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John Cotton Dana and the Mission of the Newark Museum, 1909-1929

**Submitted in partial fulfillment of the requirements for the Masters Degree in
Museum Professions**

Seton Hall University

**By
Stamatina Anastasiades**

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I. INTRODUCTION

The thesis will explore John Cotton Dana's influential and progressive role at the Newark Museum as its founder, director and secretary from 1909 to his death in 1929. Other issues to be explored include his early career as a librarian at the public libraries in Denver Colorado, Springfield, Massachusetts, and Newark, New Jersey. The essay concludes with a comparison of the Newark Museum and the Brooklyn Museum of Art.

Dana was opposed against the traditional elitist urban museums of his time that were housed in palatial buildings in settings away from the residential areas, like the Metropolitan Museum of Art in New York City. They contained mostly European paintings, sculptures and antiquities. He called them "gazing museums" because they displayed but did not interpret art. He also believed that museums should grow out of their communities, should function like libraries, and that both institutions should cooperate closely, be easily available and free to all citizens, and be located in the heart of the town. Museums should give emphasis to the collection and exhibition of fine and industrial arts, local manufacturing, and to the community service. His idea of community service included making a museum and its educational programs accessible to schools, the foreign-born, the uneducated, the craftsmen, and the different racial groups.

The Newark Museum has remained faithful to its original mission and to Dana's progressive philosophies and ideas that were far ahead of his times.

II. John Cotton Dana

I. Dana's Early Life

John Cotton Dana was the innovative director of the Newark Public Library and the founder of the Newark Museum. His knowledge, dedication, creativity, and imagination built a library and a museum that flourish today and attract visitors from the United States and all over the world.

In order to understand and appreciate the person and his work we must examine his upbringing and his roots. John Cotton Dana was born on August 19, 1856, in the small town of Woodstock, Vermont. His father owned a general store, where the Dana family worked hard. Dana was a good and hard working student, and like his parents and his four brothers, he became a discriminating and avid reader.

For his higher education, Dana attended Dartmouth College in New Hampshire where he studied the classics. After graduating on the top of his class, he studied law in Woodstock and New York and was able to pass the bar exams in Colorado and New York.¹

He lived in Colorado, New York and Minnesota, before settling in Denver, Colorado in 1888 where he sold real estate, and insurance, worked as a surveyor and construction supervisor for the Colorado Midland Railway, and preached at a Unitarian church in Boulder. All the while he contributed articles with his ideas on education and

¹ Barbara Lipton, "John Cotton Dana and the Newark Museum," *Newark Museum Quarterly* 30 (Spring - Summer 1979: Newark Museum Publication) 5,13,17,19.

the public school systems to newspapers and journals.²

2. Dana's Early Career in Denver and Springfield, Massachusetts

In 1888, the board of education of the Denver Public Schools invited Dana to become the librarian of the new public library that they had founded in a recently constructed school building.

Dana came to their attention because of his participation on education and public schools.³ He accepted the post of librarian even though he did not have a formal training in library science. Within the first few months he taught himself library methods and worked out the principals and modes of action he was to use throughout his career in libraries and museums. At this time he also began a series of experiments that were to affect library practices everywhere.⁴ His experiments included opening the book stacks to the public and eliminating the library staff that was the intermediary between the public and the books. He simplified the catalogue system and he let the public know that they had a new library to serve the public.

In his first report to the superintendent of the Denver school system he wrote:

"Circulars were sent mentioning the new enterprise (library) and asking cooperation, to the editors of every journal published in Colorado, to 150 of the leading religious journals of the country of every denomination, to 125 educational periodicals, to a large number of newspapers of the leading cities of the country to many papers devoted to special trades, and professions, to the advocates of prominent reforms. Personal visits were made to every editor in Denver and to some of the leading clergymen of every religious denomination of the city."⁵

² Ibid, 21

³ Richard Grove, "Pioneers in American Museums: John Cotton Dana," *Museum News* 56 (May-Jun 1978) 35.

⁴ Ibid, 36.

⁵ Ibid, 36, 37.

With that report he stressed the importance of advertising and good relations with newspapers and magazines so editors would cooperate by writing positive articles about the library. In his opinion it was a form of advertising the new library. He knew that publicity and accessibility meant success and as a result, he became a master of publicity. At Denver, he published *Books*, a monthly magazine, which included the activities and the news of the library at an annual fee of \$1.00.⁶

One of Dana's innovations involved the accessibility of library materials. He wanted to share his love of books with others so that he could inspire young and old to read, discover the great authors and poets of all time, and mainly enjoy reading as much as he did. The traditional library at the time was opened mainly to clergymen and scholars and the books were placed on shelves that were not easily accessible to the public. In Denver, Dana changed all that. The library stayed open almost every day of the year from 9:00 A.M. to 9:00 P.M. with its shelves uncovered and the books available to all. The formalities of the book borrowing were reduced to the minimum, and as a result the people responded with enthusiasm.⁷

Another innovation was to hire people who had no library training but who showed love for books and dedication to the new institution. He did this because he believed that he could train employees and also encourage them to express their creativity to the fullest for the benefit of the citizens and the institution.⁸ During his lifetime he worked at four institutions: the Denver, Springfield, and Newark libraries, and the Newark Museum. In all of them he established his own training program for library and

⁶ Ibid, 36.

⁷ Ibid, 36, 37.

⁸ Lipton, 21.

museum employees that was described as an apprentice class dedicated to the idea of the community service and his library methods. Apprentices worked six or nine months without pay before being hired as regular employees.

Dana was also a pioneer in creating a special library environment for children. In 1894, in order to accommodate young parents, he created the first children's room where, under supervision, children had access to books. As a result, children borrowed 90,000 books in eighteen months. This idea served two purposes: first, it occupied children so they would not bother their parents, and secondly, it provided a service to a group with special needs. Schools and the library cooperated closely. With the help of eighth grade teachers and their students, Dana built a collection of pictures by using magazine illustrations that were pasted on cardboard and indexed by artist and subject. Teachers and students also collected wild flowers of Colorado for the herbarium collection and wrote a small book on the history of Colorado.⁹

Dana's energy, creativity, dedication, experiments, and hard work created a library that "grew and flourished,"¹⁰ and served not only the citizens of Denver, but also the whole state, especially those who needed professional advice.¹¹ For example, he helped physicians index their medical journals, and with the support of the medical community, he collected medical magazines and books which later on formed the Denver County Medical Library, which eventually was housed in its own building and had its own trained librarian.¹²

While at Denver, Dana grew as a leader in the library field. In 1895 he was

⁹ Grove, 36.

¹⁰ Lipton, 21,22.

¹¹ Chalmers Hadley, *John Cotton Dana, a Sketch* (Chicago: American Library Association, 1943) 21.

¹² *Ibid*, 37.

elected president of the Colorado Library Association. He also led the Colorado committee during the conference of the American Library Association of which he was elected president. As a leader of the ALA, he experienced the different problems of the public libraries.¹³ "He addressed librarians at ALA national meetings, urging a philosophy of public service, and taking the library into the life of the community."¹⁴

At that time there was a discussion about reduction of the library funds and a proposed consolidation of the Denver Public Library with the Mercantile Public Library which was located about half a mile away. Dana felt that if the consolidation happened the services of the Denver library would be reduced¹⁵ and he did not want to be a part of a failed library. Dana had the ability to predict the decline of the Denver library because thirteen years after he left he was consulted in the hiring of the new librarian.

At the end of 1897, and after nine productive and successful years, a disappointed Dana left Denver, Colorado to become librarian in the Public Library at Springfield, Massachusetts. He went back to New England bringing with him his creative, experimental, innovative and unorthodox ideas, and the urge to continue the structure and mission of the library he had started in Denver.

On January 1, 1898, Dana began his duties as the librarian of the Springfield Public Library. The library was located in a cultural consortium of institutions that included the already established library with one hundred thousand volumes, the G. W. V. Smith art museum, and a science museum.¹⁶ This time Dana had to adjust to an already existing institution. The art building was two years old, and the science museum

¹³ Grove, 37.

¹⁴ Ibid, 37.

¹⁵ Hadley, 31,33.

¹⁶ Edward P. Alexander, *Museum Masters*, (Walnut Creek, California: Altamira Press, 1983) 385.

was under construction. He liked these two additions and he thought that, as a library director, he was responsible for the activities of the two museums and the library.

He started right away with changes at the library. He removed all obstacles and barriers from the main hall to make the open shelves more accessible to young and old. He added an elevator to every floor, created a corner for children and made it easier for them to borrow books. He invited Springfield's scientific, educational, and historical institutions to use the library, and started an apprentice class for employees, as he had done at Denver.¹⁷

Dana was able to triple Sunday's attendance,¹⁸ and he also arranged art, history and science exhibitions. In so doing he precipitated a conflict with the art museum whose curator and private collector G.W.V. Smith saw Dana as an "interloper and a menace."¹⁹ Smith threatened to remove his art collection from the museum if the board adopted Dana's idea to serve the whole community and keep its doors opened on Sunday. The board was divided, and many library and museum staff members did not approve of Dana's ideas of public service, Dana ultimately resigned in 1901.

He stayed at Springfield for about four years. He accomplished much as a librarian. He "modernized"²⁰ the Springfield City Library and used it as an "instrument of civic Progress"²¹ but the relationship between museum and library did not become cordial. When the Newark Library Association offered him the directorship of their library he gladly accepted.

¹⁷ Grove, 38.

¹⁸ Alexander, *Museum Masters*, 385, 386.

¹⁹ Grove, 38.

²⁰ Beatrice Winsor, ed., *John Cotton Dana 1856-1929* (Newark, New Jersey: Newark Museum Publication, 1930) 105.

²¹ *Ibid*, 105.

III. John Cotton Dana comes to Newark

1. History of the Newark Public Library

After many failed attempts from 1765-1835, the Newark Library Association was founded in 1845. The founders were William Whitehead, Samuel I. Prime, Judge Hornblower, Dr. Pennington, J. P. Bradley, F. Frelinghuysen, W. B. Kinney, and Charles Lane. The new Library Hall building was erected on Market Street, and it had three stories. On the first floor there were stores and the post office, on the second the library and reading room, and on the third, the New Jersey Historical Society and Board of Education. A lecture and concert hall was located in the back of the building.²² The library building became the center of the Newark cultural activity.

In April 1884, Governor Abbett signed a bill that authorized the establishment of free public libraries in the state of New Jersey, and in November of 1887, the citizens of Newark voted in favor of the bill. "In 1889, Frank P. Hill, Librarian of the Public Library of Salem, Massachusetts, was elected Newark's first librarian,"²³ and the library moved to West Park Street for three years. The Park Street building became the new house of the Newark Public Library on the seventeenth of October 1889²⁴ but Frank Hill asked the City for a new modern library building that would be adapted to the needs of the city. Such an edifice should be centrally located but off the main thoroughfares, and accessible from two streets."²⁵

²² In 1848 the Library opened with 1,900 volumes. Stockholders had special privileges, the subscribers paid \$3.00 a year to borrow two books at a time, and those who did not follow the rules of the library paid fines. By 1872 the number of the books had reached 20,000 volumes. Beatrice Winsor, "Fifty Years 1889-1939." *The Library*. Vol. VI, No 1. (Newark, N J: Newark Library Publication, October 1939) 12.

²³ *Ibid*, 4.

²⁴ The library had thirteen thousand books on the shelves for lending. By 1892 the number of volumes had increased, the card catalog was overcrowded, and the shelves did not have room for any more books. More space was needed. *Ibid*, 13.

²⁵ *Ibid*, 13,14.

A new site was purchased on Washington Street and the architects Rankin & Kellog of Philadelphia designed the building after consulting with Frank Hill and Edward H. Duryee, the chairman of the Building committee. The corner stone was laid on Thursday, January 26, 1899 and the present building opened its doors to the public on March 14, 1901. In May of the same year, Frank Hill submitted his resignation in order to become librarian at the Brooklyn Library. The board of the Newark Public Library started its search for the second librarian in the history of the library and they appointed John Cotton Dana, the librarian of the Springfield, Massachusetts Public Library.²⁶

2. Dana continues as an Innovative Librarian

In January of 1902, John Cotton Dana came to Newark as the second librarian in the history of the Free Newark Public Library. His liberal philosophy of accessibility had not changed and he decided to apply the same principals he had developed at the libraries in Denver and Springfield. He wanted to make the library "a book-reading community and a library center."²⁷ This time the challenge was different because Newark was in close proximity to New York City with its well-established museums and galleries. Furthermore the Newark population consisted of a mix of Americans of different racial groups: uneducated immigrants from various European countries, who lived, isolated within their own ethnic Italian, German, Irish, Greek, Polish and Lithuanian neighborhoods. "About seventy percent of Newark residents were foreign-born or were children of those who were foreign-born."²⁸ Immediately, Dana recognized the need for

²⁶ Ibid, 15.

²⁷ Alexander, *Museum Masters*, 386.

²⁸ Ibid, 387.

the Newark Library to accommodate the immigrant population. He bought the best books that he could find in different languages (German, Italian, Lithuanian, Polish, Hungarian, and Russian) and by doing that he brought all these different groups to the library. He felt that they should retain the pride of the countries from which they came.²⁹

In 1903, one year after his arrival at Newark, Dana defined his mission in a speech at Indianapolis. He described the city's condition as it was at the time, and he made clear his plans for the future of the Library and the impact that his plans would have on the citizens and the city. He said:

'Newark is a manufacturing city, consequently it has a very large proportion of laborers and mechanics, skilled and unskilled, in its population. It is 30 minutes and ten cents from New York; consequently, most of its artistic, literary, scientific, and musical, and much of its financial and social interest centers there...

The city (Newark) has no art gallery, no museum of natural history, no music hall worthy of itself, no adequate art school, no sufficient technical school, and joins with the state in permitting the historical library to languish for lack of funds...

In a city devoted chiefly to business, looks for a maximum of result from all its investments-and what should we do?

We should make ourselves in effect a part of all the school work of the city, public and private.

We should aid in such work as school-room decoration.

We should help to establish a museum of science.

We should help local musical interests.

We should help charitable organizations of all kinds. We should encourage the development of an interest in art both fine and applied.

A librarian's view ... behind me is the Diary of Humanity, the Autobiography of Man, the record of all that he has done, of all his imaginings, of all his experiments, failure and success alike. Here is the knowledge-lacking which civilization would pass in a day; and here the

²⁹ Newark was chartered as a city in 1836. Early it became a booming manufacturing city. In 1770 there was a tannery. By 1837, one hundred and fifty five leather makers were manufacturing shoes, and were perfecting patent leather. Jewelry makers developed their craft starting in the 1800's. Other industries included machinery, pianos, paints, hats, lumber, brewing, silverware, stone cutting, and automotive parts, just to name a few. As a result, Newark attracted immigrants from France, Germany, Italy, Lithuania, Poland, Russia, and other countries of Europe. John Cotton Dana, ed., "Why Newark Became a City and How It Got Its Seal," *The Newarker*, Vol. 1, No. 3, (Newark, NJ: Essex Press, 1912) 35.

wisdom which, applied but for a day, would change our imperfect society into one better we can fashion out of our dreams."³⁰

In the beginning of the twentieth century Newark was clearly a manufacturing middle class city without the cultural activities that were taking place in other American cities. It differed from Boston with its colleges and universities, book publishers, galleries, and wealthy philanthropists who founded the Museum of Fine Arts in Boston by collecting art and money. Newark also differed from New York, the nation's largest city and financial center of the continent. New York lacked Boston's aristocratic traditions, but it had wealth and newfound cultural interests, and as a result the business class started to collect and support the arts. Its wealthy citizens founded the Metropolitan Museum of Art.³¹ Newark was an industrial city with some wealthy citizens. The people who were interested in visiting museums and taking part in other cultural activities traditionally went to New York.

Dana had to work hard to change attitudes, and to raise the morale of the Newark residents. He believed that a library should cooperate with the various organizations in the city. In his 1902 address at the dedication of the Trenton Public Library, he said: "charitable and reform and educational associations of all kinds flourish amazingly in all our cities... they should find in the library a hearty welcome, and should help to spread and strengthen the influence of its books."³²

He also supported the idea of the specialized library. Since Newark was an industrial city, Dana realized that he had to interest and to educate the local businessman, tradesmen, and mechanics with books of commerce and industry that could be used as

³⁰ Ibid, 83.

³¹ Calvin Tomkins, *Merchants and Masterpieces* (New York: Henry Holt And Company, 1989) 21.

³² John Cotton Dana, *Libraries Addresses and Essays* (White Plains, NY: 1916) 70.

tools to improve their knowledge and expand their businesses. In 1904 he created a list of trades and professions which had their base in Newark. From actuaries, to doctors, yarn manufacturers, and waterworks companies, it contained "all the professions, all the manufacturers, all the banks, all the hospitals, all the insurance companies and agents, and brokers, all the merchants and all the government employees, ... everybody in the United States that you want to inquire about or write to about business or pleasure has his name in directories at this branch."³³ The library also had available the official Gazette of the United States patent Office from 1872 to date. As a result he established the first successful businessman's Branch library in the country.³⁴ The business branch was located on the ground floor of a building in the business district of downtown Newark. It was very popular from the start.³⁵ The library branch devoted its service to business books and business information.³⁶ Businessmen who recognized the success of the branch and, in general, the library, took active roles as trustees and supporters of the library and, later, of the museum.³⁷

Dana initiated a program that supported the teaching of the history of Newark and New Jersey in the Newark public schools, "its history, how it is governed, its schools and public institutions."³⁸ Dana believed that patriotism grows out of knowledge of one's town, and it was difficult to teach the young students the history of their city and their

³³ John Cotton Dana, ed., "Where Several Million Business Men Do Business," *The Newarker*, (Newark: Essex Press, 1912) 26.

³⁴ *Ibid*, 27.

³⁵ By 1927 it had moved to its own building built by the city, on Commerce Street. Winser, "Fifty Years 1889-1939," 28.

³⁶ The Business Library has been the inspiration for the establishment of similar institutions in such cities as New York, Los Angeles, Minneapolis, Indianapolis, Trenton, San Diego, and Providence. *Ibid* 18.

³⁷ Winser, "John Cotton Dana and the Newark Museum," 22.

³⁸ Winser, *John Cotton Dana 1856-1929*, 20.

state because there was not enough or appropriate information on it for young students. Dana made a statewide appeal through the press to collect material and write stories on the geography, industry, and history of the city and the state. W.C. Armstrong edited *Patriotic Poems of New Jersey* and the book was published by the Sons of the American Revolution.³⁹ Frank J. Urguhart was the first to write *A Short History of Newark* for children, in three pamphlets that were used by several Newark schools as text.⁴⁰

In another activity, teachers and students collected pictures and articles from magazines, newspapers, city, state, and institution reports, maps, and any interesting information. Everything was mounted, indexed, and catalogued. It was displayed at the library and then lent to schoolteachers for instruction. That was the beginning of the Newark Library picture collection, which was lent to different schools as a supplement to the curriculum. The picture collection started in 1902 and fifty years later had grown to half a million.⁴¹

Another activity that involved Library, teachers, and students, was the printing of a series of leaflets from five hundred to twelve hundred words each, with different themes. They contained information on city streets, its parks, schools, hospitals and other parts of the city and its life. The leaflets were also lent to schools by the thousands every year.⁴² These programs increased the pride and knowledge of the citizens. Schools cooperated not only with the main library, but also with the library branches that were established throughout the city.

³⁹ Hadley, 56.

⁴⁰ Ibid, 58.

⁴¹ Winsor, "Fifty Years 1889-1939," 16.

⁴² Winsor, *John Cotton Dana*, 21.

Dana believed that one of the most important tools of a library is the hand press. In 1907 the library bought its own hand press to print posters and other material needed for advertising and other library functions.⁴³ The best form of advertising for the library and its programs was the monthly journal, *The Newarker*, which had as its goal "To Introduce a City to itself and to its Public Library."⁴⁴ In a paper which Dana presented for the International Meeting of Librarians at Oxford, England in 1914, he said: "It (*The Newark*) preaches a little; it expounds much more; and it continually harps upon the fact, though usually in very subdued tones-that there is only one cure for poor municipal management,-education; and that in the library are the essential tools of education for any man in any calling,-books."⁴⁵

In an address delivered before the Long Island Library Club in 1905, Dana described ways to make a library known. He mentioned the library delivery desk, the newspapers, a complete catalogue of the library and its programs, and the relationship of the library and the schools. He talked about the posters and bulletins spread all over the city, the exhibitions in the library, and the delivery and deposit stations for people who could not go to the library, and finally the fine cooperation with professional organizations.⁴⁶ In 1902, Dana gave an emotional speech before the Newark Board of Trade and, as a result, the Board of Trade paid for the increase in funding for the facilities of the Newark Technical School on High Street.⁴⁷

On January 1, 1903, Dana gave the report of the year 1902, to the Trustees of the

⁴³ Hadley, 64, 65.

⁴⁴ Dana, ed., "The Newarker", Vol. 1, No.1 (Newark, NJ: The Essex Press, November 1911) cover page.

⁴⁵ Carl A. Hanson, ed., *Librarian at Large, Selected Writings of John Cotton Dana*. (Washington, D C: Special Libraries Association Publication, 1991) 42.

⁴⁶ Dana, *Libraries Addresses and Essays*, 115-121.

⁴⁷ Hadley, 56,57.

Free Public Library. He said that; "we have come to think of the public library of a city as the center of its non-political, non-sectarian, democratic, social and educational spirit... it speaks of their (citizen's) patriotism, of their faith in the future of Newark, and of their wish to help the men and women of the future city, to be wise, happy, and effective citizens."⁴⁸ He continued by praising the staff of the library, the delivery room and how effectively it served the public.

Other great services were the delivery and deposit stations where 95,757 books were circulated in one year. The traveling library lent books to Paterson High School because their own books were burned in a fire. Discarded books were donated to charitable and educational organizations. Students and teachers used the library and the different branches for reference, and the number of children that used the children's room increased and more books were added to its collection. The reference room with directories, patent books and the Library News was used not only by the businessmen of Newark but by people from the surrounding towns.

Since there was not a museum or gallery in town, the year 1902 marked the beginning of the Newark Library's involvement in the art exhibits. The assembly room was used as an art gallery where photographs for schoolroom decoration were exhibited from May 8-29, 1902 and a collection of Posters was exhibited from December 3-10, 1902. Both exhibits attracted 7,390 people.⁴⁹ Dana's imagination contributed to a variety of art exhibits that later attracted even more people.

⁴⁸ Newark Public Library, *Thirteenth Annual Report of the Board of Trustees of the Free Public Library*, by John Cotton Dana, Librarian of the Newark Public Library (Newark, NJ: Newark Library Publication, 1903) 16.

⁴⁹Ibid, 16-19.

2. The Fine Arts Commission and First exhibits at the Newark Public Library

From 1892 to 1909

The Newark Public library attracted the interest of wealthy citizens of Newark, who felt that the library was very important to the cultural development of the industrial city. They donated not only money and books but also art as well. Dr. Ackerman Coles was one of the first library members who donated art in December of 1896. In the eighth annual report of the Newark Public library, on January 1897, we read the following:

“As a Christmas present, Dr. Coles and his sister gave to the library a beautiful and much admired statue of *Benjamin Franklin and his Whistle*, executed in Carrara marble in 1863, in Italy by the distinguished artist and sculptor, Pasquale Pomanelli. The statue stands in a prominent place in the library where it receives the deserved attention and appreciation of the public.”⁵⁰

The following year Dr. Coles presented the library with two medallions, one statuette, and a bust of George Washington, and Mr. Madison Alling gave a shield that he collected in South America.⁵¹ Eventually, Dr. Coles donated all his collections that included rare books, manuscripts, and works of art.⁵² The library members did for the library what Dana did for the public schools. Dana decorated the schools with pictures, to beautify the classrooms and hallways, and by doing that, to develop the aesthetics of the students and teachers. The wealthy members of the library donated art that was used to beautify the new library building and also develop the aesthetics of the Newarkers who used the library. The art collection of the Newark Public Library had started and it lead to the founding of the Newark Museum a few years later.

⁵⁰ Newark Public Library, *Eighth Annual Report of the Board of Trustees of the Free Public Library* (Newark, NJ: L. J. Hardman 1897) 5.

⁵¹ Newark Public Library, *Ninth Annual Report of the board of Trustees of the Free Public Library* (Newark, NJ: Burke and Beyer, 1898) 12.

⁵² Winser, ed., *John Cotton Dana 1856-1929*, 26.

In 1898, the Board of Trustees appointed a special committee, the Fine Arts Commission as it was called, to examine all artworks donated to the library, to decide upon their merit, and look after the art interests of the library. The commission consisted of the Rt. Rev. Monsignor Doane of Newark Cathedral, Governor Franklin Murphy, Mr. Frank Fowler and U.S. Senator John F. Dryden.⁵³

It is important to mention the first art exhibits at the library because they cultivated the idea of creating the Newark Museum.

The first two art exhibits on record under the direction of John Cotton Dana, took place in 1902 and they lasted for less than a month each. The first, an exhibition of fine photographs of works of art for school decoration was held in the Assembly room on the fourth floor of the library, from May 8 through May 29, 1902. Why did he organize this kind of exhibit? During a speech before the Eastern Teachers Association, in 1906, Dana's ideas became clear. He said:

"We held that it is well to show, in the school room, not only the best obtainable photographs of paintings, or buildings on which time has set the seal of approval; but also inexpensive things, things such as almost the poorest child can hope to have in his own home... we furnish much illustrative material for geography, history and story-telling; ... but all the time we have in mind the exaltation of the obvious and every day thing, the opening of eyes to it, the practice to having an opinion on it, of feeling about it and tasting it, and so of forming the aesthetic habit."⁵⁴

The second, a poster collection of Wilbur Macy Stone of Brooklyn, was larger and displayed in the Assembly room, the hall, and in smaller rooms on the fourth floor of the library.⁵⁵

⁵³ Newark Public Library, *Ninth Annual Report of the Board of Trustees of the Free Public Library*, 1.

⁵⁴ Hanson, ed., *Librarian at Large Selected Writings, of John Cotton Dana*, 226, 227.

⁵⁵ Newark Public Library, *Thirteenth Annual Report of the Board of Trustees of the Free Public Library* (Newark, NJ: The Free Public Library, 1901-1919) 32.

Both exhibits reflected his ideas about exhibiting cheap, good and useful art intended to develop the aesthetic sensibilities of the citizens of Newark. As a result both exhibits attracted 7,390 visitors.

We can say that Dana's first exhibits revealed his somewhat socialist ideas in that they convinced the people of Newark that good art is accessible to all and inexpensive. By doing that, he helped them develop a discriminating taste.

The following year, in January 1903, the Fine Arts Commission, with The Rt. Rev. Monsignor Doane, organized and presented an exhibition of 51 oil paintings that included portraits and landscapes lent by the citizens of Newark. For the first time the citizens of Newark participated in an art exhibit at the Newark Museum and 32,141 people visited the exhibit. The successful presentations continued with another painting exhibit under the direction of the Fine Arts Commission, and the management of George A. Dowden. This time 27,000 people visited the library. By the end of 1903 Dana and the Fine Arts Commission organized six exhibits, and 107,740 people visited the exhibition halls.⁵⁶

In April of 1904 the library exhibited the print and engraving collection of Monsignor Doane. A free exhibition catalogue was published and it included two letters.⁵⁷ The exhibition catalogue included both a description of the artwork and information about the artists, and didactic material in the printing process by explaining

⁵⁶ Newark Public Library, *Fifteenth Annual Report of the Board of Trustees of the Free Public Library* (Newark, N J: The Free Public Library, 1904) 39-40.

⁵⁷ One letter was to Monsignor Doane from John Cotton Dana. It was written on February 25, 1904 and was asking the Reverend to lend his etchings and engravings for a public exhibition at the library. Monsignor Doane expressed his wish that "they (the collection) may give as much pleasure to those who see them as they do to me." Newark Public Library, John Cotton Dana ed., *An Exhibition of Prints Collected by Monsignor Doane, in the Art Gallery of the Free Public Library* (Newark, NJ: Baker Printing Company, 1904) I, II.

how an etching, a dry point, a burin engraving, a mezzotint, and a lithograph are made.⁵⁸ The public did not only take pleasure by looking at the pictures but it also had a lesson in the complicated art process.

At the request of trustees of the library Dana lent his own collection of Japanese prints⁵⁹ to be exhibited in the art gallery of the Newark library. The exhibit lasted from March 4 to 14, 1905, and its catalogue contained an eight page historical summary on Japanese art as well as a detailed description of the prints of the exhibit.⁶⁰

At that time, most of American collectors were buying European art. The Havemeyers for example, were collecting paintings of El Greco and Manet among other European artists.⁶¹ One of the exceptions was Ernest Fenollosa; an art critic, historian, and Japanese Art collector who lived in Japan for a few years and came to understand and love the Japanese culture and art. In 1890, he came back to the United States and became curator of Oriental Art at the Boston Museum of Fine Arts, which had already bought his collections.

Dana was also interested in Japanese art. He had been an avid reader all his life. At the age of sixteen, he and his brothers produced and published a monthly newspaper, while at Dartmouth College he edited the class paper, and finally in 1906, the Dana brothers established The Elm Tree Press, a fine printing company.⁶² He became a skillful

⁵⁸ Ibid. 7,8.

⁵⁹ Japanese art was exhibited for the first time in the United States in Philadelphia at the Centennial International exposition of 1876. Americans were impressed with the romantic and exotic feeling of the Japanese pavilion and its display of art and every day objects. Many visitors started to collect Japanese ware and art. Right after the Centennial exhibition distributors of Japanese art opened stores in the United States and popularized Japanese applied art with the public and American Museums. Clay Lancaster *The Japanese Influence in America with an Introduction by Alan Priest* (New York City: Walton H. Rawls, 1963) 48.

⁶⁰ Newark Public Library, *Exhibition Catalogue, an Exhibition of Japanese Prints* (Newark, NJ: Baker Printing Co., 1905) 2-12.

⁶¹ Frances Weitzenhoffer, *The Havemeyers* (New York, NY: Harry N. Abrams, Inc., 1986) 158-160.

⁶² Marjorie Dana Barlow, *The Elm Tree Press* (Woodstock, Vt: 1981) 9.

printer and typographer of books, and he always considered good and simple printing as art. He considered American printing too ornate and lacking aesthetic.⁶³ Japanese prints had a special appeal to Dana. He saw the Japanese printer as a designer, a creator, and finally an artist. In Japan, the printer always uses a fine brush to create his simple and tasteful characters, and Japanese printing is like fine writing. As a result, Dana, liked and collected all kinds of Japanese art including Japanese prints. The artist he admired the most was Hiroshire. He even wrote a poem about him titled *The Black Bridge*.

During that period, Dana organized other kinds of exhibits at the library that helped the growth of the patriotic feeling among Newarkers. The exhibits presented architectural drawings, bookplates, manual training and sawing in Newark Public schools, and exhibitions of products made in Newark and in the State of New Jersey. Visitors had also the opportunity to learn about different trades, and professions, the industries of the Newark area, art, and history of their State and the world by just looking at pictures and displays that appealed to all and mainly to the immigrants and the working class of Newark. Exhibits at the Newark Library became a learning experience because they "were accompanied by lectures, related programs, and meetings of interested community groups."⁶⁴

"A new era has dawned for the exhibit. It is no longer for show, is no longer for the pride of the exhibition, but it is a mission, and has a message. It is distinctly educational and inspirational. Of course there will still appear, now and then, defunct features, but there is nowhere more distinctly seen the new order of things than in the new exhibit. Boston had a model of this kind last week in the "Industrial Health Exhibit." There was no a foot of space wasted on mere show or to tickle the pride of fond parents. There was a mass of information such as could be gotten in no other way, and it all bore on vital questions. There was no glorifying of the past, no idle dreaming as to the future, but a remarkable portrayal of the

⁶³ Kingdon, 109-110.

⁶⁴ Alexander, *Museum Masters*, 390.

horrible industrial situations and always beside it was a marvelous revelation of the way the conditions have been absolutely transformed, even transfigured. The modern exhibition is a demonstration. Nothing else is permissible."⁶⁵

The above article appeared on May 9, 1907 in the *School Journal* and the editor recognized that the new exhibits had a message and a mission: to educate the public and the manufacturers and as a result, support and raise the quality of the products of the local industry. Dana's democratic ideas on the exhibits at the library became clear.

The year 1904 marks the founding of the Science Museum in Newark. Dr. W. S. Disbrow, a friend and admirer of John Cotton Dana and his work, had donated his science collection to the Board of Education for use in the Public Schools. The specimens were located in one of the Newark high schools.⁶⁶ The collection consisted of twenty cases of science specimens of "rocks, minerals, semi-precious stones, economic botany, and 4,000 named plants in a herbarium."⁶⁷ That collection increased when the library purchased more, specimens of the geology, fauna and flora of the Newark region.⁶⁸ In the twenty-first annual report of 1909, Dana reported that the museum of science contained "4,000 named botanical specimens, and 10,000 specimens of rocks and minerals, building stones, economic fibres, and other economic material, labeled and suitably arranged in 66 glass cases. By 1929 the year of Dana's death, "the collection consisted of 74,000 specimens of minerals, and other scientific specimens, installed and

⁶⁵ "The Mission of Exhibits," *School Journal* (Newark, NJ: May, 9, 1907)

⁶⁶ After an agreement between Dr. Disbrow, the Board of Education, and the library trustees, the collection was moved to the library where, January 25, 1905 the Museum of Science opened its doors and all collections were displayed at the fourth floor of the library. Winser, "Fifty Years 1889-1939," 18.

⁶⁷ Newark Public Library, *Nineteenth Annual Report of the Board of Trustees of the Free Public Library* by John Cotton Dana, librarian of the Free Newark Public Library (Newark, NJ: Newark Library Publication, 1908) 26.

⁶⁸ Winser, "Fifty Years 1889-1939," 18

labeled by the donor, (Dr. Disbrow) and 25,000 books, magazines, and clippings on science."⁶⁹

There was a tradition for this kind of collection in America. In 1786, Charles Willson Peale opened the first science museum in the United States. It was located in Philadelphia, Pennsylvania, and even though it did not survive after Peale's death, it set a pattern for American science collectors and museums by emphasizing creative and exciting exhibits and educational activities.⁷⁰ Nearly every American town had a science museum that was called dime museum, and was filled with "anything bizarre and grotesque"⁷¹ from animal bones to miniature steam engines.⁷²

By the beginning of the 1900's the science museums in the United States became more popular and cooperated closely with educational institutions. For example Henry Fairfield Osborn was a professor of biology at Columbia University and a curator at the American Museum of Natural History, in New York. He taught at Columbia University by using the museum's collections. The collections of the American Museum of Natural History came from all over the world. In Newark, Dr. Disbrow's collections came from the Greater Newark area, and educated the public on the specimens of geology, flora and fauna of the State and the Newark region. The museum of science and its collections fit right into the mission of the library "to provide for the people an easily available local collection of and global access to the universal record of human thought, wisdom, ideals, information, experiences, and artistic expressions."⁷³

⁶⁹ Winser, ed, *John Cotton Dana 1856-1929*, 26.

⁷⁰ Alexander, *Museum Masters*, 5.

⁷¹ Tomkins, 25.

⁷² *Ibid*, 26.

⁷³ Newark Public Library, *Collections Development Policy*, <http://www.npl.org/Pages/Collections/specialcollections1.html> (July 5, 1998) 4.

Between 1903 and 1910 the Fine Arts Commission with the help of the library staff, had organized twelve important art exhibits, in addition to the educational and industrial ones organized by the library. In the meantime, the library had acquired donations of paintings and bronzes, some of which decorated the interior of the building. The collection included: "About 350 large decorative and educational lithographs from Germany, France, England and America. Nearly 400 etchings, engravings and other prints, mounted and labeled; 150 of them framed"⁷⁴ and more fine art objects from paintings and sculpture to rugs, pottery, books and textiles.

The increasing donations of art objects, the successful exhibits, and the interest and involvement of the Newark citizens, at the Newark library, lead to the founding of the Newark Museum.

IV. Newark Museum Association

1. Founding of Newark Museum

On April 29, 1909, the Newark Museum Association was incorporated. The mission of the Association was "to maintain a museum of art, science, industry and Education in part as a result of exhibitions of art held in library, of collections of pictures, engravings formed in library and of establishment of science museum in the library."⁷⁵ The gallery and offices of the museum were placed on the third and fourth floors of the library. Frank Murphy, the former Governor of New Jersey was the president, and John

⁷⁴ Newark Public Library, *Twenty-first Annual Report of the Board of Trustees of the Free Public Library* by John Cotton Dana, Librarian of the Newark Public Library (Newark, NJ: Newark Library Publication, January, 1, 1910.) 11, 12.

⁷⁵ Winsor, *Fifty Years 1889-1939*, 21.

Cotton Dana was the secretary until 1913 when the office of the director was created and he became its unpaid director. A group of fifty citizens became the first board of trustees. After the museum incorporation, the Fine Arts Commission went out of existence.

Just before the Newark Museum was incorporated, and from November 10 to December 11, 1908, and December 29 through January 10, 1909, the Fine Arts Commission organized its last art exhibit, *Japanese Art Objects* lent by George T. Rockwell, a local pharmacist, that attracted 3,094 visitors. The art objects included almost 1,000 Japanese prints, Chinese and Japanese pottery and textiles, metal work, and other objects. Dana was able to see the growing interest of the American public in Japanese art, because of the success of the *Japanese Prints* exhibit of 1905 that attracted 2,922 visitors and the *Japanese Art Objects* of 1908. Therefore, when the collection was offered for sale for 10,000, Dana persuaded the City Council and the Mayor to buy it and hold it in trust for the people of Newark⁷⁶. The Rockwell Collection of 2,400 Japanese prints and other objects that showed the art and life in Japan, became the first acquisition of the museum.

In his twenty-first annual report of the librarian, Dana said:

"In part as a result of exhibitions of art held in the library; in part as a result of collections of pictures, engravings, etc., formed in the library; and in part as a result of the establishment of a science museum in the library, there was organized during the year a Museum Association to found and maintain an Art, Science, Technical, and Historical Museum. This Association, through the generosity of the city, has come into possession of a collection of Japanese art objects, which for a time will be installed in the library building and cared for by the library staff."⁷⁷

In 1910, the newly incorporated museum opened its galleries on the fourth floor

⁷⁶ Alexander, *Museum Masters*, 390.

⁷⁷ Newark Public Library, *Twenty-first annual report of the Board of Trustees of the Free Public Library*. (Newark, NJ: The Free Public Library, 1910) 13.

of the library by exhibiting proudly its Japanese art collection. During the year there were on view objects of art that were donated to the museum, and two more special exhibits took place: loans from members of the association and friends. *Exhibition of Paintings and Bronzes by American Artists and Exhibition of Family Portraits.*⁷⁸ From the beginning, Dana applied the same philosophies as he did at the library. He involved the public in the activities of the museum, and he stressed education, experimentation and he gave his full support to the local manufacturers, and American art and artists.

2. Dana as an innovative museum director

a. Exhibits and collections at the Newark Museum

Dana proved that a "good librarian is eminently well-fitted to be a museum founder,"⁷⁹ because librarians are friendly to the visitors of their library, they lend books, they make attractive displays with library material in order to draw more people to the library. As a museum director Dana extended his theories of accessibility, education, and support of the American artist and local manufacturer developed from the library to the museum.

Dana's ideas on how the Newark Museum should be, are written in his book *The New Museum:*

"Should (the Newark Museum) be adapted with special care, to the needs of the people of Newark; through careful study it should be made something the people of Newark would use and, using, would find pleasure and profit therein. It should not be constructed, in its home, or in its collections or in its activities, after any preconceived pattern. What Newark men and women and children would welcome, and would use to add to the interests of their lives and to the improvement and general

⁷⁸Newark Museum Association, *First Annual Report*. (Newark, NJ: Printed for the Association, 1910), 9.

⁷⁹Hanson, 242.

efficiency of their business and work-a-day lives, - this we thought should be slowly and carefully discovered by study, observation and trial,- and so the museum will grow."⁸⁰

In the beginning of the 1900s, the large museums of art in the United States were relatively well established and had in their collections European paintings and sculpture, among other works of art. The museums of Boston, New York and Philadelphia were modeled after the Victoria and Albert museum in London, which concentrated on decorative art exhibits, lectures, publications, loan exhibitions, and programs for schoolchildren.⁸¹ Other European museums were the old-fashioned gallery kind, exhibiting mainly paintings and sculpture in galleries with low light. Those museums were considered elitist, and according to Dana, gloomy.

Dana believed that American museums should not be modeled after the European standards, because European museums had "objects not so closely associated with the life of the people who are asked to get pleasure and profit from them."⁸² They should be centrally located, housed in a modern building, have sky-lighted rooms, and become the public's friend and guide. He also believed that American museums should collect and exhibit artwork by American artists, and when Americans start to collect American art, then the study of it will follow and the American made art objects will be appreciated.⁸³

The Newark Museum was housed on the fourth floor of the library building. It had ample room, skylights and was centrally located and easily reached, it opened in convenient hours, had collections and exhibitions that would be closely cooperating with

⁸⁰ John Cotton Dana, *The New Museum*. (Woodstock, Vt: The Elm Tree Press, 1917) 12-29.

⁸¹ Alexander, *Museum Masters*, 166-169.

⁸² John Cotton Dana, *The Gloom of the Museum* (Woodstock, Vermont: The Elm Tree Press, 1917) 10.

⁸³ John Cotton Dana, *American Art, how it Can Be Made to Flourish* (Woodstock, Vermont: The Elm Tree Press, 1814) 5.

the industry of the Greater Newark area, and put emphasis on exhibition, interpretation, and community service.

The first exhibits at the Newark Museum reflect Dana's ideas. The Museum opened its doors with a proud display of its first acquisition, the Rockwell collection that consisted of Japanese art objects. *American Paintings, City Landscapes, Pictorial Photography, Paintings by Childe Hassam, and Oriental rugs, American Pottery, American and French Medals, and Japanese Objects, Tibet Collection*, stressed the importance of American and Japanese art in the 1910 and 1911 exhibitions.

In 1912, *Modern German Applied Arts* was one of Dana's experimental exhibits that "brought favorable local, national and international attention to the museum."⁸⁴ The extensive collection of German decorative art was assembled by Karl Ernst Osthaus director of a German industrial museum at Hagen.⁸⁵ The exhibit presented the progress that Germany had made in designing and manufacturing objects that were used for decorative purposes at home, from metals and pottery, to textiles and graphic arts. It was so successful that 7,694 visitors went to see it, among them American artisans, and manufacturers of the Newark region that produced similar products.⁸⁶ The exhibit traveled also to City Art Museum in St. Louis, The Art Institute of Chicago, the John Herron Art Museum in Indianapolis, the Cincinnati Museum Association, and the Carnegie Institute in Pittsburgh with the same success. Only the Metropolitan Museum of Art declined an invitation to show this exhibit because it considered it too

⁸⁴ Lipton, 28.

⁸⁵ Winser, ed., *The Newark Museum, a Chronicle of the Founding Years*, 13.

⁸⁶ The Newark Museum, *Catalogs of Exhibits 1912-1918* (Newark, New Jersey: Newark Museum Publication, 1918) 1,10,11.

commercial.⁸⁷ However, in 1917 and 1918 the Metropolitan held exhibits of commercial products and Dana commented that: "our greatest American museum now commits itself definitely to the policy of helping industry in its search for those factors... better design and better workmanship."⁸⁸

In his book *American Art, How it can be made to Flourish*, Dana wrote. "When I reflect on the words American Art, many things come into my mind; such, for example, as tableware, cutlery, table linen, chairs and tables; draperies, and wall papers; houses, churches, banks, office buildings and railway stations, medals and statues; books, journals, signs, and posters; lamp posts and fountains; jewelry, silverware, clocks, and lamps; carpets and rugs; laces, embroideries and ribbons; vases and candlesticks; etchings, engravings, drawings – and paintings."⁸⁹ In his idea of American art he included almost all of Newark's industry, and he encouraged the American collector to concentrate in collecting art that comes from the American artist and manufacturer.⁹⁰ It was important that Dana's Newark Museum would collect and exhibit "samples of the city's own products."⁹¹ Dana published his observations and thoughts on the relations between Museums and Industry in newspapers, journals and books. He considered the industrialist and inventor as an artist who produces his ideal and the result is the railway system, great factories, the plant of the Henry Ford car, and countless other skillfully focused activities.⁹²

⁸⁷ John Cotton Dana, *The New Relations of Museums and Industries* (Newark, New Jersey: Newark Museum Publication, 1919) 9.

⁸⁸ *Ibid.*, 9.

⁸⁹ Dana, *American Art, How It Can Be Made to Flourish*, 24, 25.

⁹⁰ John Cotton Dana, ed., "Trade Journals, for Newark Manufacturers" *The Newarker*, vol. 1, (Newark, New Jersey; Essex Press, 1912) 22.

⁹¹ Hanson, ed., 241, 242.

⁹² John Cotton Dana, *The Industrialist as an Artist* (Woodstock Vermont: Elm Tree Press, 1927) 5,6.

New ideas usually create strong reactions among those who do not like the change and improvement of the old traditions. In 1914, The Museum's Chairman of the Executive Committee, Dr. Archibald Mercer, did not like the way Dana ran the museum. He disagreed with his democratic non-elitist ideas. Without inviting Dana, he called a meeting of the Executive Committee to voice his concern that "their intention is to collect objects of art and to employ only such attendants as are necessary to keep these objects clean and uninjured, their expectation being that by placing these collections where the people can visit them, they may raise the taste of the community."⁹³

Dr. Mercer wished to revive the tradition of the elitist museum modeled after the European museums that kept the museum's collections inaccessible to the middle class. As a result, Dana threatened to resign as a museum director. As a library director, he planned to eject the museum from the library building claiming lack of space, if he and his policies were not supported. In the meantime he changed the composition of the board by replacing those against him with his supporters. If Dr. Mercer had been successful that would have meant finding a new building to house the museum and hiring a paid director, a very expensive move for the board.⁹⁴ Dana successfully solved the problem and he continued to serve the museum and the people of Newark with the full support of the board. His personality and leadership attracted visitors and donors to Newark Museum. Gifts were pouring in and among them the Tibetan collection that belonged to Dr. Alfred L. Shelton. The Crane family as a memorial to Edward E. Crane,

⁹³ Lipton, 28.

⁹⁴ Ibid, 28.

who was one of the museum's trustees, donated it.⁹⁵ As a result, the Oriental collections of the new Newark museum continue to grow.

In the meantime, the Newark museum's exhibits continue to express Dana's philosophies and ideas on how the museum of the twentieth century in the United States should be. In an article he wrote in 1925, he called the Newark Museum, "a Museum of Everyday Life."⁹⁶ He proved it by holding unusual exhibits, from exhibition of bathtubs to New Jersey Textiles. Other successful exhibits were *Photography and Painting by American artists*, *Textile Industries of New Jersey*, *Toys Made in New Jersey*, *Work of Newark Ceramic Society*, *Leather a Newark Industry*, *Varnish - a Newark Product*, just to name a few.

In 1916 Dana spoke to American Association of Museums and his topic was *Increasing the Usefulness of Museums*. In that speech he included a list of items that could make the museum useful and more functional. Trained personnel were required to work with the art objects. The museum collections should include American painting and sculpture, a large collection of pictures to lend to students, a selection of things made in the city where the museum was located, science collections and habitat groups, a library, slides and films. Also to be included was a department of cooperation to travel to schools with art objects for instruction, workshops held at the museum, branch museums to be housed at stores, factories, schools, clubs and churches, and an art school.⁹⁷ The responsibility of the Newark museum became clear. It should teach the public to appreciate art.

⁹⁵ Winsor, ed., *The Newark Museum, a Chronicle of the Founding Years, 1909-1934* (Newark, New Jersey: Newark Museum Association, 1934) 9.

⁹⁶ John Cotton Dana, "A Museum of Everyday Life." *Woman's Home Companion* (January 1925) 29.

⁹⁷ Hanson, ed. 243, 245-248.

b. Educational programs at the Newark Museum

The Newark museum educated the public by holding exhibits, by lending material to schools and organizations, and by working with children through lectures, activities, and by forming clubs. The museum's exhibits and activities complemented the Newark public school system and some of them were closely related to classroom work.

When in 1916 Newark celebrated its 250th year anniversary, *Colonial Kitchen* was a historical and an art exhibit that celebrated the occasion. Each afternoon two students from the Normal School dressed in Colonial costume described to museum visitors the life of the early days and explained how the different kitchen utensils were made and used. The exhibit had a great success because teachers brought their students, children of immigrants were fascinated, and many children went to see it more than once. Thus the exhibit "assumed almost a missionary character."⁹⁸ The public that included students, teachers and the foreign-born with their children saw an example of early American life. The Museum, with the help of the library staff, was able to offer a piece of history and samples of Early American handicrafts to the citizens of Newark.

In 1912 Dana created a lending department that lent museum objects to schools and organizations. The department, which still exists today, had in its collection international dolls, costumes, pottery, ethnographic material, industrial charts, birds, insects, minerals, and geographic models. In the same way that the library lent books, the museum lent objects to teachers and organizations for up to four weeks with the right to renew and charge for loss, damage or if they were overdue. Dana's museum of the future

⁹⁸ John Cotton Dana, ed., *The Museum*. Vol. I, No. 1 (Newark, New York: The Rider Press, May 1917) 21, 22.

was conducted after the public library manner.⁹⁹ Even department stores, clubs, theaters and other organizations borrowed objects for educational and exhibition purposes.

Newark children who were interested in the museum work and liked to collect stamps, pictures, minerals, coins and other collectibles, could enroll in the Junior Museum Club for a fee of ten cents that included a lifetime membership.¹⁰⁰ Its young members met regularly in small groups, and their activities included drawing, sawing, and study of Indian culture or nature among others. Every summer they held an exhibit with work done by the members and in the spring the presentation was related to the winter program.¹⁰¹

Dana had recognized from his previous work at Denver, Springfield, and the Newark library that to run an institution the director needs dedicated and well-trained staff. He liked to train his employees and teach them his own methods. At Newark museum he did what he had done before. In 1925 he organized an apprentice class this time in museum work.

The class lasted for an academic year, and its students received on the job training. The apprentice program started with lessons and training at the library, its methods, and a reading course with the writings of the director. It moved on to the museum with lessons in art criticism, preparation for schoolwork, and practice in installing and labeling exhibits. After that, the program continued with lectures in advertising, publicity, and printmaking. Finally, they trained in organization and administration in every single department at the museum. While at the museum they had

⁹⁹ John Cotton Dana, "A Museum of Every Day Life" *Woman's Home Companion* (Newark, New Jersey: 1925) 34, 97.

¹⁰⁰ Dana, *The Museum*, 23, 24.

¹⁰¹ Winsor, *The Newark Museum a Chronicle of the Founding Years*, 20.

the chance to become docents and guards, and that gave them the opportunity to observe the reaction of visitors to different exhibits.¹⁰² The graduates of the apprentice class worked either at Newark museum or in other museums in the country.

The apprentice classes at the Newark Museum and at Harvard University were the first ones in the United States that trained college graduates for museum work. Newark's apprentice class closed in 1942 because of wartime conditions. For seventeen years Dana and the Newark museum trained 108 young museum professionals who worked in museums in the United States and Canada.¹⁰³ We could easily call them Dana's disciples because they spread his word and his ideas.

Another of Dana's innovations regarding education concerned the idea of branch museums. "Why not branch museums?"¹⁰⁴ Dana asked that question repeatedly because he believed that museums could be more effective in teaching through branches. Many museums were away from the center of the town and it was difficult for the public to visit them. The branches could be housed even in simple rooms, and exhibit products from the city's industries. Also the branch museum could attract the visitor to the main building to see the exhibits and the collections that were housed there.¹⁰⁵

The Newark Museum opened its first branch in 1929, the year of Dana's death, and by 1934 it had nine branches. The branches attracted more people from different cities to the museum, were used by the schools, and made the work of the museum better known.¹⁰⁶ In creating branches, Dana was far ahead of his time. Decades later, the

¹⁰² E. T. Booth, *Apprenticeship, Newark Museum: Edited and with an Introduction by John Cotton Dana* (Newark, New Jersey: Newark Museum Publication, 1928) 25-27.

¹⁰³ Alexander, *Museum Masters*, 399.

¹⁰⁴ Dana, *The Gloom of the Museum*, 25.

¹⁰⁵ *Ibid*, 26.

¹⁰⁶ Winser, *The Newark Museum a Chronicle of the Founding Years*, 22.

Guggenheim museum in New York City opened its first branch in Soho and was able to expand with another museum in Venice, Italy: Berlin, Germany: and Bilbao, Spain.

Today we can ask why not international branches?

The museum's collections and its programs were growing fast and there was need for more space. The Newark museum needed its own home. A new three-story building next to the library was erected. Louis Bamberger, the owner of the local department store and Dana's friend gave it as a gift to the city.¹⁰⁷ It was designed according to Dana's ideas. It was located next to the library and in the heart of the city. It was modern, fireproof, and made of concrete, with ample space for storage, exhibits, office and work areas.¹⁰⁸ It opened in March of 1926 and it attracted more gifts from the enthusiastic collectors.

Dana's work and philosophies were influenced by George Brown Goode, a natural scientist, who was assistant curator of the United States National Museum, at the International Exhibition of the Arts in 1876, in Philadelphia. Later on, Goode, became the curator and assistant director of the United States National Museum in Washington, DC. Goode believed that the Crystal Palace Exhibition at London in 1851 was dedicated to the exhibition of nature's wonders, and man's accomplishments in industry and art. He visualized the museum of the future to be like the Crystal Palace Exhibition, with its exhibits and programs, which would enlighten not only the adults but educate the children as well.¹⁰⁹ Goode's remarks echoed Dana's youthful fascination with household objects and interesting displays at his father's general store as well as the exhibits of objects of

¹⁰⁷ Kingdon, 105, 106.

¹⁰⁸ Dana, *A Plan for a New Museum, The Kind of Museum It will Profit a City to Maintain*, 14-16.

¹⁰⁹ Alexander, 279, 286-288.

rural life at the country fairs he visited. Those early experiences influenced his taste and his thinking that displays must be interesting and attractive. In 1889, Goode also said, "The specimens must be prepared in the most careful and artistic manner and arranged attractively."¹¹⁰ Both men encouraged interesting, creative, and educational exhibits at the American museums. Goode wrote a paper about *The Museums of the Future*, and Dana, *The New Museum* and *A Plan for a New Museum: the Kind of Museum It Will Profit a City to Maintain*. Both men stressed that American Museums should be democratic, and adapted to the needs of citizens with or without education. In February 28, 1889, Goode delivered a lecture before the Brooklyn Institute and encouraged its members to found a public museum in the city of Brooklyn.

V. Newark Museum and Brooklyn Museum, differences and commonalities

William Wood, a merchant who had founded libraries in his native Boston and New York, founded the Brooklyn Apprentices Library in 1823 and modeled it after the Apprentice's library opened by Benjamin Franklin in Philadelphia. Its mission was to educate apprentices and to keep young boys off the streets. By 1825, the collections of the library included "books, maps, drawing apparatus, models of machinery, tools, and implements."¹¹¹ After ten years the public support waned; the institution closed but it was revived again in 1835 when it was moved into Brooklyn Lyceum. In 1843 the Lyceum and the library merged and formed the Brooklyn Institute. Like the Newark library, the Brooklyn Institute first established a museum of science. Local collectors

¹¹⁰ Smithsonian Institution U. S. National Museum Annual Report, "A Memorial of George Brown Goode," *Museums of the Future* (Washington, DC: Government Printing Office 1901) 248.

¹¹¹ Linda S. Ferber, *Masterpieces at the Brooklyn Museum* (New York: Publication of the Brooklyn Museum in Association with Harry N. Abrams, Inc., 1988) 8.

supported the science and art collections and they offered their private collections for exhibits. In 1846 the Institute announced the establishment of an art collection. When Augustus Graham, the most important library supporter died, he left an endowment to be used for "intellectual and social commitments."¹¹² The art collection of the Institute had mostly works of American artists and some portraits, but it did not grow. By the middle 1860's the institute was on the decline again.

In 1889 when George Brown Goode encouraged the members of the Institution to found a museum, they decided to built a museum complex that would house all departments of the newly incorporated Brooklyn Institute of Arts and Sciences designed to educate the growing city. Departments ranged from archaeology to zoology, the Academy of Music, the Brooklyn Botanical Garden, the Children's Museum, and the Brooklyn Museum with departments in Fine Arts, Ethnology and Natural History.¹¹³

In 1890 the Brooklyn Institute became the Brooklyn Institute of Arts and Sciences, to cover the educational needs of the growing city. The Institute was a collection of societies that taught courses, presented performances, had meetings, collected art and science, and housed a library. Its original mission was "education, refinement, elevation, and pleasure of all the people."¹¹⁴

The founding fathers of the Brooklyn museum felt that "Brooklynites had outgrown models of machinery and curious specimens of nature and art. Their interests extended to the natural history of the whole world, and to the art history of the whole

¹¹² Ibid, 10.

¹¹³ "Guidelines for Collections Management and Acquisition Policies (Brooklyn, NY: Brooklyn Museum Publication) 1.

¹¹⁴ Brooklyn Public Library, "Neighbors Celebrate 100 Years," <http://www.brooklynpubliclibrary.org/100years/>, December 30, 1998.

past.”¹¹⁵ The museum started to accumulate art objects from all over the world and sent expeditions in the United States and other countries. Optimism ran high in 1880's because it was predicted that New York would be abandoned in less than half a century and that New Yorkers would move to Brooklyn, therefore the cultural activities of the city had to be ready for the expected population. ¹¹⁶

The Institute intended to build the largest building in the world to house all divisions of the Institute. Only one sixth of the colossal plan was completed and the building campaign and construction stopped in 1927. ¹¹⁷

The Brooklyn and Newark museums invite comparisons because of their location in industrial cities in close proximity to New York City and its many cultural institutions. Both institutions were founded after art exhibits became popular and successful at the free public libraries of Newark and Brooklyn. The science collections of both were the first ones to grow. The mission of both was to collect, exhibit and have educational programs to educate their citizens. In Newark, Dana did not try to compete with the New York museums. He founded a museum that would serve and educate the Newark citizens, with exhibits and educational programs inspired from the Newark industry, the American artist, and other places of the world. Dana was also instrumental in the building of the new modern and functional museum building that opened in 1926 and was centrally located next to the library.

In Brooklyn, “the committee decided, was to lead with a unique amalgam combining the best elements of the Metropolitan Museum of Art and the American

¹¹⁵ Axel von Saldern, *The Brooklyn Museum*. (New York: Brooklyn Museum Publication, 1967) 12.

¹¹⁶ Ferber, 11.

¹¹⁷ *Ibid*, 16.

Museum of Natural History, an institution that would, through its collections and programs, explore and present the entire spectrum of natural history and human achievement to the citizens of Brooklyn and people from the side of the river and from distance."¹¹⁸ It is clear that the founding fathers of the Brooklyn Institute of Arts and Sciences wanted to compete with the New York City Museums. In 1897, the west wing of the Brooklyn Institute of Arts and Sciences' new imposing Beaux-Arts building opened to the public. If completed, it would be the largest museum structure in the world. They wanted something grand that would house larger collections than the Newark Museum, and attract audiences beyond Brooklyn.

VI. Conclusion

John Cotton Dana was a creative, innovative and hard working librarian and a museum director. His legal training, his business sense, and his knowledge helped create a successful library and a live museum whose mission was to educate and serve the public. Dana also helped to change the trend of the American museums in the twentieth century.

This year marks the ninetieth year from the founding of the Newark Museum. Among the celebrations, The Museum, the Library and the New Jersey Historical Society sponsored a panel discussion with the topic *The Legacy of John Cotton Dana*. The lecture was held at the John Cotton Dana Library of Rutgers University, Newark, May 17, 1999, in celebration of the 333rd anniversary of the founding of the city of Newark and the ninetieth anniversary of the founding of the Newark Museum.

¹¹⁸ *Ibid*, 11.

Dana's life in Newark began as an innovative librarian with progressive ideas in a progressive era that emphasized education, science, and industry. Dana's policy in open stacks library and his creation of the branch libraries in Newark gave the opportunity to Newarkers to borrow books more conveniently. The children's room at the library brought more children and their parents to the library. The picture collection that traveled to different schools and organizations educated children and their teachers on aesthetics and art. He created the business library to educate the local businessmen and help them expand their businesses. He stressed the importance on fine library printing and as a prolific writer he publicized and advertised the library.

Progressive thought stressed that human potential could be achieved only with good public schools, libraries and museums; and that society will improve only when its members improve and as a result they would create an orderly workforce that would enable people to fit into an industrial society.¹¹⁹

Dana became involved with the three institutions, schools, library and finally the museum that he founded. He knew more people visited libraries than museums. In his opinion, the American museums should attract the public with exhibits that could begin with painting and sculpture but continue with decorative arts, textiles, furniture, ceramics and industrial products. They should be small exhibits with carefully selected objects, which would be exhibited with detailed labels so they attract the viewer's attention.¹²⁰

The Newark art and science collections were born and raised in the library, with Dana's guidance and creativity, the work of the library's staff, and the support of the

¹¹⁹ Steven J. Diner, "A Very Different Age: Americans of the Progressive Era" (A Panel Discussion on the Legacy of John Cotton Dana. The Dana Room of the John Cotton Dana Library, of Rutgers, The State University of New Jersey, Campus at Newark, NJ: May 17, 1999.)

¹²⁰ John Cotton Dana, "The Museum as an Art Patron" *Creative Art* (reprint from March 1929 issue).

Newark citizens. The new museum grew and was able to have its own home by 1926. By 1929 the year Dana died, the museum branches were established and brought art to other Newark neighborhoods.

Dana organized exhibits that showed the work of local photographers, students, architects, American artists including Max Weber, and the products of local industry accompanied by demonstrations on how things were made.

The collections of the Newark museum grew fast and contained objects from all over the world with an emphasis on American and applied art.

The museum programs included classes and art workshops for children and adults. With the help of the museum staff and the cooperation of the public school teachers, Dana created an art collection for lending art to schools. The creation of his apprentice classes was one of the biggest successes, because by educating young college graduates in the museum professions he supplied the museum market with people who were ready to continue his work.

Dana founded the junior museum that attracted the young who as adults remained faithful supporters of the Newark museum. He saw the educational potential of slide projectors, and the importance of film and movies.

Dana published exhibition catalogues and art books, he continued to write articles for newspapers and magazines, he presented papers and spoke to different organizations and by doing all that he advertised the library and the museum and with those the city of Newark and its industry.

The Newark museum maintains a collection of over 50,000 objects of art and 70,000 objects at the science department. The lending collection consists of 13,000 objects.¹²¹

At Newark, Dana's ideas still exist today ninety years after he founded the Newark museum. New employees are encouraged to read and be familiar with Dana's philosophies. Schools visit the museum daily, and art from the lending department travels to different schools in the city during the school year

Today, the Newark Museum's mission statement reads as follows:

"The Newark Museum maintains and manages facilities in the City of Newark and State of New Jersey for the acquisition, preservation, exhibition, and interpretation of articles of art, culture, natural science and industry. The Museum strives to be an accessible local, regional and national resource, actively encouraging the study, appreciation, understanding and enjoyment of the subjects represented by its collections by a broad and diverse audience. The Museum accomplishes this through the presentations of exhibitions, educational and public programs, publications, an educational loan collection, and a reference library related to the Museum's purposes. The objective is further fulfilled through cooperative programs with government units and other public and private educational, social or cultural institutions."¹²²

The Newark museum is a live museum the way Dana envisioned it.

In 1926 Dana wrote a poem with the title *Muses in a Museum*. He read it during graduation of the first apprentice class of the Newark museum and it summarized his ideas and philosophies about the museums of the time, the city of Newark, the public library, and the importance of education of museum people.

¹²¹ Newark Museum, "Collections Management Policy" (Newark, New Jersey: Newark Museum Publication, 1997) 5.

¹²² Ibid, 10.

Muses in a Museum

How wisely run Museums? No one knows;
As Gloom in most museums clearly shows.
But pause, and let museum's friendly muse
Declare, in moving, rhythmic stanzas, whose
The credit for disturbing noxious glooms
That used to clutter all museum's rooms.

Beside Passaic's limpid waters stood
A town that, Knowing How, was truly good,
And therefore grew and flourish-ed apace,
And came at last to be a right smart place.
It lacked not Money, had of brains a few,
The second sometimes told what first should do;
And hence there happened, to that town, this luck,
To be by Hill a Libr'y Wizard struck.
He watched and prayed and in due time induced
That here a Libr'y Building be produced;
Then in a larger, not a better, place,
Yclept 'twas Brooklyn, found he work, and grace.
Our libr'y then the fates said John should lead;
He girt his loins and blithely did proceed
To put, each day, into a goody deed
At least one thought, and sometimes two or three;
With his ideas he oft was quite too free.
Trustees most Wise he'd frequently consult;
He liked his thought, they liked the good result.

A tireless aide was by good fortune his
Who touched his Notions with the Wand of Biz,
Who seized at once the offsprings of his mind,
And thoughts unformed amazingly divined,
And tenuous plans wrought out to useful ends.-
On such an aide a dreamer e'er depends!

Jugs, busts and pictures here and there appeared;
Most called them "Arty"; few were those who jeered.
Some kindly said, "We really like to see 'um,
"Our Libr'y now is almost a Museum!"
This 'almost' soon was 'quite' and it begun
To grow, to climb, to please, as on it ran.

The years rolled by, its progress seemed but slow,
When our L. B. far swifter made it go.
He built for it a Home, the city'd Pride!

To`day we`re happy in that home`s inside.
(And if Inside to please us never fails,
To catch our praise lt Kendall trim her sails!)

These halting lines of dull and deadly verse,
Than which e`en Pope could not have written worse,
Have dealt with common, every day events,
Like those which life to all Musees presents.
BUT LO! September, Nineteen twenty-five,
Swept in eight Apps, intelligent, alive.
One App. appended made the total Nine!
(Your thought of Nine is just the same as mine.)

Museums many this sad world has seen,
In one museum ne`er before have been,
As aides in making that museum grand,
Nine joyous Muses, working hand in hand.
If all nine Muses one Musee assist,
Museums elsewhere just do not exist!

Sad is this day when Apps and Muses pass;
But six return; so, "Salve", not "Alas!"¹²³

Dana, who had health problems almost all his life, died on July 21, 1929 at the age of seventy-three. He lived a full and creative life that touched the people who met him and worked with him. His ideas still live at the Newark museum and other museums in the world. Gerald Raftery in his poem of September 16, 1929 described Dana and his work.

Liberator

"He hurled no ultimatum at the State
Nor led a revolution out to cry
An empty creed against the empty sky.
Nor ever did he play upon the hate
Of poor for rich, of ignorant for great.
And since his slow revolt was fine and high
For him no banners dip along the sky,
No cannons roar, no millions venerate.

¹²³ John Cotton Dana, "Muses in a Museum" (Newark Museum Archives, Newark, NJ: Newark Museum Publication, June 21, 1926) 4 pages.

His deed was not a sudden, blaring thing;
It was a lifework, patient, unacclaimed.

And now before the searching mind of youth
The serried thinkers of the ages fling

Their gold. The man made knowledge free, unchained;
He loosed the slow, invading tide of truth."¹²⁴

¹²⁴ Arthur T. Vanderbilt, and Quincy L. Mumfort, addresses and with a prefatory note by James E. Bryan. *John Cotton Dana, the Centennial Convocation* (New Brunswick, New Jersey: Rutgers University Press, 1957) 35.

VII. APPENDIX:

Partial List of Exhibitions held at the Newark Public Library from 1893-1909 and the Newark Museum from 1910-1929

Art book exhibitions at the Newark Public Library

- 1893-** First art book exhibition
- 1894-** Second annual art book exhibition
- 1895-** November 27, third annual art book exhibition
- 1896-** Fourth annual art book exhibition
- 1897-** Fifth annual art book exhibition
- 1898-** Sixth annual art book exhibition
- 1899-** Seventh annual art book exhibition

Art and educational Exhibitions at the Newark Public Library

- 1902-** Exhibition of Photographs for school room decoration
Exhibition of Poster collection of Wilbur Macey Stone of Brooklyn
- 1903-** Paintings lent by citizens of Newark
Chapter of the American Institute of Architects
Paintings
Manual Training and Sawing in Newark Public Schools
Book-plates, collection of Wilbur Macey Stone
Decorative Pictures

1904- Printing

Pictures about Queen Elizabeth and her times

Paintings lent by citizens of Newark

Pictures of one hundred eminent men

Newark camera club

Monsignor Doane's prints and engravings

Pictures about Julius Caesar and his times

Pictures about General Washington and New Jersey in the Revolution

Albrecht Durer

Engravings and Old Books

1905- Binding

Japanese Prints

American Paintings

Elbridge Kingsley's engravings

Newark's History

School work planned by the General Supervisor, Miss Connolly

Eastern Manual Training Teachers' Association

Biblical Pictures

American Fine Arts Society

1906- Seemann's Wandbilder

Tuberculosis Society

Collection of Fire Arms, of James E. Coombles

Mountain Peaks (Photographs by Sella)

Paintings, Bronzes and other Objects of Interest

The Howard W. Hayes Collection of Porcelain, Pottery, Bronzes, Paintings, Rugs

German art (Kunst and Jugend Pictures)

Water Color Paintings

Newark History, 1666-1906

Cartoons (Political history of 1905)

Geography

1907- American History

Jewelry Exhibit

Painting Exhibit

Cartoon Exhibit

Forestry Exhibit

Drawing School Exhibit

Y. W. C. A. Art Exhibit

Manual Training (City Home)

Newark History

Printing Exhibit

Exhibitions at the Newark Museum 1910-1929

1910- Opening of the Museum room with Japanese art Objects

Exhibition of Paintings and Bronzes by American Artists

Exhibitions of Family Portraits lent by members of the Association and friends

1911- American Paintings lent by Mr. William T. Evans of Montclair

Oriental Rugs, American Pottery, American and French Medals

City Landscapes lent by American Artists

Japanese Domestic Objects, Tibet Collection

Pictorial Photography, Photographs lent by Artists

Paintings by Childe Hassam, lent by the Artist

1912- Modern German Applied Arts

Watercolors sent out by the American Federation of the Arts

Selected Watercolors by American Artists

Drawings by Orson Lowell

1913- German Graphic Art

Exhibition of Applied Design

Bronzes by 61 American sculptors collected by the National Sculpture Society

Etchings by Ernest D. Roth (American)

Watercolors by Soken Ito and Paintings by Max Weber

German Posters

American Paintings by 20 living American painters, lent by William Macbeth and

Woodcuts by Helen Hyde (American)

1914- German Poster Art

**Portrait photography by Alice Boughton and examples of Handwriting by
Elizabeth H. Webb**

Making of a Book

Hungarian Peasant Art

Chicago Society of Etchers

Good Roads

Manual Training of Public Schools

German Lithographs

Engravings

Development of Mosquitoes

Photographs of Wild Flowers of New Jersey

Jewelry

Sketches by Henry Turner Bailey

Textiles, Antique and Modern

1915- Drawings by Henry Fenn

Paintings by H. August Schwabe

New Jersey Clay Products

Modern American Paintings

Watercolors by Lucy Conant

Etchings by the Chicago Society of Etchers

Etchings and Woodcuts lent by Carl Zigrosser

Manual training, and Art work of the Newark Public Schools

How Prints Are Made

East Indian Objects of Daily Use

Tropical Fish

Paintings by Bryson Burroughs

Color Photography

Photographs by Professional Photographers, Association

1916- Work of Schools of Design lent by American Federation of Arts

Arts and Crafts lent by American Federation of the Arts

Sculpture by Sigurd Neandross

National Child Labor Committee

Textile Industries of New Jersey

Photographs of the New England Coast by Bertrant Wentworth

Modern Bronzes cast in Newark

Art of modern color printing lent by the International Art Service

Exhibit of the New Jersey State Institution for the Feeble-minded at Vineland

Etchings of buildings of historical interest

Work of Parochial schools of Newark

Historical Collection of Firearms lent by Albert Foster

Toys made in New Jersey

Photographs of the Newark celebration, a competitive exhibit

Social welfare work in Newark lent through the Bureau of Associated Charities

Modern American Paintings, collection of A. F. Egner

Colonial Kitchen

1917- Wood Engravings by Rudolph Ruzicka

Miniatures and architectural drawings by G. A. Audsley and Berthold Audsley

Paintings and Sketches by Henry P. Kirby

Etchings by Chicago Society of Etchers

Work of Newark Ceramic Society

Collections of the Museum, notably Rockwell collection

Tropical Fish, Essex Co. Aquarium Society

Photographs by Pictorial Photographers of America

Paintings from Collection of J. S. Isidor

Monoprints by Guarino

1918- Trade Journals, 800, and Publications of the U. S. Government

Photographs of the Newark Camera Club

The Soldier and the Sailor, his equipment and training

Work of the Newark Society of Ceramic Art

Exhibition of the Republic of Columbia, South America

Porto Rico, resources, arts, and industries

Junior Museum Interclub Exhibit

Winter Paintings- The Contemporary Exhibition

1919- Oriental art objects, collection of J. S. Isidor

Drawings and etchings by Mahonri Young

Autographs, collection of Samuel S. Dennis and
Portraits of Washington, collection of C. W. McAlpin

Bronzes, metalwork, and textiles, owned by the Museum

Carved Ivories, Jades and Cloissonne

Contemporary Exhibition of Paintings

1920- Ship models

Bronze Portrait Medals by Frank Kovacs

War Stamps

Keramic Society of Newark

Modern Paintings

History of Printing

The Dr. Ackerman Coles Collections

Colonial Life

1921- Museum Printing

Recent Museum Purchases and Gifts

Czecho-Slovak Art Crafts

War Souvenirs

Society of Ceramic Art

Woodblock Prints

Posters by the Irvington School Children and the Newark High Schools

1922- Printing and Paper Making

Etchings by the Brooklyn Society of Etchers

Newark Camera Club

Modern German Applied Art

Methods of Industrial Management

Photographs by Clara Sipproll

Modern American Pottery

Artists' Pigments and their Sources

1923- Contemporary Exhibit of Intimate Paintings

Newark Society, of Ceramic Art Annual Exhibition

Newark Camera, Club Annual Exhibition

Paintings by Mexican Artists

Varnish, a Newark Product

American Paintings lent by Louis A. Lehmaier

Marionettes lent by Miss Edna Eckert

Herpers Collection, presented by Henry F. and Ferdinand J. Herpers

China and the Chinese

1924- Newark Camera Club, annual exhibit

Keramic Club, annual exhibit

Galleries closed June 29, in preparation for moving to the new building

1925- No exhibitions - in process of moving

1926- Leather a Newark Industry

Newark Camera Club, annual exhibit

Newark Society of Keramic Art, annual exhibit

Radioactive Minerals, lent by Capt. T. I. Miller

Use of bird and Floral Motifs in Japanese Art

Work on Newark Summer Playground

How a picture supplement is made

R. J. Jenkinson collection of Fine Printing, lent by the Public Library

10,000 Decorative Designs, lent by the public Library

Pumice in local industries

Paintings by Outdoor Sketch Club

Colonial Kitchen and early American Life

The Museum Garden, soils, weeds, shrubs, etc.

Recent gifts to the Museum

Newark Art Club, annual exhibit

Block prints by Gilbert Fletcher and woodcuts by Lois Lenski

Armor and Weapons

N. J. Minerals lent by the Newark Mineralogical Society

Evergreens and how to identify them

1927- Architecture - New Jersey Society of Architects

Ballard Collection of Oriental Rugs

Paintings By Living Artists

Coles Collection

Indians of North America

1928- Primitive African Art

American Costumes from 1800-1900

Copies of Paintings by Italian Old Masters - study exhibit

500 Objects from Algeria, Tunis and Maroco

Silver Scent Boxes

Medals Made in Newark

Inexpensive Articles of Good Design (all items from local 5& 10 cent stores)

1929- Beauty in Articles Costing Not More Than 50 cents

H. C. Bentley loan collection of Paintings by Artists of South California

Modern American Painting and Sculpture owned by the Newark Museum

Modern American Design in Metal

Design in Wallpaper and Hardware

Loan collection of Italian Renaissance Painting, Sculpture, Furniture and Pottery

International Exhibition of Ceramic Art

Native Arts of Oceania

Polish Arts and Crafts

Loan Exhibition, Collectors League of New Jersey

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