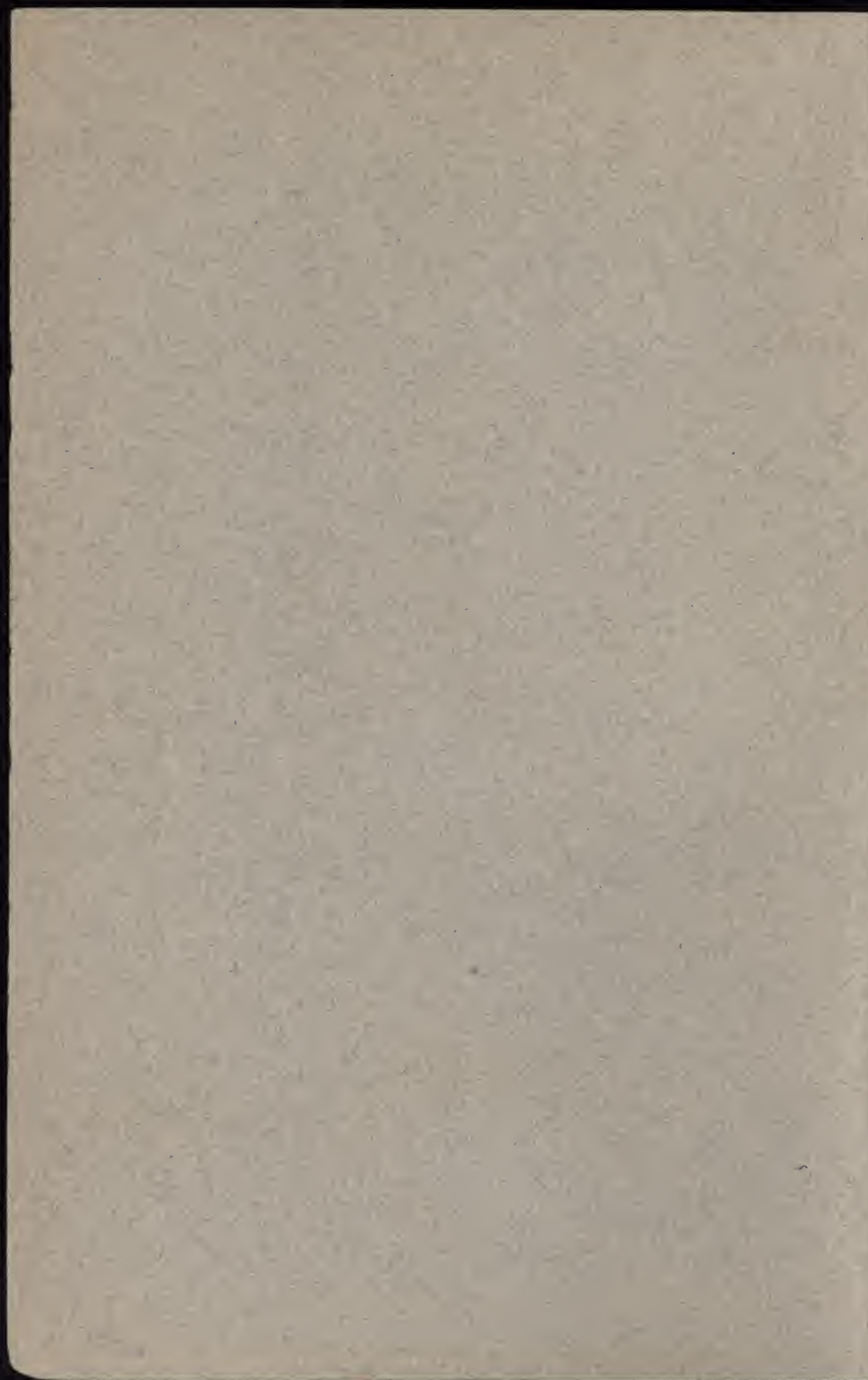


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The Bulletin
of the
College Art Association
Of America

Number 4

September
Nineteen Hundred Eighteen



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THE BULLETIN

The Bulletin of the College Art Association of America is distributed free to all members.

Membership is of three kinds:—Sustaining, Active and Associate. Those engaged in art education in college or university, or in a museum or art gallery are eligible for sustaining or for active membership. Others interested in the object of this association are eligible for sustaining or for associate membership. The annual dues of sustaining members are ten dollars; of active and of associate members, three dollars.

Members may obtain, while the supply lasts, additional copies of this Bulletin No. 4, for one dollar a copy; of previous Bulletins Nos. 2 and 3, for sixty cents a copy.

For a limited time, libraries and other institutions which become associate members for the current year may obtain the two previous Bulletins Nos. 2 and 3, together, for one dollar.

Bulletin No. 1 is out of print.

Applications for membership, requests for additional copies of the Bulletin, remittances of dues, and other correspondence should be addressed to

JOHN SHAPLEY,
SECRETARY OF THE COLLEGE ART ASSOCIATION OF AMERICA,
BROWN UNIVERSITY,
PROVIDENCE, RHODE ISLAND.

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AN ORGANIZATION FOR THE ADVANCEMENT OF THE STUDY OF THE FINE ARTS IN AMERICAN COLLEGES AND UNIVERSITIES.

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College Art Association of America

The Seventh Annual Meeting of the Association, though it was convened in New York near the close of our first year in the great war, was the largest, most earnest and enthusiastic meeting ever held by the Association. This fact should give all friends of the cause we represent hope and courage. It was voted to print the papers and reports there presented in full in this the fourth number of the Bulletin.

PROGRAM SEVENTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

METROPOLITAN MUSEUM

New York City, U. S. A.

Thursday, Friday, and Saturday, March 28, 29, and 30,
1918

THURSDAY, MARCH 28, 10 A. M.

Metropolitan Museum

Class Room A

Address of Welcome: EDWARD ROBINSON, *Metropolitan Museum.*

Reports of Committees:

Secretary-Treasurer: CHARLES F. KELLEY, *Ohio State.*

Auditing: GEORGE B. ZUG, *Dartmouth.*

Books for the College Art Library, ARTHUR POPE, *Harvard.*

Reproductions for the College Museum and Art Gallery: DAVID
M. ROBINSON, *Johns Hopkins.*

Private Collections in the United States: MARIE A. SAHM, *Colorado
College.*

President's Address:

Art's Counter-Offensive: JOHN PICKARD, *Missouri.*

1 P. M.

Luncheon at the Museum Restaurant by invitation of the Trustees.

2 P. M.

Gallery tours to various Collections in the Museum by Miss Abbott and
Mrs. Vaughn.

3 P. M.

In Class Room A

Art and war: DUNCAN PHILLIPS, *Washington, D. C.*

Robbery and Restitution of Works of Art in the Present War: ALFRED M. BROOKS, *Indiana.*

Art War Relief: MAUD M. MASON, *New York City.*

The Analysis of Beauty: JOHN SHAPLEY, *Brown.*

Technical and General Education in the Arts: E. RAYMOND BOSSANGE, *Carnegie Institute.*

7 P. M.

Dinner at Hotel McAlpin followed by a "Round Table" discussion on:
Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities."

Opened by

GEORGE B. ZUG, *Dartmouth.*

GERTRUDE S. HYDE, *Mt. Holyoke.*

GEORGE H. EDGELL, *Harvard.*

FRIDAY, MARCH 29, 10 A. M.

Metropolitan Museum.

Class Room A

Preparation of the Child for a College Course in Art: BLAKE-MORE GODWIN, *Toledo Museum.*

Value of the Study of Art to the Students in Colleges and Universities:
Opened by

JOHN COTTON DANA, *Newark Library.*

JOHN C. VAN DYKE, *Rutgers.*

WALTER SARGENT, *Chicago.*

LLOYD WARREN, *New York City.*

EDWARD ROBINSON, *Metropolitan Museum.*

HENRY TURNER BAILEY, *Cleveland Museum.*

SAMUEL P. CAPEN, *Bureau of Education.*

1 P. M.

Luncheon at the Museum Restaurant.

2:30 P. M.

Members of the Association are invited to visit the Collections of Mr. Henry C. Frick, Fifth Avenue and 70th Street, at 2:30 P. M. and those of Mr. George Blumenthal, 50 East 70th Street, at 4 o'clock.

7 P. M.

Dinner at Hotel McAlpin followed by "Round Table" discussions:
Standardization of Art Courses: ALICE V. V. BROWN, *Wellesley.*

A Course in Fine Arts for Candidates for Higher Degrees: ARTHUR W. DOW, *Columbia.*

Research Work and Graduate Teaching in Art: ALFRED V. CHURCHILL, *Smith.*

SATURDAY, MARCH 30, 10 A. M.

Metropolitan Museum.

Class Room A

The Art Museum and the Teaching of the Fine Arts: EDWARD W. FORBES, *Fogg Museum*.

Non-Technical Art Education in our Higher Institutions of Learning: RALPH ADAMS CRAM, *Boston*.

Design, Craftsmanship, and in the Imitation of Nature, in Ancient and Modern Art: CLEMENT HEATON, *New York City*.

Art of Auguste Rodin: CHARLES R. MOREY, *Princeton*.

Committee reports:

Publication.

Time and Place.

Resolutions.

Nominations.

Election of Officers.

Business.

An Amendment is Proposed Providing for "Sustaining Members."

1 P. M.

Luncheon at the Museum Restaurant.

2 P. M.

Through the kindness of Mr. J. Pierpont Morgan, the members will be shown the Morgan Library.

3-5:00 P. M.

A reception will be held at the house of Senator Wm. A. Clark, 962 Fifth Avenue, to which members of the Association are invited.

THURSDAY, MARCH 28, 10:00 A. M.

Metropolitan Museum

Class Room A

Address of Welcome:

EDWARD ROBINSON, *Metropolitan Museum*.

Mr. President and Members of the College Art Association: It is my happy privilege to represent the Trustees of the Metropolitan Museum of Art in welcoming the Association to the Museum upon the opening of its seventh annual meeting, and to assure you that this welcome is of the most sincere and cordial kind. It is a comfort as well as a pleasure to know that in these days when the world is blackened by calamity, some of those who cannot take active part in the war for liberty and civilization, or whose sense of patriotic duty keeps them at the posts which they have heretofore

occupied, have come together from many and distant parts of our country for the purpose of discussing the interests which led to the formation of this Association, and which we all wish to see kept alive through these troublous times.

The Museum is always glad to welcome any body of serious men and women whose aims are kindred to its own, and this is especially true in your case. It sympathizes most heartily with the purpose of the College Art Association as this is set forth in the first article of its constitution, namely, "to promote art interests in all divisions of American Colleges and universities." It believes in the men and women who are carrying out that purpose. It wants both to help and to be helped by them; and it appreciates what they have already accomplished, while sharing their hopes for still greater work in the future.

Moreover, the Museum welcomes especially a gathering like this within its doors because it aims to be, and wishes to be considered as, primarily an educational institution and an educational centre, not only for our city but for the country at large. Only by establishing itself firmly upon this ground can the great gifts which have been made to it be justified, or the generous support it receives from the City of New York. In the educational work which it has undertaken in other ways than by the mere growth of its collections, I think it may claim already a measurable success with two classes of our people—the lowest and the highest. By the lowest I mean the children, beginning with those who are hardly of school age, and who now come in large numbers to attend our "Story Hours," after which they are taken to the galleries to see the illustrations of what they have heard about. We also reach the older children up through the high-school grades, in a constantly increasing degree. By the highest I mean the men and women who are engaged in research work connected with the fine arts, and who, I am happy to say, come here from various parts of the country to make use of our library and our photographs as well as the material in our collections. But between these two there is still a large and important class whom

we hardly reach at all, a class in which this Association is particularly interested, and that is the college students, both undergraduate and graduate. In this respect the situation in New York today is a curious one, which would be ridiculous if it were not lamentable. Here on the one hand is the largest and best equipped museum in the United States, with an abundance of fine material relating to every branch and period of art, ready and anxious to put its facilities and opportunities at the disposal of everyone who can profit by them. At our doors is one of the largest and most progressive universities in the country, which professes to be keenly alive to all the interests of higher education, but which as yet has no department of fine arts, and gives no instruction in either the history or theory of art, except in its extension courses. In short, its thousands of students may go from one end of their curriculum to the other without ever entering our Museum or knowing what it has to teach.

In this case we have the situation in its most exaggerated form, perhaps, but I am sure it is typical of a condition which prevails in a smaller degree in many other places, and it is this condition which the College Art Association exists to overcome. The program of the present meeting, which has been so well prepared by its President, shows that this subject is to be discussed, and I trust it may be with fruitful results. To be sure these are not times when we can ask for or expect to receive large endowments for the objects we stand for; all the money that can be given should go now for the more pressing needs of the country. Yet we should not on that account relax our interest, or our efforts to win the interest of others for the future. Remember that while men are ready to give all they can to various war relief measures, they are not likely to bequeath money to them, because the need is a temporary one. We are not shut out from the hope of securing in their wills provision for adequate instruction in the fine arts; and I think it is to this method that we must chiefly bend our energies for the present in order to secure for this most important branch

of education the recognition it has so long lacked in all but a few of our colleges and universities.

Reports of Committees:

That of the Secretary and Treasurer, Charles F. Kelley, Ohio State, was received and after the report of the Auditing Committee adopted.

Auditing: GEORGE B. ZUG, *Dartmouth*.

The Committee reported that the books, vouchers, and balance of the Secretary and Treasurer were correct. The report was adopted.

Books for the College Art Library: ARTHUR POPE, *Harvard*.

The Committee reported a continuation of the work of previous years. In accordance with the recommendations of the committee the following resolution was proposed and adopted by the Association:

In pursuance of the objects aimed at by the Committee on Books for the College Art Library be it resolved that the said Committee during the year 1918-1919 be instructed to prepare for publication classified lists of selected books on art.

Report on Reproductions of Early Christian Monuments:

JOHN SHAPLEY, *Brown*.

The Committee on reproductions for the college museum and art gallery has sought by a division of labor to handle each part of the field in the most effective way. Last year a report on classical art was presented. A report covering the Early Christian period is herewith offered. (Cf. this Bulletin, vol. 3, p. 15 ff.)

For Early Christian architecture, besides photographs and casts of details, large size models are available, but at a very high price. For example, the model of the narthex of Hagia Sophia in the Metropolitan Museum collection was made by Dwight Franklin, 1947 Broadway, New York, at a cost of about \$1200.

Early Christian painting, perhaps more than that of any other period, decidedly needs to be known in its color, and for that reason photographs do it scant justice. Two important series of colored reproductions

are therefore deserving of mention: Wilpert, *Die Malereien der Katakomben Roms*, and Wilpert, *Die römischen Mosaiken und Malereien der kirchlichen Bauten vom IV--XII Jahrhundert*. Neither is available in war time. There was an Italian edition of the former, but the German author escaped from Italy with the whole of it at the outbreak of hostilities. The former series costs about \$75, the latter \$250. There is no copy of this second in America, so far as I am able to learn.

Casts of Early Christian sculpture cannot be conveniently imported at present, though most of the museums where the works are preserved and various cast dealers will furnish them in normal times. During the war the casts of Syrian monuments are readily available since they are made at Princeton. For that reason some may choose to procure a relatively larger proportion of Syrian casts than is given in any of the following lists. The three lists subjoined are graded as in our committee's last year's report, but for museums of more modest means. The first list is for an expenditure of \$100; the second, \$200; the third, \$500—pre-war prices.

List I.

Two Syrian Ornamental Discs.
Capital from S. Vitale, Ravenna.
One Lateran Sarcophagus.
Two Ivory Consular Diptychs.
An Ivory Book-cover
Archangel Panel of Diptych in British Museum.

List II.

Syrian Window Head at il-Barah or Serdjilla.
Capital from S. Vitale, Ravenna.
Capital from Hagia Sophia, Constantinople.
Two Italian Sarcophagi (Rome and Ravenna).
Two Consular Diptychs.
Two Five-part Diptychs.

List III.

Syrian Portal of Tomb at il-Barah, or another.
Series of Syrian Ornamental Discs.
Two Ravenna Capitals.
Lateran Good Shepherd.
Detail of Sarcophagus of Sidamara Type.
Series of Consular Diptychs.
Series of Sacred Diptychs.

The speaker's purpose was not to give a critical review of some of the more important collections but to meet a practical need by getting data as accurate as possible on as many as possible of the worth-while collections in the United States, and for this purpose, she had prepared booklets, outlining the contents of about 24 collections. These were distributed among members of the Association. The list of collections is necessarily incomplete. There are omissions of some important collections, due to the fact that the owners were away and data could not be obtained, or that estates were tied up, etc. The information given in the booklet deals only with collections in private possession and at present intact.

After commenting on the ephemeral value of a compilation like this due to the rapid change of ownership at the present day, or to the sudden dispersal of big collections, the speaker said that in reviewing the collections as a whole, striking contrasts were, of course obvious.

They vary in quality, in quantity, and degree, just as their owners represent the real connoisseur, the aesthetic dilettante, or the mere buyer. It is most gratifying to perceive that the collecting mania as opposed to true connoisseurship is very much in abeyance. The stage in America is luckily past when names were more important to the collector than the aesthetic value of pictures, and one finds deeper comprehension and real discrimination among the collectors generally. Added to a more highly developed cultured taste, there is also evident the note of individuality.

One has frequently heard the criticism from cultured Europeans, who have had the opportunity of seeing private collections in America, that in most cases the American collections reveal a very definite peculiarity: that is, of impersonality, and that the real personal taste of the collector is not revealed. This certainly was applicable to the big collections of several generations ago, when the eclectic method prevailed and

it is the keynote to the great Morgan collections now so largely dispersed.

Mr. Morgan bought "en gros" what others had acquired with much difficulty and sacrifice during many years of their lives, and it is quite impossible to believe that he could really be acquainted with more than a fraction of his giant collections. In some of the smaller private collections of the present time, there is found a very decided personal note, as for example, in the small but choice collection of George W. Elkins, Sr., in Elkins Park near Philadelphia, and it certainly is manifested in a remarkable degree in the rare collections in the beautiful home of Mr. and Mrs. George Blumenthal in New York City.

Many of the collections are a mere reflection of the general tendencies in collecting at certain periods. In the seventies, when the Barbizon influence was all-dominant, the market was flooded with canvases by Corot, Daubigny, Diaz, Dupre, Troyon, and the rest of the men of 1830; and it is amazing to find so large a number of works by these men scattered throughout the numerous collections. It has been said "that Corot left some 300 works, of which 3000 are to be found in America." Undoubtedly there must be many spurious canvases in existence, but there are many excellent and authentic specimens in the collections of Mr. Widener, Mr. Frick, Mrs. Gardner, Mrs. Simpson, Mr. Hutchinson and Mr. Ryerson.

After the period of devotion to the French School of 1830, there is noticeable a decided drift and change. The interest is transferred to the 18th Century School of England, especially to the portraiture. There are scattered among the collections generally a large number of fine canvases, but the collections in which this school predominates are the McCormick in Chicago, the Elkins in Philadelphia, and especially the McFadden in the same city. This latter is exclusively a collection of British art and is the largest and most representative collection in the United States, containing many masterpieces, both of portraiture and landscape.

From English late 18th Century Art, it is but a step to contemporary art on our own shores, and there

is at least one private collection, that of Mr. Pratt, in Glen Cove, L. I., whose singleness of purpose is revealed in the splendid collection of early American artists. It contains the most representative list of portraits by Gilbert Stuart, outside of the public collections in Philadelphia and Boston.

The link between the art of that period and of our own times is not so close, yet there are found several collectors who have collected modern American paintings, among these Mr. A. F. Egner, in Newark, Mrs. A. A. Pope, in Farmington, and Mrs. Harry Payne Whitney, in New York, and to a certain extent, Mrs. John Lowell Gardner, in Boston.

This interest in American artists of the day is a very encouraging note in art appreciation. Mr. Hearn, whose big collection has just recently been sold at auction, gave much patronage to American artists, and he donated to the Metropolitan Museum not only a fine collection of American paintings, but also a fund, known as the George A. Hearn Fund, in memory of his son, for the purchase of American paintings. Then there is the remarkable Freer Collection of paintings, which Mr. Freer has deeded to the Nation, and which contains only paintings by American artists—the Whistler Group alone numbering slightly over 1100 different objects. In addition to his American paintings, there is his vast and magnificent collection of Oriental Art, and he is himself supervising the erection of a building in the National Capitol, which is to house his fine collections for the Nation.

More and more our big and discriminating collectors, like Mr. Freer, are appreciating the fact that cultural values are not the property of the individual but that they belong to humanity as a whole; and the added example of Mr. J. G. Johnson in Philadelphia, bequeathing his splendid collection to his home city, that of Mr. B. Altmann in giving his collection "en bloc" to the Metropolitan Museum, lead us to hope that we shall see in the future more and more of these public-spirited donors turn over their art treasures to the communities at large.

President's Address.

Art's Counter Offensive. JOHN PICKARD, *Missouri*.

Though the world is suffering in the throes of the greatest tragedy in all history, although we, the American people, are preparing to use, if necessary, the last dollar of our resources, the last ounce of our strength and the supreme effort of our genius in the great cause of Righteousness, nevertheless this Association by an overwhelming majority decided that, since art is a necessity, not a luxury, we would at this time meet here in the metropolis of our country, in this the greatest treasure house of art in America, to counsel together concerning the present and the future of the cause we represent and to plan for Art's Counter-Offensive.

The wisdom or un-wisdom of holding this meeting will be made manifest by the manner in which we, soldiers in the battalions of art, here and now face the questions of the hour, and perform the duties which the present crisis has placed upon us.

The art treasures of Belgium, of France, and of Italy have never in all the centuries of their existence been so widely famous as in this hour of their desolation. And millions to whom art is but a name have joined in the execration of the vandals who have wrought this desolation. But in spite of the strong condemnation aroused throughout the civilized world by the ruthless bombardment of Rheims and by the brutal robbery and destruction of art wherever the Hun goes in this war, in spite of this unexpected and widespread interest in matters artistic, it is of course evident to even casual observers that art today is suffering a dreadful eclipse. The artist's profession is becoming depleted of its members. The demand for works of art has almost ceased. Many even of those who have been devotees of art are so occupied with the manifold problems of the war that they seem to be travelling the road that leads directly away from the realm of the beautiful.

And we, even we who are so profoundly impressed with the world's need of art, with the value of the study of art for the students in our colleges and universities yield to no class or condition of Americans in

the fervor of our patriotism, in the zeal of our devotion, in the untiring earnestness of our labors in the great cause of human liberty, equality and fraternity. We too are enlisted for the war, and are fully prepared to do whatever in the way of labor and of sacrifice may be required at our hands in order to bring this struggle to a successful issue. We also unite in all efforts to conserve food, increase production, plant war gardens, save fuel, promote efficiency, speed up munitions, construct aeroplanes, destroy U-boats, build ships, enlist, equip, train and transport a vast army, preserve the well among our soldiers and sailors, care for the sick and the wounded, and see to it that those who are left at home and that the widow and the orphan do not suffer want. We too believe that the great obsessing purpose of the civilized world today is and should be the winning of this war. We also, if possible, will go to the trenches, and, if not granted that glorious privilege, will do not merely our bit but our all for the cause of humanity.

But we are also convinced that while we would neglect none of the duties incumbent upon us in the cause of battle, the work of the world must still go forward. Cities must be extended, railroads constructed, streets paved, mines worked, forges operated, fields cultivated, factories manned, business conducted. Men and women must still live, love and labor. Children and youth must still be reared and educated. And we must ever cherish the hope that when this dreadful war is over and the hard won victory is ours, the world will be prepared to take up in simple faith and earnestness the important duties of peace.

Great problems in education now confront us because of the war, and also even now great problems in education arise upon the field of vision because of what will happen at the close of the war.

The field that we represent, that of education in art in our colleges and universities, is a field that up to the present time has been all too little cultivated. As higher education is organized today, in this country, the great world of art is practically left out of account,

ignored. Political institutions of all lands are analyzed, the literature of every country is studied, science of other ages is curiously examined, that of the present age is rather blindly worshipped. But it has not yet penetrated the minds of those high in authority in the educational councils of our colleges and universities that the Parthenon is among the most precious possessions bequeathed to us by those wonderful Greeks, that Leonardo and Titian were among the most remarkable inhabitants who ever lived in Italy, that northern France has never given anything finer to us than the Gothic Cathedral and that the adequate discussion of all these things cannot be limited to an occasional paragraph or a meagre footnote. Not yet do our Boards of Control and our Faculties understand that artistic creative power is a most precious thing, that the artist is as important to the state as is the lawyer, the engineer, or even the farmer, that, instead of segregating the future artist at an immature age in an art school where he is so often cut off from the broadening influence of a wider education, we should do our best to give him that liberal culture that will best fit him to do his noblest work.

Perhaps I magnify too much the importance of this Association. But I am convinced that there is a great work for us to do. As I see it, if the College Art Association of America should, because of the present conflict, cease its activities, we should not only lose the momentum we have thus far gained, but probably delay for a generation in our colleges and universities the progress of education in art.

We stand for the inalienable right of the student to the opportunity for education in art. We believe that for the college student Phidias is as important as Sophocles, Giotto is as interesting as Dante, Michael Angelo is as remarkable as Goethe, and the Cathedral of Rheims as inspiring as Moliere. We are convinced that the artistic side of the student's nature is as worthy of cultivation as is the intellectual. We are certain that the education derived through the eye by the earnest study of works of art is as uplifting as that ob-

tained by much reading of books. We know that some of the most glorious creations of human genius are the thoughts, emotions and aspirations embodied in precious marble or enduring bronze, or spread upon glowing canvas by the great masters of the ages. We declare that it is art, the expression of the joy that man takes in his work, that has carried the torch that has lighted the steep pathway which marks the ascent of our race. And we are sure that the future artist has, in the Arts course in the University, the same right to technical training for his future vocation as is now enjoyed by the embryo lawyer, doctor and engineer.

In this connection, we should bear in mind that no race has ever reached its highest development through material prosperity alone. No man was ever made permanently contented by being given the means of physical sustenance. The full dinner pail does not necessarily spell happiness. Important as it is, vocational training is not the great end and aim of education. It is not enough to make of a man a good tinker, cobbler, or tailor, a competent book-keeper, chemist or merchant. In short, it is not all of life merely to live. Man is also intellect, and man is also spirit, and demands the higher and the broader life.

Again, whether we will it or not, we can no longer have the type of education that prevailed in the days of our forefathers. Then all students alike went through the same treadmill round, leading to the same honorable degree. All college men of that time, having received the same training, were possessed of the same culture. This is the day of the specialist in education and in life. Men in our graduating classes have frequently had training in widely different fields and sometimes meet for the first time when on Commencement Day they assemble to receive their degrees. Education for such men has given few points of common interest. We should therefore have some studies that will unify education and give to educated men common ground on which to meet, studies of universal interest because they touch the lives of all men. There should be some training that will turn the thoughts of men away from

the material, the individual, the vocational, to the ideal, the universal, to that which satisfies aesthetic desires and needs. All men should receive such training, for all do feel and should understand the necessity of the beautiful for life. For our cities must never be simply great marts of trade; our streets should not be merely highways of traffic. Our homes are more than structures where we eat and sleep. Our lives should be more than sordid animal existence.

But in the gross materialism engendered by the very conditions of war there is imminent danger that all faculties that are concerned with the beautiful will become atrophied by disuse. Cold-blooded training in scientific efficiency has made German *Kultur* something widely different from American culture; and the brutal martial materialism of Kaiser Wilhelm and his Potsdam gang means nothing less than the negation of the ideal and the banishment of the truly beautiful from the earth.

Against such materialism it is your business and mine to contend. Accordingly, there has never been a time when it was so necessary for us, the members of the College Art Association of America, to meet, to labor, and even to pray as in this year of our Lord 1918. For with all the world mad with the lust for war, with all the forces of education marshalled in the service of war, it is for us here assembled to insist on the immense value of beauty in the world, and to emphasize the tremendous importance of that education which shall lead all the people to the comprehension and the appreciation of the finer things of life.

In this our counter-offensive we have a most puissant ally. The crass materialism of war seems to dominate the earth today. Yet it is only seeming. For that which really rules and shall rule the world is the great ideal for which we are fighting. Never did any nation enter war more deliberately than America entered this war. We fight for no material gain. Never had any nation a loftier, a more altruistic purpose. We are fighting the battle of humanity that all men and all nations everywhere may be free, that the world may be safe for Democracy and that Democracy may be safe

for the world. This is the noblest ideal that ever animated the armies of mortals. This spirit, imbued with faith in God and love for fellowmen, like a flame of fire is sweeping through the land. It touches the President in the White House, the toiler in the mines, the workman in the factory, the ploughman in the fields, the boy scout with his message, the Red Cross worker at home, the nurse in the hospital, the general on the battle-field, the soldier who goes over the top at the common enemy of mankind.

In the lofty flights of the imagination which the heroism of true patriotism calls into being the soul life of the nations has ever been lifted to higher levels, to great creative outbursts of poetry, of music and of art. The great ideal of the hour is on our side. So in this crisis it is for us to minimize the effects of the materialistic tendencies and to become true maximalists in striving to harmonize the education of the youth of the land with the lofty purpose and the splendid efforts of this great people.

1 P. M.

Luncheon at the Museum Restaurant by invitation of the Trustees.

2 P. M.

Gallery tours to various Collections in the Museum by Miss Abbott and Mrs. Vaughn.

3 P. M.

In Class Room A

Art and War: DUNCAN PHILLIPS, *Washington, D. C.*

Mr. Chairman—Men and Women of the College Art Association of America: It was my intention to make an historical survey of the effects of the world's wars upon art—hoping to draw from my studies deductions which might be of interest in regard to the reactions of the artistic temperament to art's terrific stress, and contrasting the brutalizing effects of wars waged for gain and blood lust with the ennobling influence of idealistic crusades. Because of the pressure of my war work in Washington, I have had to prepare instead a simple paper on what art can do and should do to help us as a nation—win the war.

Is art a luxury which should be discarded in war-time? Is it only a means of providing pleasure of a

particular kind for a fastidious few? Or is it only a means of providing a livelihood for men and women with no economic utility who had better at all times be employed in some useful occupation and who in war-time should not be permitted to continue their pleasant dalliance with aesthetic delights but who should be turned into soldiers and sailors and munition makers?

Recently I heard of an artist who is worrying himself sick because he imagines that he is of no use to his country in the present war. That such a fine foolish thought should occur to him, as it has occurred very often to a great many of us, is evidence of the overpowering effect of war, which, with austere command, consecrates us to a stern business and a solemn purpose. It is proof that in war-time we are apt to think more sentimentally than clearly. Art is not a luxury in spite of the fact that, according to its nature and function, it exists to give us "a special kind of pleasure."

There are two reasons why the conservation of art at its source—in the heart of the artist, should be an important part of our war preparations. In the first place we need the pleasure which the beauty of art can bring to refresh us when we are tired and to cheer us when we are dispirited and discouraged. Men cannot keep on keeping on at an alternately menacing and monotonous business, enduring hardships, facing death, without some relaxation of mood. And back of the fighting lines the families of those who fight, must relieve the strain of their recurring hours of dread by whatever means can be afforded to give them temporary pleasure. At all times and in all ages art, like play and worship, may be a refuge. I remember what Director Robinson of the Metropolitan Museum said recently with great earnestness. He had seen during the first year of the war, in the picture gallery of a small town in Belgium outside the Vandal's line of march some poor women feasting their eyes and resting their tormented hearts. He resolved there and then that when the United States became involved in the war, he would keep the Metropolitan Museum open if he had to keep it open alone, and make it as attractive a haven as possible for all who might come to it for re-

lief from the relentlessness of their lives. Art ministers to distress of heart with its balm of beauty.

There is, however, another reason why art should be zealously maintained as an asset to a nation at war—and now I am speaking particularly of pictorial art. Pictures are painted to give pleasure, not merely to the eyes but to the functioning minds and hearts which may recognize their significance and suggestion. By means of pictures we may command attention which we could never hope to secure by means of printed words. "Seeing is believing." The artist exists because that old saying is so true. How often we admire and applaud the logic of a lengthy editorial in a morning newspaper—only to forget by afternoon the points which the editor so painstakingly made. Whereas the crude cartoon which embodied the same idea in its vernacular of exaggerated drawing—that cartoon made the idea more clear than the editor's two columns could make it. The cartoonist goes straight to the point. He is convincing but also concise and captivating—in other words an artist. There have been many artists who have exercised an impressive influence by means of cartoons. We think of Raemakers, Forain Steinlen, today, but behind them are Goya, Daumier, Gavarni, Leach, Charles Keene. Emphatically art is an asset for potential usefulness in time of war because truth somehow never seems so true as when we take a sensuous pleasure in recognizing its truthfulness and spiritual beauty—never seems so poignantly appealing as when we apprehend it by means of sense—whether of sight or sound. Whenever a man can make us take a sensuous pleasure in recognizing a truth or in apprehending a beauty, that man, whether teacher or preacher has a gift of expression essentially artistic. It is a talent which we need just now in this year 1918. We need art in our business of winning the war. We need art to clarify our understanding of the ever-changing situations of the conflict. We need art to help us create a single mind out of the many minds which confuse our country. We need art to sustain us in pursuing a single minded and unchanging purpose to the war's successful conclusion—and after.

Our national emergency then demands of artists that they continue to do the work for which they are best fitted, striving in so far as they are able to help us win the war. The cartoons of the inspired Hollander, Louis Raemakers, are proof that a picture may be a powerful weapon in war both for offense and defense. Was it not Maximilian Harden, the fearless German Editor, who declared Raemakers worth at least two army corps to the Allies. His, indeed, is the spirit of a Dante "guiding the conscience of Civilization through an Inferno of Wrong." And his is the glory of a St. George riding full tilt upon the loathsome dragon which menaces the liberty and purity of the world. To study his portraits of the Hohenzollern tyrants—father and son—and their Prussian officers in spiked helmets—gross, cruel barbarians all—directing their devilish work in the name of the Christian God—is to feel a Crusader's hot blood surging through one's veins, urging immediate consecration to our cause. Much may be done by contrast. The drawings of Lucien Jonas which are now on view at the Congressional Library at Washington are entitled as a series "The Heroic Soul of France," and they show that war may bring out the best as well as the worst in a man. It all depends upon the motive which has been instilled through many generations into the soldier as he goes to war. Has he been trained to believe that in war moral law may be held in abeyance and that in war the passions are let loose by consent of the Most High? There is an illuminating drawing by Lucien Jonas which contrasts the souls of two Prussian officers and a young French "poilu," their prisoner "Gott be thanked" to do with as they will. Facing the inquisition of two Prussian tormentors—facing a revolver held close before his candid eyes by a leering assassin, you see the French boy's anger and your heart leaps to his as he answers, scornfully but calmly enough, "je ne dirai rien." The incident is not unusual. It is one of the commonplaces of war that civilized soldiers regard heroic death as desirable and betrayal of trust as damnable and that seasoned soldiers cannot be shaken by any gust of panic. But is it not well for us to be

thrilled by a realization that our own boys are capable of making such a choice in emulation of their British and French Allies? A picture of the incident which I have just described thrills us as we need to be thrilled; whereas in print we may or may not pause to reflect again how close to God is man. Through inspiration and through indignation, the pencil of the draughtsman may be a powerful weapon in mobilizing for aggressive warfare.

As a defensive weapon also art can exercise a wholesome and a corrective influence. It can defend us against ourselves—against our unpreparedness—let us not be afraid to say it, against our inefficiency, against our lingering apathy and our dangerous sense of detachment. It can shame us out of our selfish clinging to habits of other days and out of our selfish complaining about sacrifices and hardships which all must make. Art can save us alike from the enervating effects of depression and the injurious relaxation of over-confidence stabbing us into full understanding of the enormous task which we have undertaken, a task from which there can be no turning back until the shattered world has been indeed remoulded nearer to our heart's desire. Art can exhilarate us with such a tonic of determination and consecration that we may be strong, if need be, for a long war—strong to resist the peril of those pleasant thoughts of peace and ease, while yet peace and ease are unthinkable with an unconquered Prussia plotting for world power.

I can hear you complaining that I am saying undisputed things—that the dynamic powers of pictures may be taken for granted—that somebody will surely do something about it. In that case my friends—you no doubt can tell me what is being done by means of pictures in this country to help us win the war. You answer, if you are well informed, that there is a Division of Pictorial Publicity charged with the responsibility of getting posters turned out to advocate the buying of Liberty Bonds and Thrift Stamps, to urge conservation of food and fuel and to encourage enlistment. There are two effective posters which you remember. You have more than once noticed that cute

girl in a sailor suit drawn by Howard Chandler Christie, who pouts so prettily on many a billboard, repeating archly her little speech "Gee I wish I were a man I'd join the Navy"—and you may have felt embarrassed when your Uncle Sam pointed an accusing finger at you as you passed him on the street, presumably shouting "I want you," which of course is perfectly true—but much more could be said on the subject. If you think that the Poster adequately meets the entire need of the nation for patriotic expression in painting and drawings, then I must respectfully disagree.

The Division of Pictorial Publicity is trying to do what the Parliamentary Recruiting Committee and other agencies for publicity have done in England, but England has not confined its wartime art to posters. England has sent her best artists, Muirhead Bone and Augustus John, Orpen, McBey and Nevinson, with commissions to the Front to make records for history. The recent Exhibition in New York of British drawings and lithographs express Britain's ideals and efforts in the war and has revealed a new virility both of observation and of imagination developed in the artist through the new inspiration. These pictures are already being distributed in a systematic way by a government agency "over there," and our own Government should see to it that they are distributed to our own people "over here," together with drawings by Forain and Steinlen which we can have from France for the asking. The need for pictorial propaganda is far greater here than it is in England where every air raid of the Hun keeps the Briton properly aggravated. We are not only thousands of miles away from the guns and the casualties, but we are as a nation made up of many unassimilated races. Our aliens thought that in coming over to the United States they would be secure from the supposedly dynastic and imperialistic wars of Europe. Many of them frankly came to avoid compulsory military service. Our entry into the war and our call to them to join the colors awakes in them no ardent response. They are not so much pro-German as constitutionally spiritless and unpatriotic, and our unscrupulous demagogues as well as our peace-loving nuisances can mould them

to their cowardly purpose. Such men are busy with insidious propaganda, which it is often difficult for us to defeat because it does not often come out in the open or take definite shape. The only way we can fight anarchist and pacifist propaganda and save ourselves from sad experiences with our own Bolsheviki—is carefully and studiously to distribute from a Government Department of Exhibitions educational and inspirational material wherever special kinds of appeal are most needed. More important even than the issue of pamphlets which the Committee on Public Information is already dispensing, more important than the war photographs supplied by the Division of Films and Pictures is the distribution of original drawings, paintings and prints which minister to the morale of our people. Even from such propaganda as produces subtly beneficial effects not easy to calculate, appropriations must not be withheld, for the spirit of the nation is its mainspring in action. We must reach our fighting men. They must be made to feel that the nation is solidly back of them. And we must reach our industrial war workers. They must be given new pride in their work and sense of patriotic participation in the war for democracy. Most of all we must cause a change of heart in our pacifist intellectuals, our shirkers and slackers, and our aliens of so many races and prejudices, creeds and clans, all of whom must be made, and if not now then never, Americans in fact as well as in name.

The Four-Minute-Men are doing splendid work along the lines I have indicated but they have no funds to enlarge their efforts. Why not give them pictures to show in the theaters where they speak? Why not make them the orators for our pictorial propaganda? These outstanding opportunities for arousing and educating our people about the issues of the war must not be neglected or we shall some day suffer in open sedition the consequences of our carelessness. We must not waste the wonderful Raemaekers material but we must use it with thoroughness guided by discretion. Lantern slides and post cards of the most helpful cartoons should be supplied to distributing agencies in

different cities for moving picture theaters and small shops everywhere—North, South and West as well as East. Raemakers' agent is a publisher of prints and he has already made both slides and cards which he should continue to distribute but under Government auspices, for without government influence neither the moving picture theaters nor the retail picture dealers will take a chance on disposing of the vitriolic Raemaekers cartoons. Organizations like the National Security League are already sending out lecturers, as well as pamphlets but their lecturers should carry lantern slides and convert their lectures into patriotic mass meetings with organized singing of rousing songs. But even more effective than any efforts of obviously labelled propaganda will be the insertion of a few slides with a punch or a thrill in every moving picture program. Slackers seeking only amusement, yet in a receptive mood, will get an infusion of patriotism and an awakening to what is going on in the world, in spite of their indifference. The newspapers in the villages and the small towns should also be supplied with such pictures as have something instructive and inspiring to say and patriotic prints and posters should be the war-time decorations for the walls of all our school and college class rooms as well as the Red Cross work-rooms where they are usually seen. The first thing to be done, let me repeat, is to create in Washington a department for pictorial propaganda, at which headquarters the morale of the country would be studied in every section and the sectional needs met by a proper distribution of the pictorial material which would be continuously collected for the benefit of all the people. Money should be spent freely for this vital purpose.

Art is the universal language in which can be written the most authentic history of the mighty days through which we are passing. Our nation, from the very beginning of its physical participation on the battle-fields of the war, should have artists at the front to represent it and to collect for its archives standardized pictorial records. General Pershing has asked for American artists and the men who compose the Division of Pictorial Publicity have already, with the au-

thorization of the Government, selected eight artists to sketch what they see on our sector of the Western Front. It may be wise to send more artists later on, but the quality of the work they would do must be the first consideration and a few artists of brilliant talent for vivid artistic expression will meet the need of the nation for pictorial records better than four times as many mediocrities, however excellent their intentions and ambitious their efforts. To mention only one of many artists whose temperament and talents are of the type we need at the Front, let me call attention to the drawings of Mahonri Young—better known, to be sure, as a sculptor of labouring men, but also a gifted draughtsman and water colorist who has given us the quintessence of the Far West and of the big simple life of the Plains. Perhaps his drawings would perpetuate a typical American reaction to the grim landscapes of the front as those of Muirhead Bone have perpetuated the emotions of a typical Briton.

Much is made of the horrors of war. We hear constantly of outrages and agonies and we see photographs which make our blood run cold. It is well for us that we should see these sights so that in our comfort and security at home we may reverently remember those who suffer for our sake—who need our support—whose necessity is so much greater than ours. Yet too much emphasis may be placed upon the horrors of war. The sweethearts and wives, the mothers and daughters—yes, and all those who go to meet an unknown fate need to be comforted and cheered by the thought that in war there are fine companionships, hours of high-hearted “camaraderie” which in retrospect will seem delightful—marching songs which for all their banality thrill the heart with some rare invigorating beauty. We hear all too much perhaps of the horrors of the war—let us gladly think at times of the humour and glamour. The humour is to be found where one would least expect it. Man is a peculiar animal. He laughs so that he will not weep or cry aloud with exasperation and exhaustion. Look over the pictures of Bairnsfather and see how the “fed up” Tommies, make the best of their lot even in the muddy

'shell oles' of No Man's Land and afford unconscious amusement to thousands of unknown comrades whose hearts go out to them in recognition of their troubles with genuine tributes of understanding and respect. Why not send Briggs or Hill or some other humourous draughtsman to the Front to see and sketch the funny side of the lives of our soldiers for their own amusement. We supply them with books and magazines, we try to coddle them and they don't really like it—we try to distract their minds from the insistent pressure of their own lives and prospects, but it is no use. Soldiers will think and dream about those trenches. A sense of humor is ever the best safety valve for self-pity and a daredevil grin can quell a ghost of worry any time. I wish that all our soldiers could see that Statue of Can Grande at Verona, a Knight of the Middle Ages in his full battle armor, ready for hand to hand conflict yet depicted by the artist in the joy of a merry moment which he has snatched from the midst of the grim suspense of battle, his visor lifted and his whole face radiant.

But there are many of us who could never feel any humour in war who can respond glowingly to the spell of its glamour. To be sure, modern warfare has put on science and disregarded much of the pomp and circumstances of romantic adventure. But what could be more incredibly romantic than aerial warfare? That pictures have been made from sketches actually done in the clouds depicting engagements between Allied and Enemy aeroplanes,—the mere mention of the fact is exciting. I was therefore eager in my desire to see the paintings, by Lt. Farré, the French historian of aerial warfare, which were recently on view at the Anderson Galleries. Here, indeed, is the climax of all Man's romantic experiences. We feel the ecstasy—the exaltation of flying and the tense excitement of tactics in the skies. The technical details of these pictures are accurate and the beauty rather hit-or-miss. We might wish that in the exhibition only the hits had been shown. What appeals to me about these pictures is their power to stir the imagination. They are magnificent material for pictorial propaganda, I am glad they

are to be sent around the country under the auspices of the Aero Club and I am insistent that at least the best of them must be reproduced in color on post cards and lantern slides, so that as many Americans as possible may get the thrill of the wonderful tale they tell.

But more vital even than the record of sights is the record which art can make of the high-hearted emotions of this *war against War*,—this desperate agonizing effort to clean the world and to make it over, with military autocracy destroyed by its own weapons, that future generations may be free to develop their best powers unmolested by dynastic interference, with their right to life, liberty, and the pursuit of happiness, including the profound happiness of art. That is a cause for which artists can well afford to fight. The existence of Art is at stake. The painters and sculptors can visualize—just as in a sense they symbolize the ideal for which we will fight—the civilization which we intend to preserve. Robert Spencer, the contemplative poet painter of New Hope, Pennsylvania, wrote me a long letter which showed that he had been pondering deeply the problem of art in war-time, and I must quote from it, for in this letter we are given to understand not only the artist's faith and courage about art and beauty but also his fervent response to the idealism which actuates the Allies in their defense of civilization and personal liberty. Incidentally we are reminded that in war-time not only should the artist help the state but the state should support the artist.

“New Hope, Penna.

“My dear Mr. Phillips:

Thanks for your letter in which I am very much interested. * * * This war is dreadful beyond thought but a necessity—a working out of destiny. The world will be more wholesome for it. It will help to wipe out degeneracy and give a new impulse to life the world over. As I see it—the fight is between Democracy and State Socialism. The Allies stand for the right of the individual to live and work as he sees fit. German Rule and Socialism mean one and the same

thing—the end of man as an individual—the most terrible thing that could happen. Imagine every act of the individual dictated by a government, every picture painted at governmental instigation subject to governmental censorship! The triumph of Germany, or of Socialism would mean the end of joy in work, the death of pride, effort and ambition and of course the end of art.

“I wish I could paint war pictures. I wish I had the power of the cartoonist. Germany has no more bitter enemy than I. * * But my point of view is too quiet. When I try to point a moral or adorn a tale I find that it is out of my game. So I really have to do my bit in another way. Yet if I can find a composition bearing on the war I’ll try it.

“When I think of war in these days it seems almost a criminal waste of time for me to be peacefully sitting in the sun on a canal bank watching lazy barges floating by or noting the color and romance of mill hands coming out at closing hour. Yet perhaps art’s pleasure is meant to give men’s thoughts occasional relief. Perhaps the artists are the mental branch of the Red Cross. One cannot live in Hell all the time.

“I wonder if collectors ever think how particularly hard hit painters are just now, especially those who depend on Sales for their bread and butter. Buying seems to have stopped. The younger men can do something else. But the older men—what of them . . . Hundreds of them will go to the wall. *Is it not worth while to keep artists alive for the sake of after time?* The artist walks a straight path. Instead of living as the best sellers live he is content to eat his crust and paint for posterity and the best there is in him. All true artists are doing just what the Allies are doing. They are fighting for future generations.

Sincerely yours,
ROBERT SPENCER.”

I quote this letter with Mr. Spencer’s permission because I hope it will help others as it has helped me to keep art’s vital function solicitously in mind through-

out this crisis. We must see to it that artists are mobilized to make their willing contribution to the Cause, and we must also see to it that while they are heartening us as we carry our packs, we are sustaining them through the hard times for their own sake and for the sake of "after time."

The National Arts Club's Exhibition of painting and sculpture by American Artists which was conceived for the purpose of crystalizing American thoughts and sentiments about the war and of expressing our allegiance to the cause of the Allies will be open to the public shortly. As yet I have not seen many of the works which I hope are being created in patriotic studios of America. Our artists unfortunately have, as yet, no contact with the actual shock of battle and they are too far from the sound of the guns to receive the great reaction. Nor have they yet experienced the personal losses which make them realize the depths of their own emotions about this war. They are thrown therefore upon their own mental and imaginative resources. Yet the war is shaping and coloring their every thought and observation, whether they realize it or not and some of them will find the inspiration they need. Some of them surely will think of something to say which will help us to make the most of today and to face tomorrow unafraid. I have seen one small canvas, designed for this Exhibition, which is very big in conception. It is by that idealist, Augustus Vincent Tack and is entitled "1918." A strong, yet haggard Cross Bearer labors up a steep hill, staggering under his load. Around him a black storm swirls and rages, threatening to engulf him. His feet sink in the mire, his knees falter, his muscles ache, his back all but breaks with the agony of his effort. The burden grows less bearable every step and a persuasive voice from somewhere is urging him to drop his cross and run for shelter from the storm. But in the upper sky there is a rift through the clouds and a little space of wonderful blue and the summit now is almost in sight, the summit of the questing hearts of mountain-climbing men. Triumph awaits him, if only he can hold yet a little longer. "Fortitude" might be the title or just "The Burden"

—the old, old story of Man carrying his Cross. Yet for this crisis in world history—this year of climax in the drama of nations, the title is eloquent enough. The situation of the year 1918 stands revealed and we feel a new significance to that splendid watchword of our fighting men "CARRY ON."

America's soul may be glimpsed in some picture or more probably in some work of sculpture at the exhibition. A few fine things which will add to our stock of courage and faith and enrich our spiritual inheritance will justify the purpose of the exhibition even if the majority of the work shown lacks adequate inspiration. At least the artists will show what we are passing through, how individually and as a nation we are nerving ourselves for our solemn hour to fulfill our destiny.

Robbery and Restitution of Works of Art in the Present War:

ALFRED M. BROOKS, *Indiana*.

A noble tradition is the people's soul. It is the immortal part of them. The spite of man cannot dim it, or his hand, in utmost wrath destroy it. Only the fool in his foolishness thinks to do so; only the murdering German when he broke his word to Belgium, blazoning the hideous fact to all the earth; only the treacherous Teuton when he set forth to cut his neighbor's throat and to possess himself of what was not his, could have imagined so vain a thing. There is but one power upon earth which can destroy a people's soul and that is the people themselves. It is this incredible thing, soul-suicide, which the German people set out to commit in August 1914, when, following the banners of treason and chanting their newly forged battle cry, "necessity knows no law" *they*, in person of their armies, invaded their neighbor's realm with the intent to kill him, seize his goods and destroy his civilization. A tidal wave of carnage, rape, extortions, torture, deportations, plus the sins of Sodom, they swept across Belgium, down through France, straight and fast to the place of the miracle. It matters not whether it be called the miracle of the Marne, where that bare thread of Englishmen made of their bodies the dike that

stopped the German tide, or the miracle of Mons, where St. Joan of Arc with her ghostly legions appeared to their brothers of flesh, thereby renewing in them that faith which is power irresistible, for what then occurred was fresh proof of the truth of that ancient saying about the faith which can move mountains. Nor for one moment should the prelude to the miracle be forgotten, without which the miracle had never been, namely, that signal willingness of the Belgian people to lose their life that they might find it.

Equally descriptive of French, English and Belgians is the sentence, "greater love hath no man than this that a man lay down his life for his friend." And of all those who did not come to the instant help of these palladins of civilization; of all who, like ourselves, donned and wore the colorless garb of neutrality for almost three years, accepting the counsels of neutrality and subscribing to the doctrine that what happened over there was not our concern, those are descriptive words which King Henry V spoke on the eve of Agincourt about the men "a-bed at home" who "must hold their manhoods cheap while any speaks who fought with us upon St. Crispin's day." Glorious sacrifices are now being made on our part, in atonement, but the sad fact remains that those who are actually making atonement are not those who did the holding back. In all truth it is a vicarious atonement, the most precious which can be imagined, sealed with the blood of our young men and not a drop from the veins of those old ones who counselled the long waiting. What the Belgians, French and British did who fought through August and September of the first dreadful year, and what they did through the three years which followed, was to fight the whole world's fight for civilization, and their own for a noble tradition, and those works of art in which tradition was embodied,—cathedrals, churches, chapels, town houses, guild halls, hospitals, university, library, museum and private dwellings great and small together with the innumerable works of art, minor only in size, which pertained to them,—pictures, sculptues in stone, wood and metal, furniture of every sort, vessels sacred and profane, in gold, silver and enamel, glass,

porcelain and pottery, fabrics of every sort, tapestries, vestments, lace,—every one, and hundreds more, an embodiment of the traditions of a high civilization which reached far back into the past.

It is this embodiment of tradition, the visible and outward signs of the inward grace of a people's past, the art of Belgium and France, which the German in his fury destroyed or mutilated, but not its deathless spirit. This has but grown stronger. The future will provide it with a new body which time will make venerable. But neither for France or Belgium, nor for the civilized world can the new ever take the place of the old. The most splendid hall may be built in Ypres. It will not replace the Cloth Hall which is gone. Arras may have another Belfry and a new carrillon. They will not take the place of the lovely Belfry which was there before the Germans came, or the chimes of 1466. Reims may still have its vast cathedral but it can never again be the XIII. century marvel which has lost its inexpressible wealth of sculpture though it retains its general form, as may a once beautiful face ravished by disease. And this which is true of Ypres, Arras and Reims is not less true of scores of cities and towns which have been tracked by the beast. And there is small reason to hope for a different fate in the case of still other scores of cities and towns which are still the lairs of the same beast; Bruges with her churches and her Memlings, Ghent with her towers and Van Eyck's "Adoration," among them, all pretty certain to be ruined like their sister cities when, to use the words of Dante, the beast shall be put back again in Hell there whence envy first sent him forth. It is no idle figure to speak of Germany as Hell in event of her losing the war, for she will then be an impoverished land, inhabited by an impoverished people that has lost even its good name. And if she should win her war then the rest of the world will automatically become Hell, though the bare fact of having resisted her, will insure its good name to all the future.

These are the facts in the case, past and present. They cannot be too often repeated. We should burn

them into our very souls. But the case has its future as well as its past.

What our whole duty as individuals, and as a people, is, is far plainer than day, namely, to work with all our strength for the absolute defeat of Germany. This is the first duty of every man who does not wish to see civilization replaced by its opposite, *Deutschtum*; *Kultur*; that ugliness of Kaiserism which makes those over whom it holds sway ugly like itself. The distinction between the German government and the German people is metaphysical and bound to fade, as it has already largely faded, from the mind of the American people in degree as their sons, in increasing numbers, are killed, maimed, or taken prisoner and tortured. Maeterlinck hits close to the mark when he says, "Nations have the government which they deserve, or rather, the government which they have is truly no more than the magnified and public projection of the private morality and mentality of the nation." What the morality of Germany is, has appeared in the acts of her soldiery, who, if not German people, and a large part actually of *the* German people, are what? It is the German soldiers, who form a large part of the German people, who have shown the world by their incessant destruction and mutilation of works of art what German mentality really is, in one very important respect to say the least. Governmental edict, commands of officers, and the acts of German soldiers in vast numbers, have alike belied all German professions of a love for art, as they have belied all other German professions in regard to the things of civilization these four years past. And, for *this* reason, what I am about to urge would prove bitter to Germany for the most part only as it might imply financial loss. I do not wish to be misunderstood. Our present duty, as a people, is to defeat Germany. But, for us, a group of persons especially interested in art, it is a duty to do all in our power to see to it that out of the art treasures of Germany, France and Belgium be fully reimbursed in kind for their art treasures which the Germans have destroyed, ruined or stolen.

In France and Belgium Germany sought, and, to a great degree, succeeded in killing the present generation and in crippling future generations. They have stooped lower than ever any people stooped in acts of meanness; stooped, even to cutting down orchards in pure spite, and carrying away the top-soil from especially fertile spots. From such contemptible acts, at one end of their scale of crime, to acts unmentionable at the other, they have passed through the shelling of hundreds of beautiful and venerable, in a word, unique, churches, and other monuments, technically without peers; spiritually beyond all concepts of value; not alone to the people whose fathers built them, but to our materialistic and mechanistic XX century here in America, which has inherited the XIX century's faith in salvation by machinery.

France and Belgium, most alive, lived in the shadow of a noble past; in the shadow of St. Rombold's tower, the Episcopal church of the great Mercier; in the shadow of the Arras Belfry which, in its destruction, offers a typical instance of pure wantonness quite apart from military necessity, and of which, in answer even to a German complaint against such ruthlessness, General von Disfurth who commanded the fiendish work replied: "I and my men have nothing to explain, nothing to excuse."

But it is not only living in the shadow of such buildings as the Cloth Hall of Ypres, the library of Louvain, castles like Coucy, and spires like Senlis, but the intimate environment of myriad lesser objects of the irreplaceable art of the past, which has been swept from the present and the future life of France and Belgium; a loss which every man measures great in degree as he is himself civilized; a loss, by the treatment of which we, in this country, shall yet, God grant, have opportunity for showing where we ourselves stand on the scale of civilization; civilization defined as the intensity of a people's love for justice and beauty. If we do not see to it that Belgium and France are indemnified in *kind*, artistically speaking, by Germany—of however little importance this item may seem in the settlements of the world with Germany, settlements which some day will come—we, as a people, and we of this

group here, a group of men and women devoted to art, shall write our country's name, and our own, unforgettably, as well as disgracefully low upon the registers of justice and beauty, in a word, civilization.

To describe what has been lost, and the manner of its losing, will require scores of volumes; volumes certain to be written in years to come; volumes, every word of which, will be a disgrace to the name of Germany. One may truly shudder when he thinks of unborn generations of Germans in the light of that ancient saying: "The fathers did eat sour grapes and the children's teeth are set on edge." But vengeance is not ours. It pertains to the Lord, and his instrument, time. *Our* concern is with the present and immediate future; with how we can build up a strong sentiment which shall, later on be the means of Germany's having to hand over to France and Belgium, as well as to many other countries, in addition to indemnities of territory and money, works of art which shall, in a measure, compensate for those which Germany has made way with.

Finally, by way of practical suggestion, I should like to see every French and Belgium town which has lost its treasures reimbursed by treasures of equal value taken from the public and private collections of Germany, and properly housed and installed at German cost. I should like to see a society of the artists and art-lovers of the United States founded at once, the sole aim of which would be to work with all its strength for such an end. It might well be joined by the artists and art-lovers of all the Allied Nations, but the founding of such a society I should most jealously claim for our own land as a mark, never to be forgotten, in favor of our peculiar civilization which has in it, despite what too often seem proofs incontrovertible, and to the contrary, a larger measure of the love of fair play and the beautiful than it is generally credited with having.

Let the marbles of Aegina be set up in Ypres, and a great classical museum of other Greek things taken from Munich. Let the Berlin Gallery go to Arras, and the Dresden Gallery, including the Sistine Madonna,

be transferred to Reims. These are but illustrative suggestions, the whole purpose of which is to make finally plain and clear the argument that it would be only just for Germany to be made to give back in *kind*, what she has taken in the part of a burglar and a murderer. This first, as being justice, is a way, in part, of restoring the spiritual life of France and Belgium, for I believe implicitly that art *is* a matter of the spirit, a people's spirit, as well as body. Second, and last, for men and women of the United States to be the agent of such a restitution, would mean much for the reputation of our country's civilization, its love of justice and its appraisal of art, not only to the entire world of the future, but to our own descendants. Finally, I have said nothing of the ruined architecture, as such. Obviously buildings cannot be moved. Let these, in France and Belgium, the debris of beauty, remain always as memorials of Germany's attack. From the point of view of art I would resist the restorer as I would the Hun. But, for the ruined architecture, make up, with generous measure, in the movable art works at present in Hunnish possession. With life itself great works of architecture such as Ypres and Reims, are unrestorable in the sense of bringing bodily back. For life there is no possibility of restitution. For architecture there is the possibility of partial restitution which I have outlined—a work of art for a work of art from Germany to France and Belgium. Justice so wills, and a true sense of the value of beauty, in the form of art, seconds justice. Shall we, as instruments, be found wanting?

"The Analysis of Beauty:" JOHN SHAPLEY, *Brown*.

The major share of the work of the art teacher is analytical criticism. It is his study of the art work itself, not of its history, that is the daily routine of the classroom. In preparation for that work, however, it has been and continues to be the custom to provide an equipment almost exclusively historical, statistical, and biographical. Is it not time to provide a critical basis for critical work? It has been this conviction, namely, that art criticism needs attention as well as art history, that art purpose and appreciation must be understood

if the art production is to be explained, which has turned my interest and has led me to turn yours to a book familiar in name but undeservedly unfamiliar in content: "The Analysis of Beauty" by William Hogarth, first published in 1753.

The origin of this small quarto volume was as follows. In the selfportrait which Hogarth had painted in 1745, that superb likeness in which his shrewdly sensible head in Montero cap casts its blue eyes upon us from the canvas in the National Gallery, and in an engraving of the same, published as frontispiece to the artist's works in that year, he had drawn on a palette in the corner a serpentine line with these words under it: "THE LINE OF BEAUTY." As Hogarth himself writes: "The bait soon took; and no Egyptian hieroglyphic ever amused more than it did for a time; painters and sculptors came to me to know the meaning of it, being as much puzzled with it as other people, till it came to have some explanation; then indeed but not till then, some found it out to be an old acquaintance of theirs, though the account they could give of its properties was very near as satisfactory as that which a day-labourer who constantly uses the leaver could give of that machine as a mechanical power. As the above-mentioned print thus involved me in frequent disputes by explaining the qualities of the line, I was extremely glad to find it (which I had conceiv'd as only part of a system in my mind) so well supported by the above precept of Michael Angelo—'alwaies make a figure Pyramidall, Serpentlike, and multiplied by one two and three'—but observing in the forementioned controversies that the torrent generally ran against me; and that several of my opponents had turned my arguments into ridicule, yet were daily availing themselves of their use, and venting them even to my face as their own; I began to wish the publication of something on this subject."

From 1745 on, the Analysis of Beauty, especially the Line of Beauty, was constantly in Hogarth's mind. In the portrait of his sister, 1746, we see the garments twisted into all possible wavy lines, and the merest sketch for the Industry and Idleness of 1747 shows,

particularly in the corner decoration, motives later incorporated into the treatise.

In accordance with his customary practice in the case of a series of engravings Hogarth issued in 1753 a subscription plate for his promised book. The subject, *Columbus Breaking the Egg*, has its own moral. Columbus had been telling the arguments and reasoning which brought him to make his journey of discovery. So cogent were they that at the close of the narration all the party agreed Columbus deserved no credit for the undertaking; only a dolt, a blockhead, could have done otherwise. That may be, said Columbus, but it is easier to see after the problem is solved; which of you, for instance, can make an egg stand on its end? All those present tried, but without success, until Columbus, breaking in the end of his egg a little, easily accomplished the trick. Thus Hogarth meant to satirize those who were depriving him of the credit for his discoveries in the province of beauty.

Hogarth's *Analysis of Beauty* is no literary achievement, nor is it a model of logical accuracy or method. But its inspirational value is still great. Outstanding in importance is the exposition of the folly of mathematical laws of art, i. e. perfect proportions. Hogarth illustrates the point by showing that the proportions of a regular geometrical figure, or of a building, such as the Greek cross would not be suitable for a human figure, and vice versa. That a man and a vase cannot both be appropriately cast in the same proportions he humorously shows in the drawing here reproduced. (Fig. 1) All this was aimed at the Divine Proportion so-called of the Italian theorists.

The plan of the book is simple. After taking up in successive chapters the six fundamental qualities: Fitness, Variety, Symmetry, Simplicity, Intricacy, and Quantity, Hogarth turns to the chief burden of his thought, Line. This forms the basis of several chapters and then after brief considerations of proportion, light and shade, composition, color, he practically comes back to line in his study of the face, attitude, and action.

The book is illustrated with two large plates, each with a large central and many side subjects, all thrown together with art that conceals art in what seems to be meaningless confusion but is really a cleverly organized composition. The first plate shows a sculptor's yard. (Fig. 2) Each of the objects here shown is indicated as displaying some principle discussed in the text. Passing over numberless other matters, the treatment of the single subject of line will be enough to give a characteristic idea of the whole. Hogarth determines that the serpentine line (a cord twisted about a cone gives it) is the line of greatest grace, while the simply wavy line he calls the line of beauty. A number of drawings are used to show precisely what this line of beauty is. In the series of eight lines in one compartment above the arch of the upper border (at no. 49) the middle one is the model. Its application to furniture design is given in detail, compare the chair legs opposite (at no. 50), and also its relation to natural forms. The stays along the bottom border left are thrown in to illustrate it in the human form. The faces of the border below right show its presence, e. g., the first (at no. 97), or its absence, e. g., the last three. But Hogarth bases his line especially on a study of the antique, either contrasting the graceful attitude of the Antinous with that awkward curve then professed by dancing masters (left center of plate), or removing the ancient statue of a Roman general with a derrick to make room for a modern one in a grotesque periwig beside the Apollo Belvedere (center of plate). If modern sculpture and painting is to adopt such atrocities, Hogarth advocates them in architecture as well. And he designs new orders of architecture to elucidate the point. See, at the right, the column with cocked-hat-and-periwig capital supporting a funeral monument in the style of the "grand monarque."

A number of such creations are shown in a drawing (Fig. 3), above: one with slippers, one with plumes and kerchiefs; below: two with hats, and periwigs right and wrong side out. The central capital is based on designs drawn from bone forms, an idea carried out at length by Hogarth on the second plate of the Analy-

sis of Beauty—a plate in which a country dance holds the chief place. (Fig. 4) Along the lower border he shows the rich serpentine lines in horn shapes, and gives a series of different ages to illustrate that his favorite lines are found mainly just at the prime of life, while in childhood the lines are too rounding, in old age too angular. But it is the application of his line theory to the body's action that is best illustrated here. The central section with its country dance evokes the choicest figments of the humorist's grotesque imagination in the display of varied attitude. And by a tiny drawing (at no. 71) in the very upper left hand corner he gives summarily the lines of action of these various figures as they dance. Needless to say only the lord and lady take the precise line of beauty.

Hogarth's undue emphasis on the wavy line, enlightening as it is, is the too common narrowness of a practicing artist who cannot see beyond his own work. He himself recognizes the bias of the producing artist and says: "I would fain have my readers be assured that however they may have been awed and over-born by pompous terms of art they are in a much fairer way of gaining a perfect knowledge of the elegant and beautiful than even a tolerable painter who has imbibed prejudices." Now it must be admitted that Hogarth's general art critical attitude was perhaps somewhat, as Walpole alleges, conditioned by a certain provincialism. Hogarth did not feel, nor believe that others sincerely felt, the great admiration expressed by his age for old Italian masters. He cleverly shows the combat of old and new in his engraving of the *Battle of the Pictures*. Whole rows of canvasses stand for the old pictures with which Hogarth's are giving battle on the ground and in the air. In the famous catalogue of 1761 he returned to this subject and chose as headpiece a representation of the modern arts watered by the munificence of the king but as tailpiece a travelled monkey watering exotics many centuries deceased. (Fig. 5) Over ten thousand copies of this publication sold, so popular did it become. The same idea was aptly expressed in the *Time Smoking a Picture*,

with the legend, "as statues moulder into worth."
(Fig. 6)

Though he favored modern more than ancient art, Hogarth was unmerciful toward contemporaries. His perspective drawing satirizing the ignorance of some artists respecting that science is too popular to need recall, and of his criticism of a contemporary painting figure 7 may serve as an example.

In his own works he did apply the principles of his Analysis, as witness the Portrait of David Garrick and Wife, or the Sigismonda. A particularly good example is his Painting of the Comic Muse, in which his book for ready reference lies at his feet. (Fig. 8). Interesting above all is the Bathos, completed just before his death. (Fig. 9) For it shows along with the end of time the destruction of the line of beauty and the warping of the cone that had made the serpentine line possible.

But Hogarth's feeling that death should be the end, however natural, was none the less unwarranted. His book, soon translated into the various European languages, continued to enjoy on the continent as at home a remarkable popularity. The Bathos displays rather that self depreciation, so commonly complementary to a satirical humor, which is likewise voiced in the artist-author's own lines:

"What!—a book by Hogarth! Then twenty to ten,
All he's gained by the pencil, he'll lose by the pen."
"Perhaps it may be so,—howe'er, miss or hit,
He will publish,—here goes—it's double or quit."

Technical and General Education in the Arts: E. RAYMOND BOSSANGE,
Carnegie Institute.

A number of years ago, several tumble down furniture vans stood by the curb at the south side of Madison Square, New York. These vans belonged to picturesque old darkies who courteously solicited trade of the passers-by. The vans were covered with signs offering to move furniture, pianos and household effects. One old darkey, more ambitious than the others, had a noisy sign stating, "Fine Arts Removed." As I walked up from my office, which happened to be across the way, I amused

myself wondering how far the fine arts were removed from the south side of Madison Square.

Though that question may have been natural a generation ago, it is certain the fine arts are no longer removed from any part of New York or of the United States. The interest shown throughout the country for school and community music, for all sorts of dramatic experiments—Little Theatres and neighborhood Theatres—for folk dancing, for the arts and crafts, for drawing, design and modelling in our public schools, and the civic improvements that are being carried out in many of our big cities, prove that the country is awake to the value of art in the community.

It is concerning an experiment in the teaching of art in the Middle West that I propose to allow myself the privilege of speaking to you this afternoon. This experiment involves the relation of technical instruction to general education, and the determination of the sort of instruction that is best suited to prepare an artist not only for his art work, but for his life as an artist. Our various educational institutions can be roughly divided into three classes, Preparatory Schools, including grade and High Schools and Private Schools; the College of Liberal Arts; and the Technical or Professional Schools. In the last twenty years certain changes have taken place, and these three types of institutions are not so distinct as they used to be; they are gradually merging into each other. We find Preparatory Schools that offer classes in technical work. Drawing, Design, Drafting, some of the Crafts, Music, Dancing, Modelling and some Dramatic Work are given in many of our High Schools. Colleges no longer limit themselves to the dead languages, Philosophy and Literature, the humanities, but permit their juniors and seniors to elect technical studies, and grant them credit towards the B. A. degree for such specialized work. The Technical Schools are adding to the number of general studies which they give, not limiting themselves to technical work; and they try to furnish a man with at least the foundation of a general education.

Schools of Architecture are without doubt our best examples of a well organized instruction in art in

which general education is considered. The courses in the various schools are very similar. We find in addition to Architectural Design, Modelling, Freehand Drawing and Water Color, Mathematics, Physics, Construction, English, Foreign Languages, Literature and History. The results of this system seem to be in every way excellent. Our trained architects throughout the country are doing good work as artists and stand high in their communities. They are useful men, well equipped not only professionally but as citizens.

If the Architectural Schools have been a success pedagogically, if the mixture of general education and technical training has worked well in one art, why not carry out the scheme in the other arts? How much can an Art College attempt to do in Painting, Sculpture, Drama and Music? What should be the chief aims of such an institution?

I believe educators agree that, first of all, and this is equally true of all institutions of learning, the instruction must inspire interest. Little can be done in education, and nothing can be done in the arts, unless enthusiasm and interest are awakened in the student. That is the first step towards developing the student's natural ability.

In the second place, it would seem to be the purpose of an Art College to guide that interest and enthusiasm, and put the student through a number of what we may call experiences, that is, problems, exercises and special work carefully selected to give him as complete an understanding of the various demands of his art as possible. These problems not only teach him the technique of that art but enable him to acquire proper habits of work and thought, to understand the best procedure and to learn to study.

In the third place such an institution can reasonably be expected to present to the artist selected facts, the facts that an artist should know concerning the great works of the past. He should become familiar with the masterpieces of civilization. He should learn what these masterpieces express and how they do it. The experiences of the past should be placed before him and passed

on to him as far as possible, and his taste should be trained, his powers of observation stimulated and his emotional appreciation of beauty deepened. History for the artist should not be approached merely as a collection of facts, dates and names, for the identification of works of art is secondary to a deep appreciation of them.

In the fourth place, such a college of art should aim to give a student a knowledge of the world and a certain understanding of the great problems of the present. He should learn to observe and generalize from those observations. In short, he should acquire a broad outlook and a sympathetic attitude towards humanity and at least enough education to go on educating himself.

To make a man articulate and to lay a foundation for good citizenship is one of the problems of Technical Schools as well as of Colleges and Universities. It can be done by indirect means only, but to bear in mind this important phase of education seems to me the obvious duty of the art teacher.

How can all this be accomplished? Certainly, not by giving technical work alone. The slow process of knocking about the world and being knocked about in it usually results, it is true, in general education and information; but it is a slow and costly struggle and few emerge successfully from it. Of course, it is better to travel and see the things themselves than to look at photographs, read books or see pictures on the screen. But after all, is it not the object of education to give to the student what he needs by means of selected experiences and selected facts, in a convenient and easily assimilated form? The principles he must know and the experiences he must be familiar with, can be acquired much more easily than by depending on the very long and hard process of original discovery. Working out problems as if no one had cleared the way is a waste of time. Rapid progress is possible if we use the solutions, experiences and knowledge the past has bequeathed to us.

By making intelligent use of the time usually wasted by an art student some general education may be

acquired by the way. The number of consecutive hours in which beginners can do technical work is very limited. An experienced painter does a few minutes of intensified creative work and then rests his mind and hand by blocking in accessories or working on the background; he thus proceeds by a series of concentrated efforts. But the young artist, when he has lost the impulse given him by his professor, begins to lose time and to undo what he has done. He does not know what to do next, and he is unable to do more than two or three hours of work which is really valuable. I believe psychologists agree that the length of practice on the piano, in designing or rehearsing, and in all the exercises of the various arts, is definitely limited. The moment the student is tired to the point of not being able to criticize what he is doing, his practice is as likely to produce bad habits as good ones. During the first two or three years why should art schools not give part of the student's time, say one or two hours a day, to general education? In later years the artist can profitably give all his time to technical work. When he is young that seems unwise, and he should give thought to fitting himself for the life of a man and a citizen.

To take the courses we offer at the Carnegie Institute of Technology and be candidates for the degree, students must be graduates of the High Schools. In most cases our freshmen have not had the advantage of technical training. The art courses in our High Schools in Pittsburgh are excellent, but the training they offer does not always correspond to the kind of technical instruction we require in our specialized work. Besides, not all of our students have had the opportunity of taking the High School art course. We are convinced, and I am sure you will agree with us, that the technical work of an artist must begin when he is young. It does not matter so much when a lawyer, doctor or engineer begins his technical training, for manual dexterity counts little in those pursuits; but the musician, actor, painter, architect and sculptor must begin their art when they are still in the impressionable age, when their muscles are limber and when they are not bothered by too much self consciousness.

With this problem in mind and with the desire to make our institution in Pittsburgh render greater service we have inaugurated a special course. The idea involved is not new, but the coordination it brings about between High Schools and a Technical School is probably more complete than has yet been attempted. We call this course our Qualifying Course.

Every Saturday morning we open our building to High School students for three hours. The architects take elementary Architectural Drafting, Freehand Drawing, Modelling; our Drama students have an hour or two of rehearsal, some special exercises in Diction and one-half hour of Folk Dancing; our Painting & Decoration students take Drawing and a short course in Design; and so on with our Illustrators and Sculptors. Our Music students get one-half hour lessons each on one of the instruments of the Orchestra, about one hour of Elementary Harmony and one hour of Orchestra Rehearsal. You would be surprised if you heard our junior orchestra, made up of thirty boys and girls from twelve to sixteen years of age. Their enthusiasm is most inspiring. All instructors, when this course was first inaugurated, reported that the High School students progressed more rapidly in technical work than either our freshmen or sophmores. The youngsters are doing it instinctively and naturally. As I say, they are still in the impressionable age.

We believe that great things will come of this Qualifying Course. The High School students get technical training in the midst of a professional atmosphere. Securing the foundation needed for professional work, they begin the degree course with such good preparation that time now wasted in elementary work is saved, and we shall be able to carry our students much further before graduation. Please understand that we are not competing with, nor supplanting, but supplementing the art work done in the High Schools. We hope all the students will do the art work of the High School as well as our qualifying course. We merely supplement their instruction, and offer additional opportunities for art study to one hundred and eighty promising boys and girls of Pittsburgh, so that

they may have eight consecutive years of technical work.

Our School is divided into five departments, Architecture, Painting & Decoration, Music, Drama and Sculpture. In our course in Decoration, besides problems in design and archaeology, students get a course in drawing which leads to the life class, modelling, Architectural rendering, lectures in composition and perspective, and also courses in the History of Painting, Sculpture, Costume, Furniture and Ornament. They also get courses in English and French.

The Illustrators follow a corresponding course, but omit certain courses in History and add a course in English Literature. We agree that an Illustrator must be familiar with books. You have all heard the old joke which has been told concerning several Illustrators—an author hears from his publisher that a celebrated artist has consented to illustrate his book. He writes to the illustrator telling him how happy he is: but he adds, "I must ask a great favor of you. Before you illustrate my book, please read it." If we stop to think of the silly illustrations we see in some of our magazines and books, we realize that this tale is not so funny as it might be. Our illustrators must know how to read; and the best way to accomplish this is to give them the habit of reading.

Our Painters and Sculptors have a similar course with less history and no architectural plates, and on the whole with rather less general education than is given the others. They take, however, an important course in anatomy.

The Department of Drama devotes the greater part of its time to rehearsals and diction. In the way of allied arts the students take dancing and fencing and with the Music Department a short course in sight singing. We have found it important for our Drama students, especially for those who specialize in play producing, to receive some experience in drawing so as to make sketches of costumes and scenery. All the students have a short course in scene and costume design, and take History of the Theatre, Dramatic Literature and Architecture. They can elect History

of Furniture, Legendary Art and Costume. They all take English in the freshman year, and later that English is specialized when they pass to Dramatic Composition. We require two years of French. Our more advanced students have short courses in Sociology and Psychology.

I mentioned the fact that the Drama students take music with the Music Department and drawing in our Painting & Decoration Department in order to show that we correlate the arts as much as possible. That correlation has indirect results which are most important. For instance, two years ago William Poel, founder of the Elizabethan Stage Society, came to us from London to produce Ben Jonson's *Poetaster*. The wonderful scenic effects he produced, and the costumes and properties he brought with him, had probably as inspiring and stimulating an influence upon the decorators, illustrators and painters as Poel's excellent training in diction upon the Drama students.

In Music, in addition to individual instrumental work our students have two periods of Orchestra Rehearsal per week. We have a student orchestra of seventy-five pieces capable of playing symphonies very creditably. Each student has one or more periods of Ensemble Work, and all our students take piano, regardless of the instrument in which they specialize. They take dancing to develop their sense of rhythm, and have a long and thorough course in Harmony and Counterpoint. They likewise take courses in Aesthetics, History of Music and General History of Art. A course in Appreciation of the Drama is given to develop their dramatic sense and stimulate their emotional development. They take French and Italian, and in their freshman year a course in English.

Our courses in English Theme Writing serve as a foundation later for specialized work. Our advanced Music students take courses in concert criticism, for they are obliged to attend concerts as part of the course. The training our students get from this English in the way of clear thinking, correct use of words, good construction and discriminating criticism is one of their most valuable exercises.

We aim, you see, at two things—first, the correlation of the arts; and second, general education. We give each student the opportunity of working in the allied arts in the professional atmosphere of that art. Our architects instead of taking freehand drawing from an architect with the emphasis on the line, do their drawing in a painter's studio where they develop a big sense of mass and tone and color, most useful later on in full size details. We believe that giving an opportunity of seeing the principles of art applied to other arts is stimulating, and that our plays, concerts, exhibitions are a constant source of interest and value.

We have found that the methods of instruction in one art may be improved by borrowing from the other arts. For instance, we have recently applied the architectural system of competition and juries to our Music Department. Our violin students, instead of being marked by one of the professors of the violin, are now required to play before a jury of half a dozen instructors: and the work of each student is compared with that of every other student, and the teaching methods of each instructor compared with those of his colleagues. This has proved a wonderful stimulant to the students and it has been of great benefit to the faculty. It avoids personalities, which sometimes occur, lends more prestige to the mark given, and keeps up the ambition of the faculty.

Many opportunities result from having all the five arts under one roof; and the contact between our students and the members of our non-technical faculty of General Studies, as we call it, is of great value in broadening the student's mind. First, correlation, and in the second place, general education. We believe the results which we have produced prove that such association of general studies and technical work is valuable. It is interesting to note that our good students in technical work are nearly always good in general subjects; and it is only the lazy ones who use the general studies as an excuse for doing poor technical work. In fact the extra load seems to stimulate the good student. For instance, those who take our Normal Arts Course, carrying the maximum hours of general studies, do

better technical work on an average than the painters who give almost all their time to the major subject. General studies not only increase the student's stock of knowledge, but what is much more important, make it easier for him to go on educating himself, deriving greater profit from his opportunities, and learning much more from the experiences of life.

This year we started a new course, which unfortunately had to be abandoned on account of the pressure of military work, for our men are drilling one and one-half hours a day and the girls do Red Cross work. The object of the course was to awaken the interest of the student in the great questions of the day, such as Socialism, Profit Sharing, Labor Unions, and Government Ownership. We hesitated concerning the title for this course. To call it Economics would have hardly been correct. One of Daudets' novels describes an old man who has made a large fortune and discovers late in life that he is terribly handicapped by the lack of an education. He sends for a college professor and discusses the matter with him. He is too old to begin to study history or foreign languages or Physics or Chemistry; and finally, with the shrewdness that enabled him to earn his fortune, he discovers what he needs and asks the professor to give him "*des idées sur les choses.*" That is, to give him general ideas on things, insight into the big problems and big forces of the day. Well, that is the sort of thing we had in mind for our students. A course that would rouse interest in all modern ideas and modern questions, and broaden their sympathies and open their hearts to their fellowmen. As I look back I consider a course of this sort I had at Columbia one of the most valuable I ever attended.

What influence is this great war to have upon our Art Schools? That it will influence our work and standards is beyond doubt. It seems to me that for a generation at least, art will have to be even more useful than it has been in the past. Its audience must be less exclusive, its appeal more altruistic. Mere displays of virtuosity and quality, and experiments in technique, amusing though they may be for the dilettante and

connoisseur, will not be sufficient. Art will have to be associated with public service. It must bring happiness to the millions who have suffered. Art to seize its vast opportunity, must inspire; and as the highest science, or the highest religion, concerns itself with something even higher than itself, so the theory of art for art's sake will no longer be accepted, and instead we shall have art for life's sake. We shall hear less of the appreciation of art, and more of the appreciation, understanding and enjoyment of life through art. Therefore, we shall need artists who have something to say, broadly educated men and women, deeply in sympathy with the world and its problems. Only from such will come an art which in its public usefulness and its inspiring quality can correspond to the higher ideals and standards of an heroic period.

7 P. M.

Dinner at Hotel McAlpin followed by a "Round Table" discussion on: "Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities."

Opened by: GERTRUDE S. HYDE, *Mt. Holyoke.*

In the very few words which I shall add to this discussion on "Ways and Means of securing proper recognition for Art Teaching in our Colleges and Universities," you will pardon me if I speak, as I have been asked to do, in a rather personal way of our own department of art at Mount Holyoke College. I should hesitate to speak in this way did it not seem that the discussions at these meetings can only be worth while in so far as they offer very definite and practical suggestions in regard to ways and means which have been tried or are being tried with some measure of success.

A brief explanation of the nature of the work at Mount Holyoke is perhaps necessary for the benefit of those who have not been present at former meetings of the Association where the aims and methods have been rather fully presented. The Department of Art and Archaeology, as the department is called, offers about twenty courses in Art History and Appreciation and in Archaeology all of which receive full college credit and from which a major may be chosen exactly as in other departments of the college. No separate courses are offered in painting, drawing, modeling or

design and no college credit is given for this practical work except as it is taken in connection with courses in Art History and very closely related to such courses. The studio work, which might perhaps better be called "laboratory work" as it serves much the same purpose as the laboratory work in connection with courses in science, is simply a means to an end—that end being a better understanding of individual artists and their work and of the aesthetic principles which govern all great art, the understanding of which is so essential for any real appreciation. Incidentally powers of observation and a facility of expression by the use of the pencil, brush or modeling tool are acquired which have proved a valuable acquisition to a number of students who after college days have felt that they had something original to express in the language of art.

To claim that the department of art so organized has met with no opposition would be untrue. There have always been and will perhaps always continue to be those who can see no real place for art in a college curriculum. A certain amount of wholesome opposition has perhaps been a useful spur to many of our college departments and may in part explain the more general recognition which is being given to the teaching of art in our colleges today. The opposition which has been met at Mount Holyoke has come mostly from those who, through ignorance of or indifference to the whole subject, have not taken the trouble to find out what was being done or how and have formed their judgment almost entirely from their own preconceived ideas as to how the subject was probably taught. A little personal instruction and demonstration have in most cases been enough to turn such opposition into support. Those who have been opponents are almost without exception now recommending their students to take courses in art and there seems to be among the student body as a whole a kind of unwritten tradition that a girl should not leave college without at least one course in the department.

In speaking of the recognition that the study of art has received at Mount Holyoke the present staff feels that it may speak freely, as the foundations of

such study were laid very stably in the early days of the institution. Class instruction in Art History was given at Mount Holyoke as far back as 1872, in connection with a course in Ancient History and in 1878 History of Art became a regular course of study. In this respect I believe Mount Holyoke and Lake Erie came only second to Harvard where there was a regular course in Art History as early as 1875. Miss Blanchard, the principal of Mount Holyoke at that time, who gave this first course in Art History had spent some time abroad in collecting the best photographs to be procured and in studying advanced methods of teaching the subject in the universities of Europe. This early instruction, as one who knew most about the work writes, was characterized from the first by breadth, refined taste and sound criticism. Such teaching gave the subject a very definite prestige in the early days at Mount Holyoke.

It is true that drawing and painting were taught as separate subjects during these early years but soon after Mount Holyoke became a college these gave place to the studio work earlier mentioned as an organic part of the work in Art History.

So far it has been shown briefly that the teaching of art at Mount Holyoke has received recognition and that this recognition dates back to the early days and has depended largely upon the character of that early work.

In what has been said the answer to our question "What are the ways and means for gaining recognition for the teaching of art in our colleges and universities" has been at least hinted at. There is probably only one answer to this question and that a very inclusive one, which is, that the *Department of Art should be on a par with the strongest departments in the college or university.* (In what I am saying, I am referring only to the liberal arts colleges and universities which, like Mount Holyoke, offer no purely technical courses in other departments.) That this may be true it is necessary to hold up as ideals for our departments:—

First, that the teaching staff shall be made up of men or women of sound scholarship, of broad culture

plus "the fine, controlled, understanding enthusiasm" "the fine enthusiasm with which to fuse facts into wonderful life experiences" which Mr. Whiting so emphasized as an essential for the museum worker in his paper at the last meeting of the Association. Truly not too high an ideal for the teacher of art!

Second, that the courses offered be historical and theoretical rather than technical in their emphasis, that they be properly graded and correlated with those offered in other departments.

Third, that the methods of teaching be thorough and scholarly, and

Fourth, that the results attained be real development of the mind and spirit.

Where there has been lack of recognition the explanation may undoubtedly be found in one or another of the following facts: that the college departments have too often not demanded high standards of scholarship in the teaching staff, that they have put too much emphasis on studio work unrelated to historical and theoretical courses, that they have allowed unscholarly methods of work and have been satisfied with too limited attainment.

If art is to be included among the subjects offered in our college curricula, as it certainly will and must be, it is worthy of the highest and most secure place which can be made for it.

FRIDAY, MARCH 29, 10 A. M.

Metropolitan Museum

Class Room A

Preparation of the Child for a College Course in Art: BLAKE-MORE
GODWIN, *Toledo Museum.*

The greatest reason for the neglect of college art courses is the lack of training, or improper training in art given in the elementary and secondary schools. Asking a pupil to copy twice the poorly drawn apple, egg or table at the top of the page, and in the name of art, can only inspire him with the greatest disgust for anything bearing that name. Likewise the use of text books in history and literature in the high schools written by authors who know little of art, and the

interpretation of the meagre passages devoted to that subject by teachers who know far less of it than the authors, can scarcely inspire the student with a desire for further knowledge. Yet with such a preparation I myself and hundreds of thousands of others were turned loose upon the world to create and live with the ugly in design, composition, and color,—and glory in it.

The school child of today is the college student of tomorrow, and the citizen of the day after. We who are here are or should be interested in college courses in art not as an end in themselves, but as a process in the production of better citizens. It is well then not to begin our process at the semi-matured state of the college freshman but rather at as early a period as possible. For despite the frivolities of college life, the average student is really a very serious minded sort of person, who has a definite purpose in view other than enjoying life as the scenery goes by. He has a reason for taking this, that, or the other course, and his own ideas cannot be changed by any number of majors, minors, prerequisites, and requirements. In the college student the brain which in the child yields readily as the clay to the moulding fingers of the facile sculptor has already begun to assume a less plastic form.

It has been the purpose of The Toledo Museum of Art first to secure the interest of the child and then so to stimulate that interest that he will correlate his courses in high school with the collections in the Museum, each adding interest and information to the other. Then, having been started in the right direction, when he goes to college, he will not only realize that art courses are not a joke, or a plaything for ladies, but very vital and necessary subjects, from a practical as well as a cultural standpoint. The college, of course, is able to give much more detailed and comprehensive instruction than are we, with our as yet limited and restricted facilities. So we plan our work that each story hour, design class, or motion picture which a single child may attend will give him something, even if he never enters the Museum again. But such is not the case. He comes back countless times, and a few brief years of only fairly regular attendance give

him not only a firm foundation for future study of art, but teach him to live a more complete life—to be more efficient in everything he does, and to eliminate the waste and destruction due to a lack of knowledge of art.

In the training of the future college student the Toledo Museum of Art has been a pioneer. Although we do not neglect the adult, as evidenced by lectures, concerts, and gallery talks given for him, as well as by his attendance, yet our most important work has been and is with the children. When Mr. and Mrs. Stevens took charge of the Museum in 1903, their first care was to interest the public school pupils. To-day an attendance of 800 to 1200 children on Saturday and 2000 on Sunday is to be expected.

The child knowing nothing of art, should first be introduced to it by the aid of something with which he is acquainted and in which he is interested. And so, as all children know more or less of birds, a bird club was organized. The children were taught to feed, protect and save the birds as friends and allies of man and food crops, that do much to rid them of the insect pests which destroy enough to feed the entire population of Belgium. They were given plans, they built bird houses and brought them to the Museum, coming in crowds. A particular group happened to be subnormal children—which goes to show that art education need not be limited to the most highly developed minds.

Then the houses were exhibited at the Museum, and three thousand were placed in the parks and along the highways by the children. The 15,000 members of the Museum Bird Club have learned the first principles of beauty of construction in making the bird houses; they have learned the beauties of nature in placing them; they have made friends with the birds, and more than all, they have found the Museum and have gained some knowledge of its contents.

But some parents are so "practical" that their children cannot be reached thru the birds, so we have approached them thru the encouragement of vegetable gardens—for everyone realizes the utility of these,

and there can be much beauty in them—and the vegetable garden leads to the flower garden and landscape architecture. An unattractive and unlovely house, thru the influence of our garden campaign, was made into an attractive home, and in doing it both child and adult learned much of art. They now know the first principles of composition, of symmetry, and balance; and they too have been brought into the Art Museum, and by applying the same principles used in beautifying their homes, they are better able to understand and appreciate paintings, prints, and other art objects. For four years we have held vegetable and flower shows at the Museum, bringing to it thousands of people who would never have had the courage to enter a building dedicated to the Fine Arts alone. Having come once, they know the way, realize that they are welcome, and that there really is something to this "art stuff." And they come again and again to see paintings, sculpture, ceramics, and textiles, as well as vegetables and flowers. Our four years of work resulted last year in 28,000 war gardens, thus proving to the most sceptical that art is practical.

This year we have secured a new staff member who will devote his time to instructing the children in the beauties of nature. Each Saturday morning he talks to children in the Museum and conducts field trips giving them practical tests by which they may recognize trees, flowers and birds.

As an added attraction to bring children to the Museum a little over three years ago we secured an excellent motion picture machine and began to teach art by means of the film. Each Saturday and Sunday children come to the Museum in throngs to see educational motion pictures which deal chiefly with travel, industry, crafts and art. We have shown a film of the life of Palissy the Potter, a beautiful colored one of the making of silk and many of travel and excavations in classical lands. The attendance has absolutely disproved the idea that the child or the adult desires the sort of entertainment that the ordinary motion picture theatre provides for him under the excuse of public demand. On Saturdays we are forced to run the pic-

tures two or three times and on Sunday three or four times. It is only with the greatest difficulty that we are able to keep the grown folks out of the children's shows. Even some of our trustees are regular attendants.

The crowd has become so great this year that it is necessary to form the children in a line of two which extends at times through several galleries. They stand patiently for as much as half an hour, and are the best behaved group of our visitors. It is so easy to make them understand what they may and may not do, that we would far rather release a thousand children than a thousand grown-ups in the Museum.

All of these activities, as well as others not mentioned, such as our monthly opera hours, at which selections from the opera are played and sung by the best local talent, and the story told, illustrated by lantern slides, are planned first to bring the child to the Museum, then to interest him in the work done here, and to provide him with the basis for the generally accepted work of an art museum. Design and modelling classes for children have been conducted since 1903. Under the fostering influences of all our activities the demand for admission to these classes has far outgrown our facilities. Therefore we decided last year to make our classes free to those who attended, but to admit only those who had shown some talent or desire along these lines. The principal and teachers of each of the public and parochial schools were asked to select two pupils from the fifth and sixth grades for a modelling class and two from the seventh and eighth for a design class.

A result of the Museum's former work was found in our modelling class. The young lady who taught it received her first drawing lesson in one of the earliest classes conducted by the Museum, later studying at the Pennsylvania Academy. She has secured most gratifying results with the children in the free class.

They were first taught to work from a still-life model; later on they were told to form little compositions of familiar objects; and at the close of the year they had become so proficient that they were able to

copy from casts with a great degree of skill I was surprised one morning upon going into the galleries after I had supposed the design class had all gone home, to find sixty-five children sprawled all over the floor working from a collection of Persian, Chinese and Hispano-Moresque textiles which happened to be in the galleries for a very short exhibition. Their owner, Prince Kaby was there telling the children the significance and history of the various designs. The pupils study the finest designs of all periods and countries, working from originals in the Museum's Egyptian, oriental, ceramic and textile collections. In this way they learn what has passed the test of time, as well as the principles which make it good.

Then in the first year class the children develop by repetition designs from a blot of ink, a thing in itself without symmetry or beauty. The boy who did one of these is now Captain of the Museum Police and we have arranged to give him work during the summer and in this way we hope to develop him while he is still in high school into a very able and efficient assistant. At the same time, by closer personal attention than we can give to everyone, we expect to give him more thorough training in art history and museum practice, and thus produce most excellent material for the college to work on.

Later on in the course they develop designs from fairy stories. Having learned the principles of design, the child himself selects the incident which he wishes to represent, and by applying the principles, produces a clever design of the Old Witch, or Robinson Crusoe, where he succeeds in getting in a great deal of the story as well as in producing fine balance and rhythm.

Art is more important in its practical applications—to wall paper, carpets, and neckties, than in its less utilitarian aspects. Everyone uses the former, while only a few buy and fewer still paint pictures. Never will the child who can do a fine design of Little Bo-Peep have a home that is inharmonious.

This year we have established an advanced course in design for those who completed the course given last

year and next year we expect to have three courses. In the advanced class they are taught the principles of color harmony as well as the principles of design. The work of the second year children is just as fine in color as in pattern, because they know the principles of both, and apply them to producing something original, not to copying something which they have been told is good. They know what is good and why. Children who have gone thru a year or more of this training have a ground work which must help them in any college course in art which they may later take. They know much of the theory, have developed skill of hand, and art history and criticism cannot fail to be easier for them to understand. Those who may be so unfortunate as never to go to college know what is right in clothing, homes, and cities, and may be expected to demand the good and refuse the bad.

Perhaps the most important preparation which we give the child for a college course in art is that provided in the story hour. Every Saturday and Sunday afternoon from one hundred to five hundred children come to the Museum and listen attentively for thirty minutes to learn about the various works of art in the permanent collections. This activity is under the direction of Miss Elizabeth Jane Merrill.

Sometimes the subject is such that lantern slides can be used and then the story hours are held in the hemicycle. The general subject for last month was Prints and Print Makers, the titles of the talks for each week being:

- The beginning of print making.
- Wood blocks and the Little Masters.
- Etchings and the early masters.
- Etchings and the late masters.
- Lithography.

These talks were illustrated primarily by originals in our own collection, as, in fact, all stories are, the lantern slides being used only for supplementary material to complete the historical continuity of the talk.

When the children who attend regularly have shown on examination that they are well acquainted with the

Museum collections, they are appointed assistant docents. They come to the Museum on Saturday and Sunday and tell other children and grown people as well about the wonderful things which it contains. This stimulates their interest in the Museum and enables us to carry our work of instruction to a much greater number of people than if we had no volunteer staff of assistants.

On one occasion after the story for four or five times had been on Old Masters in our collection the children who had had no previous instruction in drawing were given papers and pencils and told to draw from any painting about which they had had a story. The Man with the Wine Glass by Velasquez had been one of these.

A fine sketch of it was the work of a girl of thirteen—of remarkable talent, but up to this time no one save her own family knew it, and families are slow to recognize talent in their own household. It was so fine that it might almost have been the artist's first idea of his composition.

Another story had been on an early self-portrait by Rembrandt, and another girl, age ten, did a sketch of it.

She had the spirit of the painting. She learned more about it than if she had spent hours in a study of books on art history or technique. She has all that Rembrandt intended to give. No adult could have a better understanding of the painting than that which she showed.

As a result, these two girls were admitted to the design class, for we all felt that we had discovered talent that should be cultivated. The first thing that the younger one did was the design "How many Miles to Banbury Cross," which subject was given her to develop in class. It was as fine as a manuscript illumination, and in movement and action it was almost like some of the cave man drawings. It must be remembered, of course, that she was not copying from anything, but was using her own imagination and knowledge.

As a part of our story hour work we arrange with the public teachers to bring their classes to the Museum, out of school hours, where they are instructed on the

paintings, prints, ceramics, textiles, oriental, classical and Egyptian collections. To supplement this work we have arranged recently a rotary exhibition of photographs of works of art in the Museum which is sent to the various school buildings of the city. It is shown in each for two weeks, the exhibition being opened by a talk on the collection. There is left with it a type-written historical and critical sketch of the paintings prepared with the needs of the child in view. The success of this plan has been so great that several exhibitions will be organized next year.

There are two or three ideas that our work in Toledo has brought forcibly to my mind. One is, that it is better to create in the future college student a strong demand for courses in art than to insert into the curriculum of every college and university in America a required course in art. A college art course should first give the student a love for and appreciation of art. Next it should prepare him to acquire technical knowledge, for few students become critics or artists, while all build homes, shops, parks, and cities—and it is as wrong to attempt any of these things without a knowledge of art as it is to practice medicine without a license. Art education is a great subject. College art education is an important phase of it. But the roots of the nation's art appreciation lie deeper than the college. It is well to prune the branches and protect the trunk, but we must not forget to take proper care of the roots and enrich the soil.

The Value of the Study of Art in our Institutions of Higher Education:
J. C. DANA, *Public Library, Newark, N. J.*

Note of explanation: The President of the College Art Association, Mr. John Pickard of the University of Missouri, asked me in January of this year to take part in a discussion of this subject at the annual meeting of the Association in the Metropolitan Museum, March 28, 29 and 30. I told him that for reasons which need not be given here I would not be able to do this. But I added that if he wished I would write a brief note on the subject, print it and distribute it to members before the meeting. He approved of my suggestion; and here is the note.

Newark, N. J. March 12, 1918

J. C. D.

The subject for discussion raises this question:

“If college students study in the proper manner the proper aspect or phase of a subject called Art, what will the human race gain thereby?”

That one may give an intelligent answer to this question—not necessarily the one right answer, but an answer which means something—he must first clearly define the aspect of Art he selects for his purpose; then he must describe the manner in which he thinks the aspect of Art he selects should be studied; and then he must show how he thinks this procedure will profit mankind.

This brief analysis discloses some of the reasons why nearly all talk about Art is quite futile. It is because it defines nothing; lays down no clearly stated, easily understood thesis; and uses words and phrases which arouse agreeable emotions and are therefore, but quite erroneously, assumed to lead to satisfying conclusions. Art discussions usually furnish pleasurable reactions to the mentally befogged.

To clear the ground before I attack the subject in hand, let me give some of the conclusions I have dared to reach:—

- (1) There are no principles of art. By this I mean that from a study of what are accepted by notable critics as objects of art—from a Japanese print to a Greek temple—there can be drawn no rules or laws or principles which will enable one to produce an object which these same notable critics will declare to be art.
- (2) There is no field of art. By this I mean that it is impossible to divide the agreeable reactions, the reactions which lie in the pleasure field of the human animal, into two parts and say of one of them, all the responses to stimuli in this part are esthetic and are art, subjectively considered, while all others are merely raw feeling. To illustrate, we cannot say of our response to an apple pie that it is merely carnal, and of our response to a Corot that it is inevitably esthetic.
- (3) Beauty has no relation to Age, Rarity or Cost. By this I mean that the pleasurable emotions aroused in one by knowledge of the facts that an object he is

looking at is very old, very rare and has been exchanged for a great deal of money, have no relation whatever—save that of the evil companions of a good child—to the pleasurable reactions produced by the qualities of the object in question.

(4) Patronage is the mother of art. By this I mean that great designers and fine craftsmen have always come forward when the rewards of general esteem, personal recognition and a living wage have asked them to come. And, by way of an illustration by contrariety, I refer to the fact that our museums of art are patrons of archaeologists, excavators and importers, but not of actual or potential good designers and fine craftsmen of this country.

(5) An object of art is a permanent possibility of an agreeable thrill. As pleasant reactions are possible to all men, and as the objects which can arouse pleasant reactions are just as varied as are the nature and degree of cultivation of men, it follows that almost any conceivable thing can be, and is, to some one an object of art. That is to say, you can no more properly declare of a given thing that it is or is not an art object than, as previously stated, you can declare, of a given pleasurable emotion, that it is esthetic and not merely raw feeling.

These statements I venture to call axiomatic.

Returning to the subject, let me remind you that students do not come to college with minds like sheets of white paper. They have lived about 19 years and have been treated intermittently by teachers for about 12 of the 19. This treatment has included for most of them what we call art instruction. Our teachers, though they differ greatly on many points, agree on a few things that their art instruction ought to do; and observers and critics as well as teachers agree that it does them fairly well. One of the things it does is to test the tastes and the talents of all pupils. I mean by this that it makes almost every pupil between the years of 5 and 19, find answers to questions like these:—

Have I a talent for drawing?

Do I like to draw so much that, whether I have a gift for it or not, I will insist on practicing it until I can draw well?

Have I a talent for the use of color?

Do I like color so much that I will go on studying it and thinking about it?

Have I native skill in arrangement of masses and lines, that is, designing?

Do I like to look at and to think about any of the many kinds of things that our teachers call art products, —from a tea-spoon to a Rembrandt painting, from a Chippendale chair to a County Court-house?

The fact that to these questions the answers are almost invariably "no" is not what I wish chiefly to bring out. I ask you to note that formal education has probably brought to light, before they enter college, all the talent, affection and discriminating power, lying in the fields of design, color and decoration, that any college students may possess. Therefore, it is not necessary to test the college student again for tastes and talents in what we call arts by courses in technique.

Let me now remind you that in the discussion of any aspect of education this fact should be always kept in mind, that to the making of a man nature contributes 75 to 90 per cent and nurture, meaning all after-birth influence, between 10 and 25 per cent.

Returning again to our topic, I now state what I mean by art for the purpose of this discussion.

Man has added a little to his pleasures, for say, 10,000 years, by adding a certain superfluity of what seemed to him a prettiness to the things he made. In these latter days we sometimes call this adding process "doing art," and the pleasures we take in the thing when done we call "art appreciation."

I can now give you my statement of the essence of a proper teaching and study of art in our colleges. And I affirm it to be, not befogged by the emotional content of words; and to harmonize with the limited scope of formal education, with the dominance of the gifts or withholdings of nature, with the non-existence

of esthetic principles and with the dependence on patronage of the development of the power of "doing art." My definition of the proper art study, that is, conforms to the axioms I presented.

This then is what may safely be said by a teacher to a student of art in an institution of higher learning:—

"You have noted that many persons of cultivation and intelligence get pleasure from looking at and discussing what they call art objects, and also the useful objects to which has been added a certain superfluity of prettiness which they call decoration. You will see more of this as you grow older, learn more and meet cultivated people more often. The pleasure derived from this practise seems to be very great and we may say deep and fine.

"You are preparing yourselves for a life of hard work. Most of you will never have much of the leisure wealth permits. You must snatch bits of pleasure as you go along. The pleasure you can get from the practise of looking at, thinking about and talking about this superfluity of life will cost you almost nothing in money and little more than odd moments of your time. In the four years you are here a few of us, your teachers, are going to induce as many of you as possible to observe these superfluities, to get interested in them, to compare them, to find fault with them and to think and talk about them.

"We shall begin to-day by looking for a few moments at the paneled door which opens into this room."

The teacher then asks them—the example is selected to fit with my whole thesis—to note the door's proportions, the relations of the panels to the whole door and to one another, the quality, purpose and history of the moldings about the panels, the color of the door and the relation of that color to the rest of the room, the quality of workmanship shown in the door's construction, and to other like points.

From the door he may go, on other occasions, to other things,—shoe, pocket-knife, chair, print, book,

rug, window, cornice, building, painting, carving, piece of sculpture, or what not. He will refrain from saying a thing is beautiful or is "true art." He will avoid the patter of current esthetics. He will approach very cautiously art's moral influence. He will not hypnotize himself with word-combinations like "The True, the Beautiful and the Good." He will repeat often the substance of his opening remarks, thus,

"It seems that the cultivation of an interest in the superfluity of what some call prettiness adds zest to life; such cultivation will be likely to add daily and almost hourly to the pleasures of most persons of intelligence." And he will say that in every country a certain very, very small per cent of the population find happiness in trying to add to things this superfluous somewhat which you, the students, are learning to find of interest; and that the only way in which any people have ever acquired good superfluities of prettiness of their own—and any given people's own seems to bring to that people more pleasure than do the superfluities of other peoples—is to be interested in, look at, think of, talk about, and praise, and blame, and buy and pay for the superfluously pretty products of the very few of their fellows who love to produce them.

If you have read the proceedings of your last meeting, you will find that I have said many of the things therein set down. And in view of my remarks you will understand why I find that most of the good things in that volume lose much of their value because they are accompanied by meaningless talk about fundamental principles and the laws that govern art; about the impossibility of appreciating art except through a study of Great Art; about those brothers of Confusion and offspring of Giant Despair, "Harmony, Balance and Rhythm;" about spiritual verities, and many other vague ejects of the art-enraptured soul. And you will see why I find a certain snobbishness in the assumption of esthetic holiness acquired by "Extensive European travel"—which was denied, by the way, to Korin, Praxiteles and some others—and by association with notorious and costly objects in museums and in galleries of the rich.

My approval, or my disapproval, of the activities of this association counts for little. But I wish to go on record as finding its very existence a hopeful sign and its activities full of promise of good results. For nearly a quarter of a century I have looked almost in vain for a spark of interest and a scrap of knowledge concerning prints—to mention only one form of the superfluities we are discussing—in graduates of our colleges. Until interest and knowledge of that type are quite commonly given to college students we shall continue to see the admirable art work of our schools decline to a mere shadow as it approaches our college gates, and quite disappear as it passes through them.

New Brunswick, N. J.
March 26, 1918.

John Cotton Dana, Esq.,
Newark, New Jersey.

Dear Dana:—The chances are that I shall not be able to attend the meeting of the College Art Association at the Metropolitan on March 29. I am busy, and have your excuse of not being very well; but neither of those pleas prevents an interest in your printed note on "The Value of the Study of Art in our Institution of Higher Education," which you are good enough to send me. It is a whole generation of perversity in itself, or would be if one did not recognize the whimsical in it. Perhaps you will not mind if I answer it in kind. Between us we may succeed, like Brer Fox, in "muddyin' up de drinkin' water" though if I read you aright you think the spring is already so muddy that no one can see anything.

Well, there is some truth in that. There is considerable muddiness. You think it is because talk about art "defines nothing; lays down no clearly stated, easily understood thesis; and uses words and phrases which arouse agreeable emotions, and are therefore, but quite erroneously, assumed to lead to satisfying conclusions." Now I think just the opposite. It is the definition and the staked premises that tie one up or pin one down. People start out with them and seek confirmation for them in art. If they do not find confirmation the art is wrong and not their definition. Why

the necessity for binding ones self with definitions? Why not go out on an expedition of inquiry, and if after many years you find and collate data that point to a conclusion or principle why then it may be worth while to formulate it; but don't get the principle first and then try to make subsequent art experience bend to it.

You say "all talk about art is quite futile," presumably because it has not been exactly defined. For "art" substitute the word "electricity" and will you contend that the talk of the professor of Electrical Engineering in, say, Stevens or Rutgers, is quite "futile" because he cannot define electricity? No one knows what it is, but does that preclude inquiry, study, use, even admiration and appreciation of it? Can't you enjoy your piece of apple pie without inquiry as to whether your response to it is carnal or esthetic? Can't you admire a fine Titian portrait without a thought of definitions or principles, esthetic or otherwise? If you were a professor of art couldn't you say something about the portrait that might be enlightening to your pupils without insisting upon its going into pocket two, box four, case six of your theory of esthetics?

"There are no principles of art" you say; and by that you mean "there can be drawn no rules or laws or principles which will enable one to produce an object which these same notable critics will declare to be art." By the same token there are no rules of prosody which will enable one to produce Homeric or Miltonic verse, therefore there is no rule or law or principle underlying Homer or Milton. They just "happened" and they just wrote. There is no principle of life because science cannot create it; there is no principle of gravity because men cannot control it; and the solar system has no constancy to law because we cannot make one like it.

Why, Dana dear, you are more iconoclastic than in the ancient days when we used to wrangle over the table at the Fortnightly. There are plenty of principles of art. Didn't I write a whole book full of them more than thirty years ago? They were a queer lot I will

admit—so queer that I suppressed the book within six months—but that was my fault. Today I talk little about principles in the class-room, not because they are non-existent, but because they confuse the young students and I can get on better without them. If I interject any talk about art principles in a consideration of a Titian portrait it is that the student may understand the portrait better and not with any idea that he could, by use of the principles, produce such portraiture. There are ten thousand things to be said about art besides discussing its principles—things that are informing, ennobling and decidedly worth while.

Your second proposition that “there is no field of art” I can agree with—that is, as you define it. There seems no necessity for its discussion, and in reality it is not so much of a field as it is a man of straw that you have set up for the purpose of knocking down. The average college professor, I venture to think, does not worry his pupils with “responses to stimuli” from either apple pies or Corot landscapes. If he does he is a donkey and should have his shoes pulled off and be turned out to grass. Psychological analysis is right enough in a treatise on the emotions, but the professor of art in the American college usually has a raw youth on his hands who perhaps does not know the difference between a frieze and a capital, and needs first aid to the ignorant instead of the last word in psychology. He does not know that he has any emotions and has only a vague consciousness of a brain. One can talk at his supposed brain for four consecutive college years and make little enough impression upon it; if one should talk at his emotions heaven only knows what would be the result. I never ran any such risk.

That “Beauty has no relation to Age, Rarity and Cost” is an elementary proposition that everyone will accept only—I wonder how you dared to make such a proposition without defining what you mean by “beauty.” I never use the word in the class-room. It means anything or nothing as the user of it sees fit and in the end proves only a stumbling block. It is one of those inventions of the theorist and philosopher

that keeps arising at every turn to plague its inventor. The theory, history, and practice of art can get on very well without a blessed thought about beauties or reals or ideals. I agree with you that talk about them is "futile," but so far as I can ascertain there is very little discussion of them in the class-room.

There is some mental curiosity about the age, rarity, and cost of a work of art, but I doubt your intimation that either professor or student gets an emotional kick out of them. Some foolish people regard age as synonymous with quality, but the foolish person is in all ranks and professions, and belongs not to the body of art professors alone. Attribution, again, is something that people are mentally curious about, but everyone knows that it has not to do with the work of art as art. It makes no difference whether Raphael or Guilio Romano painted the altar-piece, or Chippendale or Sheraton made the chair. The question is: Is it a good altar-piece or a good chair? I am radical enough to go even further and throw out the subject, saying, that it makes no difference whether Raphael paints a Madonna, a Psyche, or a pope's portrait, for the art of it lies in the manner of doing rather than in the theme. A great workman will do any theme, any kind of work, with approximately equal skill or art—certainly with an intelligence of a quality peculiar to all his work.

I can differ with you again over your fourth proposition that "Patronage is the mother of art." The annals of painting, sculpture, poetry, music, are full of illustrations showing art produced without patronage and in spite of it. All the rebels have fought for their ideas through poverty and non-recognition. Names by the dozens will occur to every one. If you will consult again Whistler's "Ten O'clock" he will tell you that art crops up independent of time or race or people, and there is some truth underlying that exaggeration. At the same time you are measurably right in saying that "the rewards of general esteem, personal recognition and a living wage" have brought forth art at different periods.

The illustration you deduce from your axiom ("Patronage is the mother of art") that our museums

of art patronize the archeologists, excavators, and importers is true enough. Why shouldn't they? From what other source can they get materials for exhibition? Your counter illustration that museums do not help "actual or potential good designers and fine craftsmen of this country" is not so true as I wish it were. The museums of the country turn too many of our designers and craftsmen into imitative monkeys, who keep making flat copies of things that have no relation to this country and no pertinence in our life. We are the imitators of all times and peoples and fail to see the absurdity of a Greek temple doing service as a Stock Exchange, a Roman arch as a Clearing House, and a Renaissance *palazzo pubblico* as a printing shop. A sky-scraper such as Cass Gilbert's West Street Building in New York is worth a dozen such blatant make-overs. The sky-scraper is our own, fills a need in a new and original way, and is right, true, and honest in every respect. But we merely scoff at it. Just so with any proper or pertinent design that might be made for the furnishing of our homes and houses. We prefer something that is "Empire" or "Renaissance" or "Moorish" or "Japanese," and the designer is sent to the museum to see that he gets the exact pattern of stuff or rug or chair or table. What is the result? The interiors of our houses remind one of any and all styles except our own. If the interior is new you have the feeling that it was built for exhibition purposes; if it is old there is the feeling of the junk shop about it. Where does the feeling of an American home come in?

I am old fogley enough to believe that our museums should be primarily designed to illustrate the culture—history of the race, and, secondarily, to furnish mental profit and pleasure, if you please, to the casual person who enjoys and profits by seeing what others have done as he enjoys and profits by reading what others have written. As a collection of patterns for the exploitation of Fifth Avenue architects, designers, and furnishers, it fulfills only a commercial purpose and exalts a bedizened and bedevilled copy above a perhaps worthy home original. Such practice may make a people superficially learned in all the styles of the past, but it will

never make the native artist or lead to an appreciation of native art. The imitator has never been more than a parrot; and the art imitation is just as wearisome as the parrot's squawk. Sooner or later they both go out of the window with a crash.

"An object of art is a permanent possibility of an agreeable thrill"—that is your number five. I don't know that a thrill is the be-all and end-all of art. It never occurred to me that the galleries of Europe were places where I got merely "thrills" from day to day. There were expressive, decorative, illustrative, technical, material problems worked out there that interested me as facts; there were questions of school and period and influence and masters equally interesting; there were points of view, ways of looking at things, individual utterances, personal peculiarities quite as absorbing. I suppose I got some sort of a reaction out of each of these features but I never gauged the art by the amount of "thrill" in it. That would be a rather uncertain criterion to go by. And I would not know the difference between that thrill and the apple pie thrill which you class as merely "raw feeling." But the point again may be suggested that in my experience I have not found the college professor of art teaching "thrills" to his class to any great extent, nor discriminating sharply between esthetic feeling and "raw feeling." That is the sort of tommy-rot usually indulged in by the young person who has accumulated what is called "a swell line of art talk" for use at pink teas.

The college professor usually teaches the history of art and archeology with casts, photographs, and slides for illustration—teaches it sequentially, proportionately, critically, just as he might teach botany or English literature. In some colleges professional courses in painting and modelling are taught, but in the average college the object of the art course is not to turn out the professional artist but to teach the fine arts merely for their cultural value. Some drawing is required in almost every art course, but the object of that again is not to give the student "thrills" or get him to "love" art or ask himself questions such as: "Have I a talent for drawing?", but to cultivate

his sense of sight. If you would see a thing in its entirety sit down and try to draw it. You then get an idea of line, light, bulk, weight, texture that you never would get from a casual inspection. If the student likes drawing and becomes an adept in it so much the better for him, but the primary object of it is to improve his seeing and consequently his comprehension.

With that same object in view I suppose college professors do call their students' attention to various objects, such, for instance, as your pannelled door. They do it to point out the rightness or wrongness of the proportion, the relations, the color. That is again, in a measure, an education of the eye. Columns, capitals, and friezes in architecture, hands, heads, and figures in sculpture and painting may be dealt with in the same way. I sometimes take my students to the window to point out to them blue shadows upon snow, or dissipated lines at noonday, or the blueness of the air at twilight. It is all education of the eye and has nothing to do with "thrills" or morbid inquiry as to whether they "like" it and think they have a "talent" for it.

You put in the mouth of a supposed art-teacher words that say: "Many persons of cultivation and intelligence get pleasure from looking at and discussing what they call art objects and also the useful objects to which has been added a certain superfluity of prettiness which they call decoration." I hardly grasp your meaning. You certainly know that a "superfluity" of anything makes bad art and that a "superfluity of prettiness" makes the worst kind of decoration imaginable. Every college professor knows that, too, and does not confuse the tying of pink bows and blue ribbons about an object with its decorative quality or its ornamentation. It is the oldest and commonest of accepted beliefs that decoration or ornamentation, if it be good, must be structural rather than superficial. Anything tacked on for mere ornament is bad. The swell and recession of an Ionic column is right decoratively and at the same time a part of the structure. It is not an added "superfluity of prettiness" but a frank recognition that a flowing line is more agreeable to the eye than a straight one. In the same way that

Titian portrait that I have referred to may be one of the "Duchess of Urbino," dressed in gorgeous ducal garments that are decorative in the extreme, with not one thing added for "prettiness" but all of it bound up in the structure of the portrait. Any college professor who taught decoration or ornament as "an added superfluity of prettiness" should be made to face a firing squad, without benefit of clergy. But none of them teach such nonsense. Your college professor, my dear Dana, is only a dummy that you are sand-bagging by way of mental diversion.

And finally, I come to your assumption that art is taught only for "art appreciation" and its sole aim is to give "pleasure" to a bored world. I cannot agree. If the Titian portrait is only for "pleasure" why not Shakespeare and the Bible in the same category? That they all three do give "pleasure" is an added virtue, but is that their ultimate meaning for us? One can teach sculpture and painting as the graphic history of mankind—the illustration of national life, the record of the race. The walls of the Egyptian tombs are more truthful than Herodotus, a Botticelli portrait of a Medici more accurate than a description by Villari. I have the audacity to quote Ruskin to the effect that: "Great nations write their autobiographies in three manuscripts—the book of their deeds, the book of their words, and the book of their art. The acts of a nation may be triumphant by its good fortune; and its words mighty by the genius of a few of its children; but its art, only by the general gifts and common sympathies of the race." The study of any one of these autobiographies may be pleasurable but it is also cultural, informing, broadening—a part of the education which no modern should be without.

Well, I have not the time to more than suggest that the work of art may be studied as the autobiography of the individual as well as of the nation, that it may be a revelation of a mind, a point of view, a temperament, a feeling, a fine frenzy; that it may be considered as representative of an appearance, or regarded technically for its mechanical workmanship, or decoratively for its fitness for a floor or wall or ceiling. There are

scores of angles from which one can view the work of art and all of them are just as educative and as worth while as the study of geology or philosophy or science. To insist that it is merely the rich man's bauble and the object of it is to give a "thrill of pleasure" is the warped view of yellow economics and physiological psychology, plus your own perversity.

But then, Dana dear, you laid out your own premises, prepared your own axioms, and answered your own objections without, I fear, consulting with any college professor of art. You have cast a bait on the peaceful waters of the College Art Association and I have risen to it, somewhat to your amusement, I hope. You tell me that you are sending your bait to Professor Pickard and asking him to read it to the Association at its meeting on Mar. 29. Perhaps you will not mind if I send him my bite and ask him to read that, too. Possibly we will be set down as a couple of Jersey cranks, but if, as you contend, art is made to give pleasure, then art discussions ought somehow to add to the gaiety of the professorial conclave.

My best regards to you and believe me,

Very truly yours,

John C. Van Dyke

The Value of Art Education in Colleges: WALTER SARGENT, *Chicago*.

Testimony regarding the educational value of the arts is and always has been abundant and the Bulletin of this association has gone far in formulating this testimony and giving it publicity. The reports of this association show also that much has been accomplished in organizing methods of art instruction in colleges, so that these values are at least beginning to be realized by students and recognized by college administrators. Nevertheless in order to contribute what I might to this discussion I have made a summary of what appear to me to be the three most important values of art education although in doing so I am restating some already published.

First, the historical values, which are evident to all. Art is a projection in material form, of a wide range of emotional and intellectual experiences. It

thus adds countless and important records to those which written documents have preserved for us.

Art also supplements literature in a special sense, because it not only furnishes material in additional quantity but material which is peculiarly different in kind. The arts of form with their vocabulary of visible shapes and colors can embody and preserve certain significant human interests which literature, from the very nature of the indirect terms which it uses, cannot express.

These records of art are intimate in a unique sense, because in many cases we see the actual forms and surfaces which the artists and craftsmen produced. For this reason original art material is peculiarly confidential. It transmits, in addition to the actual subject matter, an element akin to what inflection and gesture add to words.

We are finding also that art interprets not only the distant past but current events as well, history in the making. We are outgrowing the feeling that we should teach or venture expressions of appreciation only for attained perfection, which is always of the past. We are finding that perhaps an even higher type of critical judgment and aesthetic appreciation is required to discern the tendencies towards significant expression, and the germs of a future perfection in the art of to-day. There should be among college instructors of art not only interpreters of the records of the past, which we can now so safely appreciate and praise. There should also be instructors able, or at least desirous, to discriminate between that in the art of to-day which is misleading, and that which leads in the right direction, although it may lead only part way.

A second value is the aesthetic pleasure which a study of art may develop.

In the presence of scientific scrutiny there often arises a temptation, even on the part of the art instructor himself, to put forward aesthetic values somewhat apologetically. The tendency to justify a subject in terms of the popular educational enthusiasm of the day is a most interesting phenomenon. When classical

education was dominant and the sciences were new in colleges, the sciences quite generally disowned any practical aims. In the changed times of this generation an exhibition was sent about the country which defended classical education in secondary schools largely on utilitarian grounds. Mr. Crothers recently wrote a suggestive essay on this tendency towards what he termed protective coloration in education.

Here if anywhere we need to come forward with a clear statement of our purposes and modes of work. Our knowledge of how to develop aesthetic taste is as yet somewhat vague, but aesthetic tastes themselves are not vague. They determine that trade routes for carpets and porcelain shall lie in one direction and those for costumes in another. They decide to a remarkable degree whether we see things in a commonplace way or as endowed with aesthetic significance, for we tend to recast our perceptions of nature in terms of works of art which we enjoy.

Aesthetic enjoyment in all the arts is to the mature spirit what play is to a child. It enables a man to enter vicariously into a hundred experiences which otherwise he would never know. Konrad Lange says, "Innumerable springs of feeling are hidden in the human breast, untested and untried. It is plain that this would have a most disastrous effect upon the whole race, did not art supply the deficiency of stimulus."

The effect of a developed aesthetic sense upon intellectual effort still awaits investigation. The relation of aesthetic training to that kind of intellectual mastery which goes beyond the mere collection of data and is able to make a hypothesis, is perhaps closer than we have recognized it to be. The genius to perceive the correct hypothesis underlying a group of facts appears to be an intuitive, possibly even an aesthetic ability, perhaps akin to that involved in seeing the possibilities for design and composition in a group of forms.

James Byrnie Shaw in an article on Henri Poincare as an investigator, interprets that scientist's view point as follows:

"We must preserve and develop the aesthetic sense of our field, whether mathematics, physics, chemistry, or

what not. We may . . . pause to consider whether the young investigator should not include some course in design in his work, in painting, architecture, music, poetry or sculpture. Courses in appreciation of art rather than in criticism of art might also be very serviceable indirectly. . . . In any case whatever would intensify the aesthetic sensitiveness would be worth while."

A survey of magazine articles, newspaper items and even political documents furnishes exhilarating evidence that in times of dire need, the human spirit, far from counting aesthetic enjoyment as a luxury, turns to it for spiritual sustenance and heightened morale.

In that remarkable Report on Reconstruction, recently put forth by the Sub-committee of the British Labor Party, and entitled, *Labor and The New Social Order*, occurs this statement:

"From the same source must come the greatly increased public provision that the Labor party will insist on being made for scientific investigation and original research in every branch of knowledge, not to say also for the promotion of music, literature, and fine art, which have been under capitalism so greatly neglected and upon which, so the Labor party holds, any real development of civilization fundamentally depends."

In the third place there are those values which come from actual laboratory or studio work. I think that the old discussions as to whether actual drawing and painting are or are not necessary to a high degree of artistic appreciation, discussions in which most of us have participated at some time or other, are being relinquished in the light of our growing knowledge of how complex a thing, artistic appreciation is. We have learned that there are different types of appreciation and various methods of approach. I, whose art interests are primarily, technical and psychological, go to an exhibition with a friend who does not draw, but whose dominant interest is in art history, and he gives me interpretations and enjoyments that I did not know, and I can only hope that I do the same for him.

Actual technical training develops its own type of appreciation. In art expression where the senses

play so large a part in those responses to color textures, and the drama of pattern and line, a peculiarly intimate acquaintance comes through actual handling of the materials, whether the student copies and traces the structure and patterns of masterpieces, or attempts himself to simplify and organize into composition the new material which nature's appearances furnish. However, I feel justified in saying only that it is one avenue to one realm of appreciation.

Perhaps the really serious question which confronts us is not that of providing new statements of the values of art education, but of having those values more fully attained in our classes and recognized in educational circles. In our publications they reach mainly an audience already sympathetic and informed. I think that there is pretty general sympathy with these aims on the part of college faculties. Here and there an institution, not quite confident of its own scholastic standing, may follow the custom in such cases and give small prominence to any but traditionally accepted subjects, as a matter of policy, and here and there an individual may need enlightenment, but on the whole I think that present doubts are not primarily regarding the values of appropriateness of art courses in colleges, but, if doubt exists it is as to whether the courses are realizing the aims and values as stated, moreover these doubts are sympathetic ones, promptly relinquished in the face of evidence.

What then remains for us to add to our already sufficient statements of values? I offer the following suggestions as to steps which might possibly forward our purpose.

1. That we open up a new avenue of publicity which will reach not only our own membership but the educational world at large.

2. That we submit clear statements of our aims and modes of work to some form of disinterested but skilled educational criticism.

In many institutions the means for meeting both of these suggestions are at hand in the departments or schools of education. Education is now organized as a science. Through criticism considerably greater than

art has had to face, it has made and justified a place of first importance in the larger universities.

If any of us care to furnish departments of education with statements of our aims and detailed descriptions of our courses and methods, we shall secure two results:—

1. We shall be sure of conscientious and skilful investigation and criticism of the material which we submit.

Those who feel it necessary to defend courses of art are now doing so against sporadic and unorganized criticism, and the gains if any are scattered and relatively ineffectual.

If statements of our work go to college departments of education, they pass under the scrutiny of organized and trained educational judgment. The returns will show us where, in the eyes of the educational world at large we succeed and where we fall short. Any question from this quarter will be much more specific and worth our while to consider, than the type of random criticism about which we are now tempted to concern ourselves.

2. We shall secure a new range of publicity, in the first place among departments of education, and then through them, to the educational world at large.

The method of procedure would be to inquire of departments of education in our own or other institutions regarding some person who would undertake to deal with the matter and to learn in detail the sort of material which should be submitted.

I do not know in how far such a plan as this is generally feasible, but nevertheless I mention it here because in my own experience I have found that the invited questions and suggestions, which have come from the department of education in the institution in which I teach, have been an important aid.

Taste: *Its Awakening and Development*: LLOYD WARREN, *New York*.

As there exists at the present moment an active propaganda, pursued by the Committee on Education of the American Institute of Architects, in favor of introducing into the undergraduate departments of our

universities courses inculcating an appreciation of the Fine Arts, it has occurred to me that it might be useful to examine briefly that fundamental sense in aesthetic discrimination upon which, in the student, such courses would be dependent for their utility.

Now by Fine Arts we mean Architecture, Painting and Sculpture when designed in their more important examples, and we speak of the minor or industrial arts as being those of a graphic or plastic kind applied to more familiar uses. Thus, the Perseus of Benvenuto would belong to the fine arts, while the golden cup by the same hand would take its place among the minor arts.

Now what is meant by Appreciation is very large and general. It is not only a power to discriminate between the value of different works of art or to analyse their merits individually, but it is the power of appreciating their influence for good or ill on the body politic of which we form a part.

We take it as conceded that we believe good art to make for that civilization to which we are aspiring, otherwise we would not be gathered together here, but we must not imagine that it is thought importantly so by the country at large, otherwise I would not now be speaking, for the courses which we advocate would have been long since founded, whereas per contra, at present the most important university in the State has no chair of nor any general course in the Fine Arts.

But this is not wholly Philistinism; it is more a wholesome fear of false prophets. Aesthetics is not a pure science, and we know that critics are often pure faddists; lexicographers define it as the philosophy or the science of the beautiful or of the Fine Arts, but in this country, where the fundamental aesthetic sense is so rudimentary, how shall we be protected from the sophists who may impose upon us?

To this fundamental sense has been given the name of taste, whether it be affected by sensation through the ear, eye or tongue, or through that subtle affection of our consciousness which apprehends us of the fitness of things in general. For the purposes of this discussion, however, we may be allowed to limit its meaning to the

aesthetic sense which is affected by vision, and the meaning of appreciation to the faculty which allows us to discriminate between the various evidences of that sense as expressed in works of art.

Now taste thus used is much more limited in its meaning than when used in a gastronomic sense. We say that food has a salt or sour, bitter or sweet taste, but we do not say that objects have a simple or mannered one. We say that they are in good or in bad taste, pronouncing an immediate verdict on them, which may be sound or not, in proportion to the value of our own personal appreciation, and it is the elements making up this appreciation which it is most important for us to study if we are to teach it. In short it is the education of taste that we are after, the development of a primary sense revealed to us by the eye so delicate that it may be affected by our every surrounding, or hoodwinked or humbugged by any charlatan who would substitute a mental process in us to take the place of its free exercise.

The fact is that in many persons taste is rudimentary only and that when a selection of objects is made by them this sense is not employed, but some other faculty is used for the purpose; or it is sought, not to gratify a sense which does not call for satisfaction, but to gratify some desire which is quite foreign to that sense. For an example with which we are all familiar, take the drawing room overloaded with gold and red plush, which strikes us with horror when we enter it, and of which the owner is so consciously proud. Taste has had no part in its perpetration whatsoever, notwithstanding the pleasure it gives the possessor; of one thing we may be sure, he has no taste, and it is merely his desire for ostentation or some other feeling which is gratified in it. The room is in bad taste of course, it is a perfectly blatant, obvious example of it, because it will shock anyone who has the least vestige of taste; but the person who admires it is not necessarily a person of bad taste; it does not appeal to him through that sense; he does not possess it; it tickles his ideas of splendor or riches, or warmth or what not, and he is pleased—as is a savage in his war paint—and nothing more.

The true meaning of this word taste is rather difficult to grasp, we have so abused it in our vocabulary. If my judgment of the beautiful is not exactly yours, you are pretty sure my taste is bad, but can we be quite sure what part of this judgment is attributable to pure taste and what part some other faculties have had to do with it? You may have just been reading Ruskin and can see nothing but Tintoretto. I may have been reading Berenson and worship the pre-Raphaelities.

The French have preserved better than we the meaning of this word. It is an old adage with them, to start with, that concerning flavors and colors there is no discussion, "*des goûts et des couleurs il n'y a pas de discussion,*" and they say, concerning a novel artistic mode "*il faut s'y faire l'oeil,*" one must make one's eye for it. But they qualify taste in many ways; they speak of a thing as being in the mannered taste of the XVIII century, or in a flamboyant taste, or in a severe taste, not necessarily good or bad. If you like that sort of thing, why, that's the sort of thing you like, though it may not mean anything to me. We, however, have shibboleths; to us a *simple* thing *must* be in good taste, but I remember my master at the Ecole des Beaux Arts answering with irritation one of my comrades who claimed simplicity as a merit in his design, "*Oui, Monsieur, c'est simple et de mauvais goût.*"

In fact, we seem to me to be very confused in this matter of taste, nor do we know where we stand. So much has been written on the question of appreciation of works of art that we do not know how much of our personal appreciation depends on our own sense, naturally developed, and how much on every external influence which has been brought to bear. We have always before us panegyrics, condemnations, commentaries, analyses on every epoch, style, school or individual artist. Our intellect has been appealed to in every conceivable way to affect our appreciation; we must condemn a certain work because it is immoral, or because it is prudish, too sketchy, or too finished; depending on whichever theory of criticism we may choose to adopt.

In other words, there is always a reason *why* we must like or dislike. We are people of little faith in our *instinctive* taste, and why? because it does not answer to our call; it is for the most part undeveloped or atrophied.

How strikingly this is brought to our minds by many of the interiors we see in the great comfort of our country houses. See our hostess's apartment; she has learned all about the style of The "Louis' " as they are upholsterily called; and there they all are in bedroom, parlor and bath; rose and pistache and mauve, lambris, appliqués and bergeres.

Their every arrangement clashes, unguided as it is by a delicate sensibility, and we retreat with a feeling of relief to our host's den, untrammelled by design, but penetrated by an atmosphere created by the leather chairs, the books, and the prints, which *he already likes*.

It is a very elusive thing, this sense of taste, so easily suppressed, or mislead, and yet it seems to me the very foundation and safeguard, too, of real appreciation.

Now, the great importance of taste as a national attribute far exceeds that capacity of appreciation of works of art which is esoteric and the achievement of the few. Think what it has brought to France in its poplar-lined roads, in its fenceless fields, its public forests and its carefully preserved monuments of antiquity. It is for the gratification of an unconscious desire that blue iris grows upon the thatched roofs of its humble cottages, and well trimmed peaches and quinces over espaliers on their walls. It is the national desire to be pleased that has preserved the gardens of Versailles and the ivy mantled ruins of Coucy now made a shapeless quarry by the invading Hun. This native taste carried on to its full development among the connoisseurs has completed the task and has made of Paris itself a place where one may live with delight. It has prevented disfigurement, it has preserved ancient beauties and it has created others anew.

But as a nation we are not sensitive to these things, we do not recognize their importance in making our lives more worth the living, notwithstanding that we have the

city of Washington, designed by a Frenchman, as a present witness. Our Maecenases content themselves with collecting Chinese porcelain and old masters at enormous prices, and many of them become connoisseurs in specialties of this sort, which is surely an innocuous pursuit for declining years, but is unvital, and will never persuade the youth to whom vitality and purpose are the stimulus of achievement.

If we are to develop a sense of beauty in works of art in the rising generation, we must first of all convince it of its utility, reveal to it the sensual gratification beauty gives and the value of that gratification. It should begin with the public school in the broadest, simplest way; not narrowly, by teaching children so much to draw pictures or designs, leading them to believe that art is confined to craft, but making them understand that it may be around them everywhere. What matters it that there is a museum at the distant end of the squalid Long Island road, hideous with the noise of trollies and fetid with smoking motors. The funds expended on a garniture of black hawthorn, or on a Meissonier, or a Vibert (bought twenty-five years ago and now passed unnoticed for a Cezanne further on), would have lined it with trees, and a little taste implanted in the population would soon stop the smoke of the automobiles at the nearest police station! We do not crave for museums, at least primarily, we crave for every form of art in its proper place. Collected together works of art are wonderfully interesting; culturally, spiritually, intellectually; but we lead a busy, purposeful existence, and we have a right to lead it as happily as we can, and we need these things to be accessible to us, to be of our everyday life, that we who run may read. In Paris the Horses of Marly are ours as we enter the *Champs Elysées*, and the fountain of Carpeaux, and the Puvis as we attend our lectures at the Sorbonne.

How would you develop a national taste by rehearsing to yawning boys the Ruskinian subtleties of Tintoretto and Turner, or the rivalries of classicist, romanticist or impressionist? Awaken them to the joys of life that beauty brings. Picture to them the flower-

ing chestnuts of a street leading to that great arch of imperishable glory, through the like of which they might pass here, *if they would*; speak to them of the fane rearing its incomparable towers, in the like of which they too may utter their prayer—*if they will*; of the academic halls where Delaroche and Ingres have left their legacy instead of the exposed heat stacks and ventilating tubes, which decorate our schools. Let them roam in their imagination through the Boboli Gardens and by the banks of the Arno, and let them at the same time think of our City Hall Park and the shore of the East River. For those are *results* for which we are to teach, not mausoleums filled with dead things. It is this sense of taste, then, which we must awaken and develop, and it is a propaganda which we must undertake. For in the production of works of art there is more than the artist needed. There is needed also the desire for beauty on the part of the public, who are our students of to-day, from a perfectly sane, sober point of view, from the conviction that they are getting something out of it that makes it as worth while as automobiles or *tiled* bathrooms, that it makes them happier in their daily tasks, and above all that it is for them themselves that it exists, and not for a few esoterics who know all about it, because they have spent their lives in doing nothing but cram up on the subject of art.

If we are to arouse this sense of taste, which, developed, will create appreciation, it is through the imagination that it must be done, and through the natural channels of our national character, for this thing is a sort of an aesthetic conscience, like our instinctive knowledge of good and evil, ever changing and ever modified with the trend of the times, with our pursuits and with our modes of thought, for what is good taste now may not be good taste a dozen years hence, just as Gothic taste was discredited in the Renaissance. It is not a thing of critics and pedants, and ruthless of them it passes them by, living in its appropriate moment, a *vital living* thing, and drawing its beneficent strength from the power of its momentary conviction.

The topic chosen for this morning's discussion, "The value of the study of art to students in colleges and universities," is one about which so much has been said, both inside and outside the meetings of this association, that I despair of being able to contribute anything new to it. Perhaps it will be well, however, to put into concrete form what we already know and think, and it is with no higher ambition that I submit what I have to say.

To consider our subject comprehensively we should divide the students we have in mind into two classes,—those who seek in the college the preparatory training for an active career in some branch of the study of the fine arts, and those to whom it is, or should be, a part of the general education which our colleges and universities aim to provide. To the first of these the value, and the fact that the college is the one place to which they have a right to look for this training, are both so obvious that I need not insist upon them before an audience like the present. But I should like to say a word about the careers which are open to students who wish to make a life work of this study, as there may be some among you who do not appreciate their range and variety, and certainly but a small percentage of the students in our colleges have any idea of the possibilities which are offered to them. First of all is the teaching of the subject. We as an association are directing our energies towards the recognition of the study of the Fine Arts by our college authorities as an essential factor in undergraduate training. Supposing our hopes are realized, where are we to find the men and women qualified to fill the positions we wish to see created? This association now includes in its membership by far the greater number of those who are actively engaged in teaching art in our colleges and universities, yet they are but a mere handful as compared with the number needed. Where are the rest to come from,—where indeed are you to look for your own successors,—if college students are not encouraged to look upon this as a career which is not only attractive

but will support them as well as other positions of what we may call the college grade?

Second come the museums. As the museums of art in this country develop and multiply, so does the appreciation by their trustees or founders of the necessity of having trained people to administer them. We have already passed the first period of the museum idea, when force of circumstances compelled those who established a museum to select to take charge of it almost anybody in the community who had the leisure to give to the task, at a salary which nobody could regard as excessive, the chief requirement as to qualifications being "an interest in Art." Nowadays those who are founding museums of art in America, and still more those who have lived through one generation of their development, seek as their directors experts who can guide them in working out the building plans, give them intelligent advice as to purchases and the acceptance of gifts, arrange the exhibits with knowledge and taste, and maintain the proper standard for loan exhibitions. For assistants somewhat the same qualifications are sought, though not in so high a degree. Here is certainly a most inspiring and useful career for those who are qualified to enter upon it, and one in which today the demand is far greater than the supply. But let me say that the people who are seeking this kind of help will not be content with superficiality. They demand thorough training for the positions they have to offer, and as a rule they are ready to pay a fair remuneration for it. But what are our colleges—with rare exceptions—doing to provide this training?

Third there is the lecture platform. We all know that within the last few years the work of oral instruction within our museums has grown to be an important feature of their organization, that it is rapidly becoming recognized as an essential factor in the relation of the museum to the public, and is bound to remain so. Thus far this instruction has been largely directed towards beginners whether children or adults. But the need for intelligent discussion of topics connected with the history or theory of art for the benefit of those who have already some knowledge of the subject is also

making itself felt, not only in museums, but among art societies as well as by the public at large, and here again is the call for the trained expert, the person who can speak with authority. The type of lecturer I have in mind is the one who can do for art what John Fiske used to do for early American history,—interest people in the subject, make them want to know more about it, and convince them that what he told them about it they could listen to with confidence as coming from one who knew thoroughly what he was talking about. Is not this a worthy ambition for any college graduate?

Fourth there is the field of criticism. There never was a time when intelligent criticism of art, both past and more especially contemporary, was so sadly needed as the present; for just as the interest in it is growing by leaps and bounds, from one end of the country to the other, and is shared almost equally by artists and the public, so the quality of the criticism that is put forth by our press and periodicals has been steadily deteriorating, until the exceptions to this statement might almost be counted upon the fingers of one hand. By criticism of course I do not mean fault-finding, but I think of the critic in the true sense of the word as a person who combines with knowledge cultivated taste, a keen sense of analysis, breadth of mind, and a mastery of exact expression, who can tell his readers not only that a given work is good or bad, but why it is so, and this in a manner that shall educate their taste and place the artist in his proper rank among his fellows. In saying this my mind inevitably goes back to the days when McKim, Saint-Gaudens and La Farge were in their prime, and Mrs. Schuyler van Rennselaer was writing her criticisms of their work and that of their colleagues, in the *American Architect* and elsewhere. Illuminating these were both to artist and laymen. Often I used to hear architects say how helpful her articles were to them personally, and often I have wished that her activities had not been turned to other fields, which have profited at the expense of our general education in art. This is the kind of criticism we need more than ever now, but alas, how few are undertaking or fitting themselves to provide it!

Finally I want to call your attention to one branch of work which offers lucrative employment but is almost wholly neglected by American students, mainly because of their lack of preparation for it, and that is the writing of scientific, authoritative catalogues. Not to speak of public collections, where the need is obvious, private collections have been growing marvelously during the present generation, in quality as well as number. Sooner or later the owners of these want them published in a manner worthy of their importance, that is to say, expense is not regarded in comparison with the desire to have the work done by a first-rate authority, whose word regarding the attribution or the quality of a picture, a sculpture, or a vase, shall be accepted as final, and to make the publication itself, with sumptuous illustrations, a monument of the collection it describes. Is it not a cause of regret, yes, of mortification, that such collectors have to seek in Europe the men of the standard they require because our country has done so little to supply them?

These are some of the careers that are open to men and women who are fitted to undertake them. The list might be extended, but I have said enough to show what a lot of opportunities are going to waste simply because we are not yet sufficiently awake to the reality of the need, and our institutions of higher learning have done so little to meet it.

We come now to the main part of our topic, namely, the value of the study of art to students in our colleges and universities who do not mean to follow it as a career, the place it should occupy in the general equipment of a college-bred man or woman. Personally I have no hesitation in demanding for it a position among the highest and most essential, as the most liberalizing of the liberal studies, all the more valuable because of its remoteness from the practical, of prime importance for its broadening effect upon the mind and its refining influence on character. In the latter respect its sister study, literature, is the only one that will compare with it. Look through the list of required and elective courses offered by any college and you will find no other so sure to develop the quality of refinement which

ought to be a distinguishing characteristic of the college graduate. I do not mean that this can be brought about by teaching the bare facts, names, and dates of the history of art, of the peculiarities of style or technique which distinguish one artist from another, but by clothing these facts in the splendid garments that belong to them, by giving the characters their proper setting in history, and by showing the arts for what they have always been,—the expression of the civilization that produced them. In short, I mean teaching the subject as it was taught by that great master of it, Charles Eliot Norton. I was fortunate enough to begin my studies with him in the first years of his lecturing at Harvard, when the digressions complained of by later generations of students had not assumed an undue proportion of his lecture hour; and though in after years I studied under some of the most eminent authorities in Europe, and learned many facts from them which had not been taught by him, no one of them gave the same interest and fascination to the subject that he did, nor aroused anything like the same enthusiasm for it as a vital part of a liberal education rather than a field for specialists. I am happy to record here my great indebtedness for what he did for me in common with many others who heard him. At the time when I took his first course I was half way through college, and within a few months I was surprised to feel the extent to which he was pulling other and disjointed courses I had studied into line, coordinating them with his own. History, languages, literature, philosophy, all seemed to have a bearing upon what he was teaching, all were affected by it, so that in the end the studies I had followed in those four years shaped themselves into a well rounded whole, a unit, although even then I had no idea of making the fine arts my profession in life.

Now it is all very well to say that it was Professor Norton the man rather than his subject that had this effect upon his students, that his was a unique personality and a mind capable of giving charm to any subject upon which he touched, to an extent which the rest of us may not hope to attain. This is true, yet it

need not put us wholly out of the running. One great secret of his success with his pupils was the method he adopted in his teaching, and this we can all study and follow to advantage. It was not original with him but he adopted it and applied it in a manner that appealed especially to the plastic mind of the student age. He began by laying down the principle that art is to be regarded as a "mode of expression"—of the highest expression of a race or an individual, because it embodies their highest ideals, their noblest aspirations, in a manner of which language is not capable. Hence its value for the unconscious testimony it gives of the character of a civilization, by illustrating the kind of ideals it sought to express in its monuments, whether of architecture, sculpture or painting. Then he took us from the Egyptians step by step through the Greeks, the Romans and so on to the end of the Renaissance, keeping the background of history constantly before us, making us feel how their rise, their climax and their decline were directly reflected in the works of art they produced from one period to another, and still more making us realize that what was true of past ages would be equally true of our own when we came to be measured by posterity. Another great element of his teaching was his manner of humanizing the various peoples that he talked about, and this was especially effective in the case of the Greeks. We who had struggled over the complexities of Greek grammar and labored to remember the dates of Greek wars suddenly found the Greeks transformed from the cold abstractions of a dead past into beings of flesh and blood like ourselves, with the same passions and weaknesses, wrestling with many of the same problems that occupy us in America today, and linked to us by many kindred ambitions and ideals. No wonder we were ready to study their art with admiration and delight. It was the ancestor of our own, and we soon forgot the distance of time that separated us.

Upon a class of students which is following the history of art by the method I have described the reaction is as varied as it is certain. No one can tell the depths to which it will reach in any one individual

and frequently he is not fully conscious of them until years after leaving college, as I well know from the experience of many besides myself.

What are the benefits to be directly derived by the average undergraduate from this study? First of all is that which comes from a knowledge of the subject itself, with its immensely stimulating effect upon the mind and the imagination, and its widening of the range of human sympathies. As an avocation, a resource to which we can turn with pleasure and profit from our daily professional or business life, it has no equal. This we see demonstrated all about us by the extent to which those who can afford to do so surround themselves with works of art. The growing taste for them, and the desire of collectors to possess only works of high quality, is to me one of the healthiest symptoms of America in our time, based as it generally is upon a genuine love. Yet happily possession is not necessary for enjoyment. The real possession is the ability to appreciate. Equipped with this our travels abroad and our leisure hours at home can be made ten times more profitable than they are without it, and the profit is gained through pure enjoyment of the highest kind.

That the study, pursued in the manner I have been describing, has also an important effect upon the formation of character no one who has passed through the experience doubts for a moment. Even the lazy and indifferent among Professor Norton's many pupils now cheerfully admit that they got more good out of his courses than they were aware of at the time. This was inevitably the case because the constant distinction between what is fine and what is not, with the underlying reasons, cannot fail to have its effect in other directions than that to which it is immediately applied. And we must not forget the great value of the study in developing and sharpening the powers of observation, which is one of the chief practical benefits of a college education, in whatever occupation the student may follow.

These, however, are all selfish points of view. They affect only the man himself, not his relations to his fellow men. But we must never lose sight of the fact that the highest function of a college or university in a

democracy is to turn out a useful body of public citizens, men and women to whom the community in which they live can turn with confidence for intelligent guidance in matters affecting the public welfare. Every American student should be made to feel this as a duty and responsibility entailed by a college education, and should prepare himself accordingly to meet it. Among public matters calling for such guidance art is now recognized as occupying a high place. People want their cities and towns to be beautiful, and the monuments in them worthy of the place as well as the purpose for which they are erected. Yet we may adopt it as a perfectly safe maxim that the layout of a civic center, about which we hear so much nowadays, will be no more intelligent than the commission that directs the work. The erection of a monument begins with the selection of the architect or sculptor, to be followed soon by the study of the design he submits. Neither can be done wisely except by persons who have some knowledge or appreciation of what is good and bad in art, and where is this to be looked for if not among college graduates? The character of a public building, a church, a library, or a museum, both in its architecture and its decorations, depends almost as much upon the committee that have charge of it as upon the artists they employ. Competent men in the various arts America has in abundance. What we need to produce is the intelligent layman, with whom they can cooperate in sympathy. When we have that combination we may hope to achieve what Macaulay had in mind in saying of the typical public man of the Italian Renaissance that "the fine arts profited alike by the severity of his judgment, and by the liberality of his patronage."

Value of the Study of Art to the Students in Colleges and Universities:
HENRY TURNER BAILEY, *Cleveland School of Art.*

Mr. Bailey said that inasmuch as he was a new member and had but recently come to work in the particular field of interest to the College Art Association, he could bring to the discussion but little except theory; and after the able presentations of what a course in art should mean to college students, to which

the audience had listened, it seemed unnecessary to present any other. He would therefore content himself with a few facts. Thereupon he recounted briefly the testimony of certain college graduates as to the value of the course in art given at Harvard by Prof. Charles Eliot Norton, and then by describing the attitude of college and university students in Cleveland toward a course in art appreciation just established by Mr. Frederick Allen Whiting of the Cleveland Museum of Art, he was able to show what the college undergraduates think of such a course. If the young people themselves did not believe in it there would not have been over six hundred applications for tickets. While courses in art cannot guarantee the production by the students of new masterpieces, they can so inform students that they will more keenly appreciate fine art, and themselves produce art that is at least not too bad. As Dr. Ross of Harvard says "We can teach order and hope for beauty."

The Value of Art in a College Course: SAMUEL P. CAPEN, *Bureau of Education.*

I can sympathize with the disappointment of your association at the discrepancy between what the program promises you at this moment and what you are about to get. I wish heartily that Commissioner Claxton might have been with you, for your sake and for his sake, if not for mine.

The Commissioner of Education has a peculiar privilege and a peculiar responsibility. Whereas nearly all the rest of us, teachers and investigators alike, are forced to burrow within the limits of one of the various circumscribed specialties into which the field of education is divided, it is his task to view the educational enterprise as a whole. He can not forget, as we may be excused for forgetting, that the educative process is a single thing, one and indivisible, having as its object the complete unfolding of the individual's powers and their adjustment to the conditions of life in modern communities. He must bear constantly in mind the fact that the process fails of its purpose unless it takes account of the fundamental impulses and motives of

human nature; unless it gives these impulses and motives an outlet, and a wholesome direction. He must exert his influence to see that the national scheme of training is not a mere patch-work quilt of subjects and specialties pieced together by compromise and cut off to fit the years of a school curriculum.

The present Commissioner has labored unremittingly and with increasing success to spread this broader view of education among the makers of curricula. Because he has recognized so clearly the vitalizing function of art in all the stages of the educational process and because a message so individual as his, can not be delivered at second hand, I address myself with considerable humility to the topic assigned him.

Art, in the wider sense, has been included in almost every type of education of which we have record. It was implicit in much of the training devised by primitive tribes. It bulked large in Greek education. It even appeared more or less disguised in the scholastic system. And of course it was basic, although not always recognized, in the combination of higher studies out of which the American college curricula have developed. A rational, ordered, and fruitful life such as nearly every system of education has consciously or unconsciously aimed to promote is practically impossible without art, because art is an aspect of human life itself, the outcropping of instinct, primordial and irrepressible. There is therefore no question of the value in a college course or in a school course of art in the comprehensive sense, including poetry and music as well as the plastic arts. Its value is conceded without argument.

But I take it that your Association is concerned rather with the matter of emphasis, and especially with emphasis on training in the plastic arts. Probably you believe that the plastic arts have never been sufficiently emphasized in the various liberal curricula purveyed by American colleges. I speak to this point with a good deal of hesitation, because the plastic arts did not appear at all in my college course and because I have had scant opportunity since to make good the deficiency.

The discussion of the abstract values of one subject or another has been a very popular exercise among speakers and writers on education for a good many years. If you have followed their arguments you are aware that a thoroughly plausible case can be made out for almost any subject. The perusal of much of this literature induces a state of skepticism, at which I fear I have arrived. At any rate, my present position is this: The value of any subject in the college curriculum depends on two things: first, the aim of the curriculum, and second, the way in which the subject is presented. Let me illustrate these points negatively. Forging is not particularly valuable to a student of law, nor Greek to a student of engineering. A book course in physics without laboratory practice or a correspondence course in swimming are not particularly valuable to anybody.

What is the aim of a college course? And by college I presume that we mean now a college of arts and sciences. Many have defined it to their own satisfaction, but when two definers come together "east is east and west is west, and never the twain shall meet." Perhaps there is nothing in the realm of education on which it is harder to get an agreement—except that elusive term "culture," which often comes to the same thing in the end. Furthermore, the aim of the college course has been constantly changing for a number of years. Apparently it is on the eve of a still more radical revision. But since no one knows of a surety just what the college course of the future is going to be, I may properly confine myself for the moment to an attempt to indicate its present aim. To my mind President Butler's general definition of education expresses quite aptly the purpose of the liberal college course. It is his view that education is "the gradual adjustment of the individual to the spiritual possessions of the race."

If you will accept this very pregnant phrase as stating the aim of the liberal college, then it is quite plain that the plastic arts, as well as the arts which have long been included in it, should have a prominent place in the college course. Where are the spiritual possessions of the race crystallized and preserved?

Certainly not in conquests or weapons of offense; not in laws or constitutions, which from age to age prove faulty and are discarded. In the records of these things perhaps, and of other milestones of human progress. But there are three great repositories of the spiritual possessions of the race. They are art, science, and religion. These have formed the material out of which nearly every worthy scheme of liberal education has been fashioned. Often one or another has been misnamed, suppressed, or over-emphasized. The best educational systems have been those in which the balance has been most truly kept among all three.

The dead hand of Puritanism, with its horror of images and adornments, still rests on American higher education. Its grip is fast slipping and perhaps is only perceptible now when we are in a philosophic mood. But there linger certain traditional prejudices and inhibitions which account for the general failure to give adequate recognition in college curricula to the plastic arts. What is adequate recognition? You may attribute it to the ignorance I have already confessed and which I deplore, but it is my opinion that the plastic arts may not properly claim as large a place in any plan of liberal training as literature. A greater proportion of the spiritual possessions of the race and a wider range of human experience are recorded in letters than on canvas, in marble, or in stone. Nevertheless, I would consider a course of liberal training one-sided and incomplete which left the student ignorant of Phidias and Praxiteles, of Michael Angelo and Raphael, of Rembrandt, Vandyck and Reynolds, of Rodin and Sargent; which did not introduce him to the wonders of Greek and Gothic architecture; which did not enlighten him as to the principles of classicalism, realism and impressionism. No man has entered into the spiritual possessions of the race who is unfamiliar with these landmarks of civilization, and with others which I need not enumerate, that are preserved in the plastic arts.

Probably this statement would be regarded as trite, even axiomatic, by nearly all the defenders of the liberal college. The theory of the liberal college com-

prehends so much at least, however far practice may in given instances lag behind theory. But I would go further. The aim of the college curriculum as it has been defined implies more than a polite familiarity with standard works of art, gained through a study of standard works *on* art. Art is the expression of fundamental instincts and emotions. It is active, not passive. It is a mode of living. The task of educational institutions is to teach youth to live on this plane and in this manner.

This leads me to the second test I would apply to determine the value of any subject in the college curriculum, namely the way in which the subject is presented. Are not the plastic arts generally offered to college students purely as material for quiet absorption, with a view to the development of their capacities for appreciation? Now, if there is anything that modern educational psychology has proved beyond a peradventure, it is that the power of appreciation is intimately associated with creative effort. You perceive the subtleties and excellence of good literature *after* you have tried your own hand at written expression. You divine the beauty and purpose of form and color *after* you have made your crude essays at plastic representation. Appreciation, although perhaps not precisely a by-product, comes second, not first, in the order of artistic instruction. A certain rudimentary power of appreciation may be inculcated without creative practice, but in the process there is strength, labor and sorrow.

In my observation this principle has not been sufficiently recognized by those who have had charge of college courses in art. I realize that professors of art have not been wholly masters of their own destiny. They have had to fight for the inclusion of their specialties in the curriculum on any terms. They have had to defend it primarily on cultural rather than on pedagogical grounds.. But I submit that the value of art in the college course will depend very largely on the success of teachers of art in combining instruction in theory and appreciation with practice in representation. This is a difficult problem and one for which I have

no ready-made solution; but I offer it to your association to solve, as my contribution to this discussion.

And before I close may I record my opinion that the solution of the problem is now at once more difficult and more important than ever. Every college teacher and officer knows that the college of liberal arts is facing the ordeal of fire, like so many other delightful and accustomed things in the life we lived before the war. It is not merely because the choicest and fittest of our young men have already entered the service and because others are going day by day. Once before in the history of the United States colleges were decimated and recovered. But it cannot have escaped your attention that the colleges of arts and sciences almost alone among higher institutions have been unable to make any contribution of direct and immediate military value—except the intelligence, the exalted spirit and the general adaptability of their students.

Contrast the position of the liberal college, however, with that of the schools of engineering, of medicine, of agriculture and of dentistry. These are recognized by the military authorities as the second line of defense. The War Department has declared that they must be kept in full operation in order that the supply of technically trained men, so urgently needed in every activity of the war may not run low. It has granted their students the privilege of enlisting in the reserve and continuing their studies in order to preserve the supply of technical skill. And this is not the only influence tending to give especial prominence and prestige to higher technical training more or less at the expense of liberal education. The total world pressure of the moment is in the same direction. There is a growing readiness to sacrifice every agency that does not have a definite and tangible productive purpose, a diminishing sympathy for the deferred and indirect productiveness of the liberal college. Nor may we anticipate that this pressure will cease immediately with the conclusion of the war. The task of material reconstruction will be too great and too insistent. Whether we sympathize with this tendency or not the probable effects of it on the American college must be faced.

Evidence is already at hand that the college will be profoundly changed. I recognize the danger of prophecy, but I believe it is safe to predict in very general terms what some of these changes will be. Let me indicate three. 1. College courses will tend to become further vocationalized. 2. They will be more intensive and laborious. 3. The age of entrance will be lower and the course shorter, at least in elapsed time. In other words the period devoted to general education in America will more nearly coincide with that devoted to this purpose in European countries. If my forecast should prove to be correct, I am inclined to think that two of these changes at any rate may be wholly beneficial to American higher education.

But there is also a menace in the situation not only to the integrity of the college, but through the college indirectly to American life. No one longer doubts that this war is more than a struggle of nations. It is a conflict of philosophies and of moral ideals, philosophies and ideals perpetuated and ingrained by educational institutions. On the one side are the nations which have carried technical specialization to the ultimate extreme, which through education have mechanized and stratified society and subverted its normal, wholesome impulses. On the other are the nations which have placed individual freedom above mechanical efficiency, whose educational systems have emphasized spiritual values, often at the expense of productive skill. It would be hard to overestimate the part that the colleges of England and the United States have played in molding the spirit and the purposes of these nations. The colleges have been both the interpreters and the preceptors of the national mind. Is there any doubt that the elimination of these guiding forces would be an irreparable calamity? Now I do not think it will come to that, but on the other hand I believe that those who appreciate the contribution of the liberal college must bestir themselves now more than ever in its defense.

In the presentation of the essential character of the American college I am persuaded that your Association and the interest for which it stands have a large responsibility. Your subject is of fundamental spiritual

and humanizing significance. It is your special—and difficult—task to see that it is made to function vitally in the college curriculum whatever the changes wrought in the curriculum by war and reconstruction may be.

1 P. M.

Luncheon at the Museum Restaurant.

2:30 P. M.

Members of the Association visited the Collections of Mr. Henry C. Frick, Fifth Avenue and 70th Street, at 2:30 P. M., and those of Mr. George Blumenthal, 50 East 70th Street, at 4 o'clock.

7 P. M.

Dinner at Hotel McAlpin followed by "Round Table" discussions: Standardization of Art Courses: ALICE V. V. BROWN, *Wellesley*.

In considering ways by which the College Art Association may contribute to the development of art in America, preliminary attention must be given to the actual situation. The case of practical art for the immediate purpose of this paper may be dismissed in a paragraph.

In practical art, there has been of late such an advance in proper methods of presentation that the situation is quite satisfactory in comparison at least with what it was even ten years ago. At that time it was the exception rather than the rule that a student coming to college from a preparatory school, either public or private, had been taught to see or represent so as to show any degree of truthful observation or proper skill. The case is now reversed and we find a great number of entering students taught by unknown teachers but bearing marks of excellent training.

The case, however, is quite different in the history of art. In our own college of some sixteen hundred students it becomes my duty each year to look over credentials of many students who come from preparatory institutions asking for credit in history of art for work done elsewhere. These students seldom show real knowledge of the subject they offer; and the statements in the catalogues of their respective colleges and schools is insufficient to give any idea of the text-books or authorities recommended or of methods used.

Further, when we consider the case of college graduates, I believe that those who have positions to

fill which require a knowledge of the history of art, in colleges or museums, will concur with me that the number of applicants who might be called well-trained according to critical standards is discouragingly small.

Another distressing feature is the ignorance or indifference of those who have the disposition of teaching positions. How many principals of schools know or care whether their history of art teachers are properly equipped for the purpose?

It appears to the present writer that here is a field which the College Art Association might well attempt to enter. Might it not establish a sort of clearing-house for elementary courses at least? I am quite aware that in view of the great diversity of training or difference of aim of college instructors in the various institutions, any attempt to impose a hard and fast method to be pursued or standard to be reached would meet with disaster. In fact, this, we doubtless all agree would be not only impossible but pernicious; but is it too much to place before ourselves as a desirable, even though far distant, objective the standardization of art methods in some such sense as is the case with Greek, Latin or Mathematics?

It is quite possible that to the majority of the College Art Association, standardization will appear to mean uniformity and therefore sterility. But is this necessarily the case? The writer is hoping that the Association may consider the idea in its various bearings, and that the suggestion may bear fruit at some future time. Why should not the Association be placed beside the great scientific, philological, and historical associations of the country as the final authority in the eyes of the interested public not only for university art standards in general, but also in regard to what is adequate to meet the demands of art education in any particular college situation.

This brings me to another phase of the subject. The position of most instructors in art in colleges is that of pioneers among colleagues, perhaps sympathetic, but certainly untrained as to art standards, and who present difficulties in the obtaining of academic recognition for the value of art history studies.

Influences from without, any organized body of public opinion which can be quoted or which holds the public academic attention, must in the end prove a valuable reinforcement.

The plan of cooperation ought not, of course, ultimately to end here. A scheme delightful and far reaching in its organization might readily be worked out on paper. The time should doubtless come when schools, colleges and museums would ask the question as to what recognition a candidate for a position had received from the College Art Association. The Association might elect a committee on high scholarship, a sort of Academy, a group of Immortals, whose stamp of approval would mean high attainment. We have already taken certain steps in such direction. Among such, I regard the full and important list of authoritative books and publications compiled by Professor Pope and his committee, and the very able comments on it by Dr. King of Bryn Mawr. I dare not let my fancy play with the dazzling possibilities of influence upon museums, university curriculums, and appointments. Art scholarship might even become fashionable in private schools (where, after all, patrons of art among women are so largely educated), but it would be better, doubtless, to curb the imagination for the present and to confine ourselves to an attempt so slight that it will not dislocate existing methods, and which might serve as a suggestion of the direction to be taken rather than as an effective engine.

My proposal I would put in the form of a question. May it not be possible for the Association to suggest a standard for an elementary college course in art, which might serve as an incentive at least to the instructors in elementary history of art courses throughout the country? My suggestion is that the Art Association add another to its various useful committees. This committee might (among other things) draw up a long list of "review questions" as they are often called, from which questions for examination could be taken, or upon which an examination might be based. Together with this list there should be a list of authorities to be consulted, not too numerous for actual use.

We might even go a step further. The College Art Association might confer an Honorable Mention upon any institution whose students could pass an examination based upon these questions and authorities, an examination which might be set by the Art Association Committee. It might even give a certificate to successful individual students, a certificate which would be made more valuable in proportion as colleges, museums, and schools paid attention to it, as presented by candidates for advanced courses or for paid positions.

Such a plan to be useful must depend upon the way in which it is administered. There will, of course, be the danger of narrow interpretation of the scope of such an elementary course, a failure to leave sufficient initiative to individual instructors, and too little allowance for the different kinds of work that public conditions demand in different institutions. I believe ways could be found to meet these difficulties. For example preliminary lists of questions might be invited from instructors of elementary history of art courses of all institutions represented in the Association, and again the subject matter covered by the questions might be so divided that the institutions which omit to teach certain phases of art would find the questions on the list easily selected from. Further, each institution which made use of the questions would still have full opportunity in the more advanced or special courses to handle its subject in an individual way.

In regard to what may seem to be an undue amount of time to be given by the committee especially in examining the work of the different institutions, I should propose that the plan be simplified by throwing as much work of examining as possible upon the separate institution. The instructor in each institution, for instance, might make a selection of two or three examination papers and forward these only to the committee for selection, and the time allowed the committee should be abundant.

This suggestion is presented at this time with no expectation that it will be immediately accepted. It is open to revision and doubtless to improvement.

It may be unwise for the Association to attempt any new work during the war, but the writer feels convinced, and hopes others may also be convinced, that it is worth our consideration for action at some later period.

A Course in Fine Arts for Candidates for the Higher Degrees:

ARTHUR WESLEY DOW, *Columbia University.*

Many students come to our colleges with no worthwhile experience in art and with little interest in the subject.

Knowledge of art they may have, in small measure, gathered incidentally from the history courses, from reading and from occasional visits to art exhibitions.

Some have had nature-drawing in the lower schools, but its purpose was not always made clear to the pupils. A few have made designs in connection with the manual training course, where industrial use, not art, was the object.

High school year books are often illustrated by those who have not studied art at all, who have not been taught that the making of an illustrated book is distinctly art work and must be treated seriously. College papers are often put forth by those who are not aware that a printed or illustrated page demands art experience and taste.

This ignorance of the nature of art is not the fault of the lower schools alone where over-worked teachers do their best under the difficult conditions imposed upon them.

It is partly the fault of school superintendents and principals who during their own college course never considered the fine arts as worthy of serious attention, and partly the fault of academic artists and art-leaders who are responsible for art teaching.

This association is not immediately concerned with precollege art training, yet that preparation (or the lack of it) explains the average student's attitude towards the fine arts. The poison of the Renaissance nature-imitating academy permeates not only the schools but the public mind, and creates a prejudice against art. There is a traditional idea that art belongs to a special class, that art is not useful but only a luxury,

that the artist is not practical. The art academies still teach what is nicknamed "high art"—the drawing of nude models, casts and still life—and put down the handicrafts, the poster, and the advertisement as "industrial" art. In fact they take art away from the people and yet expect the people to be interested in it.

It is time that the old order should change, that new moves should be made. We want the leaders of the public to see that art is a living force in the everyday life of all, not a sort of traditional ornament for the few. We want an art education that shall meet the needs of this generation regardless of what Michelangelo was overheard to say about the sacredness of nature-drawing. The methods and practices in the training of the professional painter and sculptor should not be followed in the training of the public in art appreciation, through our schools and colleges.

Passing by now the pre-college experiences and hoping for a new era of art teaching, let us see what can be done with college students as we find them. Probably, their lack of interest in art is not as serious as it seems, and they would readily respond if the subject were presented in a way that would permit self-expression.

It is unfortunately true that many members of college faculties are indifferent to the teaching of the fine arts and do not impress upon students the importance of an appreciation of them. We ought then to bring the subject in a convincing way to the candidates for the higher degrees,—to those who are likely to become members of college faculties.

It seems to me that art appreciation should not be presented wholly by the lecture-method but that some means should be found for giving students personal experience in creating art-quality.

Two things which I will for convenience call Recognition and Representation appear to have been over-emphasized. The first pertains to the lecture-method, and the second to the training of the professional artist. It is undeniably important that a student should recognize authors and schools, but unless appreciation of quality goes with such recognition very little art ex-

perience has been gained,—only knowledge of art-history.

Those who write the story of art point to Representation—from the drawing of the cave-dwellers down—as the ground work of art and the gauge of its excellence. I believe it can be shown that the truthful drawings of the cave-men have little or no art-quality, important as they are in other ways. They are merely spirited pictographs. The same may be said, with modifications, of most realistic painting from Signorelli to Sorolla. Bernard Berenson in his small book, “A Sienese Painter of the Franciscan Legend” contrasts Giotto the realistic painter with Sassetta the imaginative painter. Giotto represented bodies, Sassetta painted spirit.

How can we organize our art courses so that Quality shall be the chief thing sought? How may students be led to appreciate not only the quality of Sassetta’s line but of all fine lines, not only the tones of Whistler but all fine tone, not only the color of Titian but all fine color?

To answer these questions I venture to enlist two servants of science— experiment and research, and to present the following outline, assuming that the students have had no previous art instruction or at best only representative drawing.

Theses

1. Fine quality in art results from fine choices in the distribution of lines, masses and colors.

2. We cannot fully appreciate the values of these choices by merely observing them, or reading about them. The quality of fineness is revealed when we try to make *similar* choices ourselves, however, crude the experiment may be.

3. Experiments in producing fine spacing, tone or color should always be associated with study of historic examples.

4. The line of research will be suggested by the line of progression in the experiments.

Experiment 1. Quality in SPACING: suggested by the doorway of the Erechtheion.

Materials—gray paper and charcoal.

Selecting a corner of the doorway, observe the number of lines in the moulding. Draw them freehand at arm's length. Vary this theme in ten arrangements. Compare them and choose the best.

Reference for similar fine spacing—The panels of the Ca' d'Oro, Venice—The door of Lincoln Cathedral, a Flemish wood carving.

Experiment 2. Quality in SHAPE; suggested by a bowl of the Sung Dynasty of China. (See catalogue, the Metropolitan Museum of Art, New York). Draw the bowl in outline trying to copy the curves in true proportion.

Try the effect of varying the proportions, say ten times. Compare, and choose the best.

References, Chinese Pottery, Japanese Pottery, American Pottery, Greek Vases.

Experiment 3. Quality in ARRANGEMENT of AREAS; suggested by Whistler's "Battersea Bridge," by Colonial panelling, or a Flemish panelled chest. Sketch and draw as above.

References—Giotto's Tower, the Taj Mahal, Facade of Chartres Cathedral, Salisbury Cathedral, Interiors by Pieter de Hoogh, Prints by Hiroshige. Arrangements of sculptured figures in pediments of Greek temples.

Experiment 4. Quality in RHYTHM; suggested by a cornice of the Parthenon. Rough sketch and variations.

References. Mohammedan marbles and inlaid work, Mediaeval metal, 15th century textiles, the mural paintings of Puvis de Chavannes.

Experiment 5. Quality in the DRAWN LINE; suggested by a drawing by Millet. Copy with charcoal and brush.

References—Drawings by Rembrandt, John Swan, and Japanese brush work, preferably by Sesshu.

Experiment 6. Quality in distribution of MASSES; suggested by a Rembrandt painting or etching. Soft charcoal or brush and ink.

References—Chinese and Japanese ink painting and blue and white wares.

Experiment 7. Quality in TONE DIFFERENCES; suggested by Turner's "Rain, Steam and Speed." Observation of a scale of five values, or if possible, the making, with charcoal or brush, of a scale of five values.

References—Works of Pinturricchio, “Maternité” by Carrière, Landscapes of Mènard. Works by Whistler and Dewing.

Experiment 8. Quality in COLOR; suggested by stained glass. Balance by HUES. Materials, Colored crayons. Students may color traced designs from ancient glass.

References—Della Francesca, Impressionist painting, Japanese prints.

Experiment 9. Color. Balance by DARK-AND-LIGHT; suggested by Dutch painting, say Nicolaes Maes. Rough crayon sketches on black paper.

References—Italian Primitives, Venetian Paintings, Genoese Velvets.

Experiment 10. Color Balance by INTENSITIES; suggested by Persian Rugs.

References—Paintings by the Dutch, by Renoir and D’Espagnat.

Note: Though there are but ten experiments in this list, the professor of fine arts will readily see that they form the basis of a course that might extend over two years. Each subject can be amplified as to the number of experiments, and illustrated with many more historic examples. Such a course might well be taken parallel with the course in History of Art. In this connection there should be prepared an *Index of Art Structure* for the art reference room of the college library. This would facilitate the study of principles and qualities by grouping together the examples that illustrate each experiment. The classification would be by *structure*, not by school, period or chronological sequence.

Research Work and Graduate Teaching in Art: A. V. CHURCHILL, *Smith.*

Mr. Churchill, Chairman, representing this recently constituted Committee outlined the ideas the Committee had in view in making the investigation, after which Mr. Kennedy, Secretary of the Committee, in whose hands all the work of correspondence had been placed, offered a preliminary report. A résumé is here given.

The name of this Committee sufficiently indicates its purpose. That purpose needs no explanation. Our Association must learn all that it can about the status of art study in higher institutions. The aspect of art study represented in graduate work is of great im-

portance. It will be increasingly so, for it is on the graduate students that we must eventually depend for the majority of our teachers of Art in colleges and universities.

There are several ways in which the work of this Committee may be of practical service. Intending students should be able to get full information on graduate courses available in various institutions without being put to the inconvenience of extensive correspondence, and the comparison of catalogues, unsatisfactory at best. Teachers offering graduate courses, or intending to do so, will be helped by knowing what is being done in cognate branches in other institutions. In certain cases it may lead to the avoidance of unnecessary duplication of work, and, occasionally, to an exchange of students between various schools.

In entering upon the work, the first thought of your Committee was to consult with Prof. Holmes Smith who has so ably conducted the whole investigation of art study in colleges. We wished to assure ourselves of his coöperation and consent as well as to avoid duplicating work already done. Professor Smith expressed himself as gratified at the constitution of our Committee, particularly as he had been able to do very little in the graduate field.

Such an investigation as ours demands much time and patience, and your Committee has not yet been long enough at work to be able to offer anything like a satisfactory report. What follows must be regarded as tentative and preliminary. We shall expect to make a more adequate showing at the next meeting.

The Committee sent out 301 questionnaires. Answers were received from 106.

From these answers it appears that 34 American colleges and universities offer work for graduate degrees; of these 9 offer the degree of Doctor of Philosophy. In 20 of these institutions the work is open both to men and women; in 7 to men only; and in 7 to women only.

The courses offered present extraordinary variety both of range and title. They include archaeology, architecture, landscape architecture, painting and sculp-

ture, and normal work for teachers in public schools. Aside from courses listed in the catalogues, a number of institutions provide for the supervision of research work in special fields which the student may desire to investigate.

The number of students at present engaged in graduate work is small. It is not possible to say how many such students there are. Even in technical courses the number is low, owing to war conditions. Of those training for museum work, as teachers in higher institutions, or for professional workers of any kind in these branches, such as lecturing or criticism, the number is very small indeed. This fact is important and should be especially emphasized inasmuch as the demand far exceeds the supply at the present time in all these fields and doubtless will do so for years to come.

It is hardly desirable to print the whole report at the present stage inasmuch as the investigation is not yet complete, but the Committee will gladly furnish any details within their knowledge to interested inquirers.

SATURDAY, MARCH 30, 10 A. M.

Metropolitan Museum

Class Room A

The Art Museum and the Teaching of the Fine Arts: EDWARD W. FORBES,
Fogg Museum.

The art museum and the teaching of the fine arts is my subject. I mean to speak principally of the task of the small college museum; for that, I take it, is the problem that principally affects most of us here. The large museums have many of the same problems. Their size is at the same time the cause of their strength and their weakness; but the small museum with all its limitations has certain great possibilities for affecting the students and the public that come within its doors.

First I mean to speak of certain general characteristics, the possession of which will cause the museum to be an educational influence in the community; then to speak of the more specific problems that confront a small museum, for instance, the Fogg Art Museum of Harvard University, and, having described the museum

as the laboratory of the department of fine arts, finally to indicate certain general principles which though they are not new, and have been referred to in one way or another by many speakers at the meetings are, I believe, of wide application.

Beauty comes to our senses flowing through many different channels which lie within the province of the art museums. Thus the museum has the opportunity, nay the high duty, of being the representative of the various fine arts, and of presenting them effectively to the public. When the word, museum, is mentioned most people think of a gallery of paintings. This, though perhaps the most important, is far from being the only element in a museum. The possibilities for doing good are more subtle and far reaching than can be found in any gallery of paintings alone.

The ideal museum should be a noble building set in beautiful surroundings; by saying a noble building I do not mean a pretentious one. It may be small with none of the typical museum decoration of classical columns and arcades, but it must be dignified. Though the surroundings may not always be controlled by those who construct the building, yet it is to be hoped that the whole museum will be so instinct with beauty, that eventually the public will demand that the neighboring buildings shall be beautiful too; so that there may be no jar when leaving the shrine and returning to the world. If the chairs, the tables, in fact all the furniture and fixtures are well designed, the art museum will already have done some teaching, and it is always possible to do an incalculable amount of good in cultivating the taste of the public in this way. Couture tells the story of a peasant who was accustomed to drinking a very ordinary wine. Some one as an experiment substituted a much better wine, without telling him, and he did not notice the difference. After a while he was given the wine that he had been used to all his life, and he at once exclaimed in dismay, asking why he had been given such bad wine to drink. The story is significant, and indicates how we may create an atmosphere around our public which they will hardly realize is there, but which they can ill spare. It is not only

in the building, its furniture, and its contents, that beauty may be made the vital point. The manners and the speech of the officials, the lecturers, and the professors may be in themselves fine arts.

Sympathy with the point of view of the public may bring the public into sympathy with the museum. Though I believe the taste of the public should be guided rather than followed.

So this is the first point that I wish to make; museum officials have a great opportunity to be of service by having everything in the museum in good taste, simple and sincere, and as far as possible, beautiful.

Secondly, if in addition to this we can furnish information, and above all stimulate and excite enthusiasm, our work is still more successful. Let us look more in detail at these two branches of the subject, first, the actual teaching of facts, and dissemination of learning, that is, the giving of information to hungry minds; and second, the higher function of inspiring love of beauty, that is, the giving of nourishment to hungry souls.

The first is the easier to impart; the machinery consists of books, photographs, slides, and other reproductions, besides conferences and lectures. The second also may be furnished by the same machinery, but is more particularly engendered by the presence of the work of art itself, and by the eloquence of the professor, docent, or lecturer.

Every museum should have a good library. When as in the case of the Fogg Museum, large art libraries are near at hand, the Harvard Library, the library of the Museum of Fine Arts in Boston, and the Boston Public Library, the books should be carefully chosen. In our case we try to cooperate so that if a very expensive book is published which is seldom used, one, and not all of these three libraries shall buy it. In this way all important books should be acquired by one of the three libraries. Whereas in the Fogg Museum where the funds amount to little or nothing, we have to confine ourselves to the most important textbooks and reference books.

The collection of photographs also brings up certain problems to a small and hungry museum like the

Fogg Museum, where space is valuable, and money everywhere in the community around us, but no more available for our purposes than was water to the Ancient Mariner. The question is how to get the photographic material needed, in the most economical manner; picture-postcards are cheap and take little room, and serve certain purposes perfectly well. The acquisition of book and magazine illustrations if well catalogued, is a useful and economical way of multiplying enormously the photograph collection. The ordinary 8 x 10 silver print of commerce is the obvious backbone of the collection. Last and best, the large photographs and the carbons are valuable for giving an impression of the most important works of art, and also for the study of details. Colored photographs as a rule are not too satisfactory; although the best ones are sometimes useful for certain purposes. Slides are essential to an institution which furnishes large lecture courses.

The question of casts has been much disputed. In general, I believe that casts are less valuable than photographs. The texture of the surface of a work of art is after all of great importance. This quality of a Greek marble for example is well shown in a photograph. In a cast you see an unpleasant instead of a pleasant surface, which is disturbing to many people. A photograph shows one aspect of the statue well, a cast shows many aspects less well. Yet in limited quantities casts doubtless have a certain value. Other reproductions are of more or less value for teaching purposes.

Thus reproductions with all their virtues have distinct limitations and here is the point which I want to make my principal theme. Original works of art are of the utmost importance, both for teaching facts and for arousing enthusiasm, which last is after all fundamental. All work of the highest class is done with love and enthusiasm. The point may be taken that photographs of the great masterpieces of the world:—the Sistine Madonna, the Last Supper of Leonardo, the Sistine Chapel, are more successful in arousing enthusiasm than the sort of work of art that is obtainable in the market today. For even the multimillionaires

cannot get the very best except in the rarest cases. While I admit that real enthusiasm may be kindled by an eloquent teacher with the help of slides and photographs, yet I cannot help emphasizing the importance of actually being in the presence of an original, and getting the feeling of it. Many American museums have started on the basis of acquiring casts and reproductions, not daring to assume that originals would ever come to them.

It seems to me that museums should adopt Spencer's words "Be bold, be bold, and evermore be bold." If they have nothing to start with, they may borrow from friends, and have loan exhibitions. That will bring visitors in to the museum. The public needs stimulus. What people can do any day they do not do at all—what can only be seen within a short period of two weeks *is* seen.

"To him that hath shall be given." If the officials of a museum get a gift or a loan others are apt to follow.

It seems hard for those who have nothing with which to start to make a beginning. But we are told that out West a man is called a good rustler, to whom, if you want to start a stable, you can give a halter, and let him do the rest.

It is quite natural and proper that the officials of the colleges will not give money for the acquisition of works of art. Such money as they have is given to them for other purposes. But the alumni, friends, and neighbors may well give. A good modern picture or a good primitive by one of the lesser known masters can be bought for a sum between \$1,000 and \$5,000.

In each community or each group of alumni there ought to be 100 men to whom it is worth \$10, or ten men to whom it is worth \$100, or one man to whom it is worth \$1000 to have the museum of his community have a fine picture.

The Society of Friends of the Fogg Art Museum has been of great value to us in this respect.

Admitting the desirability of having originals in a museum what shall we choose? Everyone will doubtless agree that if funds permit we want the best works

of the best masters; but as these are practically unobtainable let us assume that we have an income, or a group of friends, which will enable us to purchase occasionally a picture for \$1000 to \$5000. What shall we choose?

The modern work has the advantage that it makes an instant appeal to our students and our visitors. It is readily understood and appreciated. The primitive painting has the disadvantage that it is not readily understood and not always popular. A further argument often used for the modern picture is that during the artist's lifetime you can buy his work for very little, and that after his death his works will increase enormously in value. This may be true of Millet and various others; but there are two sides to that argument. I know of a picture by an American artist which brought \$20,000 shortly after the artist's death, and which today would probably be hard to sell for \$5000. Further if the supply of Whistlers is growing smaller and smaller, so is the supply of Botticellis. It seems to me that it is a very sound thing for all art museums particularly university art museums, to buy primitive works of art, not only Italian, but Flemish, Spanish, French, American, Greek, Egyptian, Persian and Chinese. Every art in the world has had a similar history; birth, youth, growth to maturity, decay, decadence and death. It is the almost universal experience of collectors and critics to have their interest travel backward, and we find that primitive works of art like children have a never failing charm, when we get used to them, and cultivate the love for them. They come "Trailing clouds of glory."

In the Fogg Art Museum we have made a special effort to get early Italian pictures, as well as Greek marble statues and other classical antiquities. In the courses in Fine Arts at Harvard Greek art and Italian painting in the Renaissance play a large part, and it is highly important to have them illustrated. If we cannot have a Raphael we have at least three pictures by men who influenced him directly or indirectly, and five or more besides by men who were painting at about the same time in about the same places, and working

under much the same influences. We have also several much earlier pictures that many of us find are still more interesting.

In these days when so many forgeries are coming to this country, it is highly desirable that students should acquire early in life an acquaintance with actual and genuine works of art. A favorite illustration of what training may do, that I like to use, is the case of my friend who lived for years on a sheep ranch in Texas. After a while he knew each one of his thousand sheep apart. He could never have acquired that knowledge by means of photographs of the sheep. A man who is actually in the presence of the objects themselves continuously, gets a sense of discrimination that seems little short of marvelous to the outsider.

The importance of quality rather than quantity cannot be too strongly emphasized. If we cannot control the high water mark, and buy the Titians and Michelangelo's that we should like to have, we can at least control the low water mark and exclude trash.

Admitting the desirability of having originals, and accepting the principle that they must be good of their kind, the question of how they are to be displayed is of great importance. The effect of beautiful works of art can be spoiled by bad arrangement, just as much as the song or the play can be spoiled by bad singing or acting. One great advantage that the small museum has over the large one is that it is not tempted to overwhelm the public with its riches. The student or the visitor gets one strong impression that he carries away unblurred by fatigue. Nine visitors out of ten will want to see everything in the building in one morning, if it is physically possible. That is bad enough in the small museum, but in the Louvre, the South Kensington Museum, or the Metropolitan Museum, it is disastrous. Everyone knows enough not to try to eat two turkeys in one meal, yet most of us are guilty of a like lack of restraint and moderation when we are in a museum. Many feel that they have taken the trouble to come, and therefore that they must get all they can. They feel that to leave without seeing a great deal would be like leaving a concert in the middle of the

performance. Yet people do not listen to poetry or music for more than an hour or two as a rule, but in those occupations they are usually comfortably seated, and only one thing is going on at a time, so that the elements of fatigue and distraction so well known to museum visitors, are eliminated. I believe that the principle should be established that no one except the habitués of museums should remain more than two hours at the outside in a gallery. It was a wise man who defined intemperance as "taking a thing because it was there."

Yet in spite of the tendency of the public to be intemperate in their use of museums, the museum official has the opportunity to do a great deal of good by making use of certain natural characteristics of man. Even those who want too much, want one thing at a time, and do not like a feeling of confusion. We also have an innate potential fund of curiosity that can be excited. A rather extreme example of what I mean would be that if a large room were filled with five thousand of the finest Chinese porcelains in the world, the visitor would give one look and flee discouraged. If on the other hand *one* of these were placed in the center of this vast room, very one would tend to swarm in to see why one small object should occupy so large a room. The classical example of this is Raphael's Sistine Madonna, which occupies a room by itself in Dresden. I noticed that nobody ever spoke aloud in that room. All eyes were turned in one direction. President Eliot told me that when he was there, he saw a group of country people, young men and girls, come in talking and laughing—at once their voices were hushed, and the girl who was the leader, and the center of the merriment, suddenly burst into tears on beholding the picture.

Another psychological principle which is harder to apply is to arouse the sporting instinct in people by creating difficulties to overcome. This is rather against the usual museum principle of making everything as easy as possible, and I am not prepared to suggest any practicable way of performing this feat. The dealers have utilized this idea. They have the less interesting pictures downstairs for the public to see, but the would-

be buyer of a painting must penetrate various barriers, and finally is admitted to the holy of holies, so to speak, where with great impressiveness the masterpiece is produced.

Before speaking of the use that may be made of the museum by the lecturer, I want to speak briefly of one of the most important aspects of a university museum. There should be a large room in which the students may draw and paint. The lack of such a room in the Fogg Museum is one of our great trials, one that we hope to overcome when our museum grows wings.

I believe that everybody, particularly students of the history of art, should know how to draw if only a little. Like speaking, writing and singing, it is one of the natural means of expression. Students will understand the problems of the painter far better if they are themselves even to a humble extent, a painter. This seems to me fundamentally important, but as it is not my main theme today I will content myself with saying that two elements are here involved, the critical faculty and the creative faculty. It seldom happens that a man has both powers developed in a high degree. The man who has the critical faculty in large measure is not likely to be a creative genius. The man who has the power to conceive and execute great works of art must usually be satisfied with a weaker critical sense for he has a greater gift. But both men should know how to draw and paint. In a certain way the critic might be called the worshipper, and the artist the creator. But we should all try to be a creator in so far as we can, for then we are approaching as nearly as may be to our highest conception—which is God.

So let us assume that the museum is ready for exhibition, and that a few beautiful objects are displayed, carefully arranged so as to produce the maximum effect, with a fine sense of proportion, balance and harmony, of line, of mass and of color,—just as a musical instrument is tuned and ready for the master's hand.

The lecturer is the master who may by his eloquence transform in the minds of his audience what had appeared to be flat dead paint into visions of beauty and of glory seen for the first time through a newly

opened door. Few are the visitors to a museum who are incapable of being moved by beauty. Though they may come in and look blankly at the early Italian Madonnas at first, yet when their eyes are opened they see. The sense of beauty is in themselves, and the pictures are sometimes the media through which they realize what are their own possibilities. In this connection I sometimes think of those who enter a Shinto Temple in Japan. There is an empty room with a mirror at one end. He who approaches and looks may see what he has made of himself.

So most of us bring great potential powers of enjoyment into a museum. How much we find depends largely on what we have developed within ourselves.

Many who give one superior glance at primitive art, and scornfully walk away, might well read Wordsworth's lines.

Strangér! henceforth be warned; and know that pride,
Howe'er disguised in its own majesty,
Is littleness; that he who feels contempt
For any living thing hath faculties
Which he has never used; that thought with him
Is in its infancy.

The Place of the Fine Arts in Higher Education: RALPH ADAMS CRAM,
Boston.

Note: Mr. Cram spoke extemporaneously, and the following epitomizes what he said.

It may seem to some of you that this is an inopportune moment for the consideration of art of any kind. Today, and indeed for nearly four years, we have been called upon, on the one hand to witness the progressive destruction of the great art work of the past, and on the other to bend all our energies (at least those of the civilized portions of the globe) to the defeat of the Huns of modernism, in order that this process of destruction may be brought to an end and made impossible for the future. There is little opportunity for us to produce art of any kind or even to think about it. Art does not synchronize with war, though it undoubtedly follows the conclusion of a righteous war. While, therefore, the question of art is for the moment in abeyance, we look to the future when the great threat to civilization being terminated, society

may go ahead on new and better lines, expressing its new and better civilization in the form of art.

The old doctrine of "art for art's sake" is dead. This is one of the merciful results already achieved through the war. We know now, or at all events suspicion is dawning in our minds, that art is after all the best and most reliable teacher of real history. One of its functions (by no means the only one) is to reveal the best in any time or amongst any people. This it always has done in the past, and the art, of whatever sort, that the world has revered, is the expression not of the average, and by no means of the worst, but on the contrary of the very best that is achieved by any civilization at any time.

If this is true, and the records prove its verity, it is also true, and natural, that art lingers on for a space after the cultural force is spent. Art is a result, not a product. It follows from certain sane and wholesome conditions of life. Therefore, it follows on in a sense even after the dynamic influence has ceased to operate. This explains how it is that frequently the highest achievements of art show themselves at the very moment that civilization has begun to break down through process of degeneration.

Art has a real value, however, apart from historic elucidation. It is not an amenity of life, but a heritage, an attribute of wholesome living. It is perhaps in its highest sense a symbolical expression of the otherwise inexpressible, so it links up with sacramentalism, the great philosophical system developed by Christianity and the only system that is consonant therewith. Art is a necessary gloss on all things. Through it we perceive and interpret as is possible after no other fashion. Art is also a factor in the solution of world-problems. Perhaps one of the greatest weaknesses in contemporary civilization is specialization and the isolation of all things one from another. We have imprisoned each consideration of life in its own box stall. We have followed the system of the pigeon hole and the card catalogue. Out of the war must come, amongst other things, recognition of the fact that all our problems are linked together. Not one can be solved without reference to

others. Hitherto the method of the specialist has intruded into all studies as well as into life itself; the result is the "expert," the specialist, the man who is trained to see, and only sees, those things that lie within the narrow limits of some special category to which he has devoted himself. Apart from war, surgery and civil government, the specialist is only too frequently "a blind leader of the blind."

Now in art for instance, we usually find this "subject" taught in all our schools, academies and universities either as archaeology or as aesthetics. Both I conceive to be wrong. There is, I think, no less valuable field of investigation than that of philosophical aesthetics, for it leads nowhere. It cannot work toward the production of art, nor toward an appreciation thereof. As for art-archaeology, it is equally useless except for a few of the curious who are by nature delvers in the unrevealed. Art is a force and a living force. Aesthetics and archaeology void it of its vitality, and they appear only in that fast darkening period when the vital spark is fading, and the conditions of life make the instinctive production of art no longer inevitable.

It is after the same fashion that we teach Latin, philosophy and literature. Those who assail the "cultural studies" have a certain justification behind them in the manifold defects of the contemporary system. If these, and all other branches of liberal education, could be taught once more as living things, the contentions of Mr. Flexner and others of his ilk, would lose their last semblance of justification. We must admit, I think, that our educational system has gone wrong. Sense of the true object of education has been lost. This object is not revenue. It is not even mental training. *It is character.* Until education is conceived in these terms and as a means of developing character, it will fail of its essential object.

Now as I have said, in the current teaching of art, the archaeological or historical method, and that also of philosophical aesthetics, wholly fail of their object. Art has little or nothing to do with dates, schools, methods, my very good friend Berenson to the contrary, notwithstanding. It has even less to do with aesthetic

theory. From Plato and Aristotle onward, the development of a philosophy of aesthetics has been a matter singularly interesting to the philosopher, and there is perhaps a place for this, however narrow may be its limitations. So far as the general public is concerned, however, that is to say, those who find their education in our schools and universities and who are not looking forward to the practice of any one of the arts, it is, I conceive, practically meaningless. What we want is an appreciation of the function and power of art and the development of a real liking for good art as opposed to the bad.

What then can be said in the line of developing a constructive system of art-education in schools and colleges? First, I should say would come the necessity of broadening the scope of this word "art" until it includes not only painting, architecture and sculpture, but also the equally great arts of music, poetry and the drama, and as well the so-called "minor arts" of carving in wood and stone, metal work of all kinds, stained glass, and indeed all the crafts that at present are superciliously ignored by the devotees of the so-called "fine arts." The art impulse is one but with many manifestations. There is really no difference in kind between the impulse that produces the Van Eyck triptych, the Venus of Milo, or Reims Cathedral, and that which shows itself in the stained glass of Chartres, the metal work of Hildesheim and Nuremberg, or the tapestries of Flanders. All grow from the same dynamic force and toward the same end.

Again, art cannot be taught alone. It must join with history, literature and philosophy. In teaching something of the art of Greece, the intellectual and spiritual history of the Hellenic race must be absolutely assimilated therewith. In themselves they were not separated, and we ourselves may see through this intimate union, what the life was, and through that life what drove the art and what this art strove to express. In the same way Roman civilization explains its art, and the art explains its civilization. So also of Byzantine work; we have acquired an entirely false idea of the culture of the people and the time through disregarding the

art of its expression. As for Mediaevalism, the life and the art are inexplicable if they are considered apart. Through Reims and Westminster and Siena and Venice we gain a new vision of the great reality that lay behind this marvelous flowering of all the arts, and once we achieve this, then we appreciate better than we can after any other fashion the altogether supreme qualities of the art of this triumphant epoch of Christian civilization. We have misunderstood the Renaissance as we have misunderstood Mediaevalism, and partly because we have ignored the art-expression of the time. We have lumped it all together as "Renaissance art," quite disregarding the fact that all that art of the early Renaissance was the actual product of the antecedent force of Mediaevalism, and we have failed to find in the grossness and the vulgarity of the art of the later Renaissance that revelation it so clearly makes of the similar qualities in the life itself. Of course the same thing is true of modernism, of our own period, during which the revolution effected by the Renaissance, the Reformation and the Revolution has come to its full fruition and expressed itself in the terms of industrial civilization. Test this civilization by the art of the last 100 years, and we see at once how thin and poor it was, and how eminently deserving of that destruction now in process.

I do not mean to say that none has understood this. I am thinking particularly of four men who have seen it clearly, John Ruskin, Ch. Diehl, Henry Adams and Kingsley Porter. Read your Ruskin again and see how, in spite of the harsh blight of an inherited Protestantism he still understood the intimate association between art and life. Read Diehl if you would know something of Byzantine civilization, read Henry Adams and Porter and find therein revelation of what Mediaevalism was, beyond what it is stated to have been by the purblind commentators of modernism.

For a third suggestion I should urge a concentration on great epochs and on the reconstruction of the line of succession between them. The whole thing is a wonderful and varied progress through sequent centuries and changing races. Forget the archaeology of

Babylonia, Crete, Egypt. Realize that the great sequence is from Greece to Rome, to Byzantium, Gothic, Early Renaissance and the Pagan Renaissance. There is enough here "to hold us for a while," and we can well ignore the preliminary stages, and the alien developments in Asia which are wholly outside our own line of racial and cultural development.

We cannot disguise the fact that under modernism art had become an alien thing and artificial, and this is true for the first time in history. Let us try to build up, above all things, appreciation of good art and an understanding of its function as an expression of the best in all times and all people. Perhaps more than anything else, it is necessary for us to avoid the error that there is no such thing as absolute beauty. There is, as you know, a class of people who would make of beauty merely a personal reaction, without definiteness or certainty. This is folly. Beauty is as absolute a thing as truth, right and justice, and we are bound to find out what this absolute is and proclaim it from the housetops. So taught, art should be compulsory in every school or college, even if by making it compulsory we have to oust algebra, physics, psychology and "business science." After reading, writing and simple ciphering, the essentials in education are history, literature, logic, Latin, philosophy, and art, all voided of archaeological elements and taught as living things.

In the next room I have seen today, and you can see, a demonstration of the elementary results that are possible when beauty is recognized as absolute and art is taught as a living thing. What Miss Kallen has been able to achieve through her work with little children in elementary schools contains within itself more promise for the future than all the so-called art-education in our institutions of higher learning. This is ideal art and practical art, and if I could, I would see this sort of thing extended through all our elaborate scheme of education. You cannot make artists by any intensive process of education, but you can instill into children sense of beauty and sense of craftsmanship. With this as a foundation, it should be possible in the higher grades of education to reveal the splendour and

the nobility and the significance of the great art which is the perfect showing forth of the greatness of past civilizations.

For all art is taught better by example than by precept. If our cities are ugly, our life uglier and our schools and colleges barren and mechanistic not only in their visible expression but in their educational system, then the teaching of art is pretty nearly useless. It is the form of life and not the method of instruction that brings art into being. The life of modernism has destroyed art because it has reversed all our standards of comparative value, laying stress on the insignificant and the unimportant, ignoring the things which are eternally valuable. Out of the war must come the reversal of these standards of comparative value. We must substitute the qualitative standard for the quantitative standard. We must concentrate on the real things of life. True democracy is incompatible with "big business" and "high finance." Both must be scrapped. True democracy cannot exist under an imperialistic regime, and imperialism is, and has been, the law of life of modernism. All these things must go onto the pyre of great burning, for today we are called upon as never before to reject the bad and reclaim the good. To us, as to King Clovis standing before the baptismal font of the Cathedral of Reims, the words are said, "Bow thy proud head, Sicambrian; destroy what thou worshipped, worship what thou destroyed."

Design, Craftsmanship and the Imitation of Nature in Ancient Art:
CLEMENT HEATON, *New York.*

A long acquaintance with ancient art from the time of the Greeks and Assyrians to the end of the Mediaeval epoch, has made its general character so familiar to the writer, that modern art appears as a whole, sharply in contrast with what for so long had been done by all nations. This generalization arose by an unconscious and intuitive perception, but it was later analysed critically. I say this to explain how the point of view grew up that I here seek to communicate.

In Mediaeval and other ancient art as a whole, there seems to have been no desire for a purely realistic

treatment. Of course there are cases in which there is some realism, as in the earliest art of all, the prehistoric carving and paintings in France and Mesopotamia. We find it again in late Roman sculpture and painting, and in some Mediaeval art. But even in these cases, the realistic tendency was rarely separated from decorative design. What was done was never wholly imitative, and only in the nineteenth century does one find the aim of making what the French call the "*trompe d'oeil*" in painting, or realism in modern sculpture. Ancient art as a whole is ornamental and decorative; even figure work is generally associated with ornament, and itself of a decorative character. In general appearance an ancient work of art frankly appealed to the eye as such; imaginative insight was necessary to discern such phenomena of life as were suggested. Even in the drama this was the case. This one sees surviving in Chinese drama.

The term "conventional" has been given to this fundamental quality in art, and in modern use this term conventional is opposed to "natural." But the ancients, when they represented life in an arbitrary way, did so unconsciously. The human figure, animals and plants were suggested within the easy limits of whatever crafts they worked in. From the high degree of intelligence they so often displayed, through the delicate insight into natural fact, it is evident that they could have done more, at least as much, in the way of imitation, as a modern art student of six months standing! But they did not do it. All over Asia and Europe there is the same absence of realism. They went along a narrow track, satisfied with what this gave them in the way of liberty, and giving just as much realism as it suited them to give.

But in the eighteenth and nineteenth century a new ideal of art is seen established. In this the element of design gradually lessens, and effort for complete imitation steadily augments. As this developed the ancient manner was said to be "conventional." Of course, design can never be entirely eliminated, but it was masked, especially at Paris, behind the ever present aim of insisting on realistic figures and flowers, as if such

imitation were the essential element. We see this in the pottery of Sevres, in furniture, in tapestries. After a century or so of such ideals, it was commonly said as praise, that a painting was "natural," while ancient art was said to be "curious" or "conventional." So that today, between the point of view of the connoisseur and that of most people, there lies a whole philosophy. For the one, art should not attempt to imitate nature; for the other, it should, and its degree of proficiency in so doing is made the criterion of merit. Hence, whenever the right limits of craftsmanship and the needs of design are recognized as a guide and as a limit to natural facts, there is an immediate conflict with the ideas of the public, which is inclined to run away. One hears educated people (educated in some directions, that is) say that such a work "does not appeal to them," because they ignore the element of design.

If the restrictions of craftsmanship are severe, natural forms must be adapted thereto and positive ornament is the result. Much of ancient art in which living creatures are used as motif, is of such ornamental character, and all ancient figure work is restricted, so that it is in harmony with the ornament associated with it. But modern art, with its imitative quality, has been out of keeping with any kind of ornament; thus intuitively the ornamental element was dropped when modern naturalistic rendering came in.

Note: Definition of *Design* and *Craftsmanship*

For the sake of clearness I define *design* as the aim of making a work of art interesting and attractive by the effect of unity contrast, variety and other means which affect the mind through the eye, apart from what is portrayed, and independently of the subjective contents. A picture, a window or a carving, can be made visually agreeable, as a good textile. If necessary, figures etc., may be arbitrarily dealt with according to circumstances in the way textile designs are dealt with, as far as it is desirable to give a decorative or monumental appearance. Exact imitation of life has no advantage in design as such, whereas monotony, redundancy, repetition, weakness, the use of improper material and so on, are inexcusable faults and are not redeemed by exact representation.

In practice at the present time, the reverse is expected. Education in design not generally existing, people leave this out of consideration and insist on trivial, or extraneous, subject matter. They mainly criticize the rendering of figures. Occasionally one meets with a person who understands design, and his first expression is generally to

commend what is right; his further remarks are directed to completing the artist's intentions. He does not insist on faults of exactitude in imitating nature, nor on trivial extraneous points. The contrast between the two points of view is striking.

By *craftsmanship*, I do not mean the modern practice of one person voluntarily working as an artist in isolation. This may be the only course possible at the present time, but it is not what existed at Rome, Byzantium and mediaeval Paris. It was once universally the practice for workers to be trained by oral communication in a living tradition, and to carry on actual workmanship, including design. Work for the public was undertaken exclusively by men so trained, who had received the approbation of their predecessors, and who, by their familiarity with all connected with their calling, were able to bring to the problem knowledge both theoretic and practical. The older men of repute were charged to elaborate plans and working drawings for large and complex works, which they afterwards helped to direct, and to execute in part. Till the sixteenth century, men did not attempt to design what they could not execute, though large groups of men might be drawn together to work with, and carry out the ideas of, the head craftsman on the job (the *Maitre de l'oeuvre*). Of course there is always a considerable element of labor connected with art, the hewing of stone and wood, which was done for the craftsman. But this did not apply to ornament and painting, and in measure as the work becomes intellectual, the more necessary is it that hand and mind be united.

Relation of *Design* and *Craftsmanship*.

By this once universally recognized system, all ancient art was produced. It now lingers in a few out of the way spots, e. g. in the Alps of Europe and in the East. It will be evident on reflection, that the complex points to be observed in any good work demand the care of one able to see them, or able to devise what is necessary by possession of the means to execute it; that it is impossible to convey to a person working mechanically, all that is necessary by drawings. To copy drawings, necessarily implies suppression of individuality, and the loss of power to design, destroys all the spontaneous variety which is a source of charm in ancient art, and gives to work so made, faults which destroy its value as art.

It would seem, therefore, that the use of the word "conventional" ignores the fact that there was in ancient art a rational respect for working conditions as cause, that the neglect of the quality there found indicates a contempt for working conditions, and art goes astray when this is persisted in. The use of the term, then, is of questionable utility.

It is commonly assumed that art began in a crude schematic way, and that as it "progressed" it became more natural. The skill to produce such realism is therefore assumed to be a sign of such "progress."

There is some ground for this, for instance we can see the Greeks advance from the rude Xoanon to the beautiful figures of the Parthenon; power to imitate nature added to their beauty. But there is also beauty in Greek work at a period when there was little skill in representation; in later times they pushed the imitative power too far, and the nobility of their art declined. In Graeco-Roman art imitative skill was carried still further, and it became trivial.

If one examines prehistoric art, one can see in it an unusual degree of observation of natural facts, for instance in the ivory knife handle found at Gebel-el-Arat in Mesopotamia, of the period of the first dynasty. Prof. Flinders Petrie says of this, "The spirit of the animals is magnificent, and is the finest and most natural of all, unsurpassed by any later work." (Ancient Egypt, Part 1, 1-17) Yet this handle was fitted to a flint knife, showing that while men were still ignorant of the use of metal, they were able to see clearly the natural forms of animals. In later epochs, both in Egypt and Assyria, art became schematic and ornamental.

Such facts show that both primitive and decadent art may be realistic, while that of a period of great experience may be ornamental. We may therefore ask, what then is "progress"? The notions one so often meets with seem to arise because there is difficulty in representing nature exactly. As it takes a good deal of time to attain skill to do it, and all people have not the natural aptitude to do it, when it is achieved, it is looked upon as evidence of superior artistic faculties.

Modern thought is so impregnated with such ideas that thus even explorers speak of their finds, as when Prof. Petrie extols work as "magnificent" and "fine," because it is natural. The modern position has made the "Fine Arts" to be an imitative art. The ornamental arts are dubbed "Industrial art," "Decorative art," or "Applied art," and while fine art has been highly valued, the rest has been regarded as inferior.

So general was this point of view in the nineteenth century that even the great apologist of Mediaeval architecture, Viollet-le-Duc, had views so tinctured. He

speaks for instance of the "radical revolution" in the Thirteenth century, when sculpture "abandoned the errors of the Byzantine School." He speaks of artists having left the "superannuated methods," of their "chisel becoming freer" and of "observation of nature making unexpected progress." From such teaching it resulted that when modern figures were required to fill an empty niche in a Gothic building, the sculptor made them with so much realism that they were out of keeping with all around, and they instantly appear modern to an eye accustomed to ancient examples.

The explanation of the matter in both Greek and Mediaeval art, is found in craftsmanship. Mediaeval figures were carved out of a block of stone lying horizontally, and the conception was governed by the practice of carving from the block, as well as by architectural association. For architecture was itself a stone craft, carried on by masons.

A parallel is found in the fresco painting used for decoration. In this, not until the fifteenth century was an attempt made to treat decoration realistically. Early mediaeval sculptors were in contact with Carolingian ivories, illuminated manuscripts and oriental silk textiles, so that both by their experience as craftsmen, and by education, they conceived their work on a decorative basis of design and color, with but slight suggestion of natural fact. The early Quattrocento painters, including Giotto, had the same habit of mind, and as Ruskin showed, never descended to the imitation of the obvious, but designed their work in a manner suitable to their material and the position of the work.

But how was such work regarded in later times? Both in Italy and France in the nineteenth century, the now valued primitives were looked upon with disfavor. The works even of Botticelli were left in the dust of an attic in Florence, till they were discovered and brought down to the gallery they now honor. Precious works of the early masters were neglected in the Louvre, they not being considered worth the expense of carriage. The superb sculptures of the Parthenon, when they were first brought to London, were spurned as inferior copies of Roman work, and

left in a wooden shed till they were at last permitted to enter the British Museum, of which they are now the gems.

In view of such startling facts, the idea of "conventionalism" as opposed to "naturalism" seems to be due to a prejudice of our forefathers, and indicates a state of mind in which all that is characterized by ornamental quality in ancient art, was looked on with disfavor. In the second half of the century, one heard Burne-Jones ridiculed for making drapery "as if cut out of tin." The fact that untold generations had worked on a decorative basis throughout a large part of the civilized world, was ignored. With supreme contempt for "savages," "heathen" and "the dark ages," it was assumed that "progress" was identical with the power of naturalism.

In such an atmosphere it came about naturally enough that "conventional art" meant inferior art. If such work was necessary to restore churches of Mediaeval character, stained glass windows and carving, for instance, this could be done "industrially." "Decorative art" was considered sufficient for the artist who had failed in the "Fine Arts." "Conventionalism" was considered the distinguishing mark of ancient art, so conventionalism was aimed at as an end. Glass and carving were made to look "old." And yet a school arose in Munich in which Mediaeval art was brought up to the high standard of progress to which the nineteenth century had arrived, and "pictorial subjects" were put under "architectural canopies." In France similar ideas were long persisted in, and even now acted upon.

All this is the inevitable result of ideas brought from Italy in the sixteenth century, which have remained ever since. The Mediaeval ideal of art continued into the sixteenth century in a weakened form, until 1563, when contempt for the Mediaeval conceptions was formulated even by the church, which for so long had fostered the kind of art which it then condemned. The tendency to imitate Raphael and to accept the doctrines of the Renaissance, had been going on for some time, and henceforth they were supreme.

Yet Kings and Princes, Bishops and Abbots, had for many a century, lavished wealth and time upon the work, which was now flung out as barbaric and worthless! This they had done in the belief that it was precious and desirable; but now a new ideal was set up, which became a "folk-way." What was formerly "right" was now "wrong." The Italian version of the "antique" was alone recognized—and under this cloak, the ideal of imitation was inculcated in academies and schools of art. Northern Decorative Design was utterly despised.

And yet all the time, the philosophy of Italian art was fundamentally wrong. Today with existing means of study, we know what classic art really was. But at the time of the Renaissance there was hardly even an elementary acquaintance with the art of the Greeks. We can see that in spite of their great imitative skill, the Greeks never abandoned the principles of ornamental design, or worked other than as craftsmen. By them imitation was not allowed to overleap the bounds of propriety; and in the delicate ceramic paintings we see that artists had ornamental, constructive design in view, along with all their wonderful freedom of touch and inspiration from life.

Really, therefore, the academic propaganda made in Europe in the sixteenth century, broke up a tradition not merely Mediaeval, but one which had its origin in the night of time. Contempt of craftsmanship and admiration for imitation in art very soon resulted in the loss of the general facility of design, and the delight in it. Degradation of craftsmanship ensued, the craftsman himself being referred to as "vile" by Testalin at Paris. Art of the old regime fell under a stigma of reproach. Popular art, so long cultivated in England and France, was regarded as "vulgar;" as a consequence people discarded their traditions and sought enjoyment elsewhere. They lost their taste for folk-song and dance, for decorative interiors; they ceased to care, indeed, for art of any description. They ceased also to find enjoyment in country life. "Life" was henceforth to be had only in cities, in the lurid light of the music-hall where scantily dressed dancers gave novelties, flavoring

of obscenity, in an atmosphere of smoke. Men in out-of-the-way country places were drawn to this life like moths to a flame, whereas in earlier days the pageant, the dance, the song, the warm interior, with a few loved pieces of furniture, and on feast-days, gatherings around the monuments of the towns, made multiple centers. Contempt for "vulgar art" changed all that.

And now art itself has fallen into a chaotic condition; amid many fads, no one knows surely what is right.

But happily another tendency is now perceived. Ancient art is being brought to America and purchased at large prices, and is treasured in homes. The despised Gothic figures and Oriental decoration, are now sought for by amateurs. This may be a passing fashion, but it indicates something more. Though some may buy such things "to be in the fashion," others buy them because they love and enjoy them. Is not the reason to be found in the artistic quality of design and material? If so, the spell which has existed so long, is being broken. That is to say, the fundamental philosophy of the Renaissance is being discovered as an error.

Michael Angelo no longer dominates the mind as he once did, when he said (as reported in the 16th century) that art is great in proportion to the nobility of what is represented, and that the better the imitation, the better the art. Another spirit is in the air, and in every country people of taste and education, who are no longer beguiled by illusive catch words, see that many kinds of motif can be made beautiful by design and right execution. There is also a new appreciation of craftsmanship. Though the novelty of this has had its day, and the impossibility of reviving ancient arts as they used to be carried on is recognized, there is a return toward such craftsmanship as may be possible in our time.

In every country a few have become aware of this ideal and foster it, and as time goes on, the few will influence the mass. The influence of ancient art is beginning to create an appreciation of what was recently discarded. In the end the broad fact must come into

view that the world's art has arisen out of craftsmanship, that men did not design out of nothing, and then have their ideas realized by an executant. The ancients who created the things now copied, themselves had nothing to copy. Those who discovered new ideas were the actual workers. For, previous to the 16th century the stone-mason and the carpenter designed their buildings in stone or wood; works in gold or enamel were designed by the goldsmith, statues were conceived by those who carved them, the designer of stained glass was the glazier; painters worked from the scaffold on the wet plaster on the wall. The mosaic-worker designed his figures and laid his cubes in the mortar. The word "artist" was not yet invented, and every one who worked was named from the craft he exercised. "Design" was therefore understood, because every craftsman *had to think out what he wanted in his own material*, and in a process with which he was familiar. Until the fifteenth century paper was not in use, and no one could make complete drawings. Parchment was used, but for approximate sketches to be developed in working. Is it not a remarkable fact that a decadence in art came about just when paper came into use, when academies were formed, and when imitation was set up as an ideal? All this is not theory, but historic fact. It is also certain that whenever the idea of uniting design and execution now comes up again, a new invigoration of art and beauty comes with it. If therefore, there is reason to teach art, this aspect of the matter cannot be neglected. A new ideal of what art is should be taught, so that every educated person may be able to enjoy right design and color, and to find therein a source of enjoyment and repose. This will have an effect on society that nothing else can give, and give an infinitely greater enjoyment of life than mere material accumulation.

While these lines were being written, the president of the Architectural league of New York publicly insisted on the value of craftsmanship. In a lecture he so insisted on the fact that the Japanese bronze worker wrought objects himself, put them in a box of his own making, and on a stand that he had carved. Such love

have they for their work, he said, that designs are never used twice.

Such testimony is all of a piece with that coming from such distinguished London architects as Sir T. Jackson and Mr. R. C. Lethaby. So we see the finest Oriental art and the most recent movement of thought are in harmony with what can be observed in ancient art.

The Art of Auguste Rodin: C. R. MOREY, *Princeton*.

This paper aims at no comprehensive estimate or analysis of Rodin's art, but has a very limited purpose, namely to show that the great sculptor who has lately died is a landmark in the history of art because he modernized the statue, and particularly to make clear if I can just what this "modernizing" means.

If we attempt a definition of the word by its opposite, we find that "ancient," as the antonym of "modern" pretty well describes the quality of nineteenth century sculpture before its transformation at the hands of Rodin. It was antiquated, out of date, and out of touch with modern life. In this it made a remarkable contrast to painting, which reflected every movement of nineteenth century thought, and sometimes seemed the only true expression of certain of its phases. Sculpture on the other hand lagged behind its sister art so far that the two became divorced to an extent unparalleled in history. Painting kept up with the growing complexity of modern thought and feeling by a constantly increasing subtlety of expression; sculpture nursed its limitations, fed itself upon tradition, and spent its powers in mere decoration.

The chief cause for this lies, I think, in the fact that painting is essentially a modern art, while sculpture labored always under the incubus of the classic. Ancient painting, as such, had no influence at all upon the modern; but ancient sculpture has time and again interposed its counsels of perfection between the modern sculptor and the world which it was his function to interpret.

From the sixteenth century on, sculptors have been taught, in one way or another, directly or indirectly to

imitate the classic, and have tried in vain to say modern things in a dead language. Such imitation was stifling in the first place because it set up an inflexible ideal for imitation, an established norm which, based as it was upon a dead and not a living art, was incapable of change to suit the evolution of the modern mind. In the second place it hampered expression because classic art was by its very nature incapable of expressing modernity.

For consider for a moment the character of Greek art. It never, save for the brief moment of its Roman phase, touched the individual in the modern sense. We search Greek art in vain for real portraits; the strong sense of personal environment, the indispensable modern accompaniment to the figure, is lacking to Greek sculpture. Greek figures for instance, are never conceived in a particular time and place, but are thought of ideally as types and not as individuals. Hence the insistent abstract character of the Greek background in relief and even in painting. It is not that Greek art lacked expression, but it expressed the type, and hence is cold to those who seek in it the personal note of pain or passion, the reaction to one's own environment which we moderns feel so keenly. Compare for instance, the Doryphoros with Rodin's John the Baptist; (Plate V) the Greek youth moves serenely dominant over a material world that is neither sensed by him nor us; the modern figure is personal even to its gait; the form is wiry; the skin is leathery; the torso is bent:—in these things we read experience and struggle, the wear and tear of circumstance.

Starting with its classic prepossession, modern sculpture in its first phase of the Renaissance tried to force the ancient figures into modern expression by deliberately breaking the classic rhythm, and distorting the classic forms and proportions, and thus evolved the Michelangelesque. Later on, the experiment was tried of putting them in movement, which resulted in the Baroque. And all the while the lesser men recoiled before the effort, contenting themselves with variations on the classic themes with a view to decorative effect alone. This presently evolved a false and deadly con-

ception of the classic which has never been entirely shaken off,—namely the theory of Winckelmann and the Neo-classics:—that Greek art was not in principle expressive but decorative, i. e. strove to realize in the figure not character or significance, but the embodiment of preconceived ideas of abstract beauty.

This notion did not last long enough in painting to do much harm, but the sculpture of the nineteenth century took a long time to get over it. The sculpture of our own country has been mostly neo-classic, from Powers and his Greek Slave to Rinehart, and the curiously empty figures which Story has left in the Metropolitan. And even when the Neo-classic passed, it left behind it a strong impress upon the academic sculpture of France and the rest of the world. For one thing, it established the notion that the aim of sculpture should be decoration, and encouraged the use of pure symbolism to express what ought to have been expressed by the figures themselves. It also effectively cut off the sculptor from direct observation of nature, save in the portrait bust, and substituted for naturalism the cut and dried formulas of the school.

The Romantic movement swept away the neo-classic absurdities in painting, and even succeeded in stopping the direct copying of the classic in sculpture, at least in France, which from that time regained the leadership which it had lost for a time during the hero-worship accorded to Canova. One can see the new leaven troubling the art of Rude; his *Departure for War* adheres in all its accessory properties to the old Neo-Classical paraphernalia, but there is spontaneity in the yell let out by the Bellona overhead, and no Greek would even have observed so well the progressive movement of a group. Such work was in Rude's time still regarded as queer; the Academies dismissed it as being too expressive. These gentlemen, forced to make concessions to the wave of naturalism which swept over literature and painting in the wake of the Romantic movement, clung still to their ingrained habit of imitation, and merely transferred their devotion from the classic itself to the pseudo-classic of the Italian Renaissance. Dubois' "*Saint John*" is as nearly fifteenth

century in conception as modern sophistication can make it; Saint-Marceaux' "Genius guarding the Secret of the Tomb" gives us merely a decorative application of one of Michelangelo's mighty nudes of the Sistine ceiling.

As the demand for realism grew more insistent, the modern shifted ground once more, and enthroned the new divinity who reigns still in two-thirds of the studios of the world,—the posed model. Imitating this with all the resources of a really brilliant technique, the French and other sculptors who were trained in the school of Jouffroy and Falguière,—including most of our Americans of the last quarter of the nineteenth century, laid claim to the title of realists, when as a matter of fact they were simply recasting nature in time-honored classic forms; the models must perforce assume the attitudes of Dianas, Venuses, and Psyches, or Mercuries and Apollos, for with all the truth of objective modelling which this sculpture shows, its purpose is not expression, to say nothing of modern expression, but still the decorative ideal which was supposed to be "Greek."

Such works as Falguière's "Diana" are tantalizing; the wealth of analysis lavished upon the forms makes one think that the figure *must* mean something; and yet it does not,—the net impression is of skill, and of the brutal exactness of the body. A similar effect is seen in Jouffroy's "Girl confiding her Secret to Venus," save that here the faithful copying of the model receives greater emphasis by its contrast with the severity of the herm. When these men had anything to say, they said it in the old neo-classic way by symbolism and the allegorical figure. Such language is of course pure rhetoric; judged as such, there is probably no superior in sculpture to the *Gloria Victis* of Merciè. The technique is perfect; one never doubts the equilibrium of the strong winged figure. But the net effect is not one of truth, but of beauty; the sculptor has at most achieved as Brownell says, an exquisite phrase.

Of course the men I have mentioned are the Academics; there were also the others who revolted against the decorative shibboleth, and refused to believe that

copying a posed model was the same as studying nature. There was Carpeaux, whose lovely figures express a movement that is spontaneous and real, albeit general in character; there was Rude, whose aim was always significance; there was Barye, who introduced the novel notion that animals do not think and act like men. All these defied the universal standard of decorative taste defended by the Academics, and all had their ears boxed for their pains: a Parisian partisan of the Academic school spilled a bottle of ink over Carpeaux's "Dance;" Rude was robbed of the larger part of the decoration of the *Arc de Triomphe*; and Barye lived without honor until the very end of his career. The Academics got the commissions; while men like the three I have mentioned constituted a small minority in opposition, keeping alive a spirit of revolt that presently reappeared, invested with the brilliant genius of Auguste Rodin.

Rodin, Heaven knows, also had his troubles with the Academy. His first offering, the "Man with the Broken Nose," was rejected by the Salon, and when in 1877 he exhibited his "Age of Bronze," some of the Committee who awarded it a third-class medal seriously accused the artist of having taken a cast from life. It is no wonder that the figure awakened suspicions at that time, for no modelling like this had ever been seen in sculpture. One was familiar with the generalized surfaces of the classic figures, the elegant refinement thereof contributed by the Renaissance, and the unruffled smoothness of the Neo-classic, but no one had ever seen in a statue before this minute particularity of surface, save in the animals of Barye, from whom Rodin learned it.

The statue made the sculptor's reputation. In 1880 he received the commission for the portal of the projected *Palais des Arts décoratifs*, and the figures for this portal have suggested a good half of the best known of his works. In accordance with his pessimistic temperament, he conceived the portal as a Gate of Hell, and filled it with the tortured forms of human suffering, over whom, at the top of the door, brooded the figure of the Thinker.

In the Age of Bronze we see the sculptor in the process of perfecting his laborious technique; in the Thinker he is master of it, and has begun to realize, but not fully to employ, its tremendous powers of expression. The conception of the statue may well derive from Carpeaux's *Ugolino*, which Carpeaux drew in turn from a well-known figure of a lost soul in Michelangelo's Last Judgment. In any case the reminiscence of the great Florentine is in the figure; there is the same compactness whereby both sculptors aim to include the ruggedness of the material in the force of the final effect.

The *Penseur*, (Plate VI) in my opinion, is not destined to live as the masterpiece of Rodin; it is too early. Exhibited first in plaster in 1889, it belongs to those works wherein his technique was feeling its way toward a really modern expression, and the ideal concept which he has in mind only emphasizes the powerful modelling, instead of subordinating it to the theme. Compare for example the ease with which we translate the muscularity of Michelangelo's Moses into terms of intellect; in contrast to this the net impression of Rodin's figure is physical.

About 1890 there appeared a small bronze figure of an old woman, (Plate VII) a piece of human wreckage who applied at Rodin's door for help, and was induced to sit for him. "Sitting" to Rodin was far from being the arbitrary pose exacted by the Academies. The model assumed a random attitude; if this took on significance in the master's eye a sketch was made and the work begun. The poor creature is significant enough; every facet of the sharply modelled body is a merciless revelation of decay. But it is a significance more of the flesh than of the spirit, and very concrete; the larger human tragedy of the lost beauty and the helpless ugliness of age is lost in the master's realism.

These works,—the Age of Bronze, the Thinker, the Helmet-maker's Wife, are thus experiments in rendering, the gradual perfection of a technique of realism which at length developed an uncanny power to evoke

the illusion of life. The most direct means of forcing this illusion in sculpture is movement, and Rodin also resorts to this, but with the important difference that his figures do not move, but cause the eye of the observer to do so by the microscopic modulation of their surfaces.

Here we have the fundamental principle of his sculpture, that life is expressed not primarily in the attitude or the gesture or the head, but by the infinitesimal mobile facets of the flesh. The Greeks had used the principle, but since they seldom visualized the figure as a specific individual, the flesh of their statues lacked complexity and never went beyond the broad simplicity of the type. But the essence of modern life is complexity; we see the universal only in a thousand and one particulars, and generalization which does not build upon the concrete carries no conviction to the modern eye.

It is obvious then, that generalized modelling, whether based upon the typical forms of classic and neo-classic sculpture, or upon the frozen formula of the posed model, will not express modern life as we know it. In Rodin's figures, on the other hand, the "minute fluidity of form" surprises the life we know in the very act of being. The same is true of posture. Greek figures have a poise and balance, a rhythmic flow of action, that expressed to the ancients their typical conception of humanity; viewed in the abstract the world becomes an ordered organism, harmonious and all in tune. This classic rhythm has descended to modern sculpture in its imitation of the Greek as the embodiment of an ideal of decorative beauty, mistakenly supposed to be classic. But life to us is not as with the Greeks; it is filled with discords and unbalanced emphases, whose jarring notes compose indeed an ultimate harmony, but one that is vastly more complicated and poignant than that which emanates from the marbles of the Parthenon.

The achievement of this modern harmony in art is very difficult, and it is interesting to see the characteristic way in which Rodin, in his next and best phase, lifts his earlier realism to a universal plane. We can

cite no better example than the Kiss, (Plate VIII) originally meant for a group of Paolo and Francesca, and to decorate the *Porte d'Enfer*. Here Rodin strikes the abstract note by simply obliterating the head; he does not merely throw the features out of focus, as did Michelangelo, but envelops them in the mystery of shadow. The male's passion speaks incisively from the toe that grips the rock, and the convulsive rigidity of the back; from the other view it is rendered by a deliberate differentiation of the hands. Here we have the indispensable modern note of the concrete, the innumerable characteristic half-tones that make up individuality, whose cumulative effect invests with tremendous power the ideal content which finally emerges from the group. Decorative considerations, in view of the poignant reality of the figures, are as out of place as they would be in a gripping scene of real life on the stage.

The rough stone marks another modern note in Rodin's art,—his dislike for the pedestal. He surrounds his figures always with the illusion of locality; in his two statues of painters, of Claude Lorraine and Bastien Lepage, he defied the critics and insisted on representing the artists as if they had climbed upon the pedestal to get a good view of the surrounding country. In the same way he fought to have the group of the Burghers of Calais placed on the pavement in front of the *Hôtel de Ville*, as if they were in reality crossing the square on their way to the English camp.

The Burghers were set up in 1895. From this time we may trace a decline in Rodin's art, and it is doubtful if we can find anything he did afterwards which will approach the Kiss. It was in the nineties that his reputation became world-wide, and his studio the gathering place of journalists and art-philosophers. The sculptor turned into a talker, and began to theorize concerning sculpture, and presently we see his theories paraded in his work. Naturally a man of sensuous temperament, mystic and not intellectual, he seems to have assumed the role of "*penseur*," and began to shadow forth his primitive philosophy in a series of allegorical works. The first of these have still the sensitive

beauty of the Kiss,—we may include in this number the Caryatid, and the Danaid (Plate IX), and we feel again the gripping underlying fact of existence in the lovely head of Thought. In this work,—which by the way is said to have been finished by Bourdelle, his pupil, the master's philosophy is still instinctive and his symbolism is natural, not artificial. But presently he loses clearness,—his ideas seem to be translations into marble of the epigrams which flowed so constantly from his lips: "Geometry is at the bottom of expression," "There is no ugliness in nature save a lie" etc. etc.,—and we get such allegories as the Hand of God, the Daughter of Icarus, and the Body and Soul, which was conceived as a centaur struggling to free his human part from his horse's body. This subjective phase of Rodin's art reached its climax finally in the statue of Balzac (Plate X), exhibited in 1898, and refused by the *Société des Gens des Lettres* which had commissioned it.

They were undoubtedly right in my opinion in their refusal to accept the statue, and also in their criticism that it lacked style, wherein they touched upon the dangerous influence which such personal art might have, and has had, upon the sculpture of the next generation. The two things are one, for style is after all only the language which artists speak, and personal style or manner the accent with which each individual craftsman employs this speech. The language of art grows by enrichment with new words and phrases, and grow it must if it is not to be relegated to the classics, but if an artist insists upon substituting personal dialect for this speech, he must rest content with being intelligible only to himself. There may come a time, and doubtless will come a time, when it will not seem *outré* to represent a great novelist as a huge comic mask crowning a bathrobe, but even at the present day this statue impresses one as slang.

It would be interesting to trace the effect of this later phase of Rodin's art upon his followers, and to see how his relapse into theory produced a series of mannerists like those who followed in the steps of Michelangelo. Only one of his pupils, Bourdelle, has chosen to follow the really vital element in the master's art,

and developed his modelling into a vehicle of extraordinary force. In Bourdelle's hand the forms become almost explosive,—witness the throbbing head of Beethoven in the Luxemburg and the Hercules that is now in private possession in Paris. Others like Rosso have turned sculpture into a thing of light and shadow alone; still others have taken seriously that epigram about geometry and gone to swell the ranks of the little cubists; in short the succeeding generation has shown the disintegration which naturally followed the downfall of the academic tradition. The master succeeded in destroying the citadel of classicism; it is a question whether the modern edifice which shall replace it has been begun.

In any case the future of sculpture will be determined largely by the influence of Rodin. He has taught us that the limitations of the statue do not preclude its being expressive without the aid of symbolism; he has also awakened us to the fact that expression after all is just as much the main business of sculpture as of painting. He has broken down the artificial barrier which the academics raised between painting and sculpture, and added to the modelled surface the chiaroscuro which trebles its expressive power. Sculpture, to quote Rodin, is a thing of hollows and lumps, of light and shade. Lastly, he has brought to the aid of the modern sculptor a technique of analysis of surface, whereby the body and not the face becomes again the chief medium of expression, and no longer serves the limited ends of decoration alone, nor is forced into movement and exaggeration in order to convey its thought and feeling, but reveals in a thousand and one details the inner life that belies the bronze or marble.

Committee Reports.

The Committee on Publication reviewed the possibilities of a periodical as the organ of the Association and recommended that the proceedings of the Association be published in a Bulletin as in former years. The following resolution was adopted:

Resolved that the matter of propaganda and a periodical for the Association be referred to the President and the Committee.

After the report of the Committee on Time and Place there was a general discussion of the desirability of meeting in conjunction with other associations having similar aims. The question of the time and place of the next meeting was referred to the Committee with power.

The Committee on Resolutions offered the following, which was unanimously adopted:

Resolved that We, the members and friends of the College Art Association, desire to express our sincere gratitude to Director Robinson and the Trustees of the Metropolitan Museum for their kindness in placing the Museum and Class Room A at our disposal, for their hospitality in many other ways, and especially for the delightful luncheon given by the Trustees to the members of the Association. We desire also to express our appreciation of the services of the Curators in guiding our members through the Museum. We thank most heartily Mr. George Blumenthal, Mr. Henry C. Frick, Mr. J. Pierpont Morgan, and Senator William A. Clark for their great generosity in admitting us to their homes and giving us the privilege of viewing their collections. Especial thanks should be recorded to Miss Abbott and other members of the Local Committee, who have spared no pains to provide for our comfort and happiness at this most successful meeting of the College Art Association.

An amendment to the Constitution duly proposed in advance was adopted:

Resolved that Sustaining Members with annual dues of \$10.00 be provided for in the Constitution.

In accordance with the report of the Committee on Nominations the following officers were elected:

President: JOHN PICKARD, *University of Missouri, Columbia, Mo.*

Vice President: DAVID M. ROBINSON, *Johns Hopkins University, Baltimore, Md.*

Secretary and Treasurer: JOHN SHAPLEY, *Brown University, Providence, R. I.*

Directors: ELLSWORTH WOODWARD, *Sophie Newcomb College.*

WILLIAM A. GRIFFITH, *University of Kansas.*

COLLEGE ART ASSOCIATION OF AMERICA
CONSTITUTION

As amended at New York, 1918.

ARTICLE I.—Name.

This association shall be known as the College Art Association of America.

ARTICLE II.—Purpose.

The object of this association is to promote art interests in all divisions of American colleges and universities.

ARTICLE III.—Membership.

Section 1. Membership in this association is of three kinds:—Sustaining, Active and Associate.

Section 2. Sustaining Membership. All persons interested in the object of this association are eligible for sustaining membership.

Section 3. Active Membership. All instructors in the history, practice, teaching or theory of the fine arts in a college or university of recognized standing and all who are engaged in educational work on the staff of any museum or art gallery of recognized standing are eligible for active membership.

Section 4. Associate Membership. All persons interested in the object of this association are eligible for associate membership.

Section 5. Election of Members. Any eligible person may become a sustaining or active member on the payment of the annual dues. Any person may become an associate member on the presentation of his name by an active member and the payment of the annual dues.

Section 6. Duties and Privileges of Members. Sustaining and active members have the full and unlimited privileges of the association. Associate members have the privilege of attendance at all meetings of the association and may speak to a question, but may not vote on any question except on time or place of meeting, and dues.

ARTICLE IV.—Officers.

Section 1. Officers and Terms of Office. The officers of this association shall be chosen from members who are qualified for active membership and shall consist of a President, a Vice President, a Secretary and a Treasurer, who shall be elected annually, and of an Executive Board consisting ex officio of the officers above mentioned and six elected members, whose terms of office shall be three years. These elected members shall be divided into three groups of two each, the terms of office of members of one of such groups expiring each year.

Section 2. Nomination of Officers. A nominating committee, composed of three members, shall present nominations for all officers. Other nominations may be made from the floor.

Section 3. Election of Officers. All officers shall be elected by a majority vote of the sustaining and active members of the association present at the meeting at which the election is held.

ARTICLE V.—Duties of Officers.

Section 1. Duties of President. The President of the Association shall preside at all meetings of the association and of the Executive

Board, shall appoint committees and shall perform such other duties as the Executive Board may assign to him. In his absence his duties shall devolve successively upon the Vice-President, upon the Secretary, and the Treasurer. In the event of the death or resignation of the President, the Vice-President shall succeed to the office of President.

Section 2. Duties of the Secretary. The Secretary shall keep the records of the association and perform such other duties as the Executive Board may assign to him.

Section 3. Duties of the Treasurer. The Treasurer shall receive and have the custody of the funds of the association, subject to the rules of the Executive Board.

Section 4. Executive Board. The Executive Board shall have charge of the general interests of the association, shall call regular and special meetings of the association, appropriate money, and in general possess the governing power in the association, except as otherwise specifically provided in this Constitution. The Executive Board shall have power to fill vacancies in its membership occasioned by death, resignation or failure to elect, such appointees to hold office until the next annual election of officers.

Section 5. Quorum of Executive Board.

Five members shall constitute a quorum of the Executive Board and a majority vote of those in attendance shall control its decisions.

Section 6. Quorum of the Association.

Ten members shall constitute a quorum of the association, and a majority vote of those members in attendance shall control its decisions.

ARTICLE VI. AMENDMENTS.

Notice of a proposed amendment to this Constitution shall be presented to the Executive Board at least two months before a regular or special meeting. The proposed amendment shall then be printed and sent to the members of the association at least one month before the meeting. At that meeting the board will present with its recommendation the proposed amendment. A two-thirds vote is necessary for adoption.

BY-LAWS.

I.

A member not paying his dues for two years shall be dropped from the association.

II.

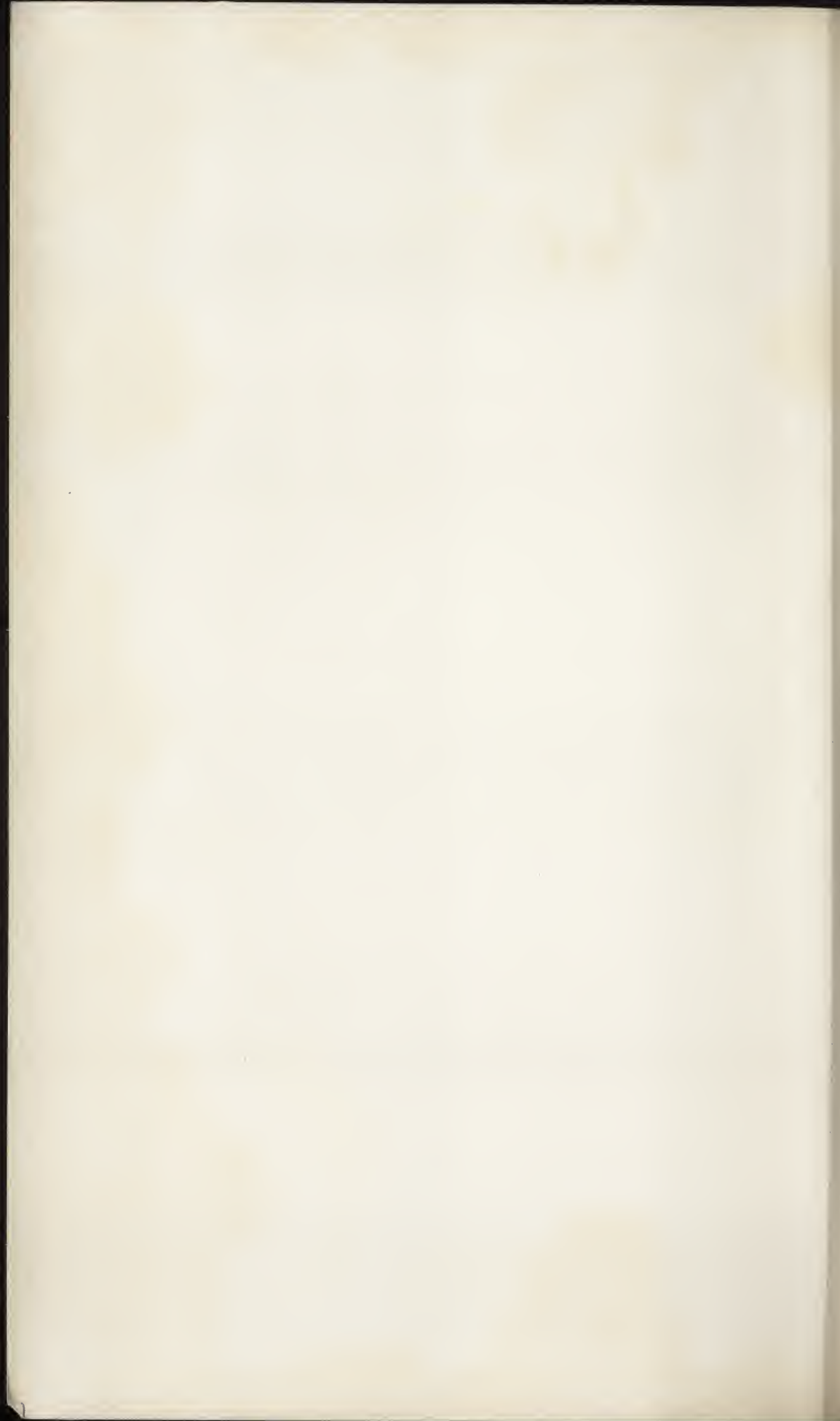
The dues of sustaining members shall be ten dollars a year. The dues of active and associate members shall be three dollars a year.

III.

An auditing committee of two shall be appointed at each meeting of the association.

IV.

All bills of the association shall be approved by the President and Treasurer of the association before payment.



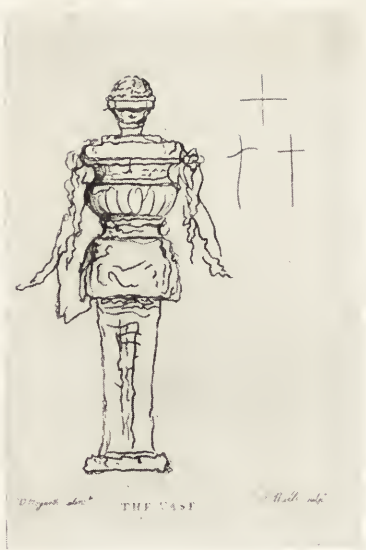


Figure 1.



Figure 3.



Figure 2.

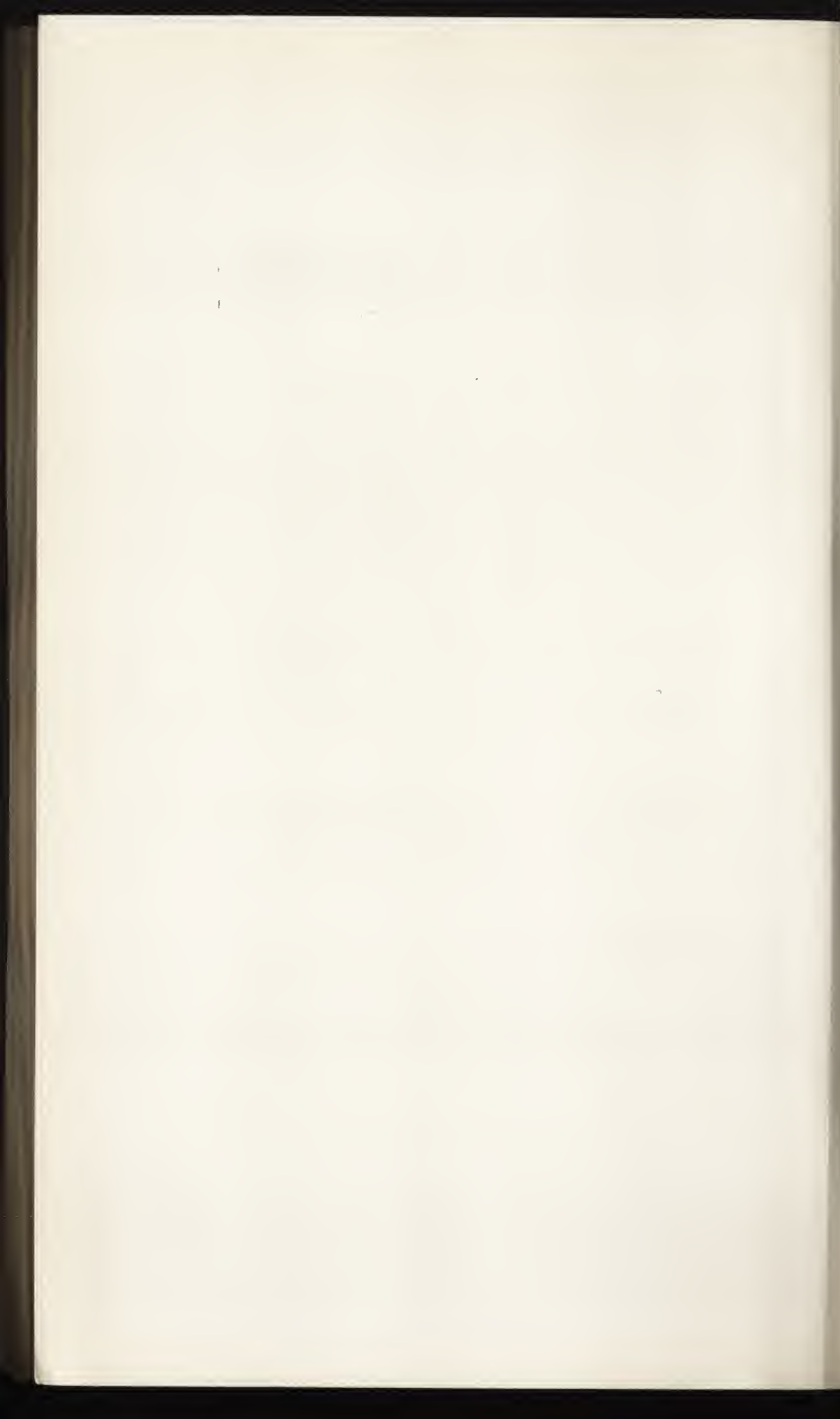




Figure 4.



Figure 5.



Figure 6.





This Print is exactly Engraved after y^e celebrated Altar Piece in S^t. Clements Church which has been taken down by Order of y^e Lord Bishop of London (as his thought) to prevent Disputes and Leaping of wagers among y^e Parishioners about y^e Artists meaning in it for publick Satisfaction here is a particular Explanation of it humbly Offer'd to be writ under y^e Original that it may be put up again by which means y^e Parishes be pould which they wisely gave for it may not be Entirely lost
 'Tis not the Pretenders Wife and Children as our weak Brethren imagin
 'Tis Her s^r. Cecilia as the Carnoiffeurs think but a Choir of Angels playing in Consort
 A an Organ
 B an Angel playing on it
 C the Harpsichord of the Organ
 D the longest Joint
 E An Angel tunning an Organ
 F the middle of the Organ
 G right or Left to get undervers'd
 H a hand Flaying on a Lute
 I the other leg judiciously Omitted to make room for the harp
 X smaller Angels as appears by their Wings.

Figure 7.



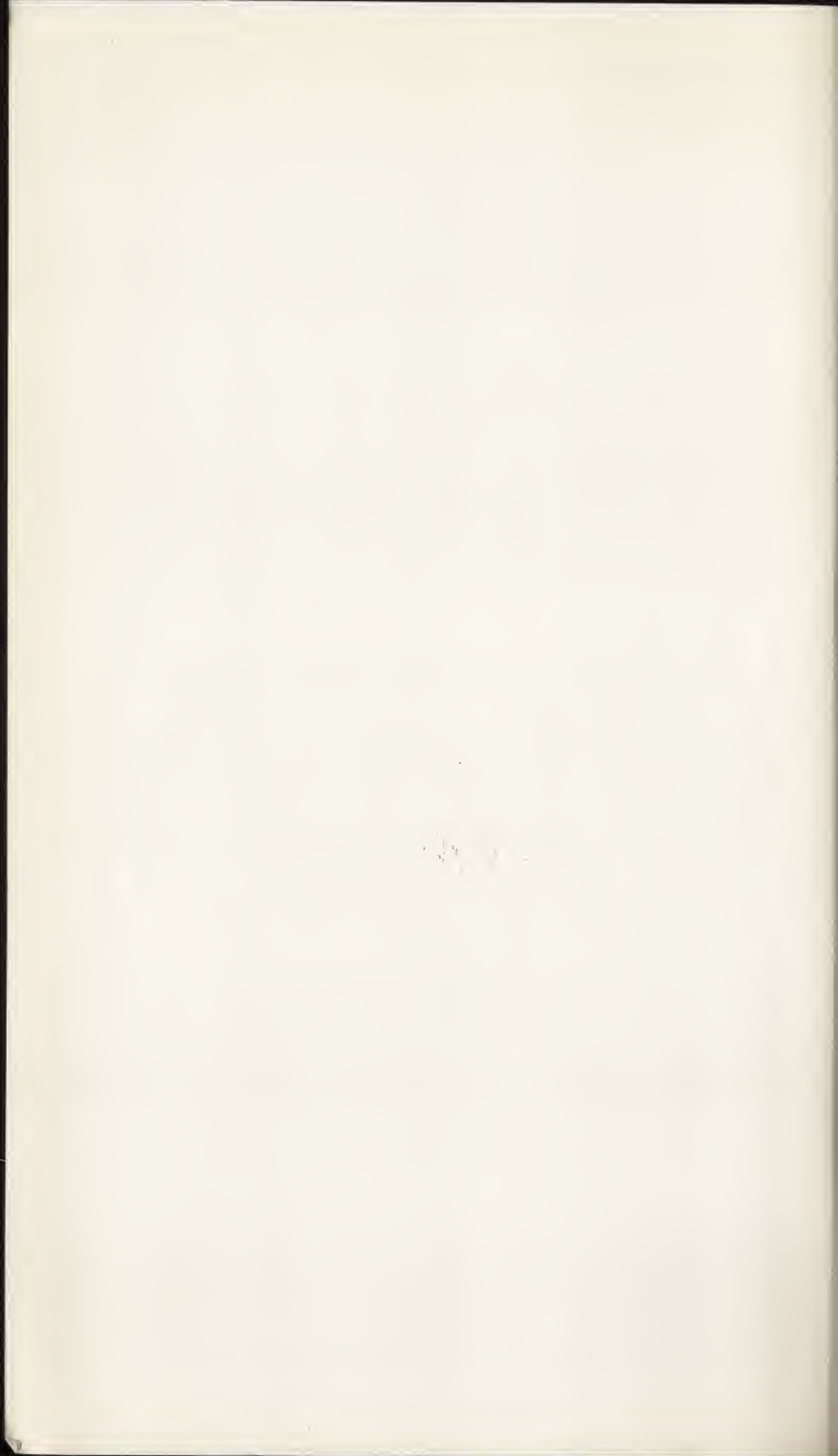


William M. Smith 1844

Figure 8.

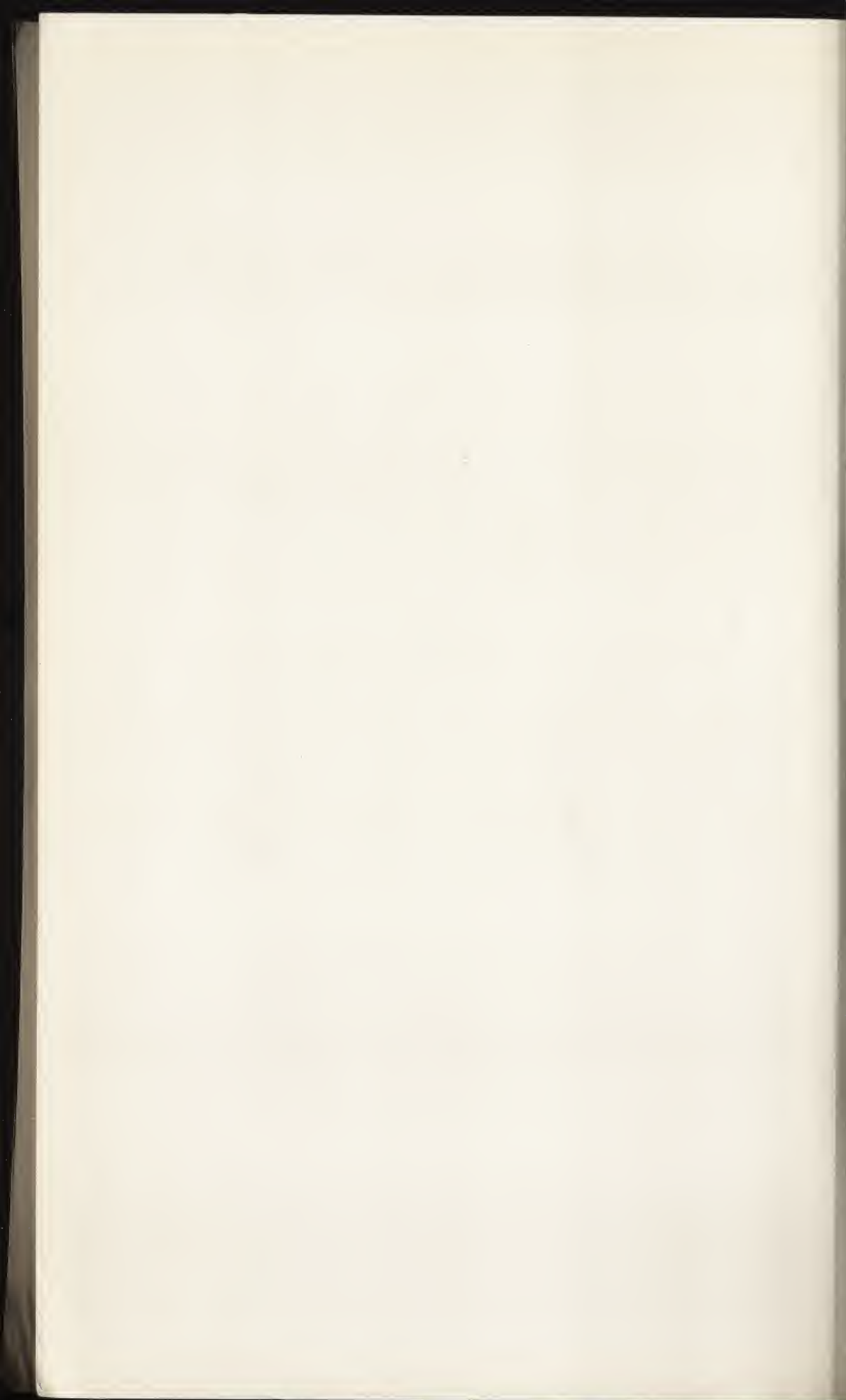


Figure 9.



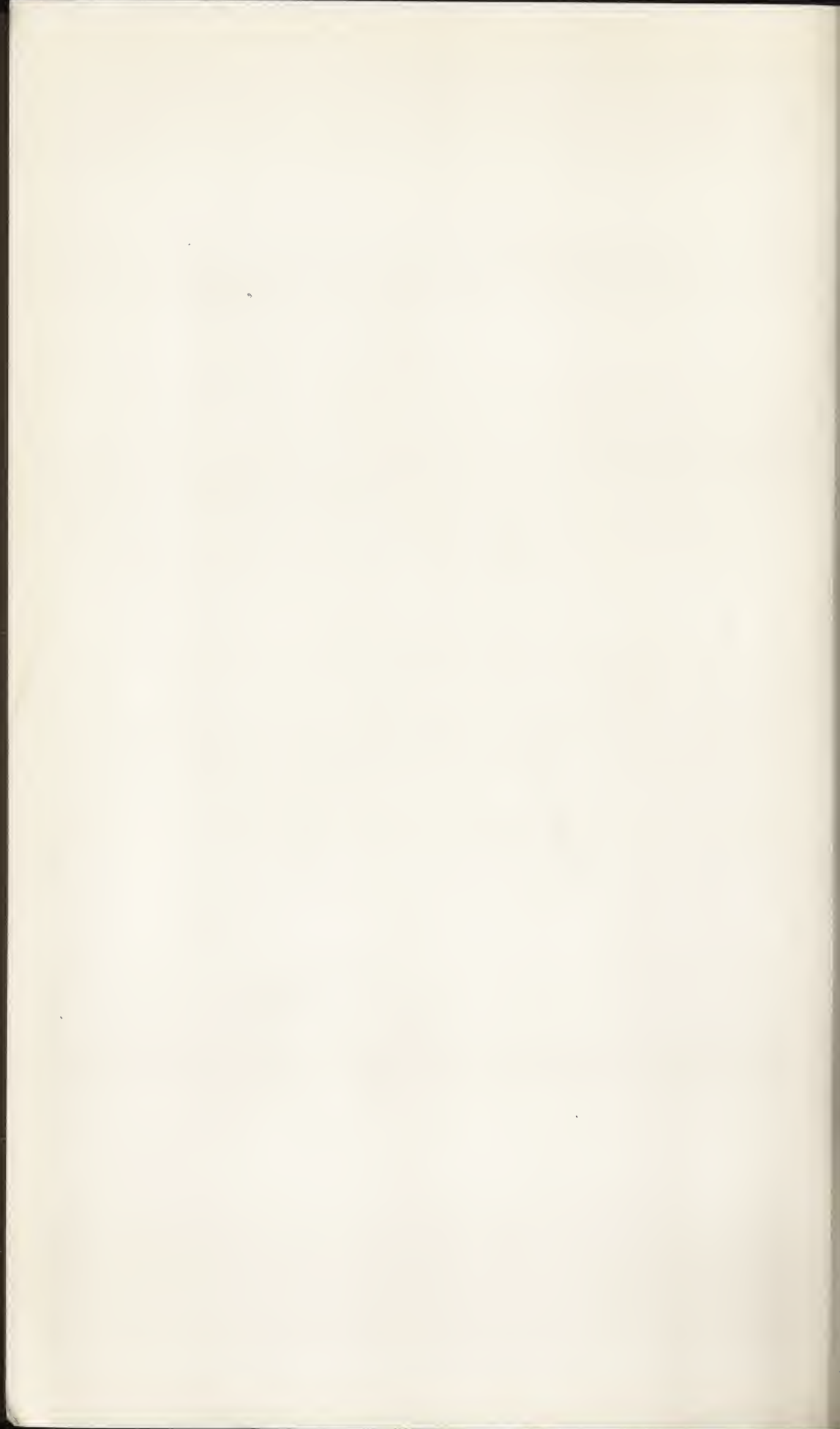


JOHN THE BAPTIST, by Auguste Rodin.



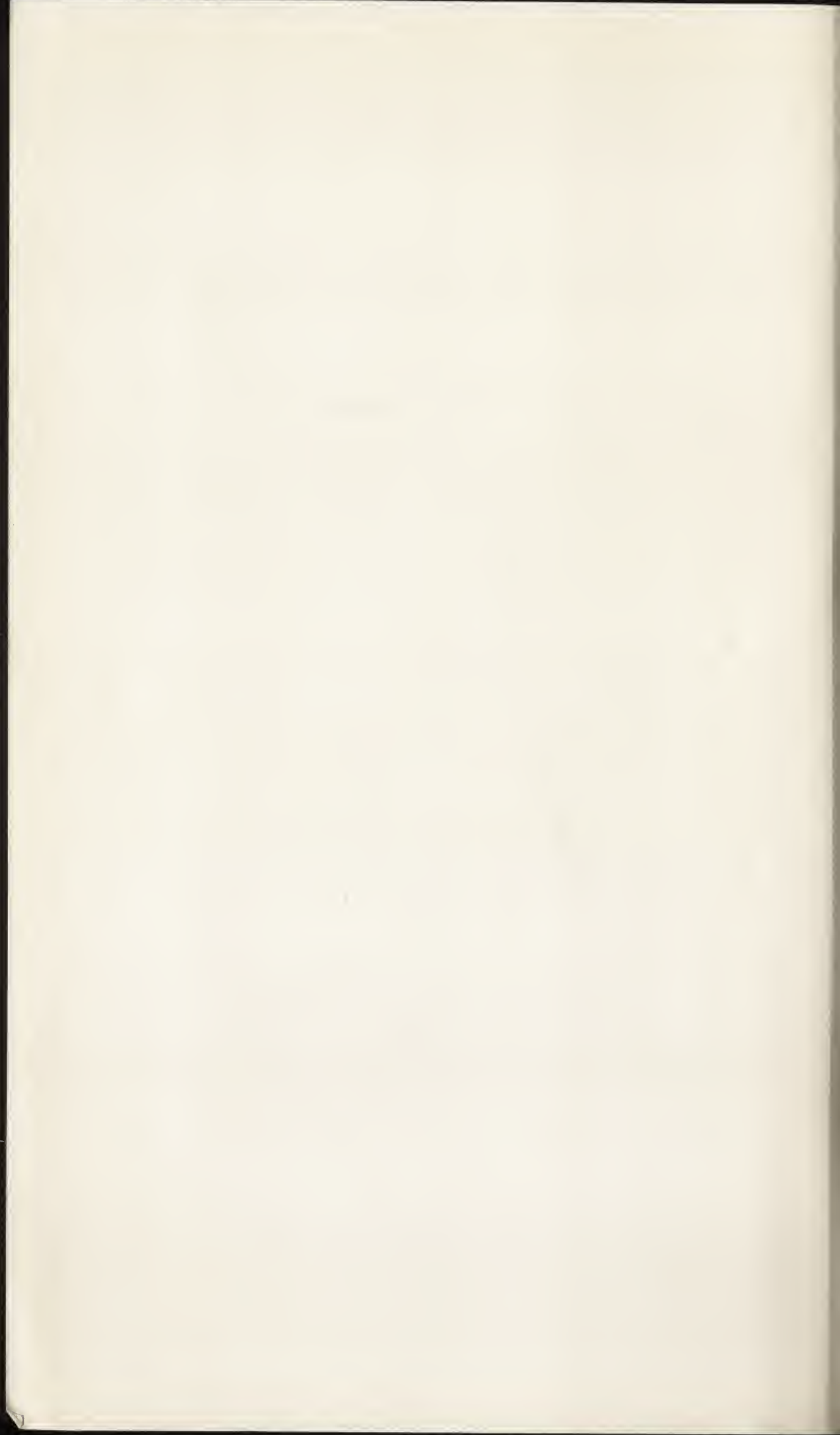


LE PENSEUR, by Auguste Rodin





OLD WOMAN (Heaulmière) by Auguste Rodin



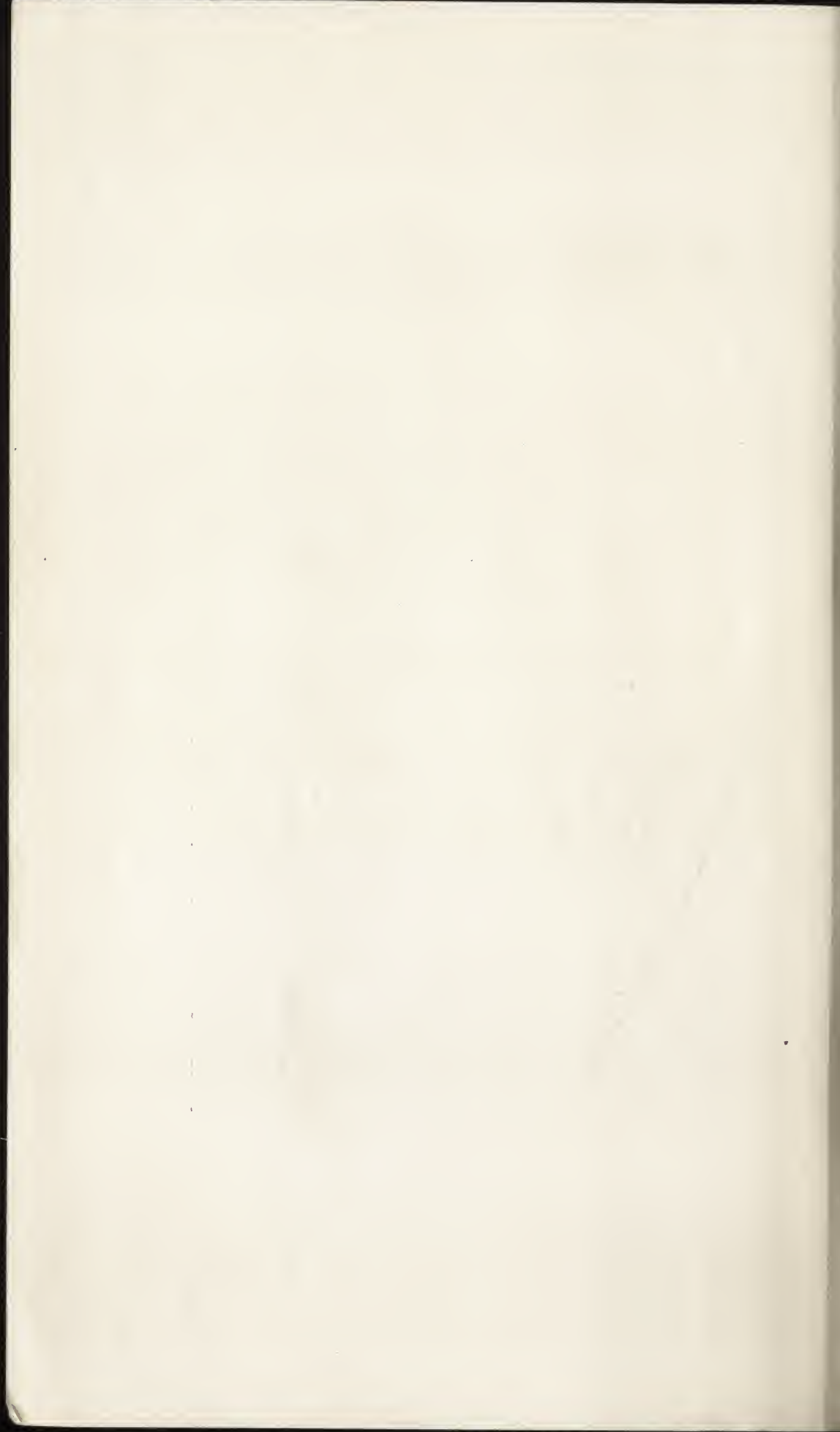


THE KISS, by Auguste Rodin.





DANAID, by Auguste Rodin





BALZAC, by Auguste Rodin.



