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PAPERS READ DURING THE YEAR 1941

THE BEGINNINGS OF THE ART DEPARTMENT AND OF THE FOGG MUSEUM OF ART AT HARVARD BY EDWARD W. FORBES

Read April 22, 1941

AN INTERESTING FACT in the history of the Fogg Museum of Art at Harvard University is that certain families, through different generations, have been associated with its development. Charles Eliot Norton, the first professor of Fine Arts at Harvard, his son Richard, and President Eliot, a first cousin of Professor Norton's, all played an important part in the Museum's history. In later years Professor Norton's sister, Miss Grace Norton, two of his daughters, Miss Elizabeth Norton and Miss Margaret Norton, and his nephew, Francis Bullard of the class of 1886, a distinguished print collector, have been benefactors of the Museum.

In the Museum's early history the Prichard family of Concord played an important role and the Randall family also played a part. Associated with them in one way or another were the Emerson and Hoar families. The family of the vigorous old Squire Hoar of Concord intermarried with the Prichard family. His daughter Elizabeth was engaged to Charles Chauncy Emerson, but he died before their marriage. Judge William Emerson, the older brother of Charles, was a partner of William M. Prichard of the class of 1833. They practised law in New York. William Prichard was the first man to bequeath a sum of money to Harvard, the whole income from which was to be used for the purchase of works of art. It is said moreover that this same William Prichard advised the

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widow of William Hayes Fogg, whose lawyer he was, to leave her money to Harvard for an art museum to be known as the William Hayes Fogg Art Museum.

Langdon Warner of the Fogg Museum is a nephew of members of the Prichard and Hoar families, and I am a nephew of William Prichard's partner, so the connection continues to the present day.

Dr. John Witt Randall of Boston of the Harvard class of 1834 was a friend of the Emersons and doubtless of the Prichards. His sister, Belinda Randall, was a great friend of Elizabeth Hoar's. Dr. Randall made a notable collection of prints which he left to the Fogg Museum. I have recently been reading letters of Ralph Waldo Emerson in which he

mentioned his pleasure in looking over, at his house in Concord, the engravings belonging to Dr. Randall.

The first benefactor of the Museum was Francis Galley Gray of the class of 1807, who built up a distinguished collection of prints and engravings and was the first person to leave an important collection of works of art to Harvard.

The famous Professor Louis Agassiz came from Switzerland to America. Soon after his arrival he married Elizabeth Gary and lived on Oxford Street, Cambridge. Later, some time between 1851 and 1857, while Alexander, his son by his first wife, was a student at Harvard, he moved to the corner of Quincy Street and Broadway, where a part of the present Fogg Museum stands. Louis Agassiz and his son, it is hardly necessary to say, demonstrated the fact than an individual, starting with nothing, can build up a great university museum.

James Russell Lowell, the poet, lived in Elmwood, the beautiful colonial mansion. A. Kingsley Porter, the distinguished professor of mediaeval art, who was appointed to the Harvard Fine Arts Department in 1920, lived there a few years and then bought it, in 1925, and placed in the house his important collection of books, papers, and photographs, and some valuable works of art. He bequeathed the house and collections to the University, subject to the life estate of his widow, who now lives there and carries on his work.

The brother of James Russell Lowell lived on Quincy Street in the wooden house which still stands between the Faculty Club and the Fogg Museum. A member of the Lowell family married George Putnam, and I remember when I was in college going into that house as the guest of

the Putnams. Later, Professor Farlow, the famous botanist, occupied the house. The Corporation of Harvard has given the Directors of the Museum to understand that if and when the present Fogg Museum is so enlarged that more land is needed, we may expect to be allowed to expand with an arcade running along Prescott Street to the old Lowell House, through the new wing which will be placed on this site and along Quincy Street, back to join the present building, leaving the open garden enclosed by the Museum buildings and arcade. We have already had our architect make plans for this proposed development, which will make a reality of a dream I used to have during the two years when I was a student at Oxford — that some day Harvard should have at least one enclosed garden adjoining one of the University buildings.

To return to the Lowells: A. Lawrence Lowell was the President of Harvard during whose administration the present Fogg Museum was built and who allowed us to make these plans for expansion.

Referring to the Agassizs: Mr. and Mrs. Louis Agassiz started a school for girls in their Quincy Street house, I suppose about 1855 or 1856. This became popular with girls from Boston, and some came from Concord, including the two Emerson sisters. One of them was my Mother. In October, 1858, she journeyed from Concord every day to attend the school, but soon after she came to board with Mrs. Lowell on Quincy Street, about one hundred yards from her school. So now I sit in my office in the building on the site of the

schoolhouse and look out of my window at the house where my Mother, the pupil, lived. Once my Mother told me that not infrequently early in the morning from her chamber window on Quincy Street she saw my Father, then a Harvard undergraduate, on his way to Chapel. Whether he thought that Quincy Street was included in the straight line from Holworthy Hall to the recently built Appleton Chapel is not known.

Mrs. Agassiz, as is well known, was one of the important forces in the building up of Radcliffe College, whose many students are today familiar figures in the Fogg Museum. The elder daughter, Ida Agassiz, married Henry L. Higginson, the great benefactor of Harvard and of the Boston Symphony Orchestra; the younger daughter, Pauline, married Quincy Shaw, who made the famous collection of Millets and other works of art now in the Museum of Fine Arts in Boston.

Members of these families, the Gray, the Lowell, the Agassiz, in different generations, have been good friends to the Museum.

It would take too long even to try to give a history of the beginning of the interest in art in the Puritan community of Boston, the city in which Copley and Stuart painted, but it is known that Washington Allston, of the class of 1800, a magnetic and fascinating personality who had studied art in Europe, succeeded in arousing a lively interest here in the early years of the nineteenth century. A few of the well-to-do Bostonians, like George Ticknor, as well as Francis Galley Gray and Dr. John Witt Randall, began to collect works of art.

Winslow Homer was a Cambridge boy, born in 1836. As an artist, however, he did not concern himself with Cambridge, but we are fortunate in having some of his fine paintings in the Museum.

William Morris Hunt was a versatile man of great charm, and an artist to his finger tips; he sang delightfully with his guitar. He was born in 1820 and started to study at Harvard but did not find academic work wholly to his taste. His Mother took him and the rest of her family to Europe for a number of years. Hunt stayed on and worked in Paris with Couture, and later at Barbizon with Jean Francois Millet. It was he who recommended the work of Millet, before he was famous in France, to Quincy Shaw and others when they started collecting works of art. Hunt started a school of art for young ladies in Boston, and about forty joined the class, of whom my Mother was one. He was not especially interested in the Museum School when it opened later; it was too academic for his sensitive and imaginative nature. His brother, Richard Hunt, was the architect of the original Fogg Museum.

In 1870 two important events took place in the museum world. On February 4 the Museum of Fine Arts in Boston was incorporated. About two months later, on April 13, the Metropolitan Museum of Art was founded in New York. But they were not the earliest museums in the United States. The Wadsworth Atheneum of Hartford, Connecticut, was incorporated in 1842 and the gallery was opened to the public in 1844.

The Boston Athenaeum, founded in 1807, like the Wadsworth Atheneum was an example of the combination of Library and Museum which had grown up in various parts of the country in earlier days.

Professor Charles Eliot Norton was the great pioneer in the teach-

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ing of art in America. In 1874 he was appointed by the Corporation Lecturer on the History of the Fine Arts as Connected with Literature.

"There was already in the University an instructor in freehand drawing and water color, Charles Herbert Moore, who had been appointed in 1871; but until 1874 he had taught in the Lawrence Scientific School exclusively, and the instruction which he offered was not open to undergraduates in Harvard College. Norton immediately saw the desirability of cooperating with Moore, thus establishing from the very beginning a principle which has ever since been followed by the Division, namely, that instruction in the history of art should be accompanied by instruction in theory and principles, that the training of eye and hand is no less important than the training of memory."¹

I have often heard it said that if you should ask almost any Harvard graduate of the classes between 1875 and 1895 from which course he got the most in college, he would be pretty sure to say "Professor Norton's course," and this response would come from doctors, lawyers, and men engaged in business and other affairs.

Dr. Chase² says of him, "He never hesitated to turn aside from the subject in hand to comment on current events and matters of public or academic interest, so that his courses covered a much wider range than is suggested by their titles. Many a graduate of the last quarter of the nineteenth century recalls his attendance on Norton's lectures as an experience which opened to him a new world."

His lectures were given with practically no visual illustration. I took his classical course in 1892-1893 and was deeply interested. The only visual impression that I remember having received was from a visit to the Museum of Fine Arts in Boston, where I went one day obeying his instructions. All that sticks in my mind is a long dismal row of plaster casts of Greek and Roman heads. But at the end of the year I went over with a younger brother to join the rest of my family in England. Our family had been separated for a year. On the first afternoon in London one of my older brothers invited his three younger brothers to go to Paul Boynton's World Wide Water Show. I said "No, thank you. I cannot wait a minute longer," and took a hansom cab to the British

¹ Dr. George H. Chase in the "Development of Harvard University, 1869-1929" edited by Samuel Eliot Morison, pages 130 and 131.

² See page 131 of the above reference.

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Museum to see the Parthenon marbles. The others went to the World Wide Water Show.

In 1894-1895 I took Professor Norton's Mediaeval and Renaissance course with profit and pleasure. It was given in Sanders Theatre, the only hall in the University large enough to hold the large number that gathered to attend the course. Norton said, when he saw the sea of faces looking up at him on the first day of the course, "This is a sad sight," for he well knew that many of the students were there because they thought the course would be a "snap." But it was a case of "those who came to scoff remained to pray." Thousands of such young scapegraces who listened to Norton over a period of twenty years, even though they were occasionally annoyed at his attacks on the crudeness of our civilization, lived to feel that he gave them one of the great experiences of their lives — a lasting interest in art.

Several of his pupils attained distinction in the field of art; one turned to the Orient, another to Classical Art, others to Renaissance or Modern Art, for he had struck the spark that started the fire. This great teacher finally gave up his famous Fine Arts courses in 1898, three years after the first Fogg Museum was opened.

William Hayes Fogg was born in Berwick, Maine, in 1817. He became a successful manufacturer, travelled with his wife, and bought a few works of art. He died in 1884, and, as I have already stated, his widow, at the advice of William Prichard, left her money to establish the Fogg Museum of Art. She died in 1891.

The story is that the Corporation of Harvard found this bequest a little embarrassing. A Committee of two was appointed to plan the Museum. Those two men were both Trustees of the Museum of Fine Arts in Boston and both firmly believed that there was room for only one art museum in an American city of the size of Boston in the 1890's. So they were confronted with a problem. As honourable Trustees of course they had to do the best that they could with the money at their disposal. It is interesting to note that even so short a time ago, these two men, both lovers of art, could not foresee to what an extent the interest in the Fine Arts would grow in the college of which they were graduates. They were both sensitive collectors and one of them showed the delicacy of his perceptions by making an exquisite collection of Blakes.

Richard Hunt, the brother of William Morris Hunt, as I have said,

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was employed as architect of the proposed museum. It was the consensus of opinion that a university art museum should contain a lecture hall, a large hall on the main floor for casts, a room on the second floor for photographs, and a few small rooms for various purposes and offices.

We wonder today whether future generations will criticize us for the inadequacy of our plans for the Museum of 1927.

The first building is familiar to you all. It was the Fogg Museum from 1895 to 1927 and now it is known as Hunt Hall and is used by the Architectural Department. It had a pediment on the back part of the building which you could see over the front part from

across Kirk-land Street, but as you approached the building it vanished. So the Museum was spoken of as the building with the disappearing pediment.

Professor Norton, it seems, was not consulted by the Committee of the Corporation. He did not think the building was suited for its purpose and wrote a vigorous note of protest, but in vain. It was said that he once remarked that the only merit that the Fogg Museum had was that it hid some of the horrors of Appleton Chapel. Later the students called it Norton's Pet, not because he was fond of it but because he got into a pet at the very sound of its name.

The Fogg Museum was opened in the autumn of 1895. It was the headquarters of the work of the Fine Arts Department and has continued to be so ever since. When Professor Norton gave up teaching in 1898 Professor Edward Robinson took over his course on Ancient Art, and Professor Charles H. Moore his course on Mediaeval and Renaissance Art. In 1902 Robinson resigned and became Director of the Museum of Fine Arts and Dr. George H. Chase began his long career as teacher of Classical Art in place of Robinson. Professor Moore continued to give his course until 1909, when he retired from the Department. Meanwhile Dr. Denman Waldo Ross gave a course in the theory of Design, primarily for the students in the Architectural School. Martin Mower and Arthur Pope, of the class of 1901, were Professor Moore's assistants in these early days; in 1905 Mr. Pope gave his first course on Landscape Painting, and in 1909 he and Chandler Post of the class of 1904 gave a course on Italian Painting together. Thus the group of younger men gradually began to take the place of the older generation.

As for the Museum, the original bequest of \$220,000 was used as follows: \$150,000 for the building itself; \$20,000 for the furniture, in-

cluding plaster casts; \$50,000 as the principal of the Fogg Fund, to be kept for the maintenance of the building.

Professor Charles H. Moore, the first Director, began to work on the problem of getting the Gray and Randall Collections of prints, numbering together nearly 28,000, into the Fogg Museum. When the bequests were originally made the Gray Collection was placed in old Gore Hall, the Harvard College Library of that day, as the only suitable place in which to keep it. In 1870 one of the arguments for the need of a museum in Boston used by those who started the Boston Museum was the existence of the Gray Collection stored in the Harvard Library in such a way that the prints could not be properly exhibited to the public. So when the Boston Museum was built, this collection was transferred there, and I believe that it contained some of the most distinguished works of art in the Boston Museum of those days. The Randall Collection, on the death of Dr. Randall in 1892, was placed in the Boston Museum. Naturally the Trustees of the Museum of Fine Arts were not eager to have the collections taken away from them, but in 1897 Professor Moore won his battle and persuaded the Corporation of Harvard to have them brought back to Cambridge and placed in the Fogg Museum. Other collections were soon started. Edward P. Warren of the class of 1883 lent some Greek vases, and in 1897-1898 Professor Norton and Professor Moore purchased a drawing by Prout and a water colour by William Hunt, the English artist.

In 1899 I began to lend Italian paintings and Greek sculpture to the Museum. It came about in this way. I had taken little interest in art until I was about twenty years old. I enjoyed the pictures of William Morris Hunt which hung in the houses of our family, for he was a great friend of my Grandfather and Grandmother and frequently visited them. One of my earliest recollections is sitting opposite this elderly white-bearded man when I was four or five years old on one occasion when he came to lunch at my Father's house. At the age of twenty I began to sketch and in 1895 became interested in the Barbizon masters and even more so in Murillo. In the autumn of 1898 I had a great desire to go to Italy. As I had taken Professor Norton's courses and heard so much about Italian art I was eager to spend a winter in Italy studying the language, literature, and art of that country. In Florence I was deeply impressed with the beauty of the works of the Florentine mas-

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ters, and, when later I went to Rome and introduced myself to Richard Norton, who was then a Professor at the American Academy in Rome, I asked him why none of these early Italian pictures were in America, for I had never heard of the Jarves Collection which was at Yale at that time and I did not know that Mrs. Gardner had already begun to collect. Norton replied that the pictures were there, in Italy, and that it was only necessary to buy them. My Father had died the previous year and as I lived with my Mother my expenses were very small. So, when I found that good Italian pictures could be bought for very low prices — prices that now seem microscopic in comparison with the fabulous amounts paid for pictures in recent years — it occurred to me that I might try to bring some to America. I began therefore by getting three or four inexpensive pictures that first year and persuaded members of my family to help me out by getting one or two more. Then the question was, what to do with them. There was no room for them in my Mother's house and I told Norton that I planned to offer to lend them to the Museum of Fine Arts in Boston. He said, "Why lend them there? They will be lost in a mess of second-rate pictures," for in those days the Boston Museum contained little of distinction. He said, "Why not start fresh in the Fogg Museum?" I had never been in the Fogg Museum, for it had opened three or four months after I was graduated from College. So I wrote to Professor Moore and asked him if he would care to accept the pictures as loans; he replied that he would. For the next seven or eight years I made it my pleasure to buy what I could afford, perhaps one or two pictures a year, to lend to the Museum, although I have not been able to continue this practice. During those years I never bought anything without the advice of Richard Norton. He was my guide, philosopher, and friend, for he knew where and how to find the good works of art that were for sale at reasonable prices and understood the art of bargaining and getting them.

Meanwhile a change was taking place in me. In college my principal interest was history; — gradually it swung towards literature, in which I became so much interested that I went to Oxford for two years, 1900-1902, to study English literature. In 1903-1904 I tried teaching literature at the Middlesex School. But I was by degrees becoming more and more absorbed in art and in 1904 I started to make art my principal study.

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One year when I was in London Richard Norton invited me to lunch with James Loeb, who was a great admirer of Professor Norton and well known for his particular interest in Classical Art. Richard Norton was at that time trying to persuade Loeb to do for the Fogg Museum in Classical Art what I was doing in Renaissance Art. Loeb became interested and lent to the Museum some fine fragments of Arretine pottery, which Dr. George H. Chase published, three valuable Greek bronze tripods, some Peruvian gold, and other objects. This fine collection remained in the Fogg Museum for eight or nine years, and then, unfortunately, Loeb moved to Munich and carried his collection with him.

During these early years Walter M. Cabot of the class of 1894, at one time Curator of the Oriental Department of the Museum of Fine Arts in Boston, thought it would be advisable to have Oriental Art represented in the Fogg Museum also, so he volunteered to lend his choice collection of Japanese objects, which was placed in the Museum. Richard Norton's hand was again seen in the gift to the Museum from C. Fairfax Murray, an Englishman, of a fine Turner water colour drawing which had once belonged to Ruskin. Murray was a friend and disciple of Ruskin's. Later I studied with him the methods and materials used in Italian painting. Other gifts and loans slowly began to come in.

In May, 1904, President Eliot appointed a Committee on the Fogg Museum corresponding to the Committee of the Museum of Fine Arts in Boston. Dr. Arthur T. Cabot of the Harvard Corporation, and Trustee of the Museum of Fine Arts, was the Chairman and a warm friend of the Museum for many years. Professor Moore, Dr. Denman Waldo Ross, Professor Herbert L. Warren, Francis Bullard, the nephew of Professor Norton, Professor John H. Wright, and I were the other members of the Committee. In 1909 when Professor Moore retired, two positions were left vacant: the Chairmanship of the Fine Arts Department and the Directorship of the Museum. Professor Chase was appointed Chairman of the Department and I was asked by President Eliot to be Director of the Museum.

So when I came back to Cambridge after fourteen years' absence, I found the new generation in charge. Dr. Ross was the Nestor of the Department, and Messrs. Chase, Pope, Post, Mower, and Fitzpatrick were the younger generation of teachers who carried on the greater

part of the work of the Department. When I came to the Museum as Director in 1909, it seemed to me a pretty sad place. The building, though in many ways attractive, had very definite faults. The acoustics were poor and the lighting was none too good. On the walls of the main gallery was a great mass of framed photographs, and the few Italian pictures which had penetrated into this gallery extended as far as they would go in to the mass of photographs. At one end was the Print Room, the best thing in the building, with good cases to house the engravings and with exhibition cases on the walls and in the middle of the room. At the other end of the building were the small working quarters, with a handful of books which we called our Library, the great cases containing the photograph collection, and limited space for the three women workers to sit at their desks crowded together, while the students did the best they could to find a chance to work around the tables which filled up practically the whole floor space in this room. Adjoining this was my office, with no room for a stenographer, and on the ground floor was the hall, filled with casts and one or two cases of Greek vases standing around in the background. The finest among the very

few original objects, which had come to the Museum in 1899, was placed in a conspicuous position near the foot of the stairs among the plaster casts. This was the noble Greek statue of Meleager, lent to the Museum and later bequeathed to it by Edith Forbes Webster. On the east side of the ground floor there was a small room for Walter Cabot's Oriental Collection; on the northwest corner was the Loeb room with his Classical Collection; the original Fogg Collection was in another small room on the west side.

When I say the original Fogg Collection, I mean such part of it as was on exhibition in 1909. I am told that a great many more objects from the collection, including an old family bed, among other things, were exhibited in the first year that the Museum opened. Then these objects, one by one, began to be retired to the basement and put in storage. After a while some members of the Fogg family came to the Museum and protested that they did not see the bed on exhibition. At last an arrangement satisfactory to both sides was made. The bed was returned to the Fogg family.

The staff then consisted of three women, a janitor, and an errand boy. Miss Laura H. Dudley was in charge of the large and valuable

print collection and was fast becoming one of the best scholars in the field of prints in the United States. She has the record for length of service in the Fogg Museum. She was graduated from Radcliffe in 1895. I think that your president, Judge Walcott, will agree with Miss Dudley and me that 1895 was a very fine year in which to be graduated! She became a member of the Fogg Museum staff in 1897 and retired in 1939 after forty-two years of admirable and scholarly service. Miss Eliza P. Huntington had charge of the photographs and Miss Alice M. Wood was the assistant.

The janitor was Edward Broderick. He was a faithful worker. I happen to remember that once when we were having a special exhibition, I persuaded the University authorities to send over a night watchman to add to the protection of the valuable objects we had borrowed. When I saw the strange face of this night watchman appear in the building, I drew Broderick aside and asked him if he thought this man was all right. He replied, "I do not think he will take anything that he cannot lay his hands on." Thus comforted I departed.

The building was so bad for its purposes and had such a bad reputation, largely on account of its acoustics perhaps, that arousing interest in the public proved to be at first heavy sledding and I felt as if I were bumping my head into a stone wall for some years.

I adopted two cardinal principles: one, that the Museum must have original works of art to arouse enthusiasm (it would have been too optimistic to hope for another Professor Norton who could arouse enthusiasm without originals); two, that it must have several loan exhibitions each year to keep the students awake and to make them and the public come in. I started by removing the photographs from the main gallery and replacing them by a series of loan exhibitions, by acquiring new works of art as fast as possible, and by getting temporary loans from friends, so that before long it was not difficult to keep the gallery filled with original works of art. At the same time the casts were removed from the entrance hall and the space was given over to the original Greek marbles which then included not only the Meleager but also a few other fine sculptures.

In 1912 the defects of the building became so trying that Professor Pope's uncle, Alfred Pope of Farmington, Connecticut, came to our rescue and paid for remodelling the ground floor. We reduced the size

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of the lecture hall, which improved its acoustics and gave us a semicircular corridor around it which we could use for exhibitions.

In 1913 Mrs. Edward M. Gary of Milton and others made it possible to remodel the top floor; this gave us more light, a non-leaking roof, less heat in summer, a room for my stenographer, and working space in the attic. These changes improved the building so much that we lived in relative comfort for some years, though the collections were slowly but steadily growing.

This same year the society known as The Friends of the Fogg Museum (now called The Friends of Art, Archaeology, and Music at Harvard) was started and has given us valuable help ever since.

In 1915 Paul J. Sachs, who had been the Chairman of the Visiting Committee, decided to cast his lot with us and came to the Museum as Assistant Director. The results of his presence soon became noticeable. With the help of his dynamic energy and great enthusiasm, the Museum has grown steadily. In the autumn of 1916 he was asked to give a course of lectures at Wellesley College. These proved to be so successful that the next year he was invited to give lectures at Harvard and rose from the rank of assistant professor to full professor; now for some years he has been the chairman of the Department of Fine Arts as well as the Associate Director of the Museum.

I have used up most of my time in telling you about the ancient history of the Museum, because comparatively little is known about the early days and such things are easily forgotten.

However, at this point it is fitting to mention by name a few of the principal benefactors of the Museum in the old days. Besides Mrs. William Hayes Fogg, Dr. John Witt Randall, William M. Prichard, Francis Galley Gray, Professor Charles Eliot Norton, Richard Norton, James Loeb, Edward Warren, Mrs. Edward M. Gary, Alfred Pope, and Walter M. Cabot already referred to, the following names should be mentioned: Dr. Denman Waldo Ross, famous as a teacher and as a great benefactor of the Museum of Fine Arts in Boston, took a lively interest in the Fogg Museum and gave a large amount of study material to us; Hervey E. Wetzel of the class of 1911 became interested in art and took a Fine Arts course at Harvard in 1911-12. Afterwards he had the rare opportunity of going around the world with Dr. Ross and his cousin Miss Louise Nathurst. Young Wetzel, being a man of great taste, took ad-

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vantage of the knowledge of his stimulating friend and teacher and began collecting objects of Oriental Art. On his return, he bought a house in Louisburg Square which he made into a

small private museum. When the United States went into the war in 1917 he volunteered to go into the Army. On account of his very frail and delicate physique he was not accepted, but he succeeded later in getting a position in the Red Cross and went over to Paris to work there.

Before leaving he came to me and asked if I would let him have one of the rooms in the Fogg Museum to do with as he liked in arranging an exhibition of some of his fine objects. I readily agreed; he took over the northwest room and had special cases built which he arranged himself. Each object shown was beautiful; the arrangement of each case was a masterpiece; the room as a whole was made a distinguished work of art. Wetzel died of pneumonia in Paris in October, 1918. I heard afterwards that when he wanted to arrange his room in the Museum he had a premonition that he would never come back. He bequeathed \$100,000 to the Fogg Museum, the principal to be spent in the purchase of works of art. We bought some of our finest works with this bequest. After his death the objects in the cases which he had arranged in the Museum were divided among his family, the Boston Museum, and the Fogg Museum, so with great regret we had to give up the idea of perpetuating his memory by the beautiful room which he had himself arranged.

We received temporary loans and indefinite loans and gifts from various other friends too numerous to mention.

Perhaps a few landmarks in the course of this development are worth noting. By 1923 we began to feel like a fifteen-year-old boy in a ten-year-old's suit of clothes, bursting out at elbow and knee. We discussed many ways of expanding. One was to build out a wing from the original museum building towards Holworthy Hall and a series of wings on the other side until we had actually connected with Robinson Hall, the Architectural School, our nearest neighbor on the east.

But we finally ended as you all know by making plans for a new building and selecting the lot on Quincy Street where we are now, opposite Sever Hall. We had to tear down four houses to make room for the present building. Mr. Agassiz's house had already disappeared years before and a temporary building was in its place. Dean Hurlburt

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was occupying one of the houses which had to come down, and I remember that when I met him after we committed this crime he would look ruefully at me and say "Oh, desolator of homes!"

Mr. Sachs and Felix Warburg, then Chairman of the Visiting Committee, started the ball rolling at the meeting of the Visiting Committee in the spring of 1923 when I was in Europe, and I believe that three gifts of \$100,000 from individuals or groups of people were announced at that meeting.

But we ran into difficulties soon, because we found that the Corporation felt that a new Chemical Laboratory was the greatest need of the University, and three million dollars was wanted for that; and that the next greatest need was for the School of Business Administration, for which five million dollars was wanted. Bishop Lawrence, a member of the Corporation at that time, was asked to take charge of the money-raising campaign; Dean Wallace Donham of the Business School was his right-hand man. Mr. Sachs and I

persuaded them that we could pull our weight in the boat, and we managed to bring about a campaign for ten million dollars with two million dollars allotted to the Fogg Museum.

Mr. Sachs became Mr. Donham's assistant. We worked hard for two years and at last the money was raised.

Then came the planning of the building. Charles A. Coolidge and his able partner, Henry Shepley, were the architects, and Meyric Rogers, a graduate of the Harvard Architectural School, who had specialized in small museums, acted as liaison officer, and met with our Committee, composed principally of Professors Pope, Sachs and myself, to work out the plan. We were supposed to have one million dollars for the building and one million dollars for the endowment, but we spent one million three hundred thousand dollars for the building and raised additional funds to add to the endowment later.

With the campaign for the new building and even before other benefactors came to the front, Mr. Sachs's Father and Mother and other members of his family were generous friends and played an important part in the Museum's development. Felix M. Warburg's services were so great and his gifts so generous that we named the sculpture hall at the west end of the building Warburg Hall in his honor. Many friends have helped us in later years through gifts and loans. I cannot mention all of their names here, but we owe a special debt of gratitude to John

D. Rockefeller, Jr. and the General Education Board, the Carnegie Corporation, Mr. and Mrs. Robert Woods Bliss, Henry S. Bowers, John Nicholas Brown, Miss Helen C. Frick, Charles B. Hoyt, Samuel Kress, the Lehman family, J. P. Morgan, Chauncey Stillman, William A. White, Grenville L. Winthrop, Mrs. Harold I. Pratt and Mrs. T. O. Richardson. Mrs. Pratt has been particularly interested in the garden, and her friend, Mrs. Charles W. McKelvey, made the plans for its development. It may be worth while to note that I made my first visit to Mrs. Richardson when she was living in her villa on the slope of Fiesole, north of Florence. This villa formerly belonged to Walter Savage Landor and my Grandfather visited him there in 1833.

The Museum's collections have grown and the Museum's activities have spread into many fields.

Mr. Sachs has helped greatly in the organization and growth of the Museum. In the old building we seemed more like a family party; our quarters were so crowded that we were continually almost treading on each other's toes. At the present time there are approximately fifty members of the Fogg Museum Staff, not including Rex, the dog, who patrols the gallery at night with our watchman.

Mr. Sachs, since 1923-1924, has given his course in Museum Work and Problems to train museum officials; graduates of the course now hold positions throughout the country.

Many teachers and professors — both men and women — have been provided for other institutions by the greatly enlarged teaching staff of the Department, which now numbers about thirty, counting professors, instructors, tutors, assistants, and section men.

One of the special fields in which we have spent a great deal of effort has been the technical study of pictures. Problems of distinguishing between original works of art and forgeries and of the care and restoration of valuable works of art by combining history, science, and art have been developed by the Department of Conservation, headed by George L. Stout. A Department of X-ray and a valuable collection of shadowgraphs have been built up by Alan Burroughs.

We have sent out exploring and excavating expeditions into other lands under these leaders: Mr. Langdon Warren in China; Professors Edward Chiera and Robert Pfeiffer and Dr. Richard F. S. Starr suc-

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cessively in Mesopotamia; Dr. Hetty Goldman in Greece, and Sir Aurel Stein in Persia.

We have been connected in one way or another with various institutions. Mr. Thomas Whittemore of the Byzantine Institute, who is doing a splendid piece of work in uncovering the great early Christian mosaics in Hagia Sophia, Istanbul, has associated himself with the Museum and has lent us his fine collection of Byzantine seals and coins. During the last three years Mr. Prentice Duell has been working at the Fogg Museum on his new book on the notable Etruscan fifth century frescoes at Tarquinia. For some years we were affiliated with Dumbarton Oaks, the estate of Honorable and Mrs. Robert Woods Bliss in Washington. In November, 1940, they gave their house in its beautiful surroundings with their fine collection of Byzantine and other early Christian works of art and their Library to Harvard to be maintained as part of Harvard University, closely affiliated with the Fogg Museum, and to be known as the Dumbarton Oaks Research Library and Collection. So the Museum has continued to grow and increase its activities through the years.

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SUNDRY OBSERVATIONS UPON FOUR DECADES OF HARVARD COLLEGE LIBRARY

BY WALTER B. BRIGGS

Read June 2, 1942

THIS PAPER is compiled from the notes gathered for the rambling talk with which the writer endeavored to entertain, as well as to inform, a mixed audience, at a Lawn Party at Elmwood, on a drowsy day in June. His ambition was to be able to hold the attention of his hearers, all consciously or unconsciously affected by Lowell's lines suggesting that a perfect day in June should be spent out-of-doors listening to the voice of Nature, not indoors to that of a librarian.