigan:	
Dearborn.....	Edison Institute of Technology (1929) cost \$5,000,000.
Grand Rapids.....	Grand Rapids Art Gallery (1929) addition, cost \$39,000.
Missouri:	
Kansas City.....	Kansas City Art Institute (1930) addition, cost \$95,000.
New Hampshire:	
Manchester.....	Currier Gallery of Art (1929) cost \$365,000.
New Jersey:	
Montclair.....	Montclair Art Museum (1930) addition, cost \$75,000.
Trenton.....	New Jersey State Museum (1929) part of State building, cost \$600,000.
New Mexico:	
Coolidge.....	Wayside Museum (1929).
Santa Fe.....	Laboratory of Anthropology (1930) cost \$200,000.
New York:	
Buffalo.....	Buffalo Historical Society (1929) addition, cost \$300,000.
	Buffalo Museum of Science (1929) cost \$1,969,000.
Huntington.....	Vanderbilt Marine Museum (1930) addition.
New York City.....	Metropolitan Museum of Art (1929) two additions, (1930) addition.
	Museum of the City of New York (1930) cost \$1,700,000.
North Carolina:	
Asheville.....	Asheville Art Association (1930) cost \$70,000.
Ohio:	
Cincinnati.....	Cincinnati Art Museum (1930) addition, cost \$527,000.
Columbus.....	Ohio State Museum (1929) addition, cost \$139,000.
Dayton.....	Dayton Art Institute (1930) cost \$1,294,000.
Oklahoma:	
Oklahoma City.....	Oklahoma Historical Society (1930) part of State building, cost \$125,000.
Pennsylvania:	
Philadelphia.....	John Morton Memorial Museum (1929) cost \$300,000.
	Rodin Museum (1929) cost \$240,000.
Reading.....	Historical Society of Berks County (1929) cost \$93,000.
Scranton.....	Everhart Museum of Natural History, Science and Art (1929) addition, cost \$280,000.
Texas:	
Houston.....	Houston Museum of Natural History (1930) cost \$10,000.
Wisconsin:	
New London.....	New London Public Museum (1930).

TABLE 16.—Public museum buildings and additions completed in the biennium 1929 and 1930—Continued

Wyoming:
 Yellowstone National
 Park----- Yellowstone Museums ¹ (1929) cost \$50,000, (1930)
 cost \$50,000.

¹ A series of trailside museums is being created in the Yellowstone and 1 unit was completed in each of the indicated years. Costs, as given, represent a division of the approximate total amount expended for construction during the 2 years.

Table 17 shows capital outlay by years for the decade, in relation to the whole prior investment in museum buildings. Attention is called to the grand total of \$103,181,000. This is America's investment in bona fide public museum buildings. It does not include prices paid for makeshift buildings or costs of remodeled ones. Any such converted buildings as have been enlarged by addition of a wing actually designed for museum purposes, are represented in the table by the cost of the addition.

TABLE 17.—Investment, by years, in public museum buildings in use at the end of 1930 ¹

Year of opening	Cost of buildings by field					
	Art	Science	History	Industry	General	Total
1	2	3	4	5	6	7
1930-----	\$2,600,000	\$1,112,000	\$2,240,000	\$320,000	\$335,000	\$6,607,000
1929-----	2,439,000	2,029,000	830,000	5,000,000	2,519,000	12,817,000
1928-----	13,895,000	120,000	22,000		30,000	14,067,000
1927-----	5,710,000	35,000	200,000		8,000	5,953,000
1926-----	2,460,000	72,000	182,000		2,188,000	4,902,000
1925-----	750,000					750,000
1924-----	2,088,000		15,000		591,000	3,294,000
1923-----	1,125,000	692,000			400,000	2,217,000
1922-----		50,000				50,000
1921-----	175,000	8,530,000			165,000	8,870,000
Total for decade-----	31,842,000	12,640,000	3,489,000	5,320,000	6,236,000	59,527,000
Prior to 1921-----	20,127,000	9,522,000	3,946,000	1,150,000	8,909,000	43,654,000
Grand total-----	51,969,000	22,162,000	7,435,000	6,470,000	15,145,000	103,181,000

¹ This and the next table include some estimates of building costs, and also some approximations of museum shares in buildings designed only in part for museum purposes. A typical example is that of a State museum sharing a building equally with a State library and having half the total cost charged up in the table. There are only a few cases of this except for the buildings of historical societies which offered some difficulty and had to be treated more or less arbitrarily. Those costing more than \$50,000 and devoted to various society activities are represented by cost figures showing museum share roughly on the basis of proportionate floor area; those costing less than \$50,000 proved to be devoted principally or wholly to museum purposes, and were entered at full cost. However, all such special cases together contribute only a very small element. The table is essentially a record of the full cost of museum buildings.

This record of capital outlay covers 166 buildings, devoted to subjects as follows: Art 56, science 42, history 44, industry 4, and general 20. Table 18 shows how the cost is distributed throughout the country.

TABLE 18.—Investment, by States, in public museum buildings in use at the end of 1930¹

State	Cost of buildings by field						Number of buildings
	Art	Science	History	Industry	General	Total	
1	2	3	4	5	6	7	8
Alabama		\$50,000				\$50,000	1
Arizona	\$42,000	10,000			\$8,000	60,000	3
Arkansas			\$12,000			12,000	1
California	1,065,000	602,000	90,000	\$200,000	3,430,000	5,987,000	13
Colorado	20,000	272,000	460,000			752,000	4
Connecticut	250,000		387,000			637,000	4
District of Columbia	2,775,000	200,000			3,815,000	6,790,000	4
Florida	500,000					500,000	1
Illinois	3,199,000	7,710,000	180,000		400,000	11,489,000	8
Indiana	182,000		10,000			192,000	2
Iowa		12,000				12,000	1
Kentucky		30,000				30,000	1
Louisiana	150,000					150,000	1
Maine		83,000	37,000			120,000	6
Maryland	1,100,000					1,100,000	2
Massachusetts	3,037,000	255,000	508,000	320,000	250,000	4,370,000	21
Michigan	4,147,000			5,000,000		9,147,000	4
Minnesota	1,324,000		125,000			1,449,000	3
Missouri	1,095,000		468,000			1,563,000	3
New Hampshire	365,000	5,000	20,000			390,000	3
New Jersey	145,000				1,350,000	1,495,000	3
New Mexico	65,000	205,000				270,000	3
New York	7,415,000	9,707,000	3,645,000		3,336,000	24,103,000	27
North Carolina	70,000					70,000	1
Ohio	4,982,000	35,000	175,000		527,000	5,719,000	9
Oklahoma			125,000			125,000	1
Oregon	30,000					30,000	1
Pennsylvania	17,566,000	2,693,000	928,000	950,000	806,000	22,943,000	17
Rhode Island	1,100,000	83,000	10,000			1,193,000	3
South Carolina	80,000					80,000	1
Tennessee	114,000					114,000	1
Texas	450,000	10,000			150,000	610,000	3
Vermont		100,000				100,000	1
Washington			45,000		83,000	128,000	3
Wisconsin	101,000		210,000		990,000	1,301,000	5
Wyoming		100,000				100,000	1
Total	51,969,000	22,162,000	7,435,000	6,470,000	15,145,000	103,181,000	166

¹ See footnote of Table 17.

The States omitted from this table, because they have no true museum buildings, are: Delaware, Georgia, Idaho, Kansas, Mississippi, Montana, Nebraska, Nevada, North Dakota, South Dakota, Utah, Virginia, and West Virginia.

Some museums are housed, more or less temporarily, in former residences or buildings of other kinds that may be remodeled for museum use but which can not be considered as museum buildings. Others occupy historical houses some of which are restored or reconstructed. A great many museums, with no buildings of their own, have space in public buildings or other places where presumably they are permanently located. Table 19 gives the number of museums accommodated in these several ways.

TABLE 19.—*Quarters occupied by museums without museum buildings in 1930*

Kind of quarters	Number of museums by field					Total number
	Art	Science	History	Industry	General	
1	2	3	4	5	6	7
Converted building.....	31	26	25	1	19	102
Historical house.....	3		208	2		213
Space in—						
Library.....	36	14	66	1	7	124
Business building.....	8	9	20	14		51
State capitol.....	1	5	11			17
County court.....		2	23			25
City hall.....		2	2			4
Club.....	16	2	3		1	22
Home.....	3	9				12
Other ¹	14	16	23	1	1	55

¹ Includes space in theaters, armories, war memorials, laboratories, park administration buildings, etc.

II. STATISTICS OF UNIVERSITY, COLLEGE, AND SCHOOL MUSEUMS

The inclusion of school museums with those of colleges and universities deserves a word. There are only 10 school museums of sufficient size to be dealt with here and they resemble college museums in so many ways that it has not seemed worth while for present purposes to treat them separately.

Institutions of the class now to be examined differ fundamentally from public museums. They are teaching establishments and only the exceptional one reaches beyond the precincts of its parent institution. Few of them have independent incomes, and to trace their revenues through college appropriations to original sources would carry one off the subject of museum finance. Further, the distribution of these museums is determined by influences affecting colleges. Evidently, therefore, our discussion of teaching museums need not travel through all the channels that have been followed in the foregoing section.

Although many college teaching collections and 1-room museums were begun during 1929 and 1930, only 6 museums with more than \$1,000 of annual operating income were established on campuses or in schools. This is about the same annual rate of increase as recorded on the average for the past 10 years, during which 29 new museums of the indicated magnitude made their appearance. The many hundreds of teaching collections and small college museums with less than \$1,000 of annual income are left out of the following discussion because they can not be treated statistically, as can small public museums. Most of them have no finances of their own and any services given to them by employees of their parent institutions are difficult if not impossible to measure. It is hard even to register these museums with any completeness.

The above-mentioned six new museums of the biennium, with their dates of origin, are listed in Table 20.

TABLE 20.—*University, college, and school museums established in the biennium 1929 and 1930*

Alabama:	
Montgomery.....	Museum (1930), Woman's College of Alabama.
District of Columbia:	
Washington.....	Howard Gallery (1930), Howard University.
Massachusetts:	
Andover.....	Addison Gallery of American Art (1930), Phillips Academy.
Michigan:	
Bloomfield Hills.....	Art Museum (1929), The Cranbrook Foundation. The Cranbrook Institute of Science (1930), The Cranbrook Foundation.
Virginia:	
Richmond.....	A. A. Anderson Gallery of Art (1930), School of Social Work and Public Health, College of William and Mary, Richmond division.

FIELDS OF CAMPUS AND SCHOOL MUSEUMS

Teaching museums collectively differ from public museums in the emphasis which they place upon the several fields of subject matter. Tables 21, 22, and 23 bring this out. The first of these tables, which is for the biennium, presents very meager data, but it is included to complete this series of tables in relation to Tables 2, 3, and 4 concerning public museums.

Table 23 affords the first occasion to inquire into how many campus and school museums there are. It shows 112 units of this class that may be called large, but it gives no clue to the hundreds of smaller ones.

TABLE 21.—*Larger¹ university, college, and school museums founded in the biennium 1929 and 1930, grouped by field*

Field of museum	Number of museums	Approximate aggregate of 1930 incomes	Number of buildings completed ²	Aggregate cost of buildings completed ²
1	2	3	4	5
Art.....	4	\$40,000	1	\$10,000
Science.....	1	12,000	1	65,000
History.....				
Industry.....				
General.....	1	1,000		

¹ Includes only museums with income of more than \$1,000 a year. For the number of smaller college museums and teaching collections see Table 28.

² These figures are for the buildings of museums founded in the biennium, and not for all buildings completed during the period.

³ Building of Phillips Academy costing \$450,000 was nearly completed in 1930.

TABLE 22.—Larger¹ university, college, and school museums founded in the decade 1921-1930, grouped by field

Field of museum	Number of museums	Approximate aggregate of 1930 incomes	Number of buildings completed ²	Aggregate cost of buildings completed ²
1	2	3	4	5
Art.....	11	\$65,000	5	\$420,000
Science.....	10	55,000	1	65,000
History.....	3	5,000		
Industry.....	3	5,000		
General.....	2	2,000		

¹ See footnote 1 of Table 21.

² These figures are for the buildings of museums founded in the decade, and not for all buildings completed during the period.

TABLE 23.—Larger¹ university, college, and school museums existing in 1930, grouped by field

Field of museum	Number of museums	Approximate aggregate of 1930 incomes	Number of buildings completed	Aggregate cost of buildings completed
1	2	3	4	5
Art.....	39	\$489,000	19	\$6,927,000
Science.....	59	530,000	14	3,111,000
History.....	4	4,000		
Industry.....	3	5,000		
General.....	7	48,000	1	80,000

¹ See footnote 1 of Table 21.

One striking feature of the table for 1930, in the light of all that has gone before, is the prominence of science museums. This is partly a heritage from the past and partly a response to needs. In the last century the collecting activities of colleges, responding to interest in the forms and variety of natural objects and living things, created many natural history museums; some of these have developed into important modern museums of science. Apart from this influence there is a strong stimulus in the tendency of collections required for classroom use to outgrow modest proportions. However, if the record for recent years is a criterion, art museums will shortly have the same lead on the campus that public museums of art have already gained elsewhere.

The number of history museums is small, showing that teachers of history make little or no use of visual material.

BUILDINGS OF CAMPUS AND SCHOOL MUSEUMS

During the past two years five buildings or new wings were erected for museums of the kind under discussion. They are listed in Table 24.

TABLE 24.—*University, college, and school museum buildings and additions completed in the biennium 1929 and 1930*

Michigan:	
Bloomfield Hills.....	Cranbrook Institute of Science (1930) cost \$65,000.
New York:	
Rochester.....	Museum of Natural History, University of Rochester. (1930) part of Chester Dewey Building, cost \$150,000 (entire building cost \$450,000).
Oregon:	
Eugene.....	Oregon Museum of Fine Arts, University of Oregon (1930) cost \$200,000.
Pennsylvania:	
Philadelphia.....	The University Museum, University of Pennsylvania (1929) addition, cost \$631,000.
Virginia:	
Richmond.....	A. A. Anderson Gallery of Art, School of Social Work and Public Health, College of William and Mary (1930) cost \$10,000.

Table 25 shows capital outlay, by years for the decade, in relation to the whole prior investment of universities, colleges, and schools in museum buildings. The grand total of \$10,118,000 is comparable to the total of \$103,181,000 for public museum buildings (Table 17). The two amounts together form the country's complete investment in museum buildings—\$113,299,000.

TABLE 25.—*Investment, by years, in university, college, and school museum buildings in use at the end of 1930*

Year of opening	Cost of buildings by field			
	Art	Science	General	Total
1	2	3	4	5
1930.....	\$210,000	\$215,000	.....	\$425,000
1929.....	631,000	.....	.....	631,000
1928.....	1,030,000	900,000	.....	1,930,000
1927.....	1,380,000	350,000	.....	1,730,000
1926.....	250,000	750,000	.....	1,000,000
1925.....	60,000	.....	.....	60,000
1924.....	.....	.....	.....	.....
1923.....	.....	.....	.....	.....
1922.....	.....	.....	.....	.....
1921.....	247,000	.....	.....	247,000
Total for decade.....	3,808,000	2,215,000	.....	6,023,000
Prior to 1921.....	3,119,000	896,000	\$80,000	4,095,000
Grand total.....	6,927,000	3,111,000	80,000	10,118,000

This record of capital outlay covers 34 buildings, devoted to subjects as follows: Art 19, science 14, general 1. No history or industry museum of a university, college, or school has a true museum building. Table 26 shows how the cost is distributed among the States.

TABLE 26.—Investment, by States, in university, college, and school museum buildings in use at the end of 1930

State	Cost of buildings by field				Number of buildings
	Art	Science	General	Total	
1	2	3	4	5	6
California.....	\$653,000			\$653,000	2
Connecticut.....	1,500,000	\$750,000		2,250,000	3
Illinois.....	90,000	110,000		200,000	1
Kansas.....	90,000	75,000		165,000	3
Kentucky.....	50,000			50,000	1
Maine.....	380,000			380,000	1
Massachusetts.....	1,684,000	655,000	\$80,000	2,419,000	10
Michigan.....		990,000		990,000	3
Nebraska.....		350,000		350,000	1
New York.....	450,000	170,000		620,000	3
Ohio.....	203,000			203,000	1
Oregon.....	200,000			200,000	1
Pennsylvania.....	1,607,000			1,607,000	1
Virginia.....	10,000			10,000	1
Washington.....	100,000			100,000	1
Wisconsin.....		11,000		11,000	1
Total.....	6,927,000	3,111,000	80,000	10,118,000	34

III. THE NUMBER OF MUSEUMS

It would be misleading to say that there are 1,400 museums in the United States, although there are actually about that many museum units of one kind or another. The number of museums is best stated in somewhat discursive fashion. We have recorded the count of all public museums (Table 4); we have also given the count of university, college, and school museums that have income of more than \$1,000 a year (Table 23). These figures, supplemented by others for university, college, and school museums that have less than \$1,000 of income, are given in Tables 27 and 28. The museum units in these tables are arranged in groups, by income, for the purpose now before us. Some further facts gathered from Tables 4, 19, and 23 are brought together in Table 29.

TABLE 27.—*Public museums existing in 1930, grouped by size of income*

Field of museum	Number by income groups			
	Less than \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more
1	2	3	4	5
Art.....	51	84	18	14
Science.....	66	41	11	7
History.....	249	159	7	-----
Industry.....	7	12	1	4
General.....	8	29	7	6
Total.....	381	325	44	31

TABLE 28.—*University, college, and school museums existing in 1930, grouped by size of income*

Field of museum	Number by income groups			
	Less than \$1,000	\$1,000 to \$24,999	\$25,000 to \$99,999	\$100,000 or more
1	2	3	4	5
Art.....	55	34	3	2
Science.....	350	52	7	-----
History.....	50	4	-----	-----
Industry.....	10	3	-----	-----
General.....	50	6	1	-----
Total.....	515	99	11	2

TABLE 29.—*Quarters occupied by museums in 1930*

Type of museums	Number of museums occupying—			
	Museum buildings	Converted buildings	Historical houses	Rooms or spaces
1	2	3	4	5
Public museums.....	166	102	213	310
University, college, and school museums.....	34	16	2	575

From these tables it will be seen that there are 33 museums with annual income of more than \$100,000; or 88 with more than \$25,000. All-inclusive there are about 500 museums with income of more than \$1,000 a year, besides 400 smaller public museums, and 500 teaching museums in colleges.

A convenient statement, also in round numbers, may be made from data on buildings—assuming that any institution with a museum building is likely to be of size, and that the quarters of other museums indicate approximately their relative magnitude. By these criteria

there are about 200 large museums, 100 others of intermediate size, 200 small public museums in historical houses, and 300 in lodgings, besides 600 teaching museums in colleges. This grouping distinguishes sufficiently between public and college museums; most of the college museums which have museum buildings or converted buildings are of public usefulness and can fairly be classed with public museums of the same order; the remaining groups make a segregation. This estimate is as good as a labored count. No figures can be entirely faithful—nor can they long be even correct, for museums are multiplying rapidly.

IV. COMPARISON OF STATE AND REGIONAL DEVELOPMENT

It would be of interest and value to know the relative standing of the States and of geographic divisions with respect to their museum development. There is no accepted basis upon which to judge this, but among the data presented in Parts I and II of this report are several possible criteria—all of which have been drawn upon in preparing the two tables which follow.

The numerical findings of the study are expressed in two ways: As coefficients⁴ showing how much more one area has than another, and as ratios of coefficient to population showing how much more nearly one area lives up to its capacity than does another. In Table 30 the States are arranged in descending order of ratios. The sequence may not be exactly correct among States having ratios of about the same value, but this is not serious as fine distinctions are carefully avoided.

The first 9 States on the list of Table 30 form a class with distinct order of performance. Recalling observations in an earlier section as to museum growth in the different States (Table 14), we see that 5 of our 9 high-score States—New York, Michigan, Illinois, Pennsylvania, and Massachusetts—are also progressing rapidly at the present time. We also discovered Indiana to be growing fast although here it appears as twenty-sixth in degree of development. California and Ohio were found to be momentarily at a standstill.

Passing now to the other end of our table, we discover that Nevada is lowest in museum development. Of the States immediately above it on the list 6 are nearly as low and at least 7 more are only a little higher. It is startling to see that ratios near the end of the list are less than 1 per cent of the best.

⁴ Coefficients were obtained for States by combining several categories of data: The number of museums, the aggregate of operating incomes, the aggregate cost of museum buildings, and ratings to represent converted buildings and historical houses. These elements were treated in several different ways—the results being compared among themselves as a safeguard against serious error.

TABLE 30.—Museum development at the end of 1930, compared by States

State	Coefficient ¹ of museum develop- ment	Ratio ² of coefficient to popula- tion
1	2	3
District of Columbia.....	23.0	(*)
1. New York.....	100.0	100.0
2. Pennsylvania.....	79.0	89.0
3. Connecticut.....	10.0	81.0
4. Michigan.....	27.0	77.0
5. Massachusetts.....	25.0	73.0
6. Rhode Island.....	4.0	68.0
7. Illinois.....	53.0	58.0
8. California.....	22.0	49.0
9. Ohio.....	25.0	47.0
10. New Hampshire.....	1.0	41.0
11. New Mexico.....	1.0	40.0
12. Colorado.....	3.0	33.0
13. Missouri.....	7.0	26.0
14. Wisconsin.....	6.0	23.0
15. Maryland.....	3.0	25.0
16. New Jersey.....	7.0	21.0
17. Minnesota.....	3.0	18.0
18. Wyoming.....	0.5	17.0
19. Vermont.....	0.5	14.0
20. Maine.....	1.0	12.0
21. Florida.....	1.0	11.0
22. Arizona.....	0.5	9.0
23. Nebraska.....	0.5	8.0
24. Oregon.....	0.5	8.0
25. Delaware.....	0.1	7.0
26. Indiana.....	2.0	7.0
27. Washington.....	0.5	7.0
28. Louisiana.....	1.0	6.0
29. Virginia.....	1.0	4.0
30. Texas.....	1.5	4.0
31. South Carolina.....	0.5	3.0
32. Kansas.....	0.5	3.0
33. Tennessee.....	0.5	2.0
34. Kentucky.....	0.5	2.0
35. Oklahoma.....	0.5	1.5
36. Alabama.....	0.5	1.5
37. North Carolina.....	0.5	1.5
38. Iowa.....	0.2	1.0
39. Georgia.....	0.2	1.0
40. Utah.....	0.1	1.0
41. Montana.....	0.1	1.0
42. Idaho.....	0.1	0.5
43. Mississippi.....	0.1	0.5
44. West Virginia.....	0.1	0.5
45. South Dakota.....	0.1	0.5
46. North Dakota.....	0.1	0.5
47. Arkansas.....	0.1	0.5
48. Nevada.....	0	0

¹ Expressed as percentage of the best to facilitate comparison.

² The District of Columbia is not treated here as a State; it is really comparable to a city. Its ratio as a State would be six times as great as that of New York.

Surveying the middle portion of our table, one notes some features of interest. New Hampshire is in tenth place, although its museum development is no greater than that of Virginia in twenty-ninth place. This is a reminder of the smallness of its population—only 465,000 against 687,000 for Rhode Island and 1,607,000 for Con-

necticut. The discovery of Wisconsin several places below New Mexico brings a further realization of how deceptive absolute values are.

Table 31 gives coefficients and ratios for the divisions of the country. Reference to Table 15 will show the States included in each division.

TABLE 31.—*Museum development at the end of 1930, compared by geographic divisions*

Geographic division	Coefficient ¹ of museum development	Ratio ¹ of coefficient to population
1	2	3
1. Middle Atlantic.....	100	100
2. New England.....	23	75
3. East North Central.....	65	68
4. Pacific.....	13	41
5. South Atlantic.....	16	26
6. Mountain.....	3	19
7. West North Central.....	7	13
8. West South Central.....	2	3
9. East South Central.....	1	2

¹ Expressed as percentage of the best.

The three divisions at the head of the list show performance of a distinct order. They embrace States in the area from Maine southward to New York, Pennsylvania, and New Jersey, and westward through Ohio, Indiana, and Illinois—including Wisconsin and Michigan on the north. The Pacific coast region shows the next order of achievement. The rest of the country makes up a great expanse with relatively little museum development. The area from Texas to Alabama and Kentucky is clearly the least developed of all, but as we have seen it does not include all of the low-score States. The South Atlantic division, extending from Maryland to Florida, is peculiar because it includes the National Capital. Were it not for the District of Columbia, with the museums of the Nation, this division would occupy a much lower position in the table, as it would have a percentage coefficient of 4 and ratio of 6.

Recalling observations on rate of growth in the different divisions (Table 14), we see that the three divisions of fastest growth are also those of greatest strength. However, the South Atlantic division is now gaining almost as much ground as New England while the Pacific division—fourth in order of present standing—is the only one which stood still during 1929 and 1930.

V. TRENDS IN MUSEUM WORK

Many comments upon trends are made in the foregoing text, but discussion is necessarily limited because it relates only to statistics. The following notes add impressions on a few of the subjects which have come up before, and they also discuss trends in museum methods.

OUTDOOR MUSEUMS

The merest suggestion of a new development is given in two of the tables of Part I, which show that museums of science have appeared recently in national parks. However, there is no hint of the promise which this holds out to museums of science in general, and there is no indication of its relation to museums of history.

The story of the movement ushered in by museums in national parks has been told elsewhere.⁵ The idea underlying it is that museums attempt too often to tell indoors, with the aid of objects that are fragments or imitations, stories that should be told outdoors where nature has provided genuine illustrative exhibits. Trails through woods and fields thus come to be regarded as paths of learning, and shrines built along the trails—trailside museums, each given over to a restricted subject—are found to be more useful for some kinds of instruction than "aisleside cases" in a museum building. It was inevitable that this doctrine should take root first in national parks—among mountains, river valleys, glaciers, forests, and an abundance of living things. The first demonstration was made a few years ago in the Yosemite where a committee of the American Association of Museums built a central museum and began a system of trailsides now taking in Glacier Point, Mariposa Grove, and Tuolumne Meadow. The most recent demonstration is an extensive series of trailsides created in the Yellowstone by the same committee under the continued leadership of Hermon Carey Bumpus.

Coming when decentralization of museums is under much discussion, trailsides in national parks are just in time to catch the imagination. Museums in cities have been moved to search local parks for natural features that can be explained on the spot. They have viewed State parks with a new interest. In consequence trailsides have already appeared in both of these settings.

The influence has spread into the field of history also, and it can be seen at work in the new Colonial National Monument, the George Washington Birthplace National Monument, and other historical areas administered by the National Park Service. At headquarters of the service a newly appointed park historian is developing history education, just as the park naturalist has already developed nature education in the parks. Historical houses may thus come to be foci of educational activity along the trails of history.

Museums of history in cities, some of which operate historical houses, are also studying the possibilities of this new decentralized museum instruction. Attention has also been drawn to the idea through the interest aroused by extensive reconstruction projects like the one at Williamsburg, Va., and Greenfield Village at Dearborn, Mich.

⁵ Coleman, Laurence Vail. *Contributions of Museums to Outdoor Recreation*. Washington, D. C., 1928. Copies of this report to the National Conference on Outdoor Recreation are obtainable from the American Association of Museums, Washington, D. C.

It is easy to be oversanguine about such indications, but it is well within the range of probability that innumerable small museums of science and history will come into being under the stimulus of outdoor education.

BRANCH MUSEUMS

For 20 years or more branch museums have been discussed and, in a limited way, they have already become a reality. There are trailsides and historical houses, and also there are several examples of specialized branch museums, separate children's departments, as well as extension exhibits in libraries and other public buildings, and museum rooms in schools. However, none of these is a branch in the full sense of the word as applied, for example, to a branch library.

Museums—especially those in large cities—need branches located in different sections for the purpose of passing on to neighborhood groups those advantages and services which a centralized museum offers to a scattered and necessarily limited clientele. Recent years have brought this objective clearly into view, and prepared the way for the first functional branch to be established at Philadelphia in 1931. A report of this in some future survey will doubtless have other parallel developments to chronicle.

MUSEUMS IN SMALL COMMUNITIES

It will bear repeating, if only to emphasize an important finding of Part I, that an overwhelming majority of the new museums are being established in places with fewer than 100,000 inhabitants. The point of greatest activity in museum founding moves steadily down the scale of population. Large cities are now relatively well equipped.

Comparison of new museums in places having fewer than 100,000 inhabitants with museums in larger cities shows the form of organization to be typically the same in both environments. The most striking difference is the relative meagerness of support by the local government in small places. Also, in small places, history is relatively better represented.

Examination of cases individually makes it clear that the proportion of active and well-rounded institutions in populations under 100,000 is quite as large as in populations over that size, and that the effectiveness of active little museums in little places is fully as great in relation to their responsibilities as that of active big museums in the big cities. Statistics do not deceive in showing that the day of small museums in small communities has come.

PROGRESS IN EXHIBITION

In 1929 the Buffalo Museum of Science finished its new building in Humboldt Park and opened it with exhibits giving embodiment fully to the idea—familiar but not much put into practice—that a museum should exhibit subjects, not objects. In rooms surrounding a central hall, chapters of natural history are expounded in the following succession: Physics, astronomy, geology, biology, botany, invertebrate zoology, vertebrate zoology, evolution, heredity, geography, and anthropology. It is the aim of exhibits to explain the principal concepts of each science. Both the plan and its execution are very different from the traditional mode of exhibition which might call for a room label reading "Plants" but would never justify one reading "Botany: the Science of Plants."

A few months earlier, the Pennsylvania Museum of Art had opened the first section of its new building on the Parkway, Philadelphia. Here is the best realization of the idea that art exhibits should be divided throughout into two parts—one for the public, with exhibits giving a survey of the arts, and the other for the student, consisting of a systematic file of art objects for reference. In the public galleries there are pictures, sculpture, furniture, and other objects of the same time and place shown together; authentic period rooms supplement each exhibit. In the reference rooms—not yet open—there will be extensive case accommodations for objects arranged after a classification by material and process, and installed compactly and in readiness to be removed for close inspection. The plan is not entirely new, but the full embodiment of it is unique, and the example, like that at Buffalo, will surely be effective in shaping other museums.

Several large industrial museums—pioneers in this country following European precedents—are due to open their doors within the next few years at Dearborn, Chicago, and Philadelphia in turn. It was an omen, therefore, that the first of such institutions, the New York Museum of Science and Industry, opened in temporary quarters during 1930.

MUSEUM INSTRUCTION

The number of museums doing good educational work a decade ago was not more than a few dozen; now it is in the hundreds. The past two years have witnessed more than their share of this growth.

During the biennium there have been notable efforts to determine upon best methods for work with school classes visiting museums—an activity that is already carried on with system and careful techniques. The most important researches have been those conducted in several cities under the direction of Edward S. Robinson, Professor of Psychology at Yale. Several museums have experimented independently

and one has published the results. This sort of thing represents a further gain over the old rule-of-thumb attitude toward museum instruction.

PUBLIC RELATIONS

There has been a marked increase of energy and skill in developing relations between museums and the public during very recent years. Part of this has been stimulated by increased museum activity, and part is in response to the enlarging public interest in archeological work, scientific progress, and geographical discovery. The daily press mirrors the change. During a typical winter month in 1930 the New York Times contained more than 50 stories on museums, filling two dozen columns or about three pages.

An interesting case of cooperation between several museums, a newspaper, and a broadcasting station is an experiment with rotoradio talks. For many months the Buffalo Courier-Express has been devoting a page of its rotogravure section each Sunday to pictures supplied by the three Buffalo museums in turn. Each installment is followed on the evening of publication by a museum talk broadcast from station WKBW on the subject of the pictures. An announcement in the paper calls attention to the talks.

Eleven museums started new serial publications of their own during the biennium. Each of these popular serials has the double purpose of creating interest in art, science, or history, and of making its sponsor museum better known.

NATIONAL AND INTERNATIONAL WORK

New developments of nation-wide scope have turned, naturally enough, around the American Association of Museums. International developments have come from relations between this body and its sister organizations abroad.

An instance of national progress will suffice. In 1930 a plan of retirement support for museum workers was drafted by the association of museums after a study of pension plans in other fields. The plan was announced and is ready to go into effect, but the general state of finances has made further discussion of the subject inopportune for the present. In its last annual report, the Carnegie Foundation for the Advancement of Teaching compared this project with its own teachers retirement plan, administered by the Teachers Insurance and Annuity Association, in these words: "Both plans are designed to serve bodies of professional men and women scattered in small groups over wide areas and employed by separately incorporated bodies. Both plans avail themselves of the services of life-insurance companies. Both plans are sound, contractual, and nonpaternalistic."

International relations have been strengthened in several ways. American museums have gained representation in European councils through a place on the executive committee of the International Museums Office. Inter-American museum relations have been furthered by a mission to South America and the subsequent appearance of a book in English on the museums of that continent, and also through representation of museums in two new international groups—an advisory committee of the Pan American Union and the national council of the new Inter-American Institute of Intellectual Cooperation.

Two developments in Great Britain, though nominally unrelated to museum affairs in other countries, have contributed to general advancement. The first was the financing of the Museums Association in 1929 and the consequent opening of permanent headquarters in London. This move was assisted by a grant of the Carnegie United Kingdom Trust—which foundation has since shown its further interest through gifts to museums for reorganizations. The second was the publication of the final report of the Royal Commission on National Museums and Art Galleries. This document, in two volumes appearing, respectively, in 1929 and 1930, has done much to stimulate thought throughout the world.

Museum fortunes are in the ascendancy. The achievements of each period bulk large when they are near at hand, but they soon blend into the background against which new achievements stand in relief. The years 1929 and 1930 were important, but they will quickly slip into their appointed places. Happily they were full of works which will bring forth greater works in the years to come.

A SURVEY OF
McGILL UNIVERSITY
MUSEUMS



MONTREAL
February, 1932

I N D E X

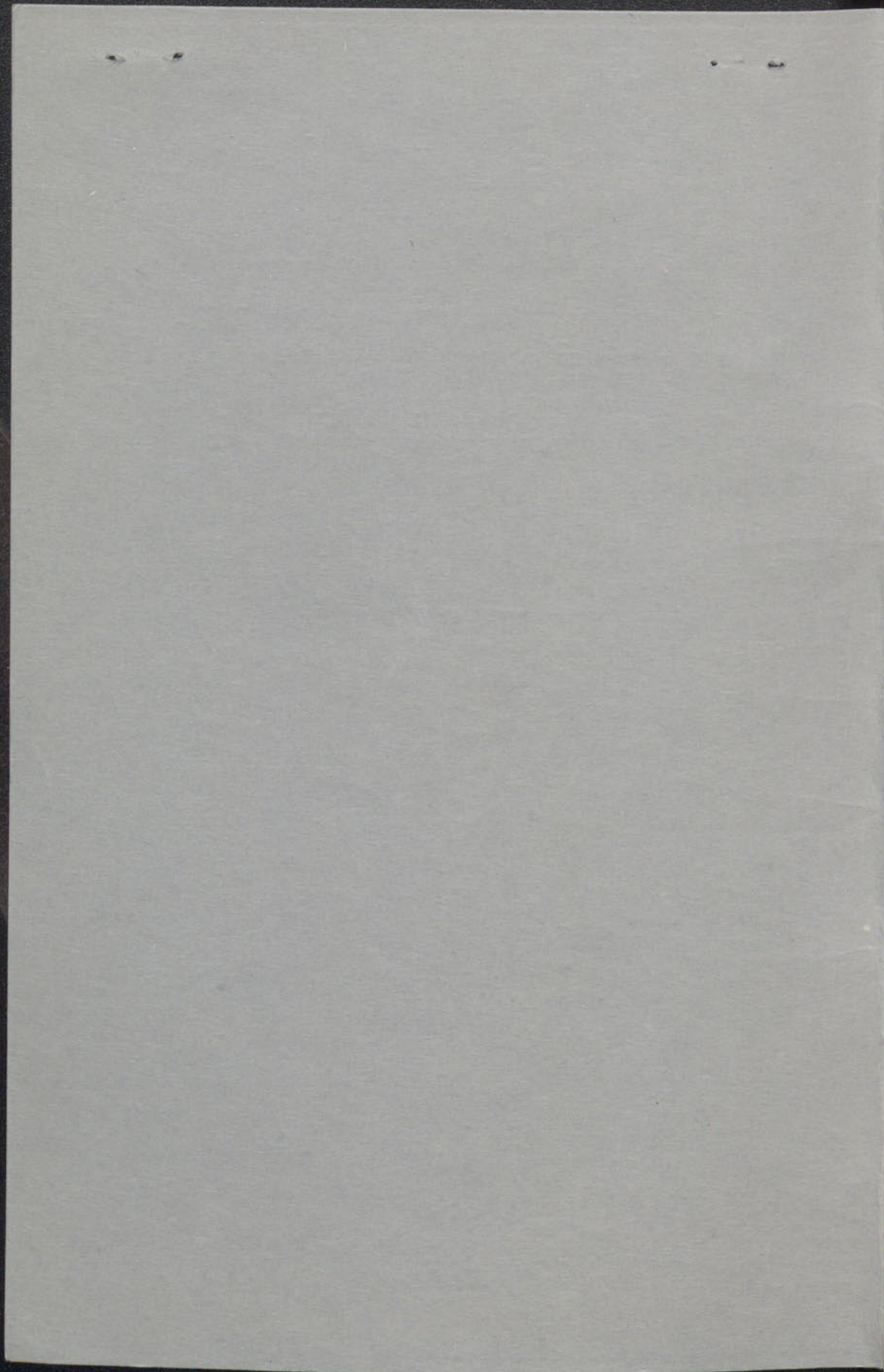
by

Mrs. E. Arma Hughes-Jones

A SURVEY OF MCGILL UNIVERSITY MUSEUMS
by Sir Cyril Fox, Ph.D., F.S.A.
Director, National Museum of Wales.

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McGILL UNIVERSITY
MUSEUMS

BY

CYRIL FOX, Ph.D. (Cantab.), F.S.A.
Director, National Museum of Wales.



McGILL UNIVERSITY
MONTREAL - CANADA
FEBRUARY 1932

A SURVEY OF
MCGILL UNIVERSITY
MUSEUMS

THE MCGILL UNIVERSITY
MUSEUMS



MCGILL UNIVERSITY
MONTREAL, QUEBEC

PREFACE

IN July, 1931, Sir Henry Miers and Mr. S. F. Markham came to Canada to begin a Survey of the Museums of the British Empire which was financed by the Carnegie Corporation. We had for some time considered the necessity of having made a survey of the museums of the University, and advantage was taken of the visit of Sir Henry and Mr. Markham to ask their advice.

They suggested that the British Association of Museums undertake a detailed survey and make recommendations as to what should be the policy, the future development and building programme for a modern university museum.

After careful consideration Sir Henry Miers asked Cyril Fox, Ph.D. (Cantab.) F.S.A., Director of the National Museum of Wales, and former Superintendent of the Field Laboratories of Cambridge, to undertake this important work, independently of the Carnegie Survey in Canada.

As a result of a series of studies carefully carried out by various corporations in the United States, and by the Carnegie United Kingdom Trustees of London, England, museums in the United States, Great Britain, Germany and France are now spending a great deal of thought and money in rearranging their collections for academic and popular use with great practical advantage. Long before any other country took the matter up seriously, however, Sweden led the world, as she still does, in the skill and thoroughness with which her museums in cities, towns and villages throughout the country were developed in the service of education.

As Dr. Fox points out, the work of education involves more and more widely the development of the powers of observation, and in this process, where students learn by seeing, museums are an essential part of the equipment of a university. They are, in their peculiar way, the visible mirrors of the past.

At McGill University, Dr. Fox considered the McCord, the Library, the Peter Redpath, and the Ethnological Museums as being of particular academic and popular value. Of these four, the Peter Redpath Museum is the parent of them all, and the part played by it in the development of the University during the past fifty years is notable and important.

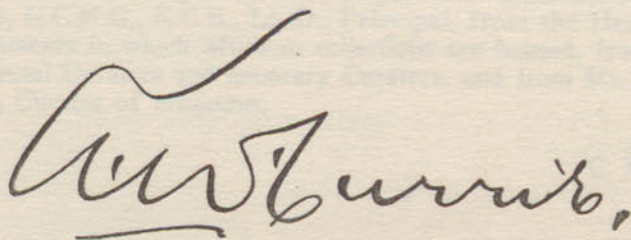
When, in 1882, the Redpath Museum was presented to McGill through the generosity of Peter Redpath, one of the most decisive steps was taken in bringing the University and its work before the public. Through this gift Sir William Dawson's scientific collections were safeguarded and made available to generations of students. In addition, valuable and interesting museum material has been kept on public exhibition and this has resulted in an increasing stream of gifts of Natural History and ethnological objects. The material thus acquired is now quite beyond the capacity of the building and has had to be stored in every available corner of the galleries, the main floor, and the basement.

Peter Redpath's munificence placed McGill in the front rank of progressive Universities. At that time, probably not half a dozen others on this continent could have pointed to a building so admirably suited to its purpose. It is to be regretted, however, that in the fifty years since its erection the absence of benefactions, like that of Peter Redpath, for the development of museums has largely defeated the purpose of his gift. It is because the collections have grown so remarkably, owing to the generosity of numberless donors, that many of the exhibits have had to be removed and installed elsewhere. Whereas, to begin with, the Museum encompassed the whole field of Natural History and many other branches of knowledge as well, it now accommodates only the large collections of Geology and Zoology, and these so inadequately that their purpose and that of the Museum itself are in large measure thwarted.

To look back fifty years to the time when this "Mother of Museums" at McGill was the last word in museum building and planning and the most up-to-date in its appointments, must induce a feeling of pride in everyone acquainted with our history. But McGill cannot, and will not, be content to rest upon her laurels. "McGill had . . ." and "McGill was . . ." must give way to "McGill has . . ." and "McGill is . . ." and these conditions must only be considered as earnest of continuous progress. Without modern Redpaths, Macdonalds, Strathconas, McGill may have to be content to cling to the

memories of past glories. She will never be able to put her best foot forward; she will scarcely be able to stir either foot. She will be doomed to stand still, a link with the past, but out of step with to-day and an anachronism to-morrow.

Citizens of Montreal and graduates of the University will be interested to read the considered judgment of a scholar and expert on the condition of the Museums of McGill and will be concerned to know that their high educational value in illustrating the history of Canada in particular and of Man in general is greatly reduced by the grave limitations which Dr. Fox describes. The museum departments of the University have a special appeal to many people, who have given, and given with great generosity. But to put it quite bluntly, it is now plain that further additions of material, so necessary for the growth and development of our museums, will embarrass rather than assist the work of the University, unless proper facilities for housing and exhibition are at the same time provided. It is my hope that this report of Dr. Fox will arouse and stimulate an interest which will not cease until we have at McGill a first class museum.

A handwritten signature in cursive script, reading "A. W. Currie". The signature is written in dark ink on a light-colored paper. The first name "A. W." is written in a more compact, stylized cursive, while "Currie" is written in a more flowing, open cursive style. The signature is positioned centrally on the page, below the main body of text.

Principal.

In accordance with a request from the Principal of McGill University transmitted to me through Sir Henry Miers, President of the Museums Association of Great Britain, I visited Montreal in November, 1931, in order to examine and report (*inter alia*) on the Museums of McGill University.

My report deals with the character and significance of these collections, with their future development or reorganization, and with the possibilities of collaboration with institutions outside McGill University, with a view to providing the best possible Museum service for the City of Montreal.

I would first wish to express my appreciation of the ready help and courtesy which I have received in the course of my investigations from everybody concerned in the direction and administration of the University Museums; in particular from Sir Arthur Currie, G.C.M.G., K.C.B., LL.D., Principal, from the Heads of Departments in which Museum collections are housed, from departmental Curators and honorary Curators, and from Mr. E. L. Judah, Curator of Museums.

C. F.

II LIST OF MCGILL MUSEUMS

The following Museums and Collections were examined and form the subject of my Report:—

Name.	Location.	Nature of Collections.
1. The McCord National Museum.	McCord Museum.	Historical (Canadiana).
2. The Peter Redpath Museum.	Peter Redpath Museum.	Palaeontological, Zoological, Anthropological, Mineralogical.
3. The Library Museum.	University Library.	Historical (History of the Book).
4. The Anatomical Museum.	Medical Building.	Anatomical and Anthropological.
5. The Medical Museum.	“ “	Medical.
6. The Ethnological Museum.	“ “	Ethnological.
7. The Pathological Museum.	Pathological Building.	Pathological.
8. The Museum of Hygiene.	Medical Building.	History and Practice of Hygiene.
9. The Rutherford Collection.	Physics Building.	Historical (Experimental Physics).
10. The Geological Collection.	Chemistry and Mining Building.	Economic Geology.
11. The Botanical Collection.	Biological Building.	Botanical.
12. The Architectural Collection.	Engineering Building.	Architectural (Casts, etc.).
13. The Gest Chinese Collection.	University Library.	Oriental objects.
14. In addition to the above there is the Peterson Coin and Gem collection, at present in store.		
15. The Museum Laboratory in the Pathological Building also comes under review, and		
16. The Biological Museum in Macdonald College.		

III DESCRIPTION OF MUSEUMS OF MCGILL UNIVERSITY

1. THE MCCORD NATIONAL MUSEUM.

The McCord National Museum is housed in a building adjacent to the campus, on the north side of Sherbrooke Street, erected as a private house. Eleven rooms, the hall and passages are occupied by the collections, and there is a small room used as an office. The collections were presented to the University in 1919, the donor, David Ross McCord, having been honorary Curator until his death. Subject to certain life interests, he bequeathed the major part of his estate to the University "as an Endowment Fund for the maintenance and development of the McCord National Museum." The bequest has now taken effect and, though the annual revenue now barely covers running expenses, it is, I understand, probable that a large sum (estimated at \$25,000) will in a few (say five) years' time, be available for the purposes named. The collections consist, in the words of the donor, of "articles illustrative of the history and social life of Canada." It is indeed a Canadian Historical museum.

The Indian material is comprehensive, representing the western tribes (and the Eskimo) as well as the eastern (Micmac, Iroquois, Algonquin, and Huron).

The historical material includes objects illustrating the French régime; the conquest of Quebec; the period of the American War of Independence, and that of the War of 1812.

One room illustrates the activities of the early Protestant Churches of Canada and their missions; another those of the early Jesuit missions and the Roman Catholic Church in Canada. There are also exhibits illustrating the work of the Arctic explorers of Canada and of the fur-trading companies. There is also historical material relating to Europe. At the time of my visit, a special exhibit (James McGill and his times) and a loan exhibit (Watercolours and Prints, lent by Mr. R. W. Reford) were also on view.

The Museum is now managed on behalf of the University by a Committee consisting of members of the staff of the University and others interested in the history of Canada and the preservation of its monuments, presided over by the Principal of McGill University and in his absence by the Chairman of the Committee, Dr. W. D. Lighthall, K.C., executor of the donor's will.

The salaried staff consists of Mrs. Warren, Assistant Curator, and her assistant. Mr. E. L. Judah, Curator of Museums, acts as technical adviser. Professor T. W. L. MacDermot acts as Secretary of the Museum and has a seat on the controlling committee.

2. THE PETER REDPATH MUSEUM.

The Peter Redpath Museum, a dignified building in the Neo-Greek style, situated between the University Library and the Arts Building, was erected by the donor whose name it bears and handed over to the University in 1882, the architects being Hutchison and Steele.

Its immediate function was to house the palaeontological collection made by the late Principal Dawson. It is the only building in the University solely designed for Museum purposes. It now contains, on three floors, a great variety of Museum material, the most important collections being the palaeontological, the mineralogical, and the zoological. There are also special collections—the Carpenter Collection of Mollusca, and the Lyman Entomological Collection.

The Palaeontological Collection is in charge of Professor J. J. O'Neill, Director of the Department of Geology; Dr. T. H. Clark, Logan Professor of Palaeontology in this Department, being the Curator. The Zoological Collection is in charge of Professor A. Willey, Strathcona Professor of Zoology. Professor R. P. D. Graham, Professor of Mineralogy, is in charge of the Mineralogical Collection. Mr. A. E. Winn is Curator of the Lyman Entomological Collection. There is no expert conchologist at present on the staff of the University, and the Carpenter Collection of Mollusca is looked after by Dr. Willey. I understand that the formal charge of the building as a whole rests on no one individual. There were formerly a number of ethnographical specimens in the Peter Redpath Museum but, as no Department in the Museum was specially interested in them, the Museum Committee authorized the Curator of Museums to remove them to the Medical Building (q.v.) and to reorganize, relabel, and rearrange them.

The salaried staff consists of Professor Clark (whose Museum work—in Palaeontology only—is regarded as part of his official duties), Mr. Winn, for Entomology only, and Mr. S. Chambers, Assistant Curator, with a janitor, a woman cleaner, and a boy.

The Palaeontological Collection: This is on the floor of the main gallery and occupies the greater part of this gallery. In addition to a very wide range of vertebrate and invertebrate palaeonto-

FIG. 1.



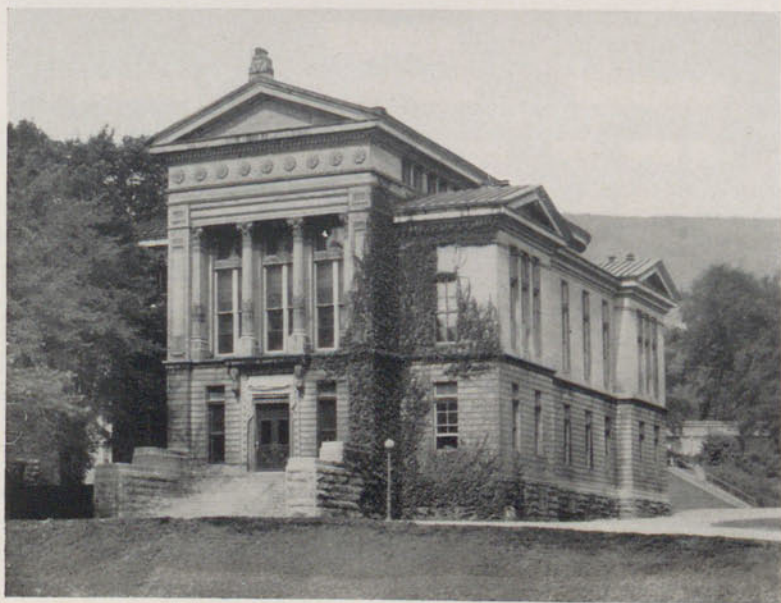
SIR WILLIAM DAWSON
1820 - 1899

FIG. 2.



PETER REDPATH ESQ.
1821 - 1894

FIG. 3.



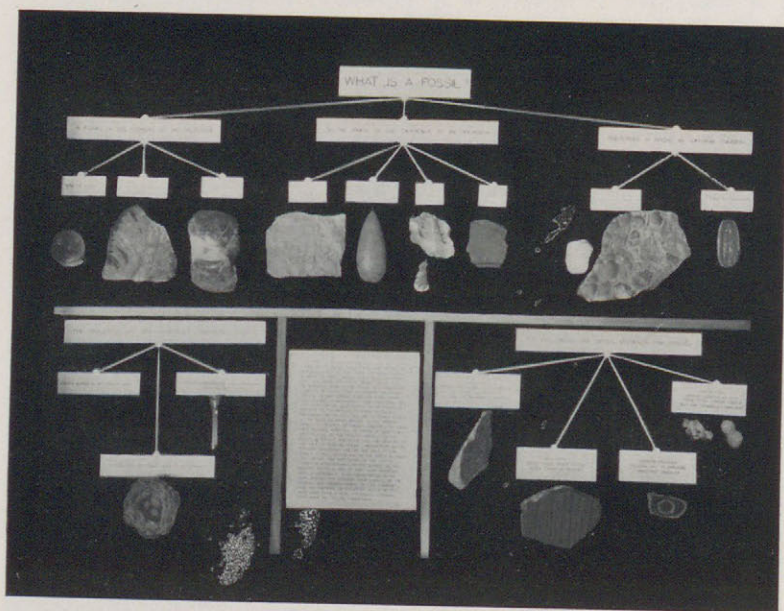
THE PETER REDPATH MUSEUM

FIG. 4



REDPATH MUSEUM: Forty-year-old case showing crowded, ill-arranged and poorly labeled collection.—(See page 19).

FIG. 5



REDPATH MUSEUM: Showing a well-arranged self-explanatory exhibit. (See page 19).

logical material chronologically arranged, there is an important palaeobotanic collection—"one of the best in North America." The skeletal casts of extinct mammals are "odds and ends," but a useful nucleus, as are those of Mesozoic reptiles. The Ami prehistoric collection in the vestibule, controlled by Professor Clark, brings Man's story down to the Neolithic phase of culture.

The Mineralogical Collection: This is arranged in a crowded group of cases at the end of the main palaeontological gallery.

The Zoological Collection: This, situated in the balcony above the main hall, consists largely of casual gifts and of accessions from the former Natural History Society of Montreal. There is a large series of birds, and the broader south end of the balcony is packed with cases of mammals and mammal skeletons so closely as to permit only one person to pass between them at a time. There are a few mounted fishes and, on the staircase, isolated groups of birds.

The Carpenter Collection of Mollusca occupies one end of this gallery. The shells, closely packed in the exhibition cases, are all named; there are also numerous drawers filled with specimens.

The Lyman Entomological Collection, principally of North American insects of all orders, occupies a small room on the ground floor, with its associated Library. It is continually being added to. The Curator finds it very crowded and has had to deposit some cabinets in the basement.

3. THE LIBRARY MUSEUM.

The Library Museum is housed in a toplighted upper floor of the new addition to the University Library.

It was created, and is controlled, by the University Librarian, Dr. G. R. Lomer, with the technical assistance of the Curator of Museums, Mr. E. L. Judah.

It contains in table and wall cases a series of exhibits (inscribed clay tablets, papyri, Mss, and printed books) illustrating the History of Writing and of the Book from the first millennium B.C. (in Egypt and Babylonia) onwards. There are also some objects from the Gest Chinese Collection (q.v.).

The University Librarian also maintains, in the gallery above the Reading Room, an Exhibition Gallery in which special exhibits and groups of objects of general interest are set out and changed from time to time. Recent exhibits include: The work of William Blake, Fine Bindings, Bookplates, Silhouettes, Children's Books.

An alcove adjacent to the entrance hall of the Library is

utilized, by means of internal lighting, as a display case for the exhibit of items of topical interest, such as anniversaries and events in the literary world. These are changed weekly. Recent exhibits include: Early Canadian Printing, the Schubert Centenary, Thomas Hardy, the new Poet Laureate, Designs by Leon Bakst, Armistice Anniversary.

4. THE ANATOMICAL MUSEUM.

5. THE MEDICAL MUSEUM.

6. THE ETHNOLOGICAL MUSEUM.

These three Museums are on successive floors, of identical plan, of the Museum Annex in the Strathcona Medical Building. They are under the general control of the Dean of the Medical Faculty. Each is furnished with a set of modern metal-frame cases.

4. THE ANATOMICAL MUSEUM.

On the top floor. Controlled by Dr. S. E. Whitnall, Robert Reford Professor of Anatomy. The collection is not intended for the public but for the student. It is a teaching museum arranged to illustrate, in connexion with the vertebrates, a variety of basic principles—e.g. of evolution, of function. The student learns the application of anatomical facts to general biological problems, and exhibits illustrate the science of Anthropology from the structural standpoint—the evolution of Man.

5. THE MEDICAL MUSEUM.

On the first floor. Dr. Maude E. Abbott, Assistant Professor of Medicine, has been the Curator of the Museum since 1908. The Museum is an organized teaching and historical collection. It is not intended for the public. It contains, in addition to the extensive and logically arranged series of medical exhibits, an historical collection of specimens associated with the teaching career of Sir William Osler, and the Casey Wood collection of drug and medicine containers. A scientific system of registration and classification has been introduced and applied to the collection by Dr. Abbott*.

6. THE ETHNOLOGICAL MUSEUM.

On the ground floor. In charge of Mr. E. L. Judah, Curator of Museums. It is open to the public. On this floor there is collected the important ethnological material removed from the Peter Redpath Museum, together with ethnological material from other

*For the system of classification, see Abbott, Maude E., *American Medicine*, Phila., 1903, v. 5, p. 541-4; and also *Jour. of Tech. Methods and Bull. of Int. Assoc. of Med. Mus.*, 1925, v. xi., p. 78-89.

sources, mainly Canadian Indian. There is a very important loan collection of models of canoes of the aborigines of North America, made by Mr. Adney; and the Garstang loan collection, illustrative of Egyptian culture through four millennia. The lay-out of the ethnological material is geographical.

7. THE PATHOLOGICAL MUSEUM.

In a room in the Pathological Building. Controlled by Professor Horst Oertel, Director of the Pathological Institute. Curator, Mr. E. L. Judah, Curator of Museums. The collection of pathological specimens, in glass jars, is a teaching, not a display collection. It is regarded as a storehouse in which all the objects are organized, labelled, and visible, and so readily accessible. Dr. Oertel considers that certain material in the Medical Museum is needed to complete it.

8. THE MUSEUM OF HYGIENE.

The Museum of Hygiene is controlled by Professor A. G. Fleming, Director of the Department of Public Health; the Curator is Dr. T. A. Starkey, Strathcona Professor of Hygiene. It is situated in one large room of the Medical Building. The Museum is concerned with the history and practice of Hygiene. It contains actual specimens and some models illustrating Heating, Lighting, Water Supply, Sanitary Appliances, Drainage, etc. There are no cases, the material being set out on trestles or fixed to rough partitions. Most of the specimens were donated. The collection is used by the Department in the courses in Hygiene given to Arts and Engineering students. A descriptive catalogue of the Museum (now out of print) was issued by Dr. Starkey.

9. THE RUTHERFORD COLLECTION (Experimental Physics).

This collection is housed in the Physics Building, under the control of Professor A. S. Eve, Director of the Department. It consists of a number of objects and materials relating to the discovery of Radium D, E, and F at McGill University by Sir E. Rutherford (now Lord Rutherford), with notes in his own hand; also of equipment with which he carried out his researches. These objects are in a glass-fronted cupboard in the Secretary's office.

10. THE GEOLOGICAL COLLECTION.

A room in the Department of Geology (in the Chemistry and Mining Building) has been set aside for a collection illustrating Economic Geology. It is controlled by Professor J. J. O'Neill, Head of the Department. The collection is organized in a series of fairly good cases.

11. THE BOTANICAL COLLECTION.

This is a small collection in one room (the Library) of the Department of Botany in the Biological Building. It is in the charge of Professor F. E. Lloyd, Head of the Department. The collection consists of a variety of objects illustrating structural and economic botany placed in cases conveniently for use in teaching, and an herbarium of Canadian and exotic plants.

12. THE ARCHITECTURAL COLLECTION.

Professor R. Traquair, Head of the Department of Architecture, has gathered together a series of casts illustrating the development of architecture and of architectural decoration, and examples of metal work to "illustrate the technical possibilities of the material." These are all housed in his Department in the Engineering Building, in a room used in part as a drawing office. No special grants have been made by the University for the acquisition of the Collection, which is in constant use by his students and forms not a museum of casts (the money for this has not been available), but in his own words "a teaching collection of odds and ends."

13. THE GEST CHINESE COLLECTION.

Associated with the important Gest Chinese Research Library, which is an independent unit within the University Library, under the charge of Dr. R. de Resillac-Roese, is a miscellaneous collection of objects illustrative of the history of writing, of Tibetan and Buddhistic culture, and of Chinese decorative art, mostly of modern date. This collection is in part in the very congested Library quarters, in part temporarily housed in the Library Museum.

14. THE PETERSON COIN COLLECTION.

This collection, presented recently to the University, has not been assigned to any Museum, but remains at present in the charge of the Curator of Museums. It is in a cabinet, and comprises the "best collection of Greek coins in Canada," as well as other important groups, Roman, Anglo-Saxon, etc. A series of gems is included.

15. THE MUSEUM LABORATORY.

In the Pathological Building. Staff: E. L. Judah, Curator of Museums; Joseph Giroux, Preparator. The work of the Laboratory is practically entirely medical—the preparation of anatomical, medical, and pathological specimens being undertaken. The

Department also carries out wood and metal work and electrical work, for case-fitting, frames, case-lighting, etc.

16. THE BIOLOGICAL MUSEUM, MACDONALD COLLEGE.

The only Museum in the College is in the Biological Buildings and is controlled by Dr. Brittain, entomologist. The Museum room (of good size and well lighted) was furnished with steel-framed cases designed by the architect in 1907, when the College was built, but it has never been developed as a Museum. There is no Museum grant. The Museum, such as it is, is a teaching collection not open to the public. The room is only partly occupied. It contains:—1. An American Herbarium in good cabinets. The material covers the whole continent, and is in process of being organized. Number of sheets not known. 2. A Collection of Insects. All the Orders that occur in the Canadian Faunal Zone are represented and properly set up in cabinets. The majority is named. 3. A few (German) models of Fungi, Mosses, Ferns, Flowering Plants.

Dr. Brittain has important teaching collections in his laboratories which I do not regard as part of the museum material.

IV THE CONTROL OF THE MUSEUMS

As will have been inferred from Section Three of this Report, the individual Museums are practically self-governing. Even the Peter Redpath Museum, in which unified control would seem inevitable, houses four independent organizations. Movement towards centralization has, however, begun. A General Museum Committee was appointed two years ago, under the Chairmanship of the Principal, in order to deal with matters of common interest and to make plans for effective co-ordination. As a step in this direction, Mr. E. L. Judah, who was in charge of the Museum Laboratory, has been appointed Curator of Museums. This title, however, is found on examination to be misleading. The Curator's relations to the Museums varies within the widest limits. In one (Ethnology) he is in full control as Curator; in others he is welcomed, but as a technical adviser, not curator; in a third he hardly dares to set (an official) foot. That Mr. Judah should have accomplished what he has done, placed in such an impossible situation, seems to an outside observer to be a tribute to his tact, good temper, and technical competence.*

*In justice to Mr. Judah, I ought to say that my estimate of the situation is the result of my own observations, no complaint regarding his office having been made to me by him.

The position of the Museum Laboratory, again, is difficult for an outside observer to understand until that of its controller, Mr. Judah, is appreciated. It does not serve, as might be expected, the whole group of the University Museums; it hardly does more than deal with the material sent to it from the Department of Pathology and the hospital wards with which the Department is associated. It is, indeed, under the control of the Head of that Department, Professor Oertel.

V COMMENTS ON MUSEUMS

In the pages of the report which follow there will be adverse comments on certain aspects of the Museum service in the University. I would first wish to say that, in my opinion, the creation, maintenance, and development of the collections in general, carried out as it has been largely without effective financial support and without much encouragement, reflects great credit on past and present Heads of Departments and Curators (usually honorary) concerned; and no inadequacies in respect of the collections, which in certain cases exist, can wipe out the debt which the University owes to these men and women for their services.

1. THE MCCORD MUSEUM.

The McCord Museum contains the objects given by Mr. McCord, and others acquired subsequently. There is a large number of priceless objects and valuable documents illustrating the history of the settlement and development of Canada. These form a magnificent nucleus for a great historical Museum. It also contains and exhibits second-rate material of this character and some which is not properly "historical." The Indian material also is of two kinds: historical documents illustrating the relations of the settlers to the natives (such as certain wampum belts and chiefs' medals), and purely ethnological or archaeological objects (such as cradle boards and prehistoric pottery).

So far as I can ascertain, no definite policy has been laid down by the Committee. It is not clear whether the Museum is to become a purely historical or a general Canadian Museum. There is, I gather, no individual authorized to act as Director or Curator. The Museum is overcrowded with exhibits, many of which are consequently not well arranged. The rooms are small, and the building is quite unsuitable for its present use. It is not, and can hardly be rendered, fireproof.

The exhibits, though dealing with objects of equal interest to both English-speaking and French-speaking inhabitants of the City and Province, are labelled in English only. There is no

Guide to the Collections other than a cyclostyled sheet. The manner in which the Museum is organized does not seem to permit of effective action in respect of arrangement or of control of purchases. (See Figs. 6 and 7).

2. THE PETER REDPATH MUSEUM.

The Entomological Collection is well looked after. Part of the Palaeontological Collection has been overhauled by Professor Clark, who exhibits a good case entitled "What is a fossil? (See Fig. 5), and has built up an adequate teaching exhibit out of the Ami prehistoric collection. Some of the mineral cases rearranged by Professor Graham are instructive and interesting.

Generally speaking, however, the character and condition of exhibited material in the Peter Redpath Museum is unsatisfactory and discredits the University which owns and controls it. I understand that, though the Museum is open to the public, the numbers who enter are not great. This must be considered fortunate, under the circumstances. Case after case in the Palaeontological series contains material, ill-labelled, ill-arranged, with numerous duplicates. Many cases have probably not been touched for forty years. (See Fig. 4). In any rearrangement it is probable that one-half of the material could be relegated to storage. The absence of any stratigraphical material in this geological museum is remarkable.

The Carpenter Collection of Mollusca is not suitable for public exhibition without drastic reduction. I doubt if such a shell-series entirely dissociated from any study of the animals that created and inhabited them is of any use; any purpose the collection as a whole might serve could well be met by placing it in cabinets (drawers) accessible to students. The nomenclature is, I am informed, not up to date.

There are many duplicates in the Mineralogical collections, though Professor Graham assures me that there are other specimens in reserve which ought to be on view.

In the Zoological collections there is much duplication and much material that should be eliminated. Elements of the collection, such as those on the staircase, were, I understand, gifts to the University which it was "nobody's business to refuse." The labelling is not adequate; there is no real guidance for visitor or student. Much of the material is in no scientific order. The survey of this collection is a depressing experience. It is evident that no one has for years taken any interest in it, and it has never, as a whole, been subjected to scientific scrutiny with a view to the

illustration of the principles or significance of Zoology, and I doubt whether at present it serves any useful purpose in the University.

Though the Museum has been in existence for fifty years, no Department in it issues any guide, catalogue, pamphlet or other aid to members of the University or general visitors. Since the Peter Redpath Museum contains all its original case-fittings practically unaltered, and since its collections for the most part represent Museum technique as it was in the nineteenth century, it forms a remarkably complete and unusual example of conservation and inertia in this educational field. It would be improper and unfair to blame individuals; the Museum is the victim of a vicious circle. No one is paid to manage, and practically no one is paid to work in the Museum, and it is therefore no one's business to see that its requirements in staff, material, and money are met. It is starved, cannot develop, and so has passed to a large extent out of the active life of the University.

The revolution wrought by Professor Clark in a small portion of it in a short time, hampered as he is by other duties and absence of the trained assistance which a curator has a right to expect, shows what could be done if the University were to provide the necessary encouragement and support. The palaeontological material is of high value and importance, and though the zoological material is inadequate and has suffered from neglect, it is generally recognized that no University can afford to be without a properly organized collection illustrating this science.

The Peter Redpath Museum has no lighting system. It is not fireproof. Its cases cannot be remade to meet modern requirements. The problem it presents is therefore a difficult one (See pp. 27, 35).

3. THE LIBRARY MUSEUM.

The Library Museum is a new Museum. The cases are well designed, the material set out in a logical and attractive manner with informative and interesting labels. Many of the exhibits are in themselves of the greatest importance—e.g. Newton's *Opticks*, 1704, with his own corrections; and John Locke's *Essay*, 1690, with notes in his own hand—but it is the emphasis laid on the Book as the vehicle of history, and on the methods employed through three millennia in order to perpetuate man's thought and action, which makes the whole exhibit greater than any one of its parts. It is an excellent example of up-to-date Museum technique. Some aspects of the collection—e.g.

oriental Mss.—could be expanded with advantage; the present room is too small. It is also very inconveniently situated for the admission of the public (See Fig. 9).

The Library Museum, with the Exhibition Gallery, forms a valuable, interesting, and necessary extension of Library service. The Gallery seems, in a crowded building, to be particularly well utilized, as it is unsuited for the use of readers. The alcove exhibit in the hall is excellent. It is to be regarded as an example of the "educational work which a properly equipped library museum ought to carry on," in the view of the University Librarian. I agree.

I learned with some surprise that these important developments, which materially help to make the University Library a living and vital educational force for the general public as well as for the University, are "dependent almost entirely upon donations of material and money" and that no funds are provided from University sources. All the mechanical work of preparation and arranging of exhibits (in addition to the technical) falls on the Librarian and his Secretary.

4. THE ANATOMICAL MUSEUM.

This Museum, like Nos. 5 and 6, is fireproof. It is suitable for its purpose. The exhibits are well set up, well arranged and labeled. The backgrounds of the cases might be improved to eliminate reflection. The anthropological exhibits should form an admirable nucleus for an Anthropological Museum. The collection in general is, I understand, not likely to expand beyond the limits of the space at present available.

5. THE MEDICAL MUSEUM.

This Museum is well arranged and labeled, showing a very sound technique. The backgrounds of the otherwise excellent cases might be improved. The scope and function of the Medical Museum does not appear to be clearly defined. Much of the teaching, as opposed to the historical, material formerly in the Museum has been transferred to the Pathological Museum, but a good deal remains. Thus the spheres of activity of the Medical and Pathological Museums respectively await definition, and it would be well if this definition could be brought about. It has been suggested to me that the collection and exhibition of medical material of special use to the clinics, such as the models of skin diseases now exhibited, might be extended. The Museum collections are expanding, under the competent control of Dr. Abbott.

6. THE ETHNOLOGICAL MUSEUM.

The exhibits in this Museum are well arranged and effectively labeled and form a good educational series which should be of great interest to the student and the general public. The whole represents a valuable collection of Indian objects of the prehistoric and historic periods, including fine basketry, with enough anthropological material from other sources to form the basis of a general Ethnological Museum. Many important additions are due to the zeal of the curator. The University should take steps to acquire the *unique* collection of canoe models, which shows how the study of technique in a particular industry can extend and correct the literary evidence bearing on the location, relationships, and migrations of tribes, and which also shows how the modern Canadian canoe was evolved under European influence. The models are all to scale and beautifully wrought. The possession of this collection would encourage the study of those aspects of ethnology which McGill University ought to, and in time will, make its own. Its loss would, to the same degree, be a set-back to the development of this research. (See Fig. 8).

The Garstang Egyptian (loan) collection is carefully selected to cover the whole Dynastic period 4000-300 B.C. The other Egyptian, Greek and Carthaginian objects are useful and interesting.

7. THE PATHOLOGICAL MUSEUM.

The cases in this Museum are designed for the purpose and are excellent. Mounting and arrangement of the specimens show an advanced technique. There is considered to be ample room for expansion.

8. THE MUSEUM OF HYGIENE.

This Museum is for students and is not suitable for the admission of the general public. The collection occupies only part of the room, the rest (one-third of the whole) having been recently boarded off and used for other purposes by the instructions of Dr. Fleming.

9. THE RUTHERFORD COLLECTION.

The material included in this Collection, intimately related as it is to one of the key discoveries in science, will increase in historical importance and interest as the years go by and should be properly and permanently housed in the Physics Department for the inspiration and instruction of successive generations of

students. A provisional scheme for this, prepared by Dr. Eve, seems to me very suitable, as it allows for additions of similar character which may from time to time be acquired by the Department.

10. THE GEOLOGICAL COLLECTION.

The artificial lighting of the room in which this collection is placed needs improvement; the room does not receive adequate daylight. The collection is cramped, and more room is needed. It can properly be classed as a Departmental (teaching) museum.

11. THE BOTANICAL COLLECTION.

There is no one at present working on, or interested in, the Herbarium material. The collection as a whole cannot, I think, properly be described as a museum, even in embryo; Professor Lloyd informs me that he has no present intention of developing it.

12. THE ARCHITECTURAL COLLECTION.

This teaching collection contains many interesting, important, and unusual pieces. It is unsuitably and inadequately housed. It forms the nucleus of what might, under favourable conditions, become an important architectural museum. Such a museum is needed in Montreal. In any case it ought, in the service of the School of Architecture, to be extended and the gaps filled up.

13. THE GEST CHINESE COLLECTION.

The best use for this collection (after setting aside what is needed to illustrate the History of the Book in the Library Museum) is to provide local colour for the Chinese Library. It is probably not of a character to justify development as an Oriental collection for public exhibition.

14. THE PETERSON COIN COLLECTION.

No comments.

15. THE MUSEUM LABORATORY.

I am informed (by one of those who benefits by it) that the work of the Laboratory is very competent. All that I have seen confirms this. The Preparator shows evidence of that capacity for improvisation which is the mark of a highly skilled laboratory man. The accommodation of the Laboratory is limited, barely sufficient for the present needs of the Department. The Curator, for example, has no private room. A ten-day summer course in

Medical Museum Technique, arranged by the Curator, the syllabus of which is before me, illustrates the vigour with which the Department is conducted. The 1930 course was attended by graduates from eight American institutions. No grant was made by the University for the expenses of this course!

16. THE BIOLOGICAL MUSEUM, MACDONALD COLLEGE.

This offers great possibilities for development as a Museum of Agricultural Botany and Zoology, and the question of organizing such a development should be considered.

VI GENERAL OBSERVATIONS AND RECOMMENDATIONS

1. The collections examined fall into four groups.

(a) Those which are suitable for the admission of the general public, and to which indeed the public now have access.

The McCord Museum,
The Ethnological Museum,
The Library Museum,
The Peter Redpath Museum.

(b) The Medical Museums (of Anatomy, of Medicine, and of Pathology), to two of which the public have limited access.

(c) Departmental Museums or teaching collections, not at present intended for the admission of the general public.

The Museum of Hygiene,
The Museum of Economic Geology,
The Architectural Collection,
The Botanical Collection,
The Gest Chinese Collection.

(d) The Biological Museum at Macdonald College.

OBSERVATIONS AND RECOMMENDATIONS BEARING ON GROUP (A) MUSEUMS.

2. The most important from the point of view of this Report is Group (a). The Museums in this group contain unique, valuable, and important material for teaching and research within the University and for the instruction of the general public.

3. The Group (a) Museums are not used for the purposes indicated as fully as they should be, because they are (1) difficult of access (Ethnology and Library Museums), (2) archaic (Peter Redpath), or (3) inconvenient and over-crowded (McCord).

4. The lack of appreciation of the value of museum service in the University is illustrated by the absence from the old-established Museums of any pamphlets or guides for the information or instruction of members of the University or the public.

5. The *co-ordinating* authority in respect of the Group (a) Museums is weak and inadequate; the *controlling* authority does not appear to function.

6. The remarkable development of museum technique in recent years in all civilized countries and the realization of the importance of museums in the educational scheme, as providing an avenue to knowledge which cannot be secured by any other means*, throw into high relief the backwardness of McGill University public Museums and render it imperative that steps should be taken to provide a remedy.

7. The absence of an *adequate* public museum service in the City of Montreal places on McGill University, by reason of its historic and important position in the cultural life of the city and district and its possession of so much museum material, the duty of doing its utmost to provide such a service.

8. It is today more than ever important that McGill University should use every effort to confirm and extend its links with the life of the City and the Province, to demonstrate the value and importance of the cultural services which it can render to the community, to show that knowledge is an avenue to better, fuller, and happier living, to improve facilities for the self-education of the adult as well as the education of the young—today more important than before, because the shortening of the hours of labour of the great majority of people and the existence of unemployment have given leisure to thousands unaccustomed to it and incapable without guidance of using its opportunities to good advantage. It is relevant to point out that there is an overwhelming need for benefactions to maintain the efficiency of, and to secure the development of, the University; and that nothing is better calculated to encourage such benefactions than the extension of the work of the University in a sphere which, as all men can see, benefits the community without its walls as much as that within.

*Our educational systems were first based on classwork and book-work; then, when learning by **listening** was shown to be inadequate, craftwork was introduced—learning by **doing**. The third phase is just opening out; we are being taught how to observe, to analyse our impressions; we are learning by **seeing**. In this last phase Museums are essential.

9. The possession of (1) the collection of the McCord National Museum with its priceless historical material covering the whole of Canadian history; (2) of the Canadiana in the University Library; (3) of the Canadian Indian collections in the Ethnological Museum, enable the University to illustrate the prehistory and history of the Province of Quebec in particular and of Canada in general. Furthermore, material in the Redpath Museum forms an excellent basis for the illustration of the geology of Canada and its fauna.

10. Again, the general Historical, Ethnological, Zoological, and Geological collections provide comparative material which is needed for the student in these fields.

11. The reorganization of the University public museums necessitates bringing the prehistoric and historic collections together as far as is practicable, and making them readily accessible to the public. But since the McCord Museum is manifestly unsuitable and the Ethnological Museum difficult of access and since both are too small, a *new Museum building is absolutely and urgently necessary*.

12. This new Museum building should be sited in a prominent position visible and accessible from a convenient traffic centre. The site indicated is somewhere at the lower end of the campus (on or adjacent to Sherbrooke Street); a very suitable location would be on the tennis courts between the Library and the McCord building.

13. The Museum building should be designed to contain primarily the McCord and the Ethnological collections. *But no Museum plans for the future are adequate that merely aim at the improved housing of the existing organized collections of the University.* These are the result of haphazard growth and are, therefore, ill-balanced. *Nothing less than the illustration of the History of Man in Canada, illuminated by a summary survey of Man's history in general, should be attempted;* into such a synthesis the History of the Book and of Record-Keeping (the Library Museum) will naturally fit; and valuable nuclei presenting other facts of general history exist in the series illustrating the evolution of man in the Anatomical Museum; that illustrating Palaeolithic Man in the Museum of Paleontology (Peter Redpath Museum); the Garstang Egyptian (loan) collection and other historical material from Greece and Carthage now in the Ethnological Museum; and the Peterson Collection of Coins.

14. These proposals involve the resumption by the University of effective control over the disposition of the collections belonging to it, whether these are Departmental or general. The haphazard

development of the collections has resulted in disharmony in distribution which must be corrected. I am convinced that, though some inconvenience may temporarily be caused to certain Departments, they, as well as the University in general, will benefit by a development which will bring isolated groups of museum objects into a systematic and organized whole.

15. The problem of the Peter Redpath Museum and its collections in connection with this scheme has yet to be dealt with. Though drastic elimination of redundant and second-rate material would relieve the existing congestion, the building cannot be regarded as adequate for the permanent housing of the Palaeontological, Mineralogical, and Zoological collections, and it provides no adequate workroom, reserve and storage accommodation for these collections or for the student collections (Entomological and Conchological). Suppose it were decided to leave all the Geological material in the Museum, in view of its association with Sir William Dawson, and to remove all the Zoological material to the new Museum building which is envisaged; we are still faced with a serious difficulty—the building is not fireproof; the wooden cases are unsuitable and dust-collecting. Reorganization of an important collection with a view to development in an environment which presents potential danger to its very existence ought not to be considered.

I understand from Mr. E. L. Judah that a provisional estimate for rendering the Peter Redpath building completely fireproof has been obtained; it is \$200,000. Even if such a sum could be obtained, it would surely be better spent on a new building. Furthermore, the alterations would involve the destruction of the existing internal architectural features. This would be a pity. The Museum, an elaborately decorated late "Neo-Classical" structure, has its faults; nevertheless it stands out as the most scholarly, the most distinguished, the most beautiful building in the University, in a finely chosen position which gives an air of Athenian dignity to the Campus, hinting most fittingly at the ultimate dependence of the University spirit upon the Greek tradition. It is an historic document, marking a phase in cultural evolution as expressed in architecture, as well as a thing of beauty. Its isolation should be preserved (it could not be added to without ruining it), and its original character, whether *inside* or *out* should be carefully cherished. I recommended therefore that the use of the Peter Redpath building as a Natural History Museum be given up. The future use of the building is discussed later (par. 42).

16. My view, that the best course to take would be to provide accommodation in the new Museum building for the Zoological and Palaeontological collections, raises the same problems of policy

as did the collections concerned with Man. Are we to be content in the field of Natural History to perpetuate the ill-balanced character of the collections due to chance and individual idiosyncrasy? If not, what is to be the aim? It is, I venture to think, obvious. The presentation of Geology (Palaeontology and Mineralogy) should be broadened by the introduction of stratigraphical exhibits, primarily Canadian; the Zoological collections must be reconstructed on a broad basis; and place must be found for a Botanical Museum in which the flora of the Dominion, both from its systematic and its ecological sides, should be adequately illustrated. It is remarkable that no adequate Herbarium of native plants exists in the City of Montreal and that no attempt is being made in the University to develop the nucleus it possesses*.

17. Thus my scheme envisages a Museum in which the study of Man and his activities in Canada leads outwards to the study of Man and his activities in general, and in which the study of Man's environment in Canada (the rocks and minerals especially, and then the animals, the trees and flowers) leads outward to the study of the world environment of the human race.

18. I believe that sufficient financial support for such a concept, supported as it is by most valuable museum material which will go a long way towards its realization, will be found in the City of Montreal. It is not my province to make detailed recommendations concerning the Museum building, but I think that it should not be less than seven stories high—one each for the three natural sciences, one for Man in Canada, one for the history of Man in general, one in which Man as a record-keeper is studied, and one for administration. There should be reserve, storage, and study rooms on every floor. It should be linked by a covered passage with the Library if the site permits. It should be of the simplest architectural character externally, and interiorly free from all decorative detail, for attention should not be distracted from the exhibits. It should be well lit at night on the Sherbrooke Street facade, with its name and the hours of opening to the public. It should be fitted with dustproof exhibition cases.

19. The scheme that I have envisaged (or any scheme of unification) cannot be created or maintained without the provision of a competent whole-time officer in full control of the University Museum for which he is responsible and in a position personally to propose, explain and defend his policies before the appropriate executive body of the University. *The Director of University Museums* should have precisely the same privileges, salary and

*There is an excellent Herbarium in the University of Montreal which was not seen by Dr. Fox.

FIG. 6



THE McCORD MUSEUM
FIG. 7



McCORD MUSEUM; Interior, showing crowded condition of the Ethnological exhibits.
(See Page 18).

FIG. 8



THE ETHNOLOGICAL MUSEUM: Showing the Adney Loan Collection.
(See page 22).

FIG. 9



LIBRARY MUSEUM: Showing crowded cases and unsuitable room.—(See page 21).

status as the University Librarian; he will occupy an analogous position; the services rendered by each are complementary, and both are extra-departmental.

20. I think it will be admitted that, speaking generally, departmental control of public museums, associated as it is with honorary Curatorship, is not satisfactory. Brilliant exceptions occur; they are to be seen in the McGill Museums, but the systems fail to maintain consistent development—Museum technique is a specialist's job. I would, therefore, urge that no Museum collection not now under Departmental control should be placed under such control, and that, wherever practicable, public Museums be transferred from Departmental control to that of the Director of Museums.

Thus, the McCord Museum and the Ethnological Museum, together with hitherto isolated groups of related museum material (see par. 13), should be placed under the direct control of the Director of Museums, and the Head of the Department of Zoology may not be averse to being relieved of direct responsibility for recreating the Museum of his Department. The new Museum of Botany, when its creation is found possible, should be under direct control, the existing Botanical collection being left in the Department as a teaching collection.

21. It is emphasized that the public museums contain collections primarily formed for the service of the University; and it should be laid down for the guidance of the Director of Museums that in the arrangement of the collections and in his administrative arrangements, the needs and convenience of professors, lecturers, and students of McGill University should receive careful consideration; and that he be authorized temporarily to exclude the public, if desired, from any gallery in which instructional work is being carried on.

22. The labeling of Canadian historical material and Guides dealing therewith should be carried out or published in both English and French. Guides to all collections to which the public are admitted should be prepared.

23. It is essential that the Director of Museums should be a man of sound scholarship in some one branch of human knowledge, and that he should have had experience of Museum work. The former qualification is particularly important, having regard to his duties and to his relations, both direct and indirect, with Departmental heads and their staffs.

While he will be able to call upon expert advice within the University in respect of all branches of Natural History, there is

lacking in the University any organized anthropological study. Since he will have important ethnological and historical material in his charge, I recommend that an ethnologist or anthropologist be looked for*. It is not necessary that he should have, prior to appointment, detailed knowledge of Canadian ethnology. Failing a man with these qualifications, I suggest an historian or archaeologist.

24. It is essential that the Director should be appointed before the projected Museum building is planned or built, in order (i) that his experience may be available for the Building Committee, and (ii) that his views as to requirements may receive consideration.

25. There should be an *Assistant Director of Museums* who is primarily a technician. He should be in charge of the Museum Laboratory, which should be controlled by the Museum organization instead of (as at present) by the Department of Pathology, and he should also be responsible, under the Director, for care and maintenance, finance and the service staff.

26. The accommodation of the Museum Laboratory should be extended. Provision might be made for it in the basement of the new building. The staff should be enlarged to include a taxidermist. The efficiency of this Laboratory justifies its use in a wider field of service than at present. The summer courses in Medical Museum Technique organized by Mr. Judah should be continued, adequately financed, and should prove of value in extending the influence of McGill University throughout the Continent and, if extended, in training young men for salaried posts in the reorganized University Museum.

27. Financial provision for the maintenance of public museums should be granted through the Museums Committee. No purely honorary curatorships should be permitted in the public museums of McGill. Heads of Departments, e.g., the University Librarian, which have collections exhibited under Departmental control in the University Museum, should appoint Curators—normally, members of their staffs. Provision for payment, however small,

*It is very important that the Canadian Indian material in the possession of the University should be properly and scientifically studied and extended, and that is why I press for an ethnologist as Director. This most interesting indigenous civilization with its remarkable transport aids—canoe, snowshoe and toboggan—its fine basketry, its striking philosophy of life, profoundly influenced the European settler, being influenced in turn by European ideas; the action and interaction thus developed could vividly be shown in a Museum. In addition to models, room should be provided for originals, especially of the birchbark canoe; Montreal's position on the great system of waterways renders the illustration of water transport in Canada of first importance. The collections should be developed to illustrate **native Indian culture areas**, and the gaps, which such a reorganization would demonstrate, filled up; the arrangement must be scientific rather than aesthetic.

of such curatorship should be made by the Museum administration, and in respect of his Museum work the Curator should be under the control of the Director of Museums; he should conform to any instructions designed to bring about or maintain uniformity of labeling, of registration, etc., but he should have a reasonable freedom in the arrangement and extension of his collections to suit the needs both of his Department and of the public. The provision of staff for the Director in respect of collections under his direct control will be determined by their development and the financial situation.

29. There shall be a Public Museums Committee (on which the Principal shall be Chairman and the Director of Museums, Secretary) which shall have the same authority as, and similar functions to, the Library Committee.

GROUP (B) MUSEUMS

30. The Group (b) Medical Museums — Anatomy, Medicine, and Pathology—are highly specialized; they are not, speaking generally, suited for the admission of the general public; they form a united group representing aspects of one science; they are modern in equipment, and are highly efficient. This being so, it seems unwise to interfere with the existing organization of control by the Medical Faculty. But the Faculty should take measures to define the "spheres of influence" of the Pathological and the Medical Museums respectively (see p. 21).

31. Assuming that the control of the Museum Laboratory which now serves the Medical Museums passes into the hands of the Director of Museums (par. 25), it is important that its functions in relation to the Medical Museums should be defined. I suggest that such rights as these museums enjoy at present should be maintained; but since services should be associated with representation, that the Director of Museums should have a seat on any Committee which the Faculty may appoint in order to co-ordinate the activities of these museums.

32. The Faculty will, I hope, find it possible in the interests of the University as a whole, to agree to the transfer to the public Museum, when built, of the anthropological material suitable for public exhibition now in the Anatomical Museum.

33. It is probable that the ground floor of the Strathcona Museum when it is vacated by Ethnology could be well utilized by the Medical Museum; this matter should be dealt with by the Faculty or its Committee.

GROUP (c) MUSEUMS AND TEACHING COLLECTIONS

34. These offer great variety of character: some are organized and may properly be classed as small specialized museums; others are collections of "odds and ends" serviceable and necessary for teaching purposes. I see no advantage to the University in bringing these into a unified scheme or in centralizing work connected with them, as things are at present. They do not, generally speaking, contain material of high value or importance. The growth of any such collections or changes in their character may, however, at any time render it desirable to bring them into the public museum scheme.

35. I therefore recommend that the Director of Museums shall take no cognizance of the Group (c) Museums or teaching collections, nor shall the Departmental controllers of such have any claim on the services of the Museum Laboratory; but the Director shall endeavour to assist such whenever possible.

36. It shall be, however, open to the Director of Museums, or to the Head of the Department concerned, at any time to place proposals before the Public Museums Committee for the transfer of a Group (c) Museum or teaching collection to the status of a "*Departmental Museum recognized by the Public Museums Committee.*"

37. The Director of Museums shall exercise a certain amount of control over Departmental Museums thus transferred, but the control shall be much more limited than that over the Public Museums. He shall be charged by the University with the duty of seeing that the Museums are properly looked after and the accessions registered in a manner uniform with that existing in the University Museum. Each Head of a Department controlling such a Museum shall appoint a Curator or Honorary Curator who shall be the person with whom the Director shall establish direct contact and whom he shall help in connexion with matters reserved to his authority. The Curator will have a right to claim assistance from the University Museum Laboratory (q.v.), and from funds at the disposal of the Public Museums Committee.

38. It should also be recognized that in the best interests of the University it may be found desirable to transfer a Departmental Museum of Group (c) whether recognized or unrecognized, to the status of a University Public Museum. The Architectural Collection, for example, is likely to become an organized museum suitable for the instruction of the public. Provision for such transfer should be made, proposals to be initiated either by the Professor concerned or by the Public Museums Committee.

39. Transfers and loans shall from time to time be made at the discretion of the authorities concerned between Public Museums and Groups (b) and (c) Museums.

GROUP (D) MACDONALD COLLEGE

40. The Head of Macdonald College should be consulted as to the disposal of the duplicate zoological material in the Peter Redpath Museum. I understand that such material would be welcomed by the members of the staff. The Director and the Museums Committee should consider, after consultation with the Head and the biological staff of Macdonald College and with zoologists on the staff of McGill, whether it would not be in the best interests of entomological studies in the University to transfer the Peter Lyman Collection* and its Curator to Macdonald College. Geographical considerations suggest that the Biological Museum should retain its independent status, but contact should be established by providing that the Director of Museums should sit on any committee which controls that Museum.

41. The rapidity with which the change over to mechanized agriculture is taking place in Eastern Canada emphasizes the importance of forming in the College an Agricultural Museum, in which the agricultural equipment of farms in the Province of Quebec characteristic of the 19th century (and earlier) should be collected and arranged, and its interest, technical and historical, explained by means of labels and guides. This should not cost a great deal to collect today: *obsolescent* material is always a drug on the market—but it will be of the highest interest and value tomorrow. A barn or big shed would serve to house the material until the amount collected justifies the erection of a Museum. The Museum should be of interest and educational value to the general public, and the Director of Museums should be invited by the College authorities to collaborate in its creation and development.

THE PETER REDPATH BUILDING

42. There remains the question of the Peter Redpath Museum. A worthy use can be found for this building which meets all difficulties. It is to hand it over as a home for the Department of Architecture. (1) This Department needs more room. (2) It is not fittingly housed in the Engineering building on the science side, for Architecture is an art not a craft. Placed on the west side of the Campus between the Library and the Arts Building, it would occupy its proper and significant place. (3) The floor of

*By the terms of the bequest, this cannot now be done.—Ed.

the main gallery of the Museum building would allow for the proper exhibition, and the extension into a state of organized completeness when money is available, of the Casts Collection. Such a collection is in its nature replaceable (if insured), and a fire-proof building is not essential.

The bays of the gallery (with the cases removed) could be fitted with tables for draughtsmen; the fixed cases on the balcony could be used for the smaller objects included in the teaching collection. There is ample accommodation for the staff of the Department on the ground floor, and the necessary expenditure on lighting the building, reconditioning it, removal of cases, modernizing its accommodation, etc., should not be more than \$15-20,000. I have reason to believe that this sum could be obtained for the purpose from private sources. It will not escape observation that, if financial provision is made to develop the architectural cast collections into an organized museum collection, it should not be difficult to provide for the admission of the public without undue interference with the work of the School.

43. Work which might be undertaken immediately involves the critical examination and weeding out of the whole of the McCord Collection. This could be undertaken by the Hon. Secretary of the Museum Committee, the University Librarian, and the Curator of Museums acting jointly. Indian material should be noted as (i) historical, or (ii) ethnological. The preparation of a pamphlet on the collections should be undertaken by the same group for the instruction and guidance of visitors, to be sold at say 10 cents. There are historical documents of secondary importance for the history of Canada on exhibition in the University Library. In reorganizing the McCord Collection the resources of both in this connexion should be pooled: reserve material from the McCord should be stored in the Library, and the best from both exhibited* in the McCord Museum. Documents required for instructional purposes can be temporarily withdrawn to the Library when needed.

The weeding-out and reorganization of the palaeontological collections in the Peter Redpath Museum should be continued, and a collection illustrating stratigraphical geology begun.

VII CO-OPERATION AND AFFILIATION

1. *The Art Association of Montreal*: In my proposals for the future development of the Art Gallery and Museum, I have suggested the appointment of a full-time paid Director; failing which, that the Association should approach the University au-

*Photostats in certain exceptional cases.

thorities with a view to the Director of Museums becoming their Adviser. The friendly relations at present existing between those interested in Museum work at McGill University and at the Art Gallery are of value; they should be continued and extended. The two institutions are complementary, and I recommend that any movement (should such arise) towards creating in the University an Art Gallery or Museum of the Arts and Crafts, similar to those controlled by the Association, should be discouraged. The two institutions can help each other by cross-loans of objects which may respectively from time to time come into their hands, and the Director of Museums should be empowered to make such loans.

2. *The Château de Ramezay*: In my proposals for the rearrangement and reorganization of the collections of the Archaeological and Numismatic Society in the Château de Ramezay, I have suggested that the Curators should concentrate on

- (i) Canadian historical and social material in general,
- (ii) French-Canadian Folk material,
- (iii) Ethnological material of the Province of Quebec,
- (iv) Coins in general.

I have recommended that such specimens as they possess of northern and western Indian tribes and Eskimo might be placed on loan in the Ethnological section of the (reconstructed) Museum at McGill. I hope that, if my suggestion is adopted, some means of reciprocation may be found. I also recommend that the McCord and the Château should never bid against each other at auctions but make friendly arrangement.

I do not think it wise to go further than is here suggested in the direction of avoiding overlap. Montreal is a very large and wealthy city and ought to be able to support two Museums collecting historic objects and material, with the more ease in that one naturally attracts the interest and generosity of the French element of the population, the other that of the English. I am assured that there are still in private possession in Montreal sufficient historical objects and materials for both museums to become adequately representative. No one museum, anyway, wants or should have everything—indigestion is inevitable.

It is, of course, of the highest importance that two institutions whose collections overlap so much should maintain constant contact. I think this contact, under the circumstances, had better be informal, as it is at present. It is gratifying to observe that the Curator of Museums at McGill is in close and most friendly touch with the Curators at the Château.

AFFILIATION

A survey of school and college museums in the neighbourhood of Montreal convinces me that a scheme of affiliation, whereby curators of these museums can obtain help and advice in the maintenance and improvement of their collections and can meet their fellow curators at least once a year in a Summer School, would be warmly welcomed. The scheme should, if possible, be fostered by the authorities of the University, of the Art Gallery, and of the Château de Ramezay, acting jointly; and the Summer School (2—3 days) might be held in turn at each of these institutions. It is in extra-mural services that close collaboration between these institutions can most easily be undertaken. I should be glad to advise in detail on such a scheme if desired; but it should await intra-mural reorganization.

VIII

EPILOGUE

These proposals based on a necessarily hasty, but I hope thorough survey, may in some respects be unacceptable owing to my inability to apprehend correctly the circumstances in one particular case or to appreciate all the factors involved in another; but I hope that the views I have expressed on the problems submitted will in their broader outlines be regarded as satisfactory, providing a workable scheme which will promote efficiency and which will prove advantageous to the University.

CYRIL FOX.

GENERAL MUSEUM COMMITTEE



- SIR ARTHUR CURRIE, G.C.M.G., K.C.B., LL.D. (Chairman)
Principal.
- E. L. JUDAH (Secretary)
Curator of Museums.
- W. H. BRITTAI, PH.D (Cornell)
Professor of Entomology.
- T. H. CLARK, PH.D.
Logan Professor of Palaeontology.
- F. CLARKE, M.A. (Oxon.)
Professor of Education.
- F. E. LLOYD, M.A. (Princeton), F.R.S.C., F.L.S.
Macdonald Professor of Botany and Director of the
Biological Building.
- G. R. LOMER, M.A., PH.D. (Columbia)
University Librarian, Director of the Library School, and
Professor of Library Administration.
- T. W. L. MACDERMOT, M.A. (Oxon.)
Assistant Professor of History.
- C. F. MARTIN, B.A., M.D., LL.D. (Queen's)
Dean of the Faculty of Medicine and Professor of
Medicine.
- F. C. MORGAN, M.A.
Chairman, Museum Committee, Art Association.
- J. J. O'NEILL, M.Sc., PH.D. (Yale), F.R.S.C.
Dawson Professor of Geology and Director of the
Department.
- RAMSAY TRAQUAIR, M.A., F.R.I.B.A.
Macdonald Professor of Architecture.
- ARTHUR WILLEY, Hon. M.A. (Cantab.), D.Sc., F.R.S.C., F.R.S.
Strathcona Professor of Zoology.

Quality Press Limited, Montreal.

*Remarks to Board on Presentation of
Tax Survey.*

MUSEUMS

In the 16 museums now at McGill University I believe we have a treasure house the value of which we know not. It is certainly many hundreds of thousands; it might be millions; I do not know.

If knowledge of the money value is meagre to a degree, it is equally certain that their value as instruments of education has not begun to be appreciated. Britain could pay her war debts to the United States by transferring to that country the possession of the contents of her museums and art galleries; but such a suggestion would be unequivocally and unanimously condemned.

We are an educational institution, and yet we shamefully neglect to use as we can and should the most potential educational force in our possession. People do not remember 25% of what they read; but it is asserted that we remember 70% of what we see. Probably all of us have read much about the battle of Waterloo, have been entertained while reading, but we have largely forgotten. To those who have seen the field itself, the memory cannot fade; and how much a large scale model of the field would help us! How much better educated in Canadian history the children of Montreal would be if all of them could visit the McCord Museum, if all the exhibits were set out as they should be, and if a scholarly curator were in charge of all our museums.

We have not even begun to use museums in this country as they can and should be used; neither have we used them as they are used in the United States, in Great Britain, France and Germany. The degree of civilization to which any nation, city or province has attained is best shewn by the character of its public museums and the liberality with which they are maintained. There is no other form of social or educational service that possesses such an effective key.

The backwardness of a community is very effectively shewn by the neglect of museums, and by the neglect to use such museums as we have. You do not find museums among uncivilized or backward peoples.

I know of no more effective contribution that McGill could make to education than to use her museum material, and such material as would come to her, as it could be used. I believe that for the sake of that possible contribution, for the sake of the enjoyment and satisfaction not only of themselves but of their children, for the sake of their own self-respect, the citizens of Montreal should help McGill to put up a proper museum.

*Inception of Tax Survey.
Tax Confidential Report on Judah.
Tax Survey Completed*

McGILL UNIVERSITY
MONTREAL

FACULTY OF MEDICINE
OFFICE OF THE DEAN

April 13th,
1931.

Professor Carleton Stanley,
Assistant to the Principal,
McGill University.

Dear Professor Stanley,

This will introduce to you Mr. Judah, the Curator in our Museums, who has not had the pleasure of an earlier acquaintance with you - hence his visit to my office.

He brought with him Mr. Markham, M.P., of England, who represents the British Museum Association, and is its Secretary. Mr. Markham is on a tour of enquiry here and in the States, and is very desirous that more imperial co-operation be carried out between the various museum organizations in the Empire generally.

He is particularly anxious that a British survey of Canadian museums, galleries, etc., be made, and hopes that the expense thereof will be borne by the British Museums Association. If the plan were adopted, the survey would be made by Sir Henry Myles, who is President of the British Museum Association and Chairman of the Royal Commission of Enquiry of British Museums, who has, I understand, already issued a very valuable report on this subject, in which he is a recognized expert.

Under ordinary conditions it would seem well to await Sir Arthur's return, but in view of the forthcoming Imperial Conference at Ottawa, Mr. Markham and Mr. Judah believe that this subject might be included on the agenda of the Conference; indeed Mr. Bennett seems to have told this to Mr. Markham in personal conversation.

Judah will tell you all the rest that you want to know, but it seems to me that perhaps a Committee of Deans

Professor Stanley.

April 13th, 1931.

would be interested in the subject and might be helpful in coming to a decision pro or con.

Faithfully yours,

C. Martin

DEAN.

June 9, 1931.

S. F. Markham, Esq., M.A., B.Litt, M.P.,
Secretary, The Museums Association,
39B Alfred Place,
South Kensington,
London, S.W.7.

Dear Sir,

McGill University, conjointly with the
Art Association, the Antiquarian and Numismatic
Society (Château de Ramezay) of Montreal, would
very much like to know whether it would be possible
for your Association to undertake a complete sur-
vey of our various museums.

Due to present financial conditions we
have an appropriation of one hundred pounds only
to offer you to conduct this survey, and would
deeply appreciate any assistance you can give us
in this matter.

Hoping that your Association can help
us solve our many museums difficulties,

Believe me,

Yours faithfully,

Principal

CANADIAN PACIFIC RAILWAY COMPANY'S TELEGRAPH



FORM T. D. 1 X

TELEGRAM

CANADA CEMENT BUILDING
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CABLE CONNECTIONS TO ALL PARTS OF THE WORLD

(Printed in Canada)

J. McMILLAN, General Manager of Telegraphs, Montreal.

STANDARD TIME

JUN 23 1937

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LCO CURRIE MCGILL UNIVERSITY MONTREAL

MUSEUMS ASSOCIATION WILL UNDERTAKE MUSEUM SURVEY WRITING

MARKHAM

Markham

THE MUSEUMS ASSOCIATION

President - SIR HENRY MIERS, M.A., D.Sc., F.R.S.
Hon. Secretary: D. W. HERDMAN, Art Gallery and Museum, Cheltenham
Hon. Treasurer - ALD. CHAS. SQUIRE, 12 Barrington Road, Leicester

SFM/LMS.

Secretary:
S. F. MARKHAM, M.A., B.Litt., M.P.
39B ALFRED PLACE
SOUTH KENSINGTON, LONDON, S.W. 7
Telephone: Western 3282

June 23rd, 1931.

Dear Sir Arthur Currie,

We have sent a cablegram to you to-day as follows:-

"MUSEUMS ASSOCIATION WILL UNDERTAKE MUSEUM
SURVEY. WRITING".

I now have much pleasure in inviting your consideration to the following details. Your formal application for the Survey will be placed before our Council on July 6th, and the Council will then select the ablest man in the country who is free to undertake the projected special survey of the McGill University Museums, the Chateau de Ramezay, and the Art Association of Montreal. Since, however, Sir Henry Miers and myself will be in Canada during August and September making a general survey of museums, we think that the man who is surveying Montreal should have the additional benefit of the advice and experience of Sir Henry Miers and myself. It is not thought desirable that the same individual should do the particular survey of Montreal

request
to Mr. Currie
see further
about this
I shall study
have him
lunch or dinner
with

and the general survey, since this might lead to criticism in certain quarters. I need hardly assure you, however, that both Sir Henry Miers and I will be delighted to give every assistance to the surveyor that we can.

It is possible that the Council at their meeting on July 6th may ~~select~~^{suggest} either Dr. Cyril Fox, or Dr. E. E. Lowe. Dr. Cyril Fox, as you are doubtless aware, is the Director of the National Museum of Wales. He was Superintendent of the Cambridge Field Laboratories 1912-24, has been a fellow of Magdalene College, a member of several Royal Commissions, and a member of our Council. Dr. E. E. Lowe is the Director of the City Museum, Art Gallery and Libraries, Leicester. He was Secretary of this Association from 1908-18, and its President in 1922. He was specially selected by the Carnegie Trustees in 1928 to visit and report upon American museum work. He is also a member of several Committees dealing with educational work.

Our President, Sir Henry Miers, wishes me to say that he will be in Montreal about July 27th, and that he would much like the opportunity of meeting you and discussing the details of the Montreal Survey. I shall be accompanying him, and I need hardly add that

I should be delighted to meet you also.

Yours sincerely,

S. F. Markham.

Secretary.

Sir Arthur Currie, G.C.M.G., K.C.B.,
The Principal and Vice-Chancellor,
McGill University,
Montreal,
Canada.

July 8th, 1931.

S. F. Markham, Esq., M.A., B.Litt., M.P.
Passenger the S.S. DUCHESS OF BEDFORD,
Arriving at Father Point, Que.
about the 22nd July,
Care Canadian Pacific Steamships Company,
Montreal, P. Q.

Dear Mr. Markham,

I was delighted to receive your letter of June 23rd and to learn that arrangements for our survey were proceeding favourably.

I quite appreciate the fact that it is advisable to have the special survey carried out by another expert rather than by those who undertake the general survey, and we shall, I assure you, approve of any decision you make.

Please let me know as soon as you arrive in Montreal. I hope that Sir Henry Miers and yourself will have lunch with me on the 28th or 29th of July.

Yours faithfully,

Principal.

CANADIAN PACIFIC RAILWAY COMPANY'S TELEGRAPH

FORM T. D. 1



TELEGRAM

1667

CABLE CONNECTIONS TO ALL PARTS OF THE WORLD

(Printed in Canada)

J. McMILLAN, General Manager of Telegraphs, Montreal.

STANDARD TIME

AXA152 27 IMP 11

LONDON 1104

1931 JUL 17 11 16:26

SIR ARTHUR CURRIE

MCIGLL UNIVERSITY MONTREAL

SIR HENRY MIERS AND MR MARKHAM ACCEPT YOUR INVITATION AND ARE
PROCEEDING MONTREAL BY DUCHESSBEDFORD JULY SEVENTEENTH ON
BEHALF MUSEUMS ASSOCIATION

g



5

COPY FOR MR. JUDAH

Hotel Vancouver,
Vancouver, B.C.,
August 3rd, 1931.

Dear Sir Arthur:-

On our journey across the continent we have been considering the question of the Montreal Museum Survey and have come to the conclusion that Dr. Cyril Fox, the Director of the National Museum of Wales, Cardiff, is the best man for this important piece of work.

I have now invited him to undertake the report and it is understood that he is to receive £100 from your university if he accepts the invitation.

It is quite clear that Mr. Markham and I cannot hope to finish the whole of the general Canadian survey in the time at our disposal. I propose therefore that Dr. Fox should also visit the Maritime Provinces and finish there whatever we are unable to complete. This is, of course, quite a separate piece of work and will be paid for from the Empire Survey Fund.

I have told Dr. Fox that he can begin work at any time after the third week in September and have advised him to communicate with you. I hope that these arrangements will be satisfactory to you.

We hope to be at the Royal York in Toronto about August 15th.

Yours sincerely,

(Signed) Henry A. Miers.

August 10th, 1931.

E. L. Judah, Esq.,
ORFORD LAKE, P.Q.

My dear Mr. Judah:-

Herewith find copy of a letter received from Sir Henry Miers. You will note that he understands that we are paying £100 to have our museums surveyed. My understanding is that we pay \$250. and that the Chateau de Ramezay pay another \$250.

Before I answer this letter from Sir Henry Miers I insist on having it in writing from the Chateau de Ramezay that they are willing to contribute \$250. as soon as the survey is complete. In other words, Mr. Judah, I do not intend to become obligated for more than the \$250. So many of these arrangements go wrong.

I hope that you are enjoying your holiday.

Yours faithfully,

Principal.



VANCOUVER, B. C.

Aug. 3rd 1931

Dear Sir Arthur

On our journey across the continent we have been considering the question of the Montreal Museum Survey and have come to the conclusion that Dr Cyril Fox, the Director of the National Museum of Wales, Cardiff, is the best man for this important piece of work.

I have now invited him to undertake the report, and it is understood that he is to receive £100 from your University if

he accepts the invitation

It is quite clear that Mr Markham and I cannot hope to finish the whole of the general Canadian ~~report~~ survey in the time at our disposal.

I propose therefore that Sr Fox should also visit the Maritime Provinces and finish there whatever we are unable to complete.

This is, of course, quite a separate piece of work and will be paid for from the Empire Survey Fund.

I have told Sr Fox that he can begin work at any time after the third week in September and have

advised him to communicate with you.

I hope that these arrangements will be satisfactory to you.

We hope to be at the Royal York in Toronto about Aug. 15.

yours sincerely

Henry Thiers.

August 14th, 1931.

Sir Henry A. Miers, Ph.D., F.R.S.,
c/o Royal York Hotel,
T o r o n t o.

Dear Sir Henry:-

I have your letter of August 13~~th~~
and was glad to learn that Dr. Cyril Fox,
Director of the National Museum of Wales,
Cardiff, will be here to survey our museums.
The third week of September will be convenient.
It is understood, of course, that this survey
covers our different museums at the University,
also the Art Association and the Chateau de
Ramezay as arranged between Mr. Judah and
Mr. Markham.

When you are passing through
Montreal please tell me to whom the £100 is
to be paid.

I hope you enjoyed your trip
across Canada.

Yours faithfully,

Principal.

AMGUEDDFA GENEDLAETHOL CYMRU NATIONAL MUSEUM OF WALES

PRESIDENT : SIR WILLIAM REARDON SMITH, BT., J.P.
VICE-PRESIDENT : THE RIGHT HON. LORD STANLEY OF ALDERLEY, K.C.M.G.
TREASURER : THE RIGHT HON. THE EARL OF PLYMOUTH, P.C.
DIRECTOR : CYRIL FOX, PH.D., F.S.A.

TELEPHONE : 5873 F/JP

CARDIFF

25th September, 1931.

Sir Arthur Currie, C.B., G.C.M.G., K.C.M.G.,
Principal,
McGill University,
Montreal,
CANADA.

Dear Sir Arthur Currie,

Sir Henry Miers tells me that he has discussed with you the question of a representative of the Museums Association visiting Montreal in order to study the problem of the University Museums, and that you are acquainted with the fact that the Association has invited me to undertake the task.

I write to say that, with the approval of the Council of this Museum, I am leaving England by the S.S. 'Letitia' which will arrive at Montreal on or about November 1st, and I hope to be able to get sufficient time to deal with the problem thoroughly.

I shall take the first opportunity of calling upon you.

Believe me,

Yours very faithfully,



Director.

AMGUEDDFA GENEDLAETHOL CYMRU

PRESIDENT : SIR WILLIAM REARDON SMITH, BT., J.P., D.L.
VICE-PRESIDENT : THE RIGHT HON. THE EARL OF PLYMOUTH, P.C.
DIRECTOR : CYRIL FOX, PH.D., F.S.A.

TELEPHONE 5873 F/JP

NATIONAL MUSEUM OF WALES
CARDIFF

15th December, 1931.

General Sir Arthur Currie, C.B., K.C.M.G.,
Principal,
McGill University,
MONTREAL,
Canada.

CONFIDENTIAL

Dear Sir Arthur Currie,

Report on McGill University Museums

I beg to enclose herewith a copy of my report on the McGill Museums carried out at your request.

Since I have found it necessary to criticize certain Museums adversely, I would ask you to believe that the first paragraph on page 4 represents my considered opinion on the general aspects of the matter. For your private information I may perhaps be permitted to make one or two comments.

It was with regret that I came to the conclusion that Mr. E.L. Judah was not a suitable person to be recommended for the Directorship: with regret, because his good qualities are so outstanding - his defects are not personal, but due to the circumstances of his career. *He would be an ideal man for the*

Assistant Directorship.
You may like to know the names of those people who seem

AMGUEDDFA GENEDLAETHOL CYMRU

PRESIDENT : SIR WILLIAM REARDON SMITH, BT., J.P., D.L.
VICE-PRESIDENT : THE RIGHT HON. THE EARL OF PLYMOUTH, P.C.
DIRECTOR : CYRIL FOX, PH.D., F.S.A.

TELEPHONE 5873

- 2 -

NATIONAL MUSEUM OF WALES
CARDIFF

to have a keen and intelligent interest in Museums as Educational Institutions. I do not know that they will agree with my report, but you can rely on their competence and sound judgement, I think, in these matters, and on their assistance in the creation of a new organization:- Dr. G.R. Lomer, Dr. Simpson, Dr. Clark, and Professor Macdermott. There are, of course, others who showed sympathetic interest, but these people in particular seemed to have the Museum outlook.

Dr. Lighthall was, I think, the most difficult person I encountered, and if there is to be any development of the McCord Museum, he will have to be dealt with.

Of course, a great deal will depend on the first Director. Whatever you do, do not choose a man with an Art outlook. Get a man with a Science training, which gives the necessary intellectual discipline. I am certain that a first-class ethnologist is the man to aim for, and it would be far better to get an ethnologist with wide general knowledge, than one who is just a Canadian ethnologist. Such a one will very easily pick up the peculiar Canadian problems: the greater the breadth of his knowledge, the more fruitful will be his reactions to local aspects of the science. Such a one, moreover, will see

AMGUEDDFA GENEDLAETHOL CYMRU

PRESIDENT : SIR WILLIAM REARDON SMITH, BT., J.P., D.L.
VICE-PRESIDENT : THE RIGHT HON. THE EARL OF PLYMOUTH, P.C.
DIRECTOR : CYRIL FOX, PH.D., F.S.A.

- 3 -

TELEPHONE 5873

NATIONAL MUSEUM OF WALES
CARDIFF

to it that research is one of the planks of the new Museum platform at McGill. The opportunities, ethnological and historical, are very great, and I hope they will be utilized.

I much enjoyed my stay at Montreal, and received the greatest kindness and help from everyone concerned.

With kind regards, and wishing Lady Currie and yourself the compliments of the season,

I am,

Yours very faithfully,



Director.

December 24th, 1931.

Dr. Cyril Fox, F.S.A.,
National Museum of Wales,
Cardiff, Wales.

My dear Dr. Fox,

Thank you very much for your
comprehensive Report, which has just come in
this morning. During the vacation I shall
get time to read and study it thoroughly,
and shall write you again after I have done
so.

With all good wishes,

I am,

Ever yours faithfully.

Principal.

MCGILL UNIVERSITY
MONTREAL

CURATOR OF MUSEUMS
3775 UNIVERSITY ST.

January 4, 1932.

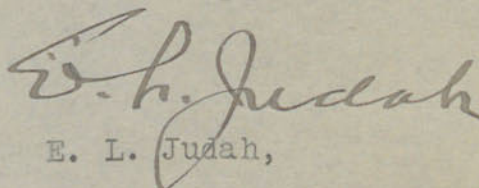
Sir Arthur Currie,
Principal,
McGill University,
Montreal, Que.

My dear Sir Arthur,

As I understand, you have received Dr.
Cyril Fox's Museum Survey. I would very much appreciate an opportunity of discussing it with you.

Believe me,

Yours respectfully,


E. L. Judah,

Curator of Museums.

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MONTREAL

GERHARD R. LOMER, M.A., PH. D.
LIBRARIAN

January 25th, 1931.

Sir Arthur Currie,
Principal,
McGill University.

Dear Sir Arthur:

If, at the meeting of the Museum Committee on Thursday afternoon it will expedite matters, I shall be glad to make motions to the following effect, if it has your approval:

1. MOVED THAT THE MUSEUM COMMITTEE RECOMMENDS TO THE GOVERNORS THE ADOPTION OF THE SURVEY REPORT OF MCGILL UNIVERSITY MUSEUMS MADE BY DR. CYRIL FOX TOGETHER WITH THE RECOMMENDATIONS THEREIN.
2. MOVED THAT A SMALL EXECUTIVE COMMITTEE BE APPOINTED TO CARRY OUT THE DETAILS OF THE REPORT.

*Lomer
Clark
Wethermuth*

Faithfully yours,

G. P. Lomer

University Librarian.

C.

*Has this
been done?*

(Handwritten initials)

REPORT ON THE CHARACTER SIGNIFICANCE ~~AND~~ FUTURE ORGANIZATION
AND DEVELOPMENT OF THE MUSEUMS OF MCGILL UNIVERSITY.

By CYRIL FOX, PhD (Cantab.), F.S.A., Director of the National
Museum of Wales.

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PROLOGUE

In accordance with a request from the Principal of McGill University transmitted to me through Sir Henry Miers, President of the Museums Association of Great Britain, I visited Montreal in November 1931 in order to examine and report (inter alia) on the Museums of McGill University.

My report deals with the character and significance of these collections, with their future development or reorganization, and with the possibilities of collaboration with institutions outside McGill University, with a view to providing the best possible Museum service for the City of Montreal.

I would first wish to express my appreciation of the ready help and courtesy which I have received in the course of my investigations from everybody concerned in the direction and administration of the University Museums; in particular from Sir Arthur Currie, G.C.M.G., K.C.B., LL.D., Principal; from the Heads of Departments in which Museum collections are housed, from departmental Curators and honorary Curators, and from Mr. E.L. Judah, Curator of Museums.

LIST OF MUSEUMS

The following Museums and Collections were examined and form the subject of my Report:-

<u>Name</u>	<u>Location</u>	<u>Nature of Collections</u>
1. The McCord National Museum.	McCord Museum.	Historical (Canadiána).
2. The Peter Redpath Museum.	Peter Redpath Museum.	Palaeontological, Zoological, Anthropological, Mineralogical.
3. The Library Museum.	University Library.	Historical (History of the Book).
4. The Anatomical Museum.	Medical Building.	Anatomical and Anthropological.
5. The Medical Museum.	" "	Medical.
6. The Ethnological Museum.	" "	Ethnological.
7. The Pathological Museum.	Pathological Building.	Pathological.
8. The Museum of Hygiene.	Medical Building.	History and practice of hygiene.
9. The Rutherford Collection.	Physics Building.	Historical (experimental physics).
10. The Geological Collection.	Mining and Chemistry Building.	Economic Geology.
11. The Botanical Collection.	Biological "	Botanical.
12. The Architectural Collections.	Engineering "	Architectural (casts, etc.).
13. The Gest Chinese Research Collection.	University Library.	Oriental objects.
14. In addition to the above there is the Peterson Coin and Gem collection, at present in store:		
15. The Museum Laboratory in the Pathological Building also comes under review, and,		
16. The Biological Museum in Macdonald Agricultural College.		

DESCRIPTION OF MUSEUMS

1. The McCord National Museum.

The McCord National Museum is housed in a building adjacent to the campus, on the north side of Sherbrooke Street, erected as a private house. Eleven rooms, the hall and passages are occupied by the collections, and there is a small room used as an office. The collections were presented to the University in 1919, the donor, David Ross McCord, having been honorary Curator until his death. Subject to certain life interests he bequeathed the major part of his estate to the University "as an Endowment Fund for the maintenance and development of the McCord National Museum". The bequest has now taken effect, and though the annual revenue now barely covers running expenses, it is, I understand, probable that a large annual sum (estimated at 25,000 dollars) will in a few (say five) years time, be available for the purposes named. The collections consist, in the words of the donor, of "articles ... illustrative of the history and social life of Canada" It is indeed a Canadian Historical Museum.

The Indian material is comprehensive, representing the western tribes (and the Eskimo) as well as the eastern (Micmac, Iroquois, Algonquin and Huron).

The historical material includes objects illustrating the French régime; the conquest of Quebec; the period of the American War of Independence, and that of the War of 1812.

One room illustrates the activities of the early Protestant Churches of Canada and their missions; another those of the Early Jesuit missions and the Roman Catholic Church in Canada. There are also exhibit illustrating the work of the Arctic explorers of Canada, and of the fur-trading companies.

There is also historical material relating to Europe.

At the time of my visit, a special exhibit (James McGill and his Times) and a loan exhibit (Watercolours and Prints, lent

by Mr. R.W. Redford) were also on view.

The Museum is now managed on behalf of the University by a Committee consisting of members of the staff of the University, and others interested in the history of Canada and the preservation of its monuments, presided over by the Principal of McGill University and in his absence by the Chairman of the Committee, Mr. W.D. Lighthall, K.C., Executor of the Donors Will.

The salaried staff consists of Mrs. Warren, Assistant Curator, and her assistant. Mr. E.L. Judah, Curator of Museums, acts as technical adviser. Professor T.W.L. MacDermot acts as Secretary of the Museum, and has a seat on the controlling committee.

2. The Peter Redpath Museum.

The Peter Redpath Museum, a dignified building in the Neo-Greek style, situated between the University Library and the Arts Building, was erected by the donor whose name it bears, and handed over to the University in 1880, the Architects being Hutchison and Steele.

Its immediate function was to house the palaeontological collection made by the late Professor Dawson. It is the only building in the University solely designed for Museum purposes. It now contains, on three floors, a great variety of Museum material, the most important collections being the palaeontological, the mineralogical, and the zoological. There are also special collections - the Carpenter collection of mollusca, and the Lyman entomological collection.

The Palaeontological Collection is in charge of Professor J.J.O'Neill, Director of the Department of Geology, Dr. T.H. Clark, Logan Professor of Palaeontology in this Department, being the Curator. The Zoological Collection is in charge of Professor A. Willey, Strathcona Professor of Zoology. Professor R.P.D. Graham, Professor of Mineralogy, is in charge of the Mineralogical

Collection. Mr. A.E. Winn is Curator of the Lyman Entomological Collection. There is no expert conchologist at present on the staff of the University, and the Carpenter collection of mollusca is looked after by Dr. Clark. I understand that the formal charge of the building as a whole rests on the Department of Geology. There were formerly a number of ethnographical specimens in the Peter Redpath Museum, but as no Department in the Museum was specially interested in them, the Museums Committee authorized the Curator of Museums to remove them to the Medical Building (q.v.) and to reorganize, relabel, and rearrange them.

The salaried staff consists of Professor Clark (whose Museum work - in palaeontology only - is regarded as part of his official duties): Mr. Winn, for Entomology only, and Mr. S. Chambers, Assistant Curator, with a janitor, a woman cleaner, and a boy.

The Palaeontological Collection: This is on the floor of the main gallery, and occupies the greater part of this gallery. In addition to a very wide range of vertebrate and invertebrate Palaeontological material chronologically arranged, there is an important palaeobotanic collection - "one of the best in North America". The skeletal casts of extinct mammals are "odds and ends", but a useful nucleus, as are those of secondary reptiles. The Ami prehistoric collection in the vestibule, controlled by Professor Clark, brings Man's story down to the Solutrean phase of culture.

The Mineralogical Collection: This is arranged in a crowded group of cases at the end of the main (Palaeontological) gallery.

The Zoological Collection: This, situated in the balcony above the main hall, consists largely of casual gifts, and of accessions from the former Natural History Society of Montreal. There is a large series of Birds, and the (broader) south end of the balcony is packed with cases of mammals and mammal skeletons so closely as to permit only one person to pass between them at a time. There are a few mounted Fishes; and on the staircase isolated groups of Birds.

The Carpenter Collection of Mollusca occupies one end of this Gallery. The shells, closely packed in the exhibition cases, are all named; there are also numerous drawers filled with specimens.

The Lyman Entomological Collection, principally of North American insects of all orders, occupies a small room on the ground floor, with its associated Library. It is continually being added to. The Curator finds it very crowded and has to deposit some cabinets in the basement.

3. The Library Museum.

The Library Museum is housed in a toplighted upper floor of the new addition to the University Library.

It was created, and is controlled, by the University Librarian, Dr. G.R. Lomer, with the technical assistance of the Curator of Museums, Mr. E.L. Judah.

It contains in table and wall cases a series of exhibits (inscribed clay tablets, papyri, MSS, and printed books) illustrating the History of Writing and of the Book from the first millennium B.C. (in Egypt and Babylonia) onwards. There are also some objects from the Gest Chinese Collection (q.v.)

The University Librarian also maintains, in the gallery above the Hall, an Exhibition Gallery in which special exhibits and groups of objects of general interest are set out and changed from time to time. Recent exhibits include: The work of William Blake: Fine Bindings: Bookplates: Silhouettes: Childrens Books.

An alcove adjacent to the Entrance Hall of the Library is utilized, by means of internal lighting, as a display case for the exhibit of items of topical interest, such as anniversaries and events in the literary world. These are changed weekly. Recent exhibits include: Early Canadian Printing: the Schubert Centenary: Thomas Hardy: the new Poet Laureate: Designs by Leon Bakst: Armistice Anniversary.

4. The Anatomical Museum.
5. The Medical Museum.
6. The Ethnological Museum.

These three Museums are on successive floors, of identical plan, of the Museum Annexe in the Strathcona (Medical) Building. They are under the general control of the Dean of the Medical Faculty. Each is furnished with a set of modern metal-frame cases.

4. The Anatomical Museum. On the top floor. Controlled by Dr. S.E. Whitnall, Robert Reford Professor of Anatomy.

The collection is not intended for the public, but for the student. It is a teaching museum arranged to illustrate, in connexion with the vertebrates, a variety of basic principles - e.g. of evolution, of function. The student learns the application of anatomical facts to general biological problems, and exhibits illustrate the science of Anthropology from the structural standpoint - the evolution of Man.

5. The Medical Museum. On the first floor. Dr. Maude E. Abbott, Assistant Professor of Medicine, has been the Curator of the Museum since 1908.

The Museum is an organized teaching and historical collection. It is not intended for the public. It contains in addition to the extensive and logically arranged series of medical exhibits, an historical collection of specimens associated with the teaching career of Sir William Osler, and the Casey Wood collection of drug and medicine containers. A scientific system of registration and classification has been introduced and applied to the Collection by Dr. Abbott.

6. The Ethnological Museum. On the ground floor. In charge of Mr. E.L. Judah, Curator of Museums. It is open to the public.

On this floor there ^{is} ~~are~~ collected the important Ethnological material removed from the Peter Redpath Museum, together with Ethnological material from other sources; mainly Canadian-Indian. There is a very important loan collection of models of canoes of the aborigines of North America, made by Mr. Adney; and the Garstang loan collection, illustrative of Egyptian culture through four millennia. Certain unrelated medical museum material also is in a group of cases in the gallery. The lay-out of the ethnological material is geographical.

7. The Pathological Museum.

In a room in the Pathological Building. Controlled by Professor Horst Oertel, Director of the Pathological Institute. Curator, Mr. E.L. Judah, Curator of Museums.

The collection of pathological specimens, in glass jars, is a teaching, not a display collection. It is regarded as a storehouse in which all the objects are organized, labelled, and visible, and so readily accessible. Dr. Oertel considers that certain material in the National Museum is needed to complete it.

8. The Museum of Hygiene.

The Museum of Hygiene is controlled by Professor A.G. Fleming, Director of the Department of Public Health; the Curator is Dr. T.A. Starkey, Strathcona Professor of Hygiene. It is situated in one large room of the Medical Building.

The Museum is concerned with the History and Practice of Hygiene. It contains actual specimens, and some models, illustrating Heating, Lighting, Water Supply, Sanitary appliances, Drainage, etc. There are no cases, the material being set out on trestles or fixed to rough partitions. Most of the specimens were donated. The collection is used by the Department in the courses in Hygiene given to Arts and Engineering Students.

A Descriptive Catalogue of the Museum (now out of print) was issued by Dr. Starkey.

9. The Rutherford Collection [Experimental Physics].

This collection is housed in the Physics Building, under the control of Professor A.S. Eve, Director of the Department.

It consists of a number of objects and materials relating to the discovery of Radium D E and F at McGill University by Sir E. Rutherford (now Lord Rutherford), with notes in his own hand; also of equipment with which he carried out his researches. These objects are in a glass-fronted cupboard in the Secretary's office.

10. The Geological Collection.

A room in the Department of Geology (in the Mining and Chemistry Building) has been set aside for a collection illustrating Economic Geology. It is controlled by Professor J. O'Neill, Head of the Department.

The collection is organized in a series of fairly good cases.

11. The Botanical Collection.

This is a small collection in one room (the Library) of the Department of Botany in the Biological Building. It is in the charge of Professor F.E. Lloyd, head of the Department.

The collection consists of a variety of objects illustrating structural and economic botany placed in cases conveniently for use in teaching, and an Herbarium of Canadian and exotic plants.

12. The Architectural Collection.

Professor R. Traquair, Head of the Department of Architecture, has gathered together a series of casts illustrating the development of architecture and of architectural decoration, and examples of metal work - to "illustrate the technical possibilities of the material". These are all housed in his

Department in the Engineering Building, in a room used in part as a drawing office. No special grants have been made by the University for the acquisition of the Collection, which is in constant use by his students, and forms not a museum of casts (the money for this has not been available), but in his own words "a teaching collection of odds and ends".

13. The Gest Chinese Research Collection.

Associated with the important Gest Library of Chinese Literature, which is an independent unit within the University Library, under the charge of Dr. R. de Resillac-Roese, is a miscellaneous collection of objects illustrative of the history of writing, of Tibetan and Buddhistic culture, and of Chinese decorative art, mostly of modern date. This collection is in part in the very congested Library quarters, in part temporarily housed in the Library Museum.

14. The Peterson Coin Collection.

This collection, presented recently to the University, has not been assigned to any Museum, but remains at present in the charge of the Curator of Museums. It is in a cabinet, and comprises the "best collection of Greek coins in Canada", as well as other important groups, Roman, Anglo-Saxon, etc. A series of gems is included.

15. The Museum Laboratory.

In the Pathological Building. Staff: E.L. Judah,
Curator of Museums: Joseph Giroux, Preparator.

The work of the Laboratory is practically entirely medical - ^{the preparation of} anatomical, medical, and pathological specimens being undertaken.

The Department also carries out wood and metal work, and electrical work, for case-fittings, frames, case lighting etc.

16. The Biological Museum, Macdonald Agricultural College.

The only Museum in the College is in the Biological Building, and is controlled by Dr. Brittain, entomologist. The Museum room (of good size and well lighted) was furnished with steel-framed cases designed by the architect in 1907, when the College was built. But it has never been developed as a Museum. There is no Museum grant. The Museum, such as it is, is a teaching collection not open to the public. The room is only partly occupied. It contains:-

An American Herbarium in good cabinets. The material covers the whole Continent. In process of being organized. Number of sheets not known.

A Collection of Insects. All the Orders that occur in the Canadian Faunal Zone are represented, and properly set up in Cabinets. The majority is named.

A few (German) models of Fungi, Mosses, Ferns, Flowering Plants.

Dr. Brittain has important teaching collections in his laboratories which I do not regard as part of the Museum material.

THE CONTROL OF THE MUSEUMS

As will have been ^{inferred from} ~~seen in~~ Section Three of this Report, the individual Museums are practically self-governing. Even the Peter Redpath Museum in which unified control would seem inevitable, houses four independent organizations. Movement towards centralization has, however, begun. A General Museum Committee, was appointed two years ago, under the Chairmanship of the Principal, in order to deal with matters of common interest and to make plans for effective co-ordination. As a step in this direction, Mr. E.L. Judah, who was in charge of the Museum Laboratory, has been appointed Curator of Museums. This title, however, is found on examination to be misleading. The Curator's relations to the Museums varies within the widest limits. In one (Ethnology) he is in full control as Curator, in others he is welcomed, but as a technical adviser not curator; in a third he hardly dares to set (an official) foot.

That Mr. Judah should have accomplished what he has done, placed in such an impossible situation, seems to an outside observer to be a tribute to his tact, good temper and technical
(1)
competence.

The position of the Museum Laboratory again, is difficult for an outside observer to understand until that of its controller, Mr. Judah, is appreciated. It does not serve, as might be expected, the whole group of the University Museums; it hardly does more than deal with the material sent to it from the Department of Pathology, and the hospital wards with which the Department is associated. It is indeed under the control of the Head of that Department, Professor Oertel.

(1) In justice to Mr. Judah, I ought to say that my estimate of the situation is the result of my own observations, no complaint regarding his office, having been made to me by him.

COMMENTS ON MUSEUMS

In the pages of the report which follow there will be adverse comments on certain aspects of the Museum service in the University. I would first wish to say that, in my opinion, the creation, maintenance, and development of the collections in general, carried out as it has been largely without effective financial support, and without much encouragement, reflects great credit on past and present Heads of Departments and Curators (usually honorary) concerned: and no inadequacies in respect of the collections, which in certain cases exist, can wipe out the debt which the University owes to these men and women for their services.

1. The McCord Museum. The McCord Museum contains the objects given by Mr. McCord, and others acquired subsequently. There is a large number of priceless objects and valuable documents illustrating the history of the settlement and development of Canada. These form a magnificent nucleus for a great historical Museum. It also contains (and exhibits) second-rate material of this character, and some which is not properly "historical". The Indian material also is of two kinds: historical documents illustrating the relations of the settlers to the natives (such as certain wampum belts and chiefs medals), and purely ethnological or archaeological objects (such as cradle boards or prehistoric pottery).

So far as I can ascertain, no definite policy has been laid down by the Committee. It is not clear whether the Museum is to become a purely historical or a general Canadian Museum. There is, I gather, no individual authorized to act as Director or Curator.

The Museum is overcrowded with exhibits, many of which are ^{consequently} not well arranged. The rooms are small, and the building is quite unsuitable for its present use. It is not and can hardly be rendered, fireproof.

The exhibits, though dealing with objects of equal interest to both English-speaking and French-speaking inhabitants of the City and Province, are labelled in English only.

There is no Guide to the Collections other than a cyclostyled sheet.

The manner in which the Museum is organized does not seem to permit of effective ^{action in respect of} arrangement or of control of purchases.

2. The Peter Redpath Museum: The Entomological Collection is well looked after. Part of the Palaeontological Collection has been overhauled by Professor Clark, who exhibits a good case entitled "What is a fossil?", and has built up an adequate teaching exhibit out of the Ami prehistoric collection. Some of the mineral cases rearranged by Professor Graham are instructive and interesting.

Generally speaking, however, the character and condition of exhibited material in the Peter Redpath Museum is unsatisfactory, and discredits the University which owns and controls it. I understand that though the Museum is open to the public, the numbers who enter are not great. This must be considered fortunate, under the circumstances. Case after case in the Paleontological series contains material, ill-labelled, ill-arranged, with numerous duplicates. Many cases have probably not been touched for forty years. In any rearrangement it is probable that one-half of the material could be relegated to storage. The absence of any stratigraphical material in this geological museum is remarkable.

The Carpenter Collection of Mollusca is not suitable for public exhibition without drastic reduction. I doubt if such a shell-series entirely dissociated from any study of the animals that created and inhabited them, is of any use; any purpose the collection as a whole might serve could well be met by placing it in cabinets (drawers) accessible to students. The nomenclature is,

I am informed, not up to date.

There are many duplicates in the Mineralogical collections, though Professor Graham assures me that there are other specimens in reserve which ought to be on view.

In the Zoological Collections there is much duplication and much material that should be eliminated. Elements of the Collection, such as those on the staircase, were, I understand, gifts to the University which it was "nobody's business to refuse". The Labelling is not adequate; there is no real guidance for visitor or student. Much of the material is in no scientific order. The survey of this collection is a depressing experience. It is evident that no one has for years taken any interest in it, and it has never, as a whole, been subjected to scientific scrutiny with a view to the illustration of the principles or significance of Zoology, and I doubt whether at present it serves any useful purpose in the University.

Though the Museum has been in existence for fifty years, no Department in it issues any guide, catalogue, pamphlet or other aid to ^{members of the University or general} visitors.

Since the Peter Redpath Museum contains all its original case-fittings practically unaltered, and since its collections for the most part represent Museum technique as it was in the nineteenth century, it forms a remarkably complete and unusual example of conservatism and inertia in this educational field. It would be improper and unfair to blame individuals; the Museum is the victim of a vicious circle. No one is paid to manage, and practically no one is paid to work in the Museum, and it is therefore no one's business to see that its requirements in staff, material and money are met. It is starved, cannot develop, and so has passed to a large extent out of the active life of the University.

The revolution wrought by Professor Clarke in a small

portion of it in a short time, hampered as he is by other duties and absence of the trained assistance which a curator has a right to expect, shows what could be done if the University were to provide the necessary encouragement and support. The palaeontological material is of high value and importance, and though the zoological materia is inadequate and has suffered from neglect, it is generally recognized that no University can afford to be without a properly organized collection illustrating this science.

The Peter Redpath Museum has no lighting system. It is not fireproof. Its cases cannot be remade to meet modern requirements. The problem it presents is therefore a difficult one (p.).

3. The Library Museum: The Library Museum is a new Museum. The cases are well-designed, the material set out in a logical and attractive manner with informative and interesting labels. Many of the exhibits are in themselves of the greatest importance - e.g. Newton's Opticks, 1704, with his own corrections; and John Locke's Essay, 1690, with notes in his own hand - but it is the emphasis laid on the Book as the vehicle of history, and on the methods employed through three millennia in order to perpetuate man's thought and action, which makes the whole exhibit greater than any one of its parts. It is an excellent example of up-to-date Museum technique. Some aspects of the collection - e.g. medieval MSS - could be expanded with advantage; the present room is too small. It is also very inconveniently situated for the admission of the public.

The Library Museum, with the Exhibition Gallery, forms a valuable, interesting and necessary extension of Library service. The Gallery seems, in a crowded building, to be particularly well utilized, as it is unsuited for the use of readers.

The alcove exhibit in the Hall is excellent. It is to be regarded as an example of the "educational work which a properly equipped library museum ought to carry on", in the view of the University Librarian. I agree.

I learned with some surprise that these important developments, which materially help to make the University Library a living and vital educational force for the general public as well as the University, are "dependent almost entirely upon donations of material and money" and that no funds are provided from University sources. All the mechanical work of preparation and arranging of exhibits (in addition to the technical) falls on the Librarian and his Secretary.

4. The Anatomical Museum: This Museum, like Nos. 5 and 6, is fireproof. It is suitable for its purpose. The exhibits are well set up, well-arranged and labelled. The backgrounds of the cases might be improved to eliminate reflection. The anthropological exhibits should form an admirable nucleus for an Anthropological Museum. The collection in general is, I understand, not likely to expand beyond the limits of the space at present available.

5. The Medical Museum: This Museum is well-arranged and labelled, showing a very sound technique. The backgrounds of the otherwise excellent cases might be improved. The scope and function of the Medical Museum does not appear to be clearly defined. Much of the teaching, as opposed to the historical, material formerly in the Museum has been transferred to the Pathological Museum, but a good deal remains. Thus the spheres of activity of the Medical and Pathological Museums respectively await definition, and it would be well if this definition could be brought about. It has been suggested to me that the Collection and exhibition of medical material of special use to the clinician such as the models of skin diseases now exhibited, might be extended.

The Museum collections are expanding, under the competent control of Dr. Abbott. For the system of classification,

see Abbott M.E., Am. Med. Phila. 1923, p. 541.

6. The Ethnological Museum: The exhibits in this Museum are well-arranged and effectively labelled, and form a good educational series which should be of great interest to the student and the general public. The whole represents a valuable collection of Indian objects of the prehistoric and historic periods, including fine basketry, with enough anthropological material from other sources to form the basis of a general Ethnological Museum. Many important additions are due to the zeal of the curator. The University should take steps to acquire the unique collection of canoe models, which shows how the study of technique in a particular industry can extend and correct the literary evidence bearing on the location, relationships and migrations of tribes; and which also shows how the modern Canadian canoe was evolved under European influence. The models are all to scale, and beautifully wrought. The possession of this collection would encourage the study of those aspects of ethnology which McGill University ought, and in time will, make its own. Its loss would, to the same degree, be a set back to the development of this research.

The Garstang Egyptian (loan) collection (carefully selected to cover the whole Dynastic period 4000-300 B.C.), the other Egyptian, Greek and Carthaginian objects, are useful and interesting.

7. The Pathological Museum: The cases in this Museum are designed for the purpose, and are excellent. Mounting and arrangement of the specimens show an advanced technique. There is considered to be ample room for expansion.

8. The Museum of Hygiene: This Museum is for students, and is not suitable for the admission of the general public.

The collection occupies only part of the room, the rest (one-third of the whole) having been recently boarded off and used

for other purposes by the instruction of the Dean of the Faculty of Medicine, who controls the building.

There seems to be a case here for friendly accommodation in which Museum interests should not be sacrificed.

9. The Rutherford Collection: The material included in this Collection, intimately related as it is to one of the key discoveries in science, will increase in historical importance and interest as the years go by, and should be properly and permanently housed in the Physics Department, for the inspiration and instruction of successive generations of students. A provisional scheme for this, prepared by Dr. Eve, seems to me very suitable, as it allows for additions of similar character which may from time to time be acquired by the Department.

10. The Geological Collections: The artificial lighting of the room in which this collection is placed needs improvement; the room does not receive adequate daylight. The collection is cramped, and more room is needed. It can properly be classed as a Departmental (teaching) Museum.

11. The Botanical Collection: There is no one at present working on, or interested in, the Herbarium material. The collection as a whole cannot, I think, properly be described as a Museum, even in embryo; Professor Lloyd informs me that he has no present intention of developing it.

12. The Architectural Collection: This teaching collection contains many interesting, important and unusual pieces. It is unsuitably and inadequately housed. It forms the nucleus of what might, under favourable conditions, become an important Architectural Museum. Such a Museum is needed in Montreal. In any case it ought, in the service of the School of Architecture to be extended and the gaps filled up.

13. The Gest Chinese Research Collection: The best use for this collection (after setting aside what is needed to illustrate the History of the Book in the Library Museum) is to provide local colour for the Chinese Library. It is probably not of a character to justify development as an Oriental collection for public exhibition.

14. The Peterson Coin Collection: No comments.

15. The Museum Laboratory: I am informed (by one of those who benefits by it) that the work of the Laboratory is very competent. All that I have seen confirms this. The Preparator shows evidence of that capacity for improvization which is the mark of a highly skilled laboratory man.

The accommodation of the Laboratory is limited, barely sufficient for the present needs of the Department. The Curator, for example, has no private room. A ten-day summer course in Medical Museum technique, arranged by the Curator, the syllabus of which is before me, illustrates the vigour with which the Department is conducted. The 1930 course was attended by graduates from eight American Institutions. No grant was made by the University for the expenses of this course!

16. The Biological Museum, Macdonald Agricultural College: This offers great possibilities for development as a Museum of Agricultural Botany and Zoology, and the question of organizing such a development should be considered.

GENERAL OBSERVATIONS AND RECOMMENDATIONS

1. The collections examined fall into four groups.
 - (a) Those which are suitable for the admission of the general public, and to which indeed the public now have access.

The McCord Museum,
The Ethnological Museum,
The Library Museum,
The Peter Redpath Museum.
 - (b) The Medical Museums (of Anatomy, of Medicine and of Pathology), to two of which the public have limited access.
 - (c) Departmental Museums or teaching collections, not at present intended for the admission of the general public.

The Museum of Hygiene,
The Museum of Economic Geology,
The Architectural Collection,
The Botanical Collection,
The Gest Chinese Collection.
 - (d) The Biological Museum at Macdonald College.

Observations and Recommendations bearing on Group (a) Museums

2. The most important from the point of view of this Report is Group (a). The Museums in this group contain unique, valuable and important material for teaching and research within the University, and for the instruction of the general public.
3. The Group (a) Museums are not used for the purposes indicated as fully as they should be, because they are (1) difficult of access (Ethnology and Library Museums), (2) archaic (Peter Redpath) or (3) inconvenient and over-crowded (McCord).
4. The lack of appreciation of the value of Museum Service in the University is illustrated by the absence from the old-established Museums of any pamphlets or guides for the information or instruction of Members of the University or the public.
5. The co-ordinating authority in respect of the Group (a) Museums is weak and inadequate, the controlling authority does not appear to function.

6. The remarkable development of Museum technique in recent years in all civilized countries; the realization of the importance of Museums in the educational scheme, as providing an avenue to knowledge which cannot be secured by any other means ⁽¹⁾, throws into high relief the backwardness of McGill University public Museums and renders it imperative that steps should be taken to provide a remedy.
7. The absence of an adequate public museum service in the City of Montreal places on McGill University, by reason of its historic and important position in the cultural life of the city and district, and its possession of so much Museum material, the duty of doing its utmost to provide such a service.
8. It is today more than ever important that McGill University should use every effort to confirm and extend its links with the life of the City and Province, to demonstrate the value and importance of the cultural services which it can render to the community, to show that knowledge is an avenue to better, fuller and happier living, to improve facilities for self-education of the adult as well as the education of the young. Today more important than before, because the shortening of the hours of labour of the great majority of people, and the existence of unemployment, have given leisure to thousands unaccustomed to it, and incapable without guidance of using its opportunities to good advantage. It is relevant to point out that there is an overwhelming need for benefactions to maintain the efficiency of, and to secure the development of, the University; and that nothing is better calculated to encourage such benefactions than the extension

(1) Our educational systems were first based on classwork and book-work; then, when learning by listening was shown to be inadequate, craftwork was introduced - learning by doing. The third phase is just opening out; we are being taught how to observe, to analyse our impressions; we are learning by seeing. In this last phase Museums are essential.

of the work of the University in a sphere which, as all men can see, benefits the community without its walls as much as that within.

9. The possession of (1) the National Collection of the McCord Museum with its priceless historical material covering the whole of Canadian history; (2) of the Canadiana in the University Library; (3) of the Canadian-Indian collections in the Ethnological Museum, enable the University to illustrate the prehistory and history of the Province of Quebec in particular and of Canada in general. Furthermore, material in the Redpath Museum forms an excellent basis for the illustration of the geology of Canada, and its fauna.
10. Again, the general Historical, Ethnological, Zoological and Geological collections provide comparative material which is needed for the student in these fields.
11. The reorganization of the University Public Museums necessitates bringing the prehistoric and historic collections together as far as is practicable, and making them readily accessible to the public. But since the McCord Museum is manifestly unsuitable, and the Ethnological Museum difficult of access and since both are too small, a new Museum Building is absolutely and urgently necessary.
12. This new Museum building should be sited in a prominent position visible and accessible from a convenient traffic centre. The site indicated is somewhere at the lower end of the campus, (on or adjacent to Sherbrooke Street); a very suitable location would be on the tennis courts between the Library and the McCord building.
13. The Museum building should be designed to contain primarily the McCord and the Ethnological Collections. But no Museum plans for the future are adequate that merely aim at the improved housing of the existing organized collections of the University. These are the result of haphazard growth and are, therefore, illbalanced. Nothing less than the illustration of the History

of Man in Canada illuminated by a summary survey of Man's history in general, should be attempted; into such a synthesis the History of the Book and of Record-Keeping (the Library Museum) will naturally fit, and valuable nuclei presenting other facets of general history exist in the series illustrating the Evolution of Man in the Anatomical Museum; that illustrating Palaeolithic Man in the Museum of Paleontology (Peter Redpath Museum); the Garstang Egyptian (loan) collection and other historical material from Greece and Carthage now in the Ethnological Museum: the Peterson Collection of Coins.

14. These proposals involve the resumption by the University of effective control over the disposition of the collections belonging to it, whether these are Departmental or general. The haphazard development of the collections has resulted in disharmony in distribution which must be corrected. I am convinced that though some inconvenience may temporarily be caused to certain Departments, they, as well as the University in general, will benefit by a development which will bring isolated groups of museum objects into a systematic and organized whole.
15. The problem of the Peter Redpath Museum and its collections in connection with this scheme has yet to be dealt with, Though drastic elimination of redundant and second-rate material would relieve the existing congestion, the building cannot be regarded as adequate for the permanent housing of the Palaeontological, Mineralogical and Zoological collections, and it provides no adequate workroom, reserve and storage accommodation for these collections or for the student collections (Entomological and Conchological). Suppose it were decided to leave all the Geological material in the Museum in view of its association with Sir William Dawson, and to remove all the Zoological material to the new Museum Building which is envisaged; we are still faced with a serious difficulty - the

building is not fireproof, the wooden cases are unsuitable and dust-collecting. Reorganization of an important collection with a view to development in an environment which presents potential danger to its very existence, ought not to be considered.

I understand from Mr. E. L. Judah that a provisional estimate for rendering the Peter Redpath building completely fireproof, has been obtained; it is \$200,000. Even if such a sum could be obtained, it would surely be better spent on a new building. Furthermore, the alterations would involve the destruction of the existing internal architectural features. This would be a pity. The Museum, an elaborately decorated late "Neo-Classical" structure, has its faults; nevertheless it stands out as the most scholarly, the most distinguished, the most beautiful building in the University, in a finely chosen position which gives an air of Athenian dignity to the Campus, hinting, most fittingly, at the ultimate dependence of the University spirit upon the Greek tradition. It is an historic document, marking a phase in cultural evolution as expressed in architecture, as well as a thing of beauty. Its isolation should be preserved (it could not be added to without ruining it), and its original character, whether inside or out should be carefully cherished.

I recommend therefore that the use of the Peter Radpath building as a Natural History Museum be given up. The future ~~use~~ of the building is discussed later (para. 42).

16. My view, that the best course to take would be to provide accommodation in the new Museum Building for the Zoological and Palaeontological collections raises the same problems of policy as did the collections concerned with Man. Are we to be content in the field of Natural History to perpetuate the ill-balanced character of the collections, due to chance and individual idiosyncrasy? If not, what is to be the aim? It is, I venture to think, obvious.

The presentation of Geology (palaeontology and mineralogy) should be broadened by the introduction of stratigraphical exhibits, primarily Canadian; the Zoological collections must be reconstructed on a broad basis; and place must be found for a Botanical Museum in which the flora of the Dominion, both from its systematic and its ecological sides should be adequately illustrated. It is remarkable that no adequate Herbarium of native plants exists in the City of Montreal and that no attempt is being made in the University to develop the nucleus it possesses.

17. Thus my scheme envisages a Museum in which the study of Man and his activities in Canada leads outwards to the study of Man and his activities in general; and in which the study of Man's environment in Canada (the rocks and minerals especially, and then the animals, the trees and flowers) leads outward to the study of the world environment of the human race.
18. I believe that sufficient financial support for such a concept, supported as it is by most valuable museum material which will go a long way towards its realization, will be found in the city of Montreal. It is not my province to make detailed recommendations concerning the Museum Building, but I think that it should not be less than seven stories high (one each for the three natural sciences, one for Man in Canada, one for the history of Man in general and one in which Man as a record-keeper is studied; one for administration. There should be reserve, storage, and study rooms on every floor. It should be linked by a covered passage with the Library if the site permits. It should be of the simplest architectural character externally, and interiorly free from all decorative detail (attention should not be distracted from the exhibits). It should be well lit at night on the facade facing Sherbrooke Street, with its name and the hours of opening to the public. It should be fitted with dustproof exhibition cases.

19. The scheme that I have envisaged (or any scheme of unification) cannot be created or maintained without the provision of a competent whole-time officer in full control of the University Museum for which he is responsible; in a position personally to propose, explain and defend his policies before the appropriate executive body of the University. The Director of University Museums should have precisely the same privileges, salary and status as the University Librarian; he will occupy an analogous position; the services rendered by each are complementary, and both are extra-Departmental.
20. I think it will be admitted that, speaking generally, Departmental control of Public Museums, associated as it is with Honorary Curatorship, is not satisfactory. Brilliant exceptions occur; they are to be seen in the McGill Museums, but the system fails to maintain consistent development - Museum technique is a specialist's job. I would, therefore, urge that no Museum collection, not now under Departmental control, should be placed under such control, and that wherever practicable, public Museums be transferred from Departmental control to that of the Director of Museums.
- Thus, the McCord Museum and the Ethnological Museum together with hitherto isolated groups of related museum material (see para 13) should be placed under the direct control of the Director of Museums, and the Head of the Department of Zoology may not be averse to being relieved of direct responsibility for recreating the Museum of his Department. The new Museum of Botany, when its creation is found possible, should be under direct control, the existing Botanical collection being left in the Department as a teaching collection.
21. It is emphasized that the Public Museums contain collections primarily formed for the service of the University; and it should be laid down for the guidance of the Director of Museums that in the arrangement of the collections and in his administrative

arrangements, the needs and convenience of professors, lecturers, and students of McGill University should receive careful consideration; and that he be authorized temporarily to exclude the public if desired, from any gallery in which instructional work is being carried on.

22. The labelling of Canadian historical material, and Guides dealing therewith, should be carried out or published in both English and French. Guides to all Collections to which the public are admitted should be prepared.

23. It is essential that the Director of Museums should be a man of sound scholarship in some one branch of human knowledge, and that he should have had experience of Museum work. The former qualification is particularly important, having regard to his duties and to his relations both direct and indirect with Departmental heads and their staffs.

While he will be able to call upon expert advice within the University in respect of all branches of Natural History, there is lacking in the University any organized anthropological study. Since he will have important ethnological and historical material in his charge, I recommend that an Ethnologist or Anthropologist be looked for ⁽¹⁾. It is not necessary that he should have, prior to appointment, detailed knowledge of Canadian ethnology. Failing a man with these qualifications, I suggest an Historian or Archaeologist.

24. It is essential that the Director should be appointed //

(1) It is very important that the Canadian Indian material in the possession of the University should be properly and scientifically studied and extended, and that is why I press for an Ethnologist as Director. This most interesting indigenous civilization with its remarkable transport aids - canoe, snowshoe and toboggan - its fine basketry, its striking philosophy of life, profoundly influenced the European settler, being influenced in turn by European ideas; the action and interaction thus developed could vividly be shown in a Museum. In addition to models, room should be provided for originals, especially of the birchbark canoe; Montreal's position on the great system of waterways renders the illustration of water transport in Canada of first importance. The collections should be developed to illustrate native Indian culture areas, and the gaps, which such a reorganization would demonstrate, filled up; the arrangement must be scientific rather than aesthetic.

before the projected Museum building is planned or built, in order (i) that his experience may be available for the Building Committee, and (ii) that his views as to requirements may receive consideration.

25. There should be an Assistant Director of Museums who is primarily a technician. He should be in charge of the Museum Laboratory which should be controlled by the Museum organization instead of (as at present) by the Department of Pathology, and he should also be responsible, under the Director, for care and maintenance, finance and the service staff.
26. The accommodation of the Museum Laboratory should be extended. Provision might be made for it in the basement of the New Building. The staff should be enlarged to include a Taxidermist. The efficiency of this ~~L~~aboratory justifies its use in a wider field of service than at present. The summer courses in medical museum technique, organized by Mr. Judah should be continued, ^{and adequately financed} and should prove of value in extending the influence of McGill University throughout the Continent and if extended, in training young men for salaried posts in the reorganized University Museum.
27. Financial provision for the maintenance of public Museums should be granted through the Museums Committee.
28. No purely honorary curatorships should be permitted in the public museums of McGill. Heads of Departments, eg. the University Librarian, which have exhibited collections under Departmental control in the University Museum should appoint Curators - normally, members of their staffs. Provision for payment, however small, of such curatorship should be made by the Museum administration, and in respect of his Museum work the Curator should be under the control of the Director of Museums: he should conform to any instructions designed to bring about or maintain uniformity of labelling, of registration etc. but he should have a reasonable freedom in the arrangement and extension of his collections to suit the needs both of his Department and of the public.

The provision of staff for the Director in respect of

collections under his direct control will be determined by their development and the financial situation.

29. There shall be a Public Museum Committee (on which the Principal shall be Chairman and the Director of Museums Secretary) which shall have the same authority as, and similar functions to, the Library Committee.

Group (b) Museums

30. The Group (b) Medical Museums (of Anatomy, of Medicine and Pathology) are highly specialized; they are not, speaking generally, suited for the admission of the general public; they form a united group representing aspects of one science; they are modern in equipment, and are highly efficient.

This being so, it seems unwise to interfere with the existing organization of control by the Medical Faculty. But the Faculty should take measures to define the "spheres of influence" of the Pathological and the Medical Museums respectively (see p.).

31. Assuming that the control of the Museums Laboratory which now serves the Medical Museums passes into the hands of the Director of Museums (para.25); it is important that its functions in relation to the Medical Museums should be defined. I suggest that such rights as these museums enjoy at present should be maintained; but since services should be associated with representation, that the Director of Museums should have a seat on any Committee which the Faculty may appoint in order to co-ordinate the activities of these museums.

32. The Faculty will, I hope, find it possible in the interests of the University as a whole, to agree to the transfer to the Public Museum, when built, of the anthropological material suitable for public exhibition, now in the Anatomical Museum.

33. It is probable that the ground floor of the Strathcona Museum when it is vacated by Ethnology could be well utilized by the Medical Museum: this matter should be dealt with by the Faculty or its Committee.

Group (c) Museums and Teaching Collections

34. These offer great variety of character; some are organized and may properly be classed as small specialized museums; others are collections of "odds and ends" servicable and necessary for teaching purposes. I see no advantage to the University in bringing these into a unified scheme, or in centralizing work connected with them, as things are at present. They do not, generally speaking, contain material of high value or importance. The growth of any such collections, or changes in their character may, however, at any time render it desirable to bring them into the Public Museum scheme.
35. I therefore recommend that:- The Director of Museums shall take no cognizance of the Group (c) Museums or Teaching collections, nor shall the Departmental controllers of such have any claim on the services of the Museum Laboratory; but, the Director shall endeavour to assist such whenever possible.
36. It shall be, however, open to the Director of Museums or to the Head of the Department concerned, at any time to place proposals before the Public Museums Committee for the transfer of a Group (c) Museum or teaching collection to the status of a "Departmental Museum recognized by the Public Museums Committee"
37. The Director of Museums shall exercise a certain amount of control over Departmental Museums thus transferred. But the control shall be much more limited than that over the Public Museums. He shall be charged by the University with the duty of seeing that the Museums are properly looked after, and the accessions registered in a manner uniform with that existing in the University Museum. Each Head of a Department controlling such a Museum shall appoint a Curator or Honorary Curator who shall be the person with whom the Director shall establish direct contact and whom he shall help in connexion with matters reserved to his authority. The Curator will have a right to

claim assistance from the University Museum Laboratory (q.v.), and from funds at the disposal of the Public Museums Committee.

38. It should also be recognized that in the best interests of the University, it may be found desirable to transfer a Departmental Museum of Group (c) whether recognized or unrecognized, to the status of a University Public Museum. The Architectural collection for example, is likely to become an organized Museum suitable for the instruction of the Public. Provision for such transfer should be made, proposals to be initiated either by the Professor concerned, or by the Public Museums Committee.

39. Transfers and loans shall from time to time be made at the discretion of the authorities concerned between Public Museums and Groups (b) and (c) Museums.

Group (d): Macdonald College.

40. The Head of Macdonald College should be consulted as to the disposal of the duplicate zoological material in the Peter Redpath Museum. I understand that such material would be welcomed by members of the staff. The Director and the Museum Committee should consider after consultation with the Head and the biological staff of Macdonald College, and with zoologists on the staff of McGill, whether it would not be in the best interests of entomological studies in the University, to transfer the Peter Lyman Collection and its Curator to Macdonald College. Geographical considerations suggest that the Biological Museum should retain its independent status, but contact should be established by providing that the Director of Museums should sit on any Committee which controls that Museum.

41. The rapidity with which the change over to mechanized agriculture is taking place in eastern Canada emphasizes the importance of forming in the College an Agricultural Museum, in which the agricultural equipment of farms in the province of

Quebec characteristic of the 19th century (and earlier) should be collected and arranged, and its interest, technical and historical, explained by means of labels and guides. This should not cost a great deal to collect today: obsolescent material is always a drug on the market - but it will be of the highest interest and value tomorrow. A barn or big shed would serve to house the material until the amount collected justifies the erection of a Museum. The Museum should be of interest and educational value to the general public, and the Director of Museums should be invited by the College authorities to collaborate in its creation and development.

42.

The Peter Redpath Building

There remains the question of the Peter Redpath Building. A worthy use can be found for this building which meets all difficulties. It is to hand it over as a home for the Department of Architecture.

(1) This Department needs more room: (2) It is not fittingly housed in the Engineering Building on the Science side; for Architecture is an art not a craft. Placed on the west side of the Campus between the Library and the Arts Building, it would occupy its proper and significant place. (3) The floor of the main Gallery of the Museum building would allow for the proper exhibition, and the extension into a state of organized completeness when money is available, of the Casts Collection. Such a collection is in its nature replaceable (if insured), and a fire-proof building is not essential.

The bays of the Gallery (with the cases removed) could be fitted with tables for draughtsmen; the fixed cases on the balcony could be used for the smaller objects included in the teaching collection. There is ample accommodation for the Staff of the Department on the ground floor, and the necessary expenditure on lighting the building, reconditioning it, removal of cases, modernizing its accommodation, etc: should not be more

than \$15-20,000. I have reason to believe that this sum could be obtained for the purpose from private sources. It will not escape observation that if financial provision is made to develop the architectural cast collections into an organized museum collection, it should not be difficult to provide for the admission of the public without undue interference with the work of the School. ✓

43. Work which might be undertaken immediately:

McCord Museum. The critical examination and weeding out of the whole of the McCord Collection. This could be undertaken by the Hon. Secretary of the Museum Committee, the University Librarian, and the Curator of Museums, acting jointly. Indian material should be noted as (i) historical or (ii) ethnological.

The preparation of a pamphlet on the collections by the same group, for the instruction and guidance of visitors, to be sold at say 10 cents.

There are historical documents of secondary importance on exhibition at McCord, and documents, prints, etc. of primary importance for the history of Canada in the University Library. In reorganizing the McCord Collections the resources of both in this connexion should be pooled: reserve material from McCord

should be stored in the Library, and the best from both exhibited in the McCord Museum. Documents required for instructional purposes can be temporarily withdrawn to the Library when needed.

Peter Redpath Museum: The weeding-out and reorganization of the palaeontological collections in the Peter Redpath Museum should be continued, and a collection illustrating stratigraphical geology begun.

CO-OPERATION AND AFFILIATION

(A) Co-operation with other Museums in Montreal:

1. The Art Association of Montreal: In my proposals for the future

(1) Photostats in certain exceptional cases.

development of the Art Gallery and Museum, I have suggested the appointment of a full-time paid Director: failing which, that the Association should approach the University Authorities with a view to the Director of Museums becoming their Adviser. The friendly relations at present existing between those interested in Museum work at McGill University and at the Art Gallery are of value; they should be continued and extended. The two institutions are complementary, and I recommend that any movement (should such arise) towards creating in the University an Art Gallery, or Museum of the Arts and Crafts, similar to those controlled by the Association should be discouraged. The two institutions can help each other by cross-loans of objects which may respectively from time to time come into their hands, and the Director of Museum should be empowered to make such loans (~~see also para. 36~~).

2. The Chateau de Ramezay: In my proposals for the rearrangement and reorganization of the collections of the Archaeological and Numismatic Society in the Chateau de Ramezay, I have suggested that the Curators should concentrate on

- (i) Canadian historical and social material in general,
- (ii) French-Canadian Folk material,
- (iii) Ethnological material of the Province of Quebec,
- (iv) Coins in general.

I have recommended that such specimens as they possess of northern and western Indian tribes and Eskimo might be placed on loan in the Ethnological section of the (Reconstructed) Museum at McGill. I hope that if my suggestion is adopted, some means of reciprocation may be found. I also recommend that McCord and the Chateau should never bid against each other at auctions, but make friendly arrangement.

I do not think it wiser to go further than is here suggested in the direction of avoiding overlap. Montreal is a very large and wealthy city and ought to be able to support two Museums collecting historic objects and material; with the more ease in that one naturally attracts the interest and generosity of the French element of the population, the other that of the

English. I am assured that there are still in private possession in Montreal, sufficient historical objects and materials for both museums to become adequately representative. No one Museum, anyway, wants or should have everything - indigestion is inevitable.

It is, of course, of the highest importance that two institutions whose collections overlap so much should maintain constant contact. I think this contact, under the circumstances, had better be informal, as it is at present. It is gratifying to observe that the Curator of Museums at McGill is in close and most friendly touch with the Curators at the Chateau.

Affiliation

A Survey of School and College Museums in the neighbourhood of Montreal convinces me that a scheme of affiliation, whereby curators of these Museums can obtain help and advice in the maintenance and improvement of their collections, and can meet their fellow curators at least once a year in a Summer School, would be warmly welcomed. The scheme should, if possible, be fostered by the authorities of the University, of the Art Gallery and of the Chateau de Ramezay, acting jointly; and the Summer School (2-3 days) might be held in turn at each of these institutions. It is in extra-mural services that close collaboration between these Institutions can most easily be undertaken. I should be glad to advise in detail on such a scheme if desired. But it should await intra-mural reorganization.

EPILOGUE

These proposals based on a necessary ^{hasty}, but I hope thorough survey, may in some respects be unacceptable owing to my inability to apprehend correctly the circumstances in one particular case, or to appreciate all the factors involved in another; but I hope that the views I have expressed on the problems submitted will in their broader outlines be regarded as satisfactory, providing a workable scheme which will promote efficiency and prove advantageous to the University.

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

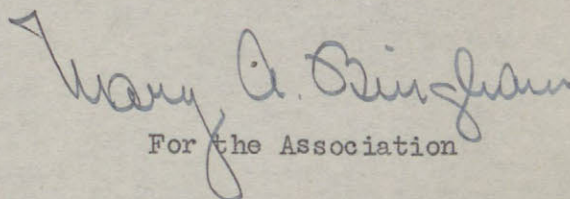
June 29, 1932

Sir Arthur Currie,
McGill University,
Montreal, Canada

Dear Sir:

At the request of E. L. Judah, Esq., we are glad to send you Chapter XXII (Recent Progress and Condition of Museums) from the Biennial Survey of Education in the United States for 1928-1930. I hope that you will find this bulletin of value.

Sincerely yours,


For the Association



MCGILL UNIVERSITY

January 23rd, 1933.

Sir Arthur Currie, G.C.M.G., K.C.B., LL.D.,
Principal & Vice-Chancellor,
McGill University,
Montreal.

My dear Sir Arthur,

For your information, please
find enclosed a copy of Dr. Cyril Fox's Survey
of the Chateau de Ramezay which has just been
published in the "Canadian Antiquarian and Num-
ismatic Journal".

Yours sincerely,

E.L. Judah

ELJ/IB

*Comments from various people
on Tax Survey.*

GOVERNMENT HOUSE,
OTTAWA.


Office of the Secretary
to the Governor-General

March 7th 1932

My dear Sir Arthur,

His Excellency wishes me to thank you
for the Survey of the Museums of McGill University,
which you have kindly sent with your letter of March
5th.

Yours very truly,



General Sir Arthur Currie, G.C.M.G.,
McGill University,
MONTREAL.

C
O
P
Y

JOHN L. PORTER
Suite 1409 First Nat'l Bank Bldg.
PITTSBURGH, PA.

M A R C H
24th
1 9 3 2.

E. L. JUDAH, Secretary,
General Museums Committee,
McGill University,
Montreal, P.Q., C a n a d a..

Dear Sir:-

Thank you for sending me the booklet giving
the Survey of McGill University Museums.

I have been much interested by its perusal
and find it to have been very remarkably compiled and a
valuable addition to Museum History.

Thanking you for your courtesy in sending it,
believe me always,

Yours very sincerely,

Signed: JOHN L. PORTER.

JLP-FBS

This man is one of the Trustees of the Carnegie Museum,
Pittsburgh, Pa.

DR. CASEY WOOD
295 Wignmore Drive
PASADENA, CALIFORNIA

C
O
P
Y

17 March, 1932.

E.L. Judah, Esq,
Secretary,
General Museums Committee,
McGill University,
Montreal, Canada.

Dear Sir:-

In acknowledgement of the Survey of McGill University Museums, I have no doubt you have sent copies of that excellent report to at least all the chief libraries and museums of Canada and the United States. If not, I suggest that this be done.

En passant Dr. Fox failed to draw attention to the fundamental fact that the institution that is filled to overflowing with needs of all kinds and dares to talk about them out loud is alive and progressive; the completely satisfied body is dead or dying. By hammering away about our urgent requirements, especially at the alumni of the University, even adequate Library and Museum buildings will somehow or other be provided - especially when times improve. That is not a prophecy; it is a truism based on experience.

In this connection I wish to refer to the coin collection described in the accompanying paper. Perhaps you already know about it. After three years of pretending to examine the Gampola "find" and for various (?) reasons doing nothing, the British Museum expert Allan and an Oxford authority (recommended to me by Professor Vogel of Leiden) returned the collection. Doubtless the affairs of a "colonial college" did not interest these high and mighty personages. I then did what I should have done at first - I forwarded it to the American Numismatic Society in New York who are now engaged in making the desired examination. They have just notified me that in a month or two they will be able to publish the results of their investigations.

I intend to give some of the duplicates to the Colombo Museum and some to the New York Society. I would like to deposit the remainder of this quite unique collection (with a full report upon it) in McGill, but I presume that if I do it will have to be "stored", as there seems no room properly to display it. What would you advise?

Sincerely yours,

CW:DB

SIGNED: CASEY WOOD.

7 Grove Park,
Westmount.

5 Mar / 32

My dear Sir Arthur,

I am much interested in the proposals for the erection of a Museum, which have come up; and an idea has occurred to me, which is adapted to the site, which may perhaps be worth considering.

For a museum, the primary consideration is light; and on the corner proposed the building could be made to face southward, with wings wide apart to obtain all the light possible on the north side; as shown in the sketch enclosed. This would be much better than a U-shaped building, or a quadrangle. — The windows also to be carried above the ceiling level, to carry the light well in; as shown in the section. These arrangements would make the museum practically available, for fully an hour longer in the afternoon, throughout the winter.

The style could be simple and chaste, in pilasters and panels, without any pilasters or expensive ornamentation. This would be similar to the present Arts building, and it could be very effective in its lines. It should no doubt be thoroughly fireproof, with the furnace rooms in detached buildings for extra security; as noted on the sketch. This would also meet more fully

the condition regarding a fireproof building which was made by Dr. Carpenter when he donated his wonderful collection of shells.

It might also be possible to utilize the present Peter Redpath Museum for a Convocation Hall, by taking out the interior work.

I feel sure that you will pardon me for bring forward these suggestions, as there may be no harm in discussing the proposed museum from various points of view.

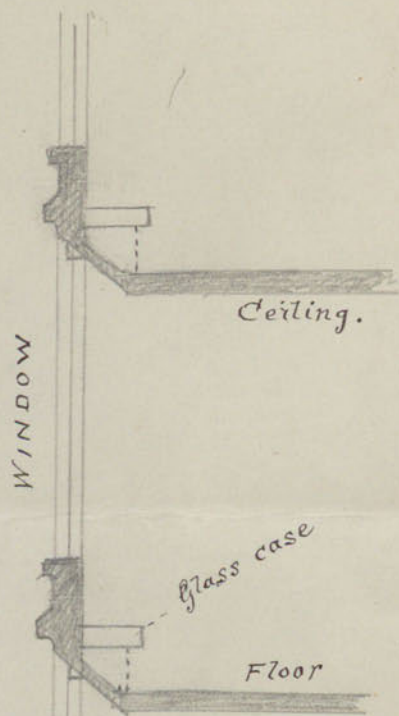
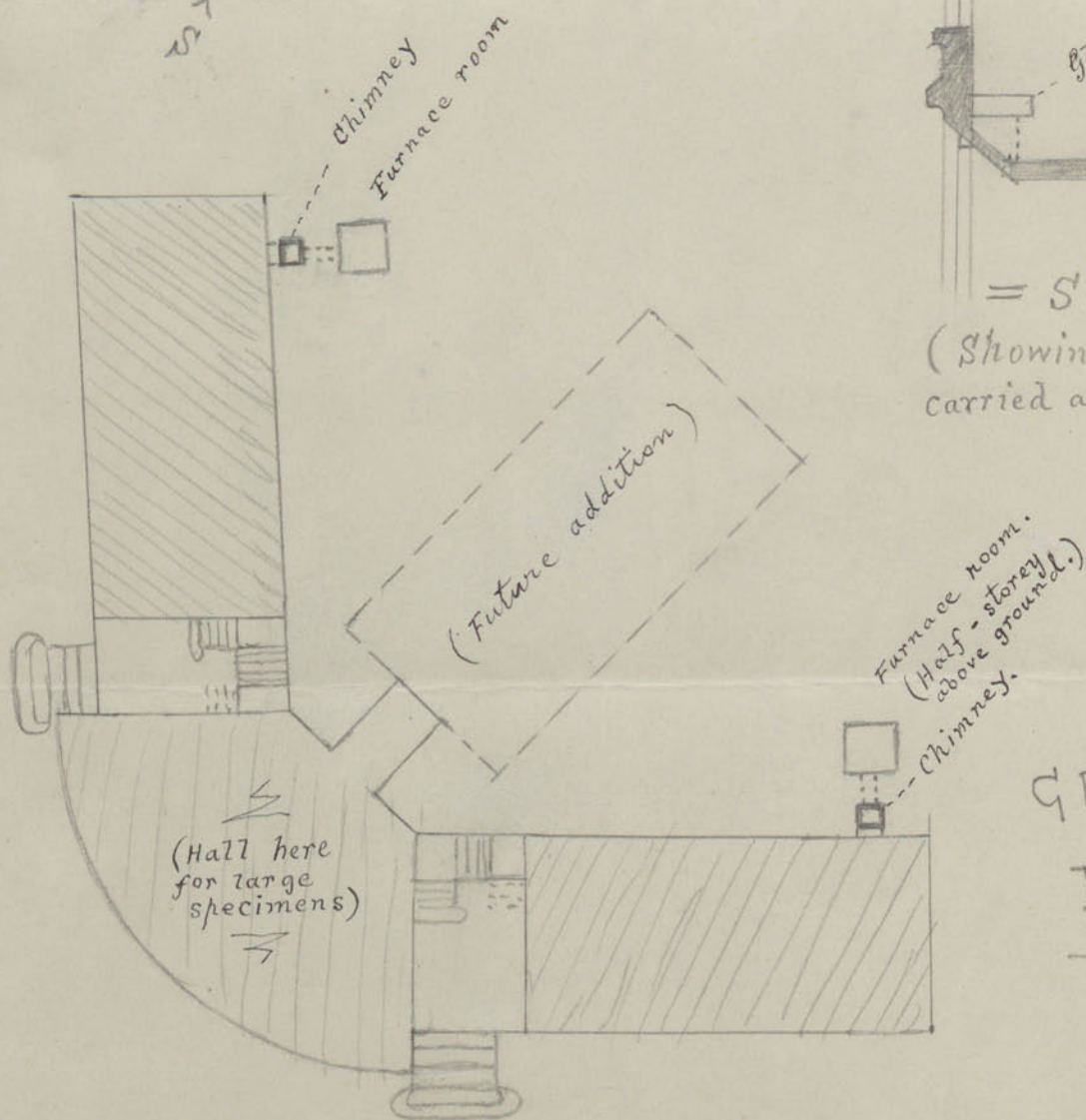
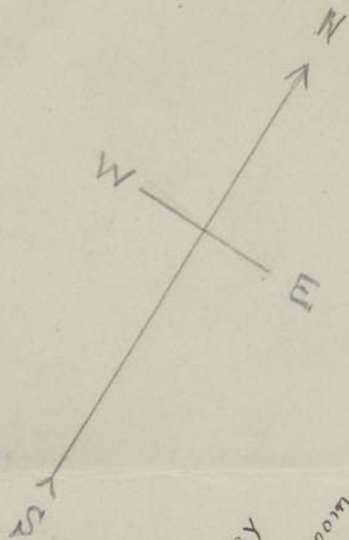
With kind regards,

Yours sincerely

W. Bell Dawson.

a son of
Sir William

MS Tavish Street



= SECTION =
 (Showing windows carried above ceiling.)

GROUND
 PLAN

Sherbrooke Street

W.B.D.
 Mar. 1932.

March 8th, 1932.

W. Bell Dawson, Esq.,
7 Grove Park,
Westmount, P.Q.

My dear Mr. Dawson,

I very much appreciate the continued kindly interest in McGill University which prompts your letter of March 5th.

The provision of a proper museum is something very dear to our hearts, and I hope that the beginning now made will continue until our hopes are realized. You may rest assured that every consideration will be given to the plans in order that the requirements of a museum may be fulfilled in so far as the ground available permits.

I am afraid that the present Peter Redpath Museum is far too small for use as a Convocation Hall. I like the suggestion that it house the Department of Architecture.

With all good wishes,

I am,

Ever yours faithfully,

Principal.

JOHN GODFREY SAXE
102 MAIDEN LANE

Dear Sir Arthur.

I have read Mr Fox's distressing
Survey. As a lad I was
keenly interested in botany and
geology and tramped many miles
of Mount Royal's environs with a
flower basket in one arm and a
hammer in the off-hand. Fortunately
I worked in the Redpath Museum.

This is the worst of years in
which to raise money. Depression
in business and spirits is even
increasing. But cannot quar

Could you prepare a fairly economical
budget as to what is actually
needed for restoration and renovation
of our collections and ask say
100 of us to contribute pro rata?
I shall be glad to do my modest
part.

Yours sincerely

Henry My Sayer

March 16, 1932

Sir Arthur Currie

March 17th, 1932.

John Godfrey Saxe, Esq.,
102 Maiden Lane,
New York, N.Y.

My dear Mr. Saxe,

I am grateful for your letter of the 16th. Our Museum collections have so outgrown the quarters where they are now housed that I think there is nothing we can do except provide a new building - a building of sufficient size and capacity to enable all our exhibits to be put on view. The Redpath Museum is really so choked with material that it is almost impossible to walk through it - certainly impossible with any degree of comfort. That is the case even now, after we have taken a great portion of the collection and put it on view in the new medical building, where we have established what we call the Strathcona Museum.

You will recall the old Joseph house at the corner of McTavish and Sherbrooke, which Sir William Dawson purchased for university uses. That is where the McCord collection is at present housed. The collection is a very valuable one, and its loss would be great: yet the building is not fireproof, and you can understand our constant anxiety.

I think it was wise to publish Dr. Fox's Report as submitted. I did so in order that the public in Montreal might appreciate the condition of the Museums and what is necessary in order to put the exhibits in view in a manner that would best serve educational purposes. We think that there is nothing to be done to remove the inconveniences of the present situation, and that we must erect a new museum building altogether. It is estimated that the cost of such a

2.

building would be in the neighborhood of \$600,000
or \$700,000. We cannot hope to raise such a sum
of money this year, but in the not too distant future
perhaps someone will consider it worth while to give
us a museum building.

With all kind wishes,

I am,

Ever yours faithfully,

Principal

808 DRUMMOND COURT
DRUMMOND STREET
MONTREAL

May 16, 1932.

Sir Arthur W. Currie, G.C.M.G.,
McGill University,
Montreal.

Dear Sir Arthur,

I have recently read with deep interest Dr. Fox's comprehensive report on McGill's museums and, as an outsider, found cause for genuine enthusiasm in the thought of the great University Museum the report pictures and which, from your introductory remarks, I take to be an objective that the University shall one day seek to attain.

In reading the report, it occurred to me that no consideration had been given, or at least none had been expressed, to an aspect of Canadian history which must become more important from a museum point of view with every passing year, and it is in regard to this point that I respectfully submit this letter.

I refer to the period of the Great War. Museums in Canada, as a whole, have ignored the War and in so doing they are hardly to be blamed, for the field opened up by the events of 1914 - 1919 is so vast that consideration of it by museums already over-crowded is well-nigh impossible. In addition, I believe that in cases where space has not been the primary difficulty, museum authorities have shrunk from the War, owing to the scope of the problem it presented and the mental adjustment required to consider it from a museum point of view.

Nevertheless, the Great War, though so fresh in the minds of all adults of this generation, is rapidly passing into history, and from my own experience I know that documents and material available a few years ago are rapidly being lost, or destroyed, much more rapidly, I believe, than anyone who has not had occasion to seek such material would think possible.

In these circumstances, I wondered if the plan for a McGill University Museum should not definitely take into account the problem of Great War material, with provision for the space and other factors that the inclusion of such material

808 DRUMMOND COURT
DRUMMOND STREET
MONTREAL

Sir Arthur W. Currie, G.C.M.G. - 2.

16/5/'32.

would involve. Whether existing museums should assume the duty, or a new museum be created, is a point on which I am not competent to make suggestions, but the basic suggestion of a Great War Museum I take the liberty of offering, in the hope that in the suggestion will be found an idea through which McGill may, as so often in the past, be the first Canadian university to enter a new field of service to the Dominion.

Faithfully yours,

R. C. Fetherstonhaugh

May 17th, 1932.

R. C. Fetherstonhaugh, Esq.,
808 Drummond Court,
Drummond Street,
Montreal. P. Q.

Dear Mr. Fetherstonhaugh,

your letter of May 16th.

I have read with interest

The Committee on our McCord Museum, devoted exclusively to Canadiana, have often considered the advisability of making a beginning in collecting suitable material for a war museum. At the present time we have absolutely no space whatever for any such material. We have often thought of storing it in my house for the time being, until it could be displayed. We have made no effort to collect material; that is, we have not made it known that we would gladly receive it, largely for the reason that we did not know where to find a place to put it.

I agree with you that unless steps are now taken much valuable material will be lost. The Committee is fully alive to the necessity of taking such steps as you advise, but our handicaps are discouraging. Of course, we do not refuse material offered, finding space where we can.

Ever yours faithfully,

Principal.

Pomander Gate.

Paget East.

Bermuda.

Dear Sis Arthur -

Your kind note, thanking me for a small donation to the Museum fund, was forwarded to me here - and I must hasten to express my appreciation of your letter, and to tell you that the cheque is toward Stewart Torrance's salary who is at present helping D. Judah in the Museum -

With kindest regards,
Please note. Believe me

With very sincerely yours,
Isabella C. M. Leman.

February
Twenty-sixth
1932.

Miss Isabella C. McLeman,
3480 Ontario Avenue,
Montreal.

My dear Miss McLeman:

May I on behalf of the Board of Governors of McGill University and for myself and the Museums Committee acknowledge with grateful thanks your kindness in sending us \$100.00 to be used for special museum work. We shall take care to tell you how this amount has been expended.

You, of course, know of the survey of our museums made by Dr. Fox last autumn. His report is now in the press and should be ready for distribution about the 7th of March, when we shall be glad to send you a copy.

All of us are seized with the importance of the educational value of museum display, but unfortunately our position is such that while we have a wonderful collection of valuable things we are unable to show them to the public on account of lack of space. I pray that some day we may have a suitable museum in charge of a man who is not only an expert in museum matters, but who is a scholar as well. There are so many many things waiting to be done when funds become available.

With renewed thanks for your continued
kindness,

I am,

Ever yours faithfully,

Principal

October
Second
1929.

Dr. Paul Marshall Rea,
Executive Secretary,
Philadelphia Museum of Art,
Philadelphia, Pa.

Dear Dr. Rea:

We have here at McGill University a number of museums. In recent years they have grown so rapidly that we must consider at once and seriously the problem of our future policy with respect to them.

I am anxious to have the opinion of someone as well qualified as yourself with reference to this matter, and I am writing this letter to you to ask you if you will place us forever in your debt by undertaking such a general survey of museum conditions here and advising us as to what should be the policy for future developments.

Please let me know if you can undertake this survey what it will cost to have the survey made and when it would be possible for you to undertake it.

I am, dear Dr. Rea,

Ever yours faithfully,

Principal

Suggested Letter

to

Dr. Paul Marshall Rea*,
Executive Secretary,

Philadelphia Art Gallery,

Philadelphia, Pa.

I would like very much to have your opinion regarding University museums here, which have grown so rapidly in the last few years that they now present quite a serious problem as to future policy.

Our different collections are administered by the heads of departments; there being no special museum budget at McGill, would you kindly let me know the cost of having a short general survey made of conditions here, and would it be possible that you personally could be persuaded to make such a survey and later lay out a detailed policy for our museums should we be able to obtain the necessary funds.

* For information as to Dr. Rea, see "Who's Who in America, Volume 15.

CABLE ADDRESS:
PENNMUSE

PENNSYLVANIA MUSEUM OF ART
MEMORIAL HALL PHILADELPHIA

TELEPHONE:
GREENWOOD 1136

October 8, 1929.

Sir Arthur W. Currie, Principal,
McGill University,
Montreal, Canada.

My dear Sir:

I am much interested in the relation of museums to college and university functions. That this may be one of much greater value than has been generally appreciated, I am convinced. It is, therefore, a great satisfaction to learn that McGill University is disposed to establish a general policy regarding its museums.

I shall be very glad to undertake the survey you request, and can come to Montreal for the purpose during the present month. I am accustomed to charge for this work one hundred dollars a day and expenses for the first five days, seventy-five dollars a day for the next five days, and fifty dollars a day thereafter.

The amount of time required will depend upon your wishes and the difficulty of the situation. I find it usually possible to analyze and define the problem in six or seven days. When complex or conflicting interests are involved, a few days more often clears the situation with a rapidity that might not be expected. One of the chief services an outsider can render is to concentrate attention and stimulate action.

If you decide to have me make this survey, it will be greatly facilitated if you will acquaint me with your appraisal of the present situation and your thought as to its future development. I hope it will also be possible for you to have prepared for me the following information:

A list of the museums with brief history and description.

The administrative relation of the museums to the higher officers of the university, to each other, and to the teaching departments.

Expenditures of the museums during each of the past five years, classified as far as may be convenient.

CABLE ADDRESS:
PENNMUSE

PENNSYLVANIA MUSEUM OF ART
MEMORIAL HALL PHILADELPHIA

TELEPHONE:
GREENWOOD 1136

Sir Arthur W. Currie -2-

Information as to any plans under consideration for museum development.

A copy of the University Catalogue and its financial report if available.

If this is not asking too much it will enable me to come to the work very much better prepared. It will be my attitude that the value of the survey will be in proportion as it makes the interest of the university as a whole the controlling factor in determining the direction and extent of museum development advisable.

I have taken the liberty of writing you at this length in order that you may better judge the probable value of any service I may render.

With assurances of my appreciation of the honor of being consulted in this matter, I am,

Faithfully yours,



PAUL M. REA

PMR:LB

October 22nd, 1929.

Dr. Paul M. Rea,
Pennsylvania Museum of Art,
Memorial Hall,
Philadelphia, Pa.

Dear Sir:-

I am much obliged for your letter of October 8th and am pleased to observe your ready interest in our plans.

As matters have turned out, however, we cannot undertake the survey just now. The question of the Museums has to be considered in a general way in connection with a much larger campaign which we are now planning. It would be quite impossible to give you any definite idea of our programme for the future until our plans have been completed.

I am afraid, therefore, that for the present our survey must be deferred.

Yours faithfully,

Principal.

THE ROCKEFELLER FOUNDATION

61 BROADWAY, NEW YORK

OFFICE OF THE VICE-PRESIDENT

September 8, 1930.

*M. Leod
9 p.m. tonight*

My dear Sir Arthur:

As you doubtless know, Oxford University, England, has appointed a Commission to visit modern university libraries in Europe and America. The Commission is composed of:

Sir Henry A. Miers, M.A., D.Sc., Fellow of Magdalen College, ^x
Chairman;
Sir Frederic G. Kenyon, G.B.E., K.C.B., M.A., Hon.D.Litt., [✓]
Hon. Fellow of New College and Magdalen College;
Sir Edmund K. Chambers, K.B.E., M.A., Corpus Christi College;
George N. Clark, M.A., Fellow of Oriel College; [✓]
Henry R.F. Harrod, M.C., Student of Christ Church; [✓]
together with Kenneth Sisam, B.Litt., M.A., Merton College, [✓]
as Secretary.

It is possible that Lady Chambers may accompany Sir Edmund.

This Commission is now on its way to America. A visit to the libraries of McGill University is planned for September 15th. Mr. W. W. Bishop, of the University of Michigan, who is acting as guide for the Commission here has, I believe, already made definite arrangements for this visit.

This letter is written to give you notification of the proposed visit of the Commission and to commend them to your kind offices during their stay in Montreal.

Very truly yours,

Sir Arthur Currie, Principal,
McGill University,
Montreal,
Canada.

Shuman B. Appleget
Vice-President.

September 10th, 1930.

Thomas B. Appleget, Esq.,
Vice-President, The Rockefeller Foundation,
61 Broadway,
New York.

Dear Mr. Appleget:-

Your letter of September 8th
addressed to Sir Arthur Currie arrived during his
absence with the Chancellor in the West.

Our Librarian had already been
making arrangements with Mr. Bishop for the enter-
tainment of the party of which you write. We are
now completing arrangements for their visit to the
libraries and you may be assured that we shall
endeavour to make their time in Montreal as
interesting to them as possible.

Yours truly,

Wilfrid Bovey,
Director.