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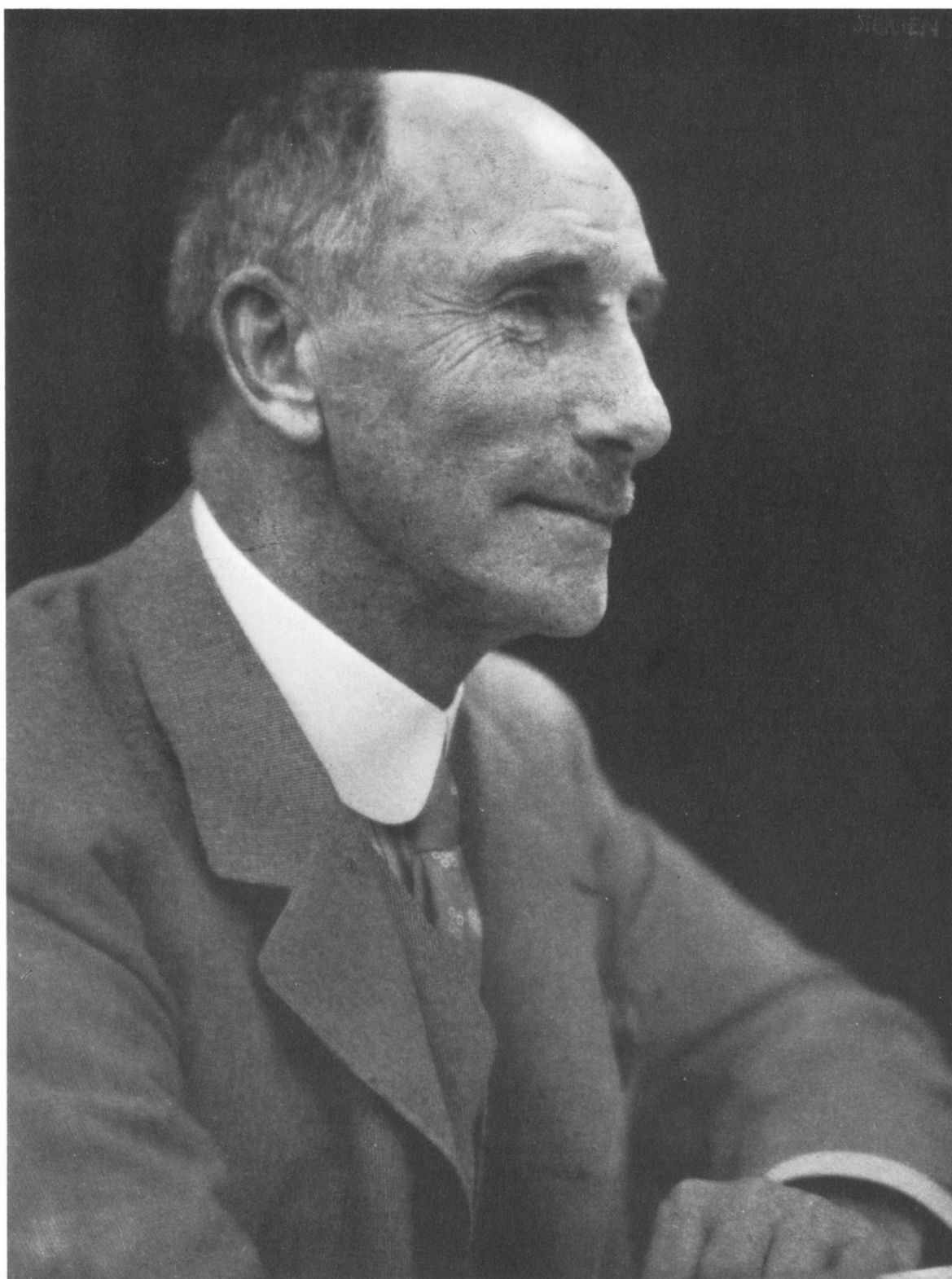
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Figure 1.
Edward Steichen, American,
1879-1973, *Charles Lang Freer*,
c. 1916; photograph. Freer Gallery
of Art, Washington, D.C.
Photo: Freer Gallery of
Art.



A Note on Charles Lang Freer

Thomas W. Brunk, *Curator and Archivist, Michigan State University/Pewabic Pottery*

Charles Lang Freer (1854-1919)¹ (fig. 1) played an important role in the establishment and development of the Detroit Museum of Art, a fact that has sometimes been obscured by his decision to give his superb collection of Oriental and American art to the Smithsonian Institution in 1906. Although there is no evidence that Freer ever seriously considered Detroit as a permanent home for his collection, and although his ideas concerning the proper role of art museums were often at odds with those of the directors and board of trustees of the Detroit Museum, he made substantial contributions to that institution. He contributed to the Museum's library, and in 1905 gave a large collection of etchings and drawings by Charles Storm van s'Gravesande, which formed the backbone of the growing graphic arts collection.² Even after he decided to give his collection to the Smithsonian, Freer not only continued to offer advice and financial encouragement to the Museum, but was responsible for its acquisition of several important works by American artists such as Dwight Tryon and John Twachtman (figs. 2-3). Freer also gave the Museum three fine pieces of Pewabic pottery in 1912 (see fig. 4). Finally, since the Museum's educational role was particularly important to him, he arranged and paid for internationally known experts to lecture there. Among these speakers, all noted scholars of contemporary and Oriental art, were Edward Morse, Ernest Fenollosa, Arthur Dow, Charles Caffin, and Laurence Binyon. Freer also lent select examples from his own collection for exhibition at the Museum, often in conjunction with the lectures he sponsored.

Born in Kingston, New York, to a family of modest means, Charles Freer left school after the seventh grade to work in a cement factory. Eventually, while

employed as a clerk in a Kingston general store, his ability with figures was noticed by Frank J. Hecker, the general superintendent of the New York, Kingston, & Syracuse Railroad. Hecker hired Freer in 1874 as his accountant and paymaster, thus beginning their lifelong friendship.³ Through the railroad business, the two friends became acquainted with Detroit businessmen Christian H. Buhl, James Joy, Russell Alger, James McMillan, and Allan Shelden. With the encouragement and financial backing of these men, Freer and Hecker came to Detroit in 1879 to form the Peninsular Car Company, which manufactured freight cars.⁴ Freer's business acumen was keen and in 1899 he masterminded a merger of 13 car-building concerns to create American Car and Foundry.

During their first years in Detroit, Freer and Hecker were exposed to the art interests of their business associates, collectors who lent works to the 1883 Detroit Art Loan Exhibition and who were among the founders of the Detroit Museum of Art in 1884.⁵ By mid-decade, Freer had been instrumental in organizing several important exhibitions of contemporary American art for the newly formed Detroit Club.⁶ These exhibitions served to further the public interest in art created by the 1883 Detroit Art Loan exhibition and to set standards of selection and installation of works of art in exhibitions.

Freer lent seventeen etchings to the first exhibition of the Detroit Museum of Art in 1886, and two oils, thirty-six etchings, and two drawings to the second exhibition held in 1889.⁷ Also included in the latter show was a collection of Korean antiquities consisting of coins, straw work, costumes, jewelry, weapons, and musical instruments, all of which belonged to another Museum patron, Frederick Stearns. The inclusion of such

objects in an exhibition of art ran directly counter to Freer's own ideas of what the Museum should do; he had strong feelings about the need for quality exhibits and the sympathetic arrangement of art works. In this he was in agreement with the Museum's first director, John Dunsmore, who commented that the trustees' "idea of running the institution was like managing a country fair with the cattle left out."⁸ However, under the direction of A. H. Griffith and the patronage of Stearns, the Museum was becoming a repository for the latter's collection of seashells, rosaries, stuffed animals, ostrich eggs, gemstones, and Japanese toys.⁹ Griffith's interest was in "popular art," while Freer was concerned that the rapid proliferation of museums and art schools across the country was leading "to low standards, and in the end injures rather than benefits true art."¹⁰

Freer's concept of an art museum for the elite found itself on a collision course with the populist views espoused by Griffith and his supporters. In January 1894, in order to gain his favor, Griffith and the trustees elected Freer to the Museum's board. However, Freer responded coolly in a handwritten letter to Griffith:

I regret that I cannot see my way clear to accept, as I am greatly interested in the welfare of the Museum. Will you kindly convey to the Board my appreciation of the honor conferred.¹¹

Despite what Freer saw as the provincial attitude of the Museum administration and trustees, however, he contributed \$2,500 in the same year to the fund established for the addition of two wings and a court to the building.¹²

Figure 2.
Dwight W. Tryon, American, 1849-1925, *Before Sunrise, June, 1905*; oil on canvas, 50.8 x 76.2 cm (20 x 30 in.). Popular Subscription (06.6).



Figure 3.
John Twachtman, American, 1853-1902, *The Pool*; oil on canvas, 66 x 78.7 cm (26 x 31 in.). Gift of Charles L. Freer (08.7).



Freer was also disturbed by the Museum's conservation practices and by the quality of the collection of paintings that had been given to the Museum by James E. Scripps. He wrote to Hecker from India in 1895:

So poor old "Sigma" [i.e., Scripps] saw suspicious looking work going on in a little side room leading off the gallery—well that same side room is still devoted to its unholy mission, but instead of one artist there are now three of them at work—would to God they had "retouched" or cleansed or purified some of the Daubs unloaded by the argus eyed Sigma upon the Detroit Museum.

I suppose these same wretches "retouched" or altogether repainted to an extent which entirely destroyed any value it might originally have possessed the collection of bronze, sculptures, terra cottas, etc. etc. contained therein. Yes the collection is still, I believe for sale but fortunately such collections as Sigma patronized, I believe are prohibited by righteous law.

The above is for *your own* personal amusement only—we all have a right to laugh at Sigma Scripps "gems" you know—and with some as Whistler so charmingly puts it "Art is still a matter of taste, the artist never having learned which end of a brush to put in his mouth."¹³

Freer's disapproval of the museum's policies led to a heated confrontation between him and Griffith in December 1899. Griffith attempted to justify his actions as director, but Freer, unimpressed with his explanations, replied sharply:

I appreciate all that you say concerning the condition of the Museum at the time you first associated yourself with it, and the numerous discouragements you have met with. In speaking with you as I did concerning the art quality of exhibitions made at the Museum, I was governed by feelings of my own ideals of what an art museum should aim to accomplish, and while my words may have been severe, they were intended seriously, and I am glad that they have made an impression on your mind. I, of course, claim no right to criticise your action, or that of the Trustees; but, in a personal way, I was giving expression to views you have so frequently invited; and I trust that I did not discourage you in the slightest.¹⁴

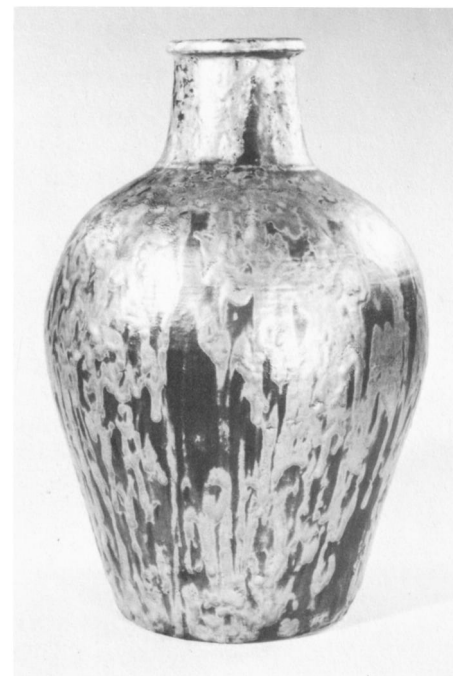
The extreme polarity of these two men was again evident in November 1901, when Griffith proposed the merger of the Detroit Scientific Association, which had been founded by Stearns in 1874, and the Detroit Museum of Art.¹⁵ Freer adamantly opposed this merger since he felt that the Museum should be devoted “exclusively to the advancement of the Fine Arts.” He demanded of Griffith: “What is the legitimate work of the Museum and what field shall it eventually occupy?”¹⁶ Even though the merger did not take place, Griffith’s views remained unchanged; he further defended his policies as director in one of his Sunday Art Talks at the Museum in 1905:

It has been the effort of the Trustees and all connected with the Museum . . . to make it a museum for the people, for the mass, and not for any one class. Sometimes there has been fault found by saying it was not what it ought to be as an art museum. That is a mistake.

A museum means everything, from the piece of pottery painted by the Indian, crude in its workmanship, on up to the most important painting ever produced. And that has been the aim of this Museum, to provide a place of instruction and entertainment for students of all classes; for art; for science, for archaeology, for everything that would be of interest or value to them and I am glad to know people use it.¹⁷

Despite Freer’s antipathy to Griffith’s policies, he was a major force behind the establishment of the Picture Fund in the fall of 1904.¹⁸ This fund was based on \$10 subscriptions and was to be used to purchase the finest contemporary American art available. In view of his long-standing interest in this field, Freer was made chairman of the fund in 1906, the year the first purchase was made. A close friend and patron of the figure painter Thomas Wilmer Dewing and the landscapist Dwight W. Tryon, Freer believed that their canvases represented the finest contemporary work in the country.¹⁹ He therefore, quite naturally, wanted these artists represented in the Museum’s collection. Thus, he had Dewing’s *Venetian Brocade* (Washington University, St. Louis) and Tryon’s *Before Sunrise, June* (fig. 2) sent to Detroit by New York dealer N. E. Montross for consideration by the committee. Each painting was valued at \$2,700, and although the fund amounted to only \$1,050, Freer urged that a purchase be made in order to sustain public interest in this effort. As the Museum already possessed a contemporary American figural work, *The Wedding* by Gari Melchers (fig. 5), the Picture Fund Committee decided on the Tryon landscape. Freer paid the \$1,650 difference between the purchase price and the monies available from the fund. Ever one to shun publicity and popular acclaim, however, he stipulated that the Tryon painting be labeled “Purchased by Popular Subscription.”²⁰

Figure 4.
Jar/Vase, American
(Detroit), Pewabic Pottery,
1910/12; glazed pottery, h.
47.6 cm (18¾ in.). Gift of
Charles L. Freer (12.11).



Two years later, when the Picture Fund Committee decided to purchase John Henry Twachtman’s *Pool* and Dewing’s *Recitation* (figs. 3 and 6), there again was not enough money in the fund to purchase either canvas. This time, Freer was unwilling to underwrite the cost, contending that the committee should at least try to raise the full amount. He made his annual \$10 contribution, agreeing to increase the amount by \$100 should the committee decide to purchase the Dewing. In view of Freer’s decision, the committee reluctantly returned the Twachtman and set about to raise the amount necessary for *The Recitation*. Behind the scenes, Freer quietly arranged to purchase *By The Pool* with Griffith acting as his agent.²¹ The painting was then loaned to the Museum with the explanation that

the Twachtman was purchased by a gentleman of this City for his private collection, tho he has made an indefinite loan of it to the Museum for the present.²²

Only when Freer was certain that the Dewing would actually be purchased was public announcement made of his gift of *The Pool*—a typical strategy for Freer, who delighted in subterfuge.

Throughout the period of his association with the Detroit Museum of Art, Freer continued to add works to his own art collection. He became acquainted with Ernest Fenollosa, a distinguished philosopher and scholar of Japanese art, in early 1901, and it was Fenollosa, perhaps more than anyone else, who influenced Freer to focus his collecting activities.²³ By the fall of 1901, Freer had decided to limit himself to the early productions of Chinese and Japanese painters and potters and to the work of a select group of American artists, including James A. McNeill Whistler and Abbott Thayer, as well as Tryon and Dewing.²⁴ Fenollosa not only advised Freer on purchases but encouraged him to consider the potential educational value of his collection. Thus, Freer, impressed by the efforts of W. T. Evans, J. J. Albright, and others who had given their collections to public institutions, began to consider a similar future for his own collection.²⁵ His attention was drawn to the Smithsonian

Institution as a possible repository in the fall of 1902 by his friend, former Detroitier Charles Moore (who, ironically enough, later became director of the Detroit Museum of Art).²⁶

After careful consideration, Freer met with Samuel P. Langley, secretary of the Smithsonian, on March 24, 1904, and outlined the extent of his collection, its cost, and the conditions under which he proposed to offer it to that museum.²⁷ The formal offer was made on December 27, 1904, with these conditions (among others): that Freer would retain possession of the collection until his death, that he would be able to make changes in the collection, and that his estate would provide \$500,000 to erect a separate building in Washington, D. C., to house the Freer Gallery of Art.²⁸ A committee of three regents came to Detroit in February 1905 to examine Freer's collection and make a recommendation to their colleagues. The full board of regents, however, felt

it wiser not to admit the fine arts into the Smithsonian collections, but instead to keep the Institution nailed firmly to matters of purely scientific interest.²⁹

As a result, little action was taken on Freer's offer until he made it directly to President Theodore Roosevelt. Undoubtedly, Freer's friend General Russell Alger, who had served as secretary of war during the Spanish-American War and was then a senator from Michigan, urged the president to accept the proposed gift.³⁰ Roosevelt wrote a strong letter to Chief Justice Melville W. Fuller, the chancellor of the Smithsonian, on December 19, 1905, asking that the gift be accepted:

I hope that the Regents of the Smithsonian will feel warranted to close

with the offer; for they are the national guardians of such a collection. If in their wisdom they do not see their way to accept the gift, I shall then be obliged to take some other method of endeavoring to prevent the loss to the United States Government, and therefore to the people of the United States, of one of the most valuable collections which any private individual has ever given to any people.³¹

Due to Roosevelt's intervention, the board of regents adopted a resolution of acceptance on January 24, 1906, and Freer executed a deed of gift on May 5, 1906, transferring ownership of his collection to the nation.³²

Freer spent the years immediately following the acceptance of his gift by the Smithsonian traveling abroad and refining his collection. He did not, however, ignore the Detroit Museum of Art, even though conditions under Griffith's directorship were deteriorating. Freer paid for an illustrated lecture on the art of James A. McNeill Whistler by Charles Caffin in 1909, donated \$10,000 toward the purchase of a new museum site on Woodward Avenue, and in 1912 gave the Museum the three Pewabic pieces.³³ When Griffith resigned under pressure from the trustees in 1913, and Clyde Burroughs became acting director, Sadakichi Hartmann, a vitriolic art critic, noted that the Detroit Museum of Art had been

run for twenty-three years by a director who was finally removed because he was too liberal in indulgences that are punishable according to our criminal statutes.

Hartmann also observed that:

The trustees are men of the dilettante type; they exist in quiet appreciation. They openly profess that they

Figure 5.
Gari Melchers, American,
1860-1932, *The Wedding*,
oil on canvas, 114.3 x
86.4 cm (45 x 34 in.). Gift
of Edward C. Walker
(06.4).



Figure 6.
Thomas Wilmer Dewing,
American, 1851-1938, *The
Recitation*, 1891; oil on
canvas, 76.2 x 139.7 cm
(30 x 55 in.). Picture Fund
(08.9).



neither know much about art, nor that they are particularly interested, but that simply, as a matter of civic pride, as it is the correct thing that a large town should have an art museum, they shouldered the responsibility of running it. They are harmless, no doubt well-meaning men who are eminently fit to manage a seed warehouse, department store, or bank, but an art museum cannot be run on such principles. It needs the cooperation of artists and men who have made a special study of art directorship.³⁴

Thus, Hartmann agreed with Freer concerning the state of affairs at the Detroit Museum of Art. Freer's feelings became even clearer when he was interviewed in January 1913 by Julian Street, a writer for *Collier's* magazine. As Street put it:

It was not until I chanced to mention the Detroit Museum of Art—an institution of which Mr. Freer strongly disapproved—that the great outbursts came. His wrath was like an overpowering revolt of nature. A whirlwind of tempestuous fire mounted to the heavens and the museum emerged a clinker.³⁵

In failing health and fully occupied with planning the Freer Gallery of Art, Freer addressed the Detroit Museum's board of trustees by letter on April 14, 1914. He carefully delineated the function of an art museum as he saw it and stressed once again that the trustees needed to establish enlightened and responsible policies. "You cannot accomplish real things," Freer scolded, "through exhibitions of poor copies, imitations, and original objects of inartistic value." He pointedly continued:

Every busy man needs relaxation from everyday cares. Why don't you gentlemen occasionally take a day, or a week, or a month off and see what is going on at Buffalo, New York, Boston, Philadelphia, Indianapolis, Chicago, and even Muskegon?

Ending on an encouraging note, Freer admonished the trustees that their "chief aim is to enlighten and improve the people of our City in real beauty and art."³⁶

While it is clear that Charles Freer did desire to shape the development and raise the level of art appreciation in

Detroit, his words fell largely on deaf ears during his lifetime. He wrote in 1916: "As for me, I must say I am like a prophet of biblical days without honor in my hometown."³⁷ While it is possible that his disagreement with the policies of the Museum may have contributed to his decision to look elsewhere for a permanent exhibition space for his collection, there is no evidence to indicate that he ever seriously intended that his collection remain in Detroit.³⁸ However, it is a tribute to Freer's foresight that his ideas about the installation and quality of exhibitions were adopted by the Museum in the decades following his death, and that his contributions remain as tangible evidence of his genuine concern for the welfare of the Detroit Museum of Art.

I would like to thank Dr. Susan Hobbs, Visiting Scholar, National Museum of American Art, Washington, D.C. (formerly Curator of American Art, Freer Gallery of Art, Washington, D.C.), for encouragement, information, and a thoughtful review of this manuscript.

Notes

1. Freer's birthdate has generally been cited as 1856; however, the Freer family Bible at the Huguenot Society, New Paltz, New York, and Freer's tombstone in Wiltwyck Cemetery, Kingston, New York, both cite the year as 1854.
2. Freer's will provided a \$5,000 fund for the maintenance and completion of the Van s'Gravesande collection; however, the Circuit Court of Wayne County, Michigan, allowed the purpose of this fund to be changed to cover the purchase and maintenance of "any etching, water colors, and drawing made by any artist" (Decree 276140, Feb. 10, 1938, by Judge Clyde I. Webster).
3. Susan Hobbs, "The Little-Known Side of One Great American Collector," *Smithsonian* 7, 10 (Jan. 1977): 51-57; Nichols Clark, "Charles Lang Freer: An American Aesthete in the Gilded Era," *American Art Journal* 11, 4 (Oct. 1979): 54-68. Kathleen Pyne's study (see pp. 5-15 of the present *Bulletin*) of a screen by Thomas Dewing elucidates one especially significant aspect of the Freer-Hecker relationship.
4. See Frank J. Hecker, *Activities of A Lifetime*, Detroit (privately published), 1923: 24-26; Silas Farmer, *History of Detroit and Wayne County and Early Michigan*, Detroit, 1969 (reprint of 3rd ed. [1890]): 867; Frank J. Hecker Papers, Burton Historical Collection, Detroit Public Library, especially letterpress books and loose correspondence of the 1870s and '80s. Alger, Buhl, Joy, and Shelden were Detroit bankers who invested in various aspects of the railroad industry.
5. "A Brief History of the Museum," *Bulletin of the Detroit Museum of Art* 8 (Oct. 1905): 1-4; Farmer (note 4): 360. Alger, Buhl, Joy, McMillan, and Shelden were among the \$1,000 subscribers to the 1883 Detroit Art Loan Exhibition. Both Freer and Hecker contributed to the \$100,000 fund that was collected between July 21, 1885, and March 20, 1886; see *Detroit Museum of Art Historical Report* 16.
6. Samuel T. Douglas, "Notes on the Early History of the Detroit Club," *Detroit Club 1911*, Detroit, 1911: 106-107. Freer was a member of the Detroit Club's first library committee. See *Detroit Free Press*, November 19, 1884, p. 8; February 25, 1888, p. 2; December 4, 1888, p. 5; December 13, 1888, p. 5; and August 25, 1889, p. 3.
7. *Catalogue of Works of Art Exhibited at the First Annual Exhibition Held in Merrill Hall Opening May 29, 1886*, Detroit, 1886; *Catalogue of Paintings, Water Colors, Drawings, Etchings, and Collection of Corean Antiquities, Detroit Museum of Art, Second Exhibition*, Detroit, 1889.
8. Archives of American Art (hereafter AAA), Microfilm 503, frame 52, DeWitt McClellan Lockwood interview with John Ward Dunsmore. Freer's opinions were reinforced by his friendship with James A. McNeill Whistler, whom he met in London on May 4, 1890. See Freer Date Book, Freer Gallery of Art Library, Washington, D.C.
9. A.H. Griffith Papers, 8/32, Detroit Institute of Arts Museum Archives, Griffith to Stearns, December 13, 1901; June 9, 1902; and September 3, 1902.
10. AAA 1219, Freer Letterpress Books, vol. 2, p. 516, Freer to Paul C. Freer (no relation), April 29, 1896.
11. Clyde Burroughs Papers, 2/7, Detroit Institute of Arts Museum Archives, Freer to Griffith, January 23, 1894.
12. *Detroit Museum of Art Annual Report for 1893-4* (1894): 5.
13. Freer Gallery of Art Library, Washington, D.C.. Freer to Hecker, March 15, 1895.
14. AAA 1220, Freer Letterpress Books, vol. 5, p. 530, Freer to Griffith, December 28, 1899.
15. C. M. Burton (ed.), *The City of Detroit 1701-1922*, Chicago, 1922, I: 849. The object of the Detroit Scientific Association was to establish a permanent institution to foster public interest in scientific subjects. The Association's museum opened in 1874 and had several homes before the second floor of the Detroit Museum of Art was leased to it in 1895. Griffith and Stearns were interested in merging the two institutions into the "Detroit Museum of Art and Science." See A. H. Griffith Papers, 8/32, Detroit Institute of Arts Museum Archives, Griffith to Stearns, December 13, 1901, p. 2.
16. AAA 1222, Freer Letterpress Books, vol. 8, p. 429, Freer to Griffith, November 25, 1901.
17. A. H. Griffith Papers, 7/46, Detroit Institute of Arts Museum Archives, A. H. Griffith, Sunday Art Talk, March 9, 1905.
18. *Bulletin of the Detroit Museum of Art* 4 (Oct. 1904): 1 ("The Proposed Picture Fund"); 6 (Apr. 1905): 3 ("The Picture Fund").
19. On Freer's relationship with Dewing and Tryon, see Kathleen Pyne's article on pp. 5-15 of the present *Bulletin*.
20. Registrars Records, Detroit Institute of Arts, Freer to Griffith, March 6, 1906; "The Picture Fund," a report probably made by Griffith; and a resolution of thanks given to Freer from the Picture Fund Committee on March 7, 1906. Dewing's *Venetian Brocade* was later purchased by William Bixby.
21. Twachtman's *By The Pool* was returned to the dealer on October 28, 1908. Freer sent Griffith a check for \$1,500 to purchase this painting on October 31, 1908, and gave the painting to the Museum on November 27, 1908. See Twachtman file (08.7), Registrar's Records, Detroit Institute of Arts, Freer to Griffith, October 31, 1908; Griffith to Freer, October 31, 1908; Freer to Griffith, November 2, 1908; Griffith to Knoedler, November 3, 1908; and a note written by Griffith, November 27, 1908. See also Dewing file (08.9), and *Bulletin of the Detroit Museum of Art* 3, 1 (Jan. 1909): 1-3.
22. Twachtman file (note 21): Griffith to William C. Weber, November 9, 1908.
23. Although Freer purchased art objects from Fenollosa through Edward S. Hull, Fenollosa's attorney and agent, as early as 1898, he apparently did not meet the famous scholar until early in 1901, when Fenollosa came to Detroit to examine Freer's collection. See AAA 1220, Freer Letterpress Books, vol. 4, p. 476, Freer to Hull, March 13, 1898; and AAA 1221, vol. 6, p. 457, Freer to Hull, October 31, 1900. See also Lawrence W. Chisolm, *Fenollosa: The Far East and American Culture*, Westport, 1976: 170-176. Chisolm claims that Freer met Fenollosa in the early 1890s; however, this does not seem to have been the case (see Freer to Hull, October 31, 1900). Finally, see Ernest F. Fenollosa, "The Collection of Mr. Charles L. Freer," *Pacific Era* 1 (Nov. 1907): 57-66; and AAA 1221, Freer Letterpress Books, vol. 7, p. 348, Freer to Fenollosa, February 22, 1901; p. 361, Freer to Charles C. Coleman, March 2, 1901; AAA 1222, Freer Letterpress Books, vol. 8, p. 316, Freer to Tryon, October 21, 1901; pp. 364-365, Freer to Bixby, October 28, 1901; pp. 507-508, Freer to Frederick Keppel, December 23, 1901; and vol. 10, pp. 20-21, Freer to Fenollosa, October 30, 1902.
24. AAA 1222, Freer Letterpress Books, vol. 9, pp. 88-89, Freer to Bixby, February 7, 1902.

25. AAA 1222, Freer Letterpress Books, vol. 9, p. 357, Freer to R.E. Moore, August 23, 1902; p. 479, Freer to Albright, October 20, 1902.
26. Charles Moore (1855-1942) was director between 1914 and 1917. He had been a Detroit newspaper man from 1883 to 1885, and went to Washington, D.C., in 1889 as political secretary to Senator James McMillan, a position he held until 1903. Moore was also clerk of the U.S. Senate committee on the District of Columbia from 1891 to 1903. See AAA 1222, Freer Letterpress Books, vol. 10, p. 107, Freer to Samuel P. Langley, December 3, 1902; p. 108, Freer to Charles Moore, December 3, 1902.
27. Freer met with General (and U.S. Senator) Russell Alger on March 23, 1904, and made his verbal offer to Langley the following day. See Freer Date Book, Freer Gallery of Art Library, Washington, D.C.; and *Annual Report of the Board of Regents of the Smithsonian Institution for the Year Ending June 30, 1905*, Washington, D.C., 1906: XV-XVIII.
28. *Annual Report . . .* (note 27): XVI-XVII, XIX, 3-5, 21-22.
29. AAA 1227, Freer Letterpress Books, vol. 18, p. 450, Freer to Thomas S. Jerome, December 23, 1905.
30. A number of Detroiters (including Frank Hecker) who were Freer's business associates and friends exercised considerable political influence in Washington at the time Freer offered his collection to the Smithsonian. General Russell Alger served as secretary of war during the Spanish-American War and became the U.S. Senator from Michigan upon the death of James McMillan in 1902; he was then elected senator in 1904. Truman H. Newberry, a former railroad man, was assistant secretary of the navy in 1905 and was later appointed secretary of the navy by President Theodore Roosevelt. Together, these men formed a powerful lobby on Freer's behalf and certainly influenced the president concerning the importance of the proposed gift.
31. Roosevelt to Fuller, December 19, 1905; *Annual Report of the Board of Regents of the Smithsonian Institution for the Year Ending June 30, 1906*, Washington, D.C., 1907: XVI-XVII; AAA D45, Florence Levy Papers, frame 62, "Freer Collections/Will Washington Accept Them? President Urges It. He Says The Smithsonian Institution Should Do So" (unidentified newspaper clipping, December 28, 1905); AAA 1227, Freer Letterpress Books, vol. 18, p. 448, Freer to Margaret Watson, December 23, 1905; pp. 449-450, Freer to Jerome, December 23, 1905; and p. 489, Freer to Newberry, December 30, 1905.
32. "Material Papers Relating to the Freer Gift and Bequest," *Smithsonian Institution Publication 2958* (Washington, D.C., 1928): 1-6.
33. Caffin's lecture was illustrated with glass slides of works by Whistler from Freer's collection.
34. Sadakichi Hartmann, "Art Conditions in Detroit/An Open Letter Addressed to Those Interested in Such Matters," Freer Gallery of Art Library, Washington, D.C., Scrapbook, p. 13. This article probably dates from 1913/14, since Hartmann refers to Clyde Burroughs as the acting director of the Detroit Museum of Art, a position Burroughs held in those years.
35. Julian Street, *Abroad at Home*, New York, 1914: 88. Street came to Detroit in January 1913 and interviewed Freer on January 28 of that year. See also "Julian Street Detects Confidence and Enthusiasm as Dominant Tones In The Strictly Business 'Voice of Detroit,'" *Detroit Journal*, January 30, 1913.
36. Clyde Burroughs Papers, 2/7, Detroit Institute of Arts Museum Archives, "Mr. Charles Freer's letter Read at Trustees' Meeting April 14, 1914. Extracts from Mr. Freer's Paper."
37. Charles Moore Papers, 1/37, Detroit Institute of Arts Museum Archives, Freer to Reid, September 12, 1916.
38. Freer never offered his collection to either the city of Detroit or to the trustees of the Detroit Museum of Art. The *Journal* of the Detroit Common Council for the period 1890-1906 contains no reference to any such offer, nor does the *Bulletin of the Detroit Museum of Art* for the same period. See also AAA, William Woolfenden interview with Clyde Burroughs, June 1, 1961. Although various authors have suggested that Freer did consider giving his collection to the Museum, no real evidence has come to light to support this claim. See Street (note 35): 89; N. J. Corey, *All The Arts: A Brochure of Aesthetics Devoted to the Art and Musical Life of Detroit and Celebrating the Fifteenth Anniversary of the Detroit Orchestra*, Detroit, 1919: 79; and John C. Lodge, *I Remember Detroit*, 1949: 128-129.