+130

UNIVERSITY OF MICHIGAN
ANN ARBOR
DEPARTMENT OF GREEK

722 Packard St.,
Ann Arbor, Mich.,
Jan. 17, 1923.

My dear Mr. Judson:-

Let me acknowledge with thanks your favor of January 15th. I am glad to accept your offer of an Assistant Professorship at a salary of $3500, and assure you that I am looking forward with much pleasure to taking up my duties at the University of Chicago next autumn.

May I offer one suggestion ? As you perhaps know, I shall wish particularly to develop in my courses the subjects of architecture and sculpture. I noted, however, that in these fields the University is poorly supplied with slides and other illustrative material,- equipment which is of prime importance in the effective presentation of these topics, as you of course realize. I would hence call your attention to the extreme advisability - necessity, indeed - of a special appropriation of at least $500 with which to start equipment in these lines. I would not, of course, make the granting of such an appropriation a condition of my acceptance of the appointment. On the other hand I cannot insist too emphatically upon the crying need of the equipment indicated.

Yours very sincerely,

Emerson H. Swift.

President Harry Pratt Judson
Hotel Hamilton-Washington

UNIVERSITY OF MICHIGAN
ANN ARBOR
DEPARTMENT OF GREEK

January 20, 1923.

My dear Mr. Swift:-

Your favor of the 17th instant is received. I am glad to know that you are coming to us next Fall for next year and I am sure that you will find the work interesting and profitable. You are quite right in your suggestion on the matters in question, and I shall try to get the appropriation you need. Of course you will be able to use the Art Institute more or less I have no doubt.

The Board of Trustees next meets on the second Tuesday in February, at which time your appointment will be duly made.

Very truly yours,

Mr. Emerson H. Swift,
722 Packard St.,
Ann Arbor, Michigan.

HPJ:CB

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Very truly yours,

Mr. Emerson H. Swift,
722 Packard St.,
Ann Arbor, Michigan.

HPL:CB

The University of Chicago

Department of Latin

Dear Mr. Tufts,

I should be glad if you would acquaint yourself with the content of of the enclosed report, presented three years ago to Mr. Judson, and also if you would submit it to President Burton, that we may later take up more intelligently the general ideas involved.

Cordially yours,

Henry W. Prescott.

July 25th, 1923.

The University of Chicago

Department of Zoölogy

Dear Mr. Tufts,

I should be glad if you would acquaint yourself with the contents of the enclosed report, presented three years ago to Mr. Judson, and also if you would submit it to President Burton, that we may later take up more intelligently the general ideas involved.

Cordially yours,

Henry S. Conard

July 28th, 1924.

PRELIMINARY REPORT OF THE COMMITTEE ON THE REORGANIZATION OF THE DEPARTMENT OF THE HISTORY OF ART

Contents

I. Proposed Organization of the Department

a) The History of Art

b) Supplementary Courses in the Practice of Art

II. The Realization of the Plan

III. Personnel

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A. Courses given at six other American universities in the History of Art

B. Persons giving instruction in the History of Art at six other universities

C. Courses in the Practice of Art in other universities, and the teaching force

D. Material on Frank J. Mather, Jr.

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D. Material on Frank J. Mather, Jr.

The committee presents herewith a preliminary report on the organization of the Department of the History of Art. This report is limited to a discussion of an ideal plan of organization to meet the needs of students and the community in the near future, and of more immediately practicable means of initiating the development of the department. The question of specific personnel is treated only with reference to the appointment of a chairman of the department whose advice and counsel the Trustees may wish to use in the selection of the subordinate members. An estimate of the material equipment desirable for such a department the committee postpones for the present. Appendices furnish opportunities for comparing the present and the proposed organization with the corresponding work in other American universities.

At the outset it is perhaps well to remind you of the casual and almost accidental manner in which the present department was established. The special interests of Professor F. B. Tarbell, a member of the Greek department at the time, led to his appointment as Professor of Classical Art and Archaeology, and up to his retirement he acted as head of a department, the only other member of which has been an instructor who has given courses in Renaissance art. Some further assistance has been furnished by a single course of Professor Breadsted's

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in the field of early western Asiatic art, and, recently, by practical courses in the technique of art given primarily in the School of Education by Professor Walter Sargent.

In the meantime the intelligent interest in art both of the university and of the community at large has steadily and rapidly increased. In the community at large this interest has been manifested especially in the growth of the Art Institute, both as a depository of works of art and as a fully equipped school for the teaching of art as a profession. This school, however, makes almost no provision for the systematic teaching of the history of art. The opportunity, therefore, for cooperation between the Art Institute and the University of Chicago, without any duplication of endeavor, is quite apparent. In the more immediate environment of the university itself the appreciation of art has recently been vitalized by the Renaissance Society, an organization of the friends of art in the college community, which has admirably advanced the interests of the department by providing exhibitions of original works of art and inviting lecturers on art to address, under its auspices, the university public. These evidences of a community awakened to an intelligent appreciation of the creative processes and of the history of the fine arts indicate how opportune the moment is for a consideration of the responsibilities of the university in the

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furtherance of the study of art as an essential feature in the education of the college student.

It is quite clear to your committee that the existence of the Art Institute makes unwise any such elaborate programme as that furnished, for example, by Yale University, in which a fully developed professional school with courses leading to a degree of Bachelor of Fine Arts has been organized for some time. It is our opinion that the University of Chicago should concern itself primarily and almost exclusively with instruction in the History of Art. At the same time we are convinced that the teaching of the history of art can be intelligently conducted only if supplemented by some practical courses in drawing, modelling, color, composition, and the like, the precise character of which will later be defined, and which in no sense repeat the work offered by the Art Institute as part of the technical training of the professional student of art.

The development, also, of a School of Architecture such as the city of Chicago might well heed and appreciate, is quite beyond the range of the university at present; for such a school is inseparable from schools of applied science which the university has not yet organized. But it should be observed that the study of the history of architecture, as we shall later set forth, is an indispensable part of the work in the history of art, and would undoubtedly advance the best interests of the city of Chicago. In general,

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the large field of Architecture, and the subjects of Modern Art and of Eastern Asiatic art, have not been covered in the work of the department hitherto, and to the importance of these subjects the committee especially invites your attention.

In other respects, the changes proposed are largely matters of emphasis and proportion. It is desirable, in our opinion, that the study of Renaissance art should receive the main emphasis as providing a point of departure from which the earlier development of Asiatic and European art and the later issues in modern art may be surveyed with a due sense of proportion.

The department of the History of Art needs, as do all departments, the sympathetic cooperation of other departments of the University. The committee has made no provision for the study of aesthetics in the department, confident that, when once the department of art has been organized, the department of philosophy will be stimulated to enlarge the work already provided in that field. Similarly, the field of primitive art, which is hardly large enough to warrant the appointment of a special instructor in the department of art, may conceivably be left to the department of anthropology or sociology.

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I. Proposed Organization of the Department

a) The History of Art.

As regards the History of Art, the Committee, after a careful survey of the field of Art in itself, and of the Art courses given in Harvard, Yale, Columbia, Princeton, Michigan, Indiana, and some other universities, believes that there are six divisions of the field, each of which should in the University of Chicago be represented by one or by two instructors and by a number of courses for undergraduates and graduates.

The first of these six fields, the Art of Egypt and Western Asia, is already excellently filled by the work of Professor Breasted.

The other five fields are: Greek and Roman Art; Mediaeval, Renaissance, and Modern Architecture; Renaissance Painting and Sculpture; Modern European and American Painting and Sculpture; and the Art of Asia.

For each of these five fields we submit a statement showing first, a list of courses typical of those which might well be given in that field; and second, our opinion as to the grade appropriate for the instructor or instructors in that field. In the case of the Renaissance field we submit also a statement of the courses now offered by Dr. Offner.

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Our plan calls for the following personnel:

1. Professor of Renaissance Art, and Chairman of the Department of Fine Arts.
2. Associate Professor of Greek and Roman Art.
3. Assistant Professor of the History of Architecture.
4. Assistant Professor of Renaissance Art.
5. Assistant Professor of Modern Art.
6. Instructor in Oriental Art.

The study of Greek and Roman Art has long been recognized as an indispensable adjunct to the study of the classics. The service rendered in the University of Chicago by Professor Tarbell has established a strong tradition for the development of such work here. The present vacancy in this field is a source of keenest regret to the members of the Department of the Classics, as it prevents the rounded training which students in the Classics, both undergraduate and graduate, should receive. In view of the established dignity and importance of this field, we are recommending that the man appointed to fill it receive the grade of Associate Professor.

The study of the History of Architecture is pursued, in the leading universities of the country, not only in special Schools of Architecture, but in courses open to the general student body. Such a policy is certaintly

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right, for the study of the history of architecture not only unites and develops educational interests of many types, but affords a training in taste that should be exceedingly effective for the right architectural development of our own cities.

The study of the art of the Renaissance occupies a central field in our plan, and that with good reason: for the art of the Renaissance is itself a consummate achievement; and derives in considerable degree, on the one hand, from the art of classic times, while on the other it leads directly to the development of modern art. We have felt therefore that a man expert in this field is best qualified fairly to survey the whole territory of the history of art, and we are therefore recommending that there be appointed for this field a full professor, who shall be Chairman of the Department of Fine Arts. In view of the great extent of the field, even with the history of architecture entrusted to a specialist in that subject, we recommend that an additional instructor be appointed in this field.

In each of the fields thus far discussed numerous courses are now offered in leading universities of the country. In the two remaining fields, Modern European and American Painting and Sculpture, and the Art of Asia, very little is being done. The committee feels very strongly, however, that these fields should be

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adequately covered, and that the University of Chicago has the opportunity to take the lead in a notable educational initiative. The study of Modern European and American history and the study of modern European and American literature have an equal place in modern curricula with the study of the history and literature of earlier periods. Why then should not the study of modern art, both European and American, be recognized as of similar educational significance? The study of Oriental art we regard as of somewhat less importance. We feel nevertheless that the opportunity should be afforded for acquaintance with the great, though less known, beauty of Oriental work, not only for its own sake, but for the benefit of familiarity with such work, both in the development of general taste and in the transmission of suggestive valuesto the contemporary world of American art.

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(I. The Art of Egypt and Western Asia
Instructor: Professor Breasted)

II. GREEK AND ROMAN ART
INSTRUCTOR: ASSOCIATE PROFESSOR OF GREEK AND ROMAN ART.

Typical Courses:

For undergraduates:

1. Greek and Roman Art (including Architecture, Sculpture, Painting and Minor Arts)
2. Greek and Roman Architecture
3. Greek and Roman Sculpture

For graduates:

4. Greek and Roman Painting
5. The Monuments of Athens
6. Greek Vases
7. Etruscan Art
8. The Monuments of Rome
9. The Art of Pompeii and Herculaneum
10. Early Christian Art.
11. Special courses on particular architectural types or periods or on particular sculptors or groups of sculptors.

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III. MEDIAEVAL, RENAISSANCE, AND MODERN ARCHITECTURE.

Instructor: Assistant Professor of the History of Architecture

Typical courses:

For undergraduates:

12. History of Architecture
13. Gothic Architecture
14. Renaissance Architecture
15. English Cathedrals

For graduates:

16. Early Christian Architecture
17. Byzantine Architecture
18. Romanesque Architecture
19. Brunelleschi and the Architecture of the Early Renaissance in Italy.
20. Bramante and the Architecture of the High Renaissance in Italy.
21. Special courses on particular architects, particular architectural types, or the architecture of particular regions

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Instructor: Assistant Professor of the History of Architecture

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21. Special courses on particular architects, particular architectural types, or the architecture of particular regions

IV. RENAISSANCE PAINTING AND SCULPTURE

Instructors: Professor of Renaissance Art, and Chairman of the Department.
: Assistant Professor of Renaissance Art.

Typical Courses:

For undergraduates:

22. Italian Sculpture of the Renaissance
23. Italian Painting of the Renaissance
24. Florentine Painters of the Renaissance
25. Central Italian Painters of the Renaissance
26. Venetian Painters of the Renaissance
27. Leonardo da Vinci and Raphael
28. Michelangelo
29. Titian and Tintoretto

For graduates:

30. Gothic Sculpture
31. The Pisani
32. Donatello and Ghibetti
33. Sienese Painters
34. North Italian Painters of the Renaissance
35. The Frescoes of S. Francesco at Assisi
36. The Frescoes of the Vatican
37. German Painting of the Renaissance
38. Dutch and Flemish Painting of the Renaissance
39. Early Spanish Painting
40. Illuminated Manuscripts
41. Tapestry
42. Gothic glass
43. Special courses on particular sculptors, painters, or groups of painters or sculptors.

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41. Tapestry

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43. Special courses on particular sculptors, painters,
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Courses offered this year by Dr. Offner.

For undergraduates:

History of Florentine Painting

Venetian Painting of the 15th century

For graduates:

Masterpieces of European Painting

Important Phases in the History of Italian Art

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For undergraduates:

History of Florentine Painting

Venetian Painting of the 15th century

For graduates:

Masterpieces of European Painting

Important Phases in the History of Italian Art

V. MODERN EUROPEAN AND AMERICAN PAINTING AND SCULPTURE

Instructor: Assistant Professor of Modern Art.

Typical courses:

For undergraduates:

44. Survey of the History of Art
45. History of Painting
46. Representative Painters
47. Velazquez
48. Rembrandt
49. French Painters of the 19th century
50. English Painting
51. Contemporary European Painting and Sculpture
52. History of American Painting and Sculpture
53. Contemporary American Painting and Sculpture

For graduates:

54. Modern Sculpture
55. Portraiture
56. Landscape Painting
57. History of Engraving and Lithography
58. Primitive American Art
59. Spanish-American Art
60. Special courses on particular sculptors, painters, or groups of painters or sculptors

V. MODERN EUROPEAN AND AMERICAN PAINTING AND SCULPTURE

Instructor: Assistant Professor of Modern Art.

Typical courses:

For undergraduates:

44. Survey of the History of Art

45. History of Painting

46. Representative Painters

47. Velasquez

48. Rembrandt

49. French Painters of the 19th century

50. English Painting

51. Contemporary European Painting and Sculpture

52. History of American Painting and Sculpture

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57. History of Engraving and Lithography

58. Primitive American Art

59. Spanish-American Art

60. Special courses on particular sculptors, painters, or groups of painters or sculptors

THE ART OF ASIA

Instructor: Instructor in Oriental Art

Typical courses:

For undergraduates:

61. The Art of China and Japan

For graduates:

62. Persian Pottery

63. The Art of India

64. Chinese Painting

65. Japanese Architecture

66. Japanese Prints

THE ART OF ASIA

Instructor: Instructor in Oriental Art

Typical courses:

For undergraduates:

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66. Japanese Prints

b) Supplementary Courses in the Practice of Art

The committee believes that students of the history of art should have opportunity to supplement their historical study by certain practical courses in art expression. These practical art courses should be non-professional in character. Their principal purpose should be not to develop technical proficiency but to furnish some direct experience in the use of typical forms of art expression. This experience furnishes a means of close analysis of the problems of artistic composition, and gives a peduliarly intimate acquaintance with the factors that are involved. These courses thus become not only an accompaniment, but an organic part of the study of the history of art. Without some laboratory practice in drawing and designing, students commonly interpret art by some extraneous interest or associated idea. Actual drawing, painting, or modelling concentrates attention upon line and form and color, which are the proper elements of the language of art.

The committee has canvassed two possibilities for furnishing the sort of courses needed.

First, some arrangement whereby students can avail themselves of instruction now given at the Art Institute. Some obvious advantages of such an arrangement are the well equipped studios, and the close contact with

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the collection of objects of art at the Institute.

The most serious difficulties are (1) those of space and time. It is impossible for students to travel back and forth and meet the schedules od classes in both institutions. The only practical way of meeting this difficulty with any economy of time for the students would be to have students register for a full term at the Art Institute, and suspend their studies on the campus for that length of time. This is a type of affiliation that may profitably be the subject of experiment in special cases.

(2) The professional character of the art courses at the Institute would not allow them to be related to theoretical or historical courses after the manner of laboratory work, in the way that would be possible with courses organized on the campus.

A second possibility is to plan, within the Department, art courses adapted to meet the needs of college students. To carry out this plan would not necessitate introducing a line of work new to the University, but rather a differentiation and adaptation of courses which are now offered. Laboratory courses in art education have been given in the School of Education since its organization. These are planned primarily to meet the needs of teachers who must have some definite acquaintance with art as a part of general education.

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It has been necessary in the past to include in these courses much of general art training, because there were no practical art courses offered on the campus by which students of education could obtain acquaintance with the subject matter. On the other hand these courses of necessity include much that is intended primarily for teachers of art in the public schools, and that consequently is not of interest to the general student.

By separating the subject matter which is of general art value in these courses from that intended for teachers of art, it would be possible to organize for general students courses entirely detached from those designed for teachers. Such an arrangement would relieve the courses now given of their mixed character and would be of decided benefit both to the School of Education and to the Department of the History of Art. If these courses are to be used for academic credit this distinction should be kept clearly in view and they should be organized in the collegiate Department of Art.

These courses may be planned to furnish a practical experience with Art which is of general importance to all students in acquainting them with the language of a historic form of human expression. At the same time for those who will later devote special attention to Art as a profession, these courses will be of direct value because, although non-professional in character they will

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give to these students the sort of experience which laboratory courses in chemistry and physics, and the courses in English composition, offer to students who will later specialize in those fields.

In this way young men and women who look forward to the practice of art will be introduced to it under the stimulating and systematic conditions of academic usage, and will at the same time enjoy normal relations with those other forms of knowledge and expression which make for general culture. The not inconsiderable number of students with special creative aptitudes in art will be helped to discover their capabilities, and if later they go to the Art Institute for professional work, they will go with better general cultural preparation and an earlier awakened interest than if they had no acquaintance with laboratory phases of the subject before being graduated. The University will thus definitely relate itself to one more significant professional institution, namely the Art Institute, as it has already related itself to other professional schools.

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Among the courses now being offered in the School of Education which include considerable subject matter that is of general art value are the following:-

Courses 5 and 12. Sequential courses which present laboratory work in drawing as a means of Art Expression.

Courses 20 and 21 which deal with the historical development of design, illustrated by practical problems.

Courses 55 and 56. Sequential courses dealing with modelling and its relation to the field of art.

Course 16. Consisting of lectures on color in pictorial and decorative Art accompanied by a series of problems illustrating typical color combinations.

Course 18. Consisting partly of lectures and readings, and partly of technical work dealing with the elements of pictorial expression, their historical development and their use in composition.

In all courses relating to art in the School of Education, the work is accompanied by discussion of the teaching of art. Students are taught to analyze the means and processes by which their own progress is attained and to test and compare different methods of approach so that they may understand better the problems of instruction. Thus methods of presentation constitute part of the subject matter of each course and shape to some extent the actual practice in drawing and design.

Among these courses, the eight designated above

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Courses 55 and 56. Sequential courses dealing with modelling and its relation to the field of art.

Course 16. Correlating of lectures on color in pictorial and decorative Art accompanied by a series of problems illustrating typical color combinations.

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Among these courses, the eight designated above

as having more of general art value than the others, can easily be adapted to meet the needs of the department of art. The adaptation would consist in planning these courses so that a consideration of general and historical interests will take the place of attention to methods of teaching. This would involve also a corresponding modification of some items of the laboratory work. It would be selected more with a view to interpreting general principles of art than to illustrating methods of class presentation.

The topics covered as essential to a student of the history of art are 1) Drawing 2) Design 3) Modelling 4) Color 5) Composition.

To administer these or comparable courses within the Department of History of Art after the subject matter had been adapted to meet the needs of that Department would probably require the services of two additional instructors, or an assistant professor and an instructor.

If it seems desirable, the courses as rearranged might still be conducted in the rooms at the School of Education and by instructors in that school, with the aid of two new instructors for the additional sections, until such time as the Department of History of Art finds it desirable to change this arrangement.

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II. The Realization of the Plan

The plan of organization outlined above requires a large financial outlay, as is indicated by the following budget, in which the new scale of salaries is applied:

One professor	$4000-7000
One associate professor	3000-3600
Three assistant professors	6300-8100
One instructor in the history of art	1500-1700
Two instructors in the practice of art	3000-3400
	$17800-23800

Although it is clear that such a staff is not larger than that of universities of the same standing as Chicago, the immediate realization of the plan is doubtless beyond the present financial resources of the University unless special gifts are provided. It is also evident that any such description of the teaching force in terms of academic rank has only the advantage of indicating the committee's opinion of the relative value of the fields covered, and of suggesting a logical organization of the work. Ultimately the consideration of the actual personnel may result in substantial changes of the plan to fit the sort of persons available in the country for the work of the department: it is idle to appoint an assistant professor if the person in mind is by academic experience qualified only for an instructorship. And it is distinctly to

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One professor and chairman	$4000-7000
One instructor in Greek and Roman Art	1500-1700
One instructor in Renaissance and Modern Art	1500-1700
One instructor in the History of Architecture	1500-1700
	$8500-12100

If there is any advantage in attaching the instructor in Greek and Roman art to the budget of the Greek and Latin departments, the plan of organization will not suffer from this slight readjustment.

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III. Personnel

The committee feels that the selection of a chairman is the most important initial step; the selection of subordinate members will more properly result from conference between such a chairman and the Trustees than from suggestions of this committee, although we have collected material that is available for the consideration of possible candidates for minor places in the department.

In the selection of a chairman we have had in mind not only the necessity of sound scholarship and administrative ability, but the desirability of appointing a person who shall by his broad culture and wide range of interests coordinate the various agencies in the university and the city of Chicago which already exist for the promotion of art in all its aspects.

In our opinion Mr. Frank J. Mather, Jr., Marquand Professor of Art and Archaeology in Princeton University, is an outstanding figure in the country who admirably combines scholarship, appreciative criticism, and the power of communicating in agreeable literary style the fruitful results of his critical scholarship. He is a literateur as well as art critic. He has attracted graduate students to Princeton for some years. He has reached an age which should carry with it matured judgment and experience in the administration of the department and

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of the larger interests of the city of Chicago.

Mr. Mather is now in his fifty-first year. He obtained his A.B. at Williams College in 1889, his Ph.D. in Romance languages at Johns Hopkins in 1892. Trained as a philologist, he devoted seven years to the teaching of English and the Romance languages at Williams College as instructor and assistant provessor. He studied abroad at the University of Berlin and at the Ecole des hautes Etudes in Paris.

From the year 1900 on he seems to have shifted his interest to the field of the Fine Arts. In 1901 he was attached to the staff of The New York Evening Post and The Nation, as an editorial writer for the former and assistant editor of the latter. In the years 1905-6 and 1910-11 he was art critic of The Evening Post, and in 1904-6 American editor of The Burlington Magazine.

In 1910 he was appointed Marquand Professor of Art and Archaeology at Princeton, a position which he has held for the last ten years. During these years he has continued his activity as a critic by constant contributions not only to art journals but to periodicals of a more general character like The Nation and The Independdnt. His wider interests have been manifested in articles of literary value on general themes which have appeared in The Unpopular Review. The range of his interests is illustrated by a list of his publications during the two

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years 1913-1914 which the committee appends to this report. In 1912 he published a volume of short stories, and his skill as a critic and literateur was recognized in 1913 by his Alma Mater, Williams College, in granting him the honorary degree of L.H.D.

His contributions to the history and criticism of art are not only numerous scattered articles in periodical literature but substantial books such as Homer Martin, Poet in Landscape, 1912, and Estimates in Art, 1916. Recently he has been appointed art critic of The Review.

Mr. Mather is at present receiving a salary of $3000 at Princeton, but he is not teaching full time. It is reported that he cherishes his connection with the New York press, and doubtless he would be loathe to sever his literary associations in the East. It might be impressed upon him that a removal to Chicago would not involve any severance of such relations. The committee regards his activity in these lines as an asset. At the same time it is apparent that the work of organizing this department would require more time than he is at present devoting to his teaching at Princeton. We hope, therefore, that the offer of a salary not less than $5000, and as much more as the university can afford, will induce him to undertake the work of organization, and relieve him of excessive literary work without depriving him

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The committee has no positive assurance that Mr. Mather would welcome a call to Chicago. It is reported that he is somewhat discontented with the conditions of his work at Princeton. We hope that a full presentation of the great opportunity pen to such a man in this city may convince him that the position is altogether desirable.

On the personal side we hear nothing but commendation. He is admired and valued by those of his colleagues at Princeton whom we have consulted about him.

The committee believes that it would be wise to make a vigorous effort to obtain Mr. Mather's services, and recommends him to the serious attention of the Trustees. If our recommendation is not approved, or if Mr. Mather is not favorably disposed, we shall be glad to present further recommendations.

Respectfully submitted,

Gordon J. Laing

David A. Robertson

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APPENDIX A: COURSES GIVEN IN THE HISTORY OF ART AT SIX OTHER UNIVERSITIES:

(I. THE ART OF EGYPT AND WESTERN ASIA)

II. GREEK AND ROMAN ART.

Harvard:

For undergraduates:

History of Ancient Art.
History of the Ancient and Early Mediaeval Styles of Architecture
The Forms of Ancient and of Early Mediaeval Architecture, with special reference to the classic styles.
The Athenian Acropolis
Greek Art
History of Greek Sculpture
Etruscan and Roman Art

For Graduates:

History of Ancient Art
The Elder Pliny's Account of the History of Ancient Art
Research in Classical Archaeology
Greek Vases
Greek Numismatics

Yale:

For undergraduates:

Greek Architecture
Greek Sculpture
Roman and Etruscan Art

For graduates:

Archaeological Exercises
Analytical History of Greek Architecture
Analytical History of Roman Architecture

Columbia*

Ancient Architecture
Historic Research in Ancient and Mediaeval Architecture
Greek Art
Greek Archaeology
The Acropolis of Athens
Roman Archaeology and Epigraphy
Pompeii

* The Columbia and Michigan catalogues do not distinguish between graduate and undergraduate courses.

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Greek Art
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The Acropolis of Athens
Roman Archaeology and Epigraphy
Pompeii

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Princeton:

For undergraduates:

Ancient Art
Ancient Architecture
Classical Architecture
Greek Sculpture

For graduates:

Art Commentary on Greek Literature
Greek Architecture
Olympia, Delphi, and Epidaurus
Greek Painting
Early Christian Art.

Michigan:

Ancient and Mediaeval Architecture
Greek Art
Topography and Monuments of Ancient Athens
Greek Vases
Roman and Mediaeval Art
Roman life as illustrated by works of art and objects of common use.
Topography and Monuments of Ancient Rome.
Monumental History of the City of Rome.

Indiana:

For undergraduates:

History of Greek and Roman Architecture
History of Greek and Roman Sculpture
The Topography and Monuments of Ancient Rome

Princeton:

For undergraduates:

Ancient Art
Ancient Architecture
Classical Architecture
Greek Sculpture

For graduates:

Art Commentary on Greek Literature
Greek Architecture
Olympia, Delphi, and Epidaurus
Greek Painting
Early Christian Art.

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Greek Art
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Greek Vases
Roman and Mediaeval Art
Roman life as illustrated by works of art and
objects of common use.
Topography and Monuments of Ancient Rome.
Monumental History of the City of Rome.

Indiana:

For undergraduates:

History of Greek and Roman Architecture
History of Greek and Roman Sculpture
The Topography and Monuments of Ancient Rome

III. MEAIAEVAL, RENAISSANCE, AND MODERN ARCHITECTURE

Harvard:

For undergraduates:

History of the Gothic Styles of Architecture
History of Renaissance and Modern Architecture

For graduates:

Research in the History of Architecture

Yale:

For undergraduates:

Architecture
An Introductory Survey of the Elements and Chief Styles of Architecture
History of Mediaeval Architecture
History of Renaissance and Modern Architecture

Columbia:

Mediaeval and Oriental Architecture
Renaissance and Modern Architecture
Historical Research in Renaissance, Modern, and Oriental Architecture.

Princeton:

For undergraduates:

Mediaeval Architecture

For graduates:

Early Christian and Byzantine Architecture
Gothic and Romesque Architecture

Michigan:

General Course in the History of Architecture
Architectural Historical Research
Gothic, Renaissance, and Modern Architecture
Renaissance and Modern Architecture

Indiana:

For undergraduates:

History of Mediaeval and Renaissance Architecture

III. MEDIAEVAL, RENAISSANCE, AND MODERN ARCHITECTURE

Harvard:

For undergraduates:

History of the Gothic Styles of Architecture
History of Renaissance and Modern Architecture

For graduates:

Research in the History of Architecture

Yale:

For undergraduates:

Architecture
An Introductory Survey of the Elements and Chief Styles of Architecture
History of Mediaeval Architecture
History of Renaissance and Modern Architecture

Columbia:

Mediaeval and Oriental Architecture
Renaissance and Modern Architecture
Historical Research in Renaissance, Modern, and Oriental Architecture.

Princeton:

For undergraduates:

Mediaeval Architecture

For graduates:

Early Christian and Byzantine Architecture
Gothic and Romanque Architecture

Michigan:

General Course in the History of Architecture
Architectural Historical Research
Gothic, Renaissance, and Modern Architecture
Renaissance and Modern Architecture

Indiana:

For undergraduates:

History of Mediaeval and Renaissance Architecture

IV. RENAISSANCE PAINTING AND SCULPTURE

Harvard:

For undergraduates:

History of Mediaeval, Renaissance, and Modern Art
Art and Culture of Italy in the Middle Ages and the Renaissance
Art and Culture of Spain
History of Mediaeval Sculpture
History of Renaissance Sculpture
The Methods and Processes of Italian Painting
History of Florentine Painting
The Central Italian Painters of the Renaissance
Venetian Painters
Leonardo, Michelangelo, and Raphael
History and Principles of Engraving
Florentine Engraving
History of Flemish Painting
Durer, Holbein, and Cranach

For graduates:

Research in the History of Italian Art
Research in the History of Spanish Art
Research in the History of Engraving

Yale:

For undergraduates:

Sculpture
Pictorial Art
Painting
Italian Renaissance Sculpture
Italian Renaissance Painting

For graduates:

History of Mediaeval Painting and Sculpture
The Renaissance

Columbia:

History of Art
History of Sculpture
History of Painting

IV. RENAISSANCE PAINTING AND SCULPTURE

Harvard:

For undergraduates:

History of Mediaeval, Renaissance, and Modern Art
Art and Culture of Italy in the Middle Ages and the Renaissance
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The Methods and Processes of Italian Painting
History of Florentine Painting
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Venetian Painters
Leonardo, Michelangelo, and Raphael
History and Principles of Engraving
Florentine Engraving
History of Flemish Painting
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For graduates:

Research in the History of Italian Art
Research in the History of Spanish Art
Research in the History of Engraving

Yale:

For undergraduates:

Sculpture
Pictorial Art
Painting
Italian Renaissance Sculpture
Italian Renaissance Painting

For graduates:

History of Mediaeval Painting and Sculpture
The Renaissance

Columbia:

History of Art
History of Sculpture
History of Painting

Princeton:

For Undergraduates:

Mediaeval Art
Renaissance and Modern Sculpture
The Revival of Painting in Italy
Northern Painting

For graduates:

Italian Sculpture from the 4th to the 11th centuries
Italian Sculpture from the 11th to the 14th centuries
Italian Sculpture of the 14th century
Italian Sculpture of the 15th century
Giotto and his Associates
Masaccio and the Florentine Realists
Leonardo da Vinci
Sienese Painters of the 13th and 14th centuries
Giorgione, Palma Vecchio, and Titian
Mediaeval Illumination

Michigan:

General Introductory Course in the Fine Arts
Italian Renaissance Art
The Renaissance outside of Italy
Methods of Research in the History of Art

Indiana:

For undergraduates:

The Plastic and Graphic Arts
The Fine Arts of the Renaissance
Representative Painters
Sculpture of the Middle Ages and the Renaissance
History and Theories of Painting in the Schools of Siena, Florence, and Umbria
History and Theories of Painting in the schools of Venice, Flanders, Germany, Holland, Spain, France, England and America.

Princeton:

For Undergraduates:

Mediaeval Art
Renaissance and Modern Sculpture
The Revival of Painting in Italy
Northern Painting

For graduates:

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The Renaissance outside of Italy
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Indiana:

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History and Theories of Painting in the Schools of
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of Venice, Flandera, Germany, Holland, Spain,
France, England and America.

V. MODERN EUROPEAN AND AMERICAN PAINTING AND SCULPTURE

Harvard:

For undergraduates:

History and Principles of Landscape Painting

Michigan:

American Art

VI. THE ART OF ASIA

Harvard: For undergraduates:

The Art of Asia

V. MODERN EUROPEAN AND AMERICAN PAINTING AND SCULPTURE

Harvard:

For undergraduates:

History and Principles of Landscape Painting

Michigan:

American Art

VI. THE ART OF ASIA

Harvard: For undergraduates:

The Art of Asia

APPENDIX B:

Persons giving courses in the History of Art at six other Universities.

Harvard:

G.H. Chase, Professor of Archaeology
H. L. Warren, Professor of Architecture
G.H. Edgell, Assistant Professor of Fine Arts
A. Pope, Assistant Professor of Fine Arts
C. R. Post, Assistant Professor of Greek and Fine Arts
Messrs. Carrington, E.W.Forbes, M.B.Gulick, Rogers, and Sachs,- Lecturers and Instructors.

Yale:

W.S.Kimball, Professor of Painting and Design
E. V. Meeks, Assistant Professor of Architecture
E. C. Taylor, Professor of Drawing
P.V.C.Baur, Assistant Professor of Classical Archaeology
W.L.Bottomley, Lecturer on Architecture
H.Davenport, Instructor in Architecture
R.G.Eberhard, Instructor in Sculpture
F.J.Walls, Instructor in Architecture

Columbia:

V.C.Egbert, Professor of Latin
A.D.F.Hamlin, Professor of the History of Architecture
C.H.Young, Professor of Classical Philology
Messrs. Bach and Hopkins,- Instructors.

Princeton:

A. Marquand, Professor of Art and Archaeology
H.C.Butler, Professor of Art and Archaeology
F.J.Mather,Jr., Professor of Art and Archaeology
C.R.Morey, Professor of Art and Archaeology
G.W.Elderkin, Assistant Professor of Art and Archaeology
Messrs Smith, Instructor in Art and Archaeology
Morgan, Instructor in Art and Archaeology
Park, Instructor in Art and Archaeology
Platt, Instructor in Art and Archaeology

Michigan:

C. Bonner, Professor of the Greek Language and Literature
F.W.Kelsey, Professor of the Latin Language and Literature

APPENDIX B:

Persons giving courses in the History of Art at six other Universities.

Harvard:

G.H. Chase,	Professor of Archaeology
H. L. Warren,	Professor of Architecture
G.H. Edgell,	Assistant Professor of Fine Arts
A. Pope,	Assistant Professor of Fine Arts
C. R. Post,	Assistant Professor of Greek and Fine Arts

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H.Davenport,	Instructor in Architecture
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P.J.Wallis,	Instructor in Architecture

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G.H.Young,	Professor of Classical Philology

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C.R.Morey,	Professor of Art and Archaeology
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Messrs Smith,	Instructor in Art and Archaeology
Morgan,	Instructor in Art and Archaeology
Park,	Instructor in Art and Archaeology
Platt,	Instructor in Art and Archaeology

Michigan:

C. Bonner,	Professor of the Greek Language and Literature
F.W.Kelsey,	Professor of the Latin Language and Literature

Michigan (continued)

Lorch, Professor of Architecture
J. G. Winter, Associate Professor of Greek and Latin
S. F. Kimball, Assistant Professor of Fine Arts
F. E. Robbins, Instructor in Greek

Indiana:

A. M. Brooks, Professor of Fine Arts
R. E. Burke, Assistant Professor of Fine Arts

Michigan (continued)

Loroh, Professor of Architecture
J. G. Winter, Associate Professor of Greek and Latin
S. F. Kimball, Assistant Professor of Fine Arts
F. K. Robbins, Instructor in Greek

Indiana:

A. M. Brooks, Professor of Fine Arts
R. K. Burke, Assistant Professor of Fine Arts

APPENDIX C: COURSES IN THE PRACTICE OF ART IN OTHER UNIVERSITIES, AND THE TEACHING FORCE.

The following pages present a brief survey of practical art courses offered in seven other Universities:-

Columbia. The practical art courses at Columbia are given in the department of Fine Arts in Teachers College. The instructors and the general art courses are as follows: Faculty - Three professors and six instructors. Courses -

Drawing and Painting

(3) Freehand drawing
(4) Freehand drawing advanced
(53 & 54) Drawing and Painting
(83-84) Painting
(93-94) Life Class.
(283-284) Painting.

Design and Composition

(1) Art Structure A
(2) Art Structure B
(31) Design in Art Industries
(51 & 52) Art Structure C
(81-82) Art Structure D
(151-152) Art Structure.

Modelling and Pottery

Besides these general courses there are seventeen other courses in the Fine Arts Department more specialized and professional in character. Columbia has also a school of Architecture with its professional art courses.

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Harvard. Harvard University has a department of Fine Arts, which includes both the history and the practice of Art. The instructors in practical art and the courses are as follows:

Faculty. One assistant professor and four instructors, with some assistance from the School of Architecture.

Courses -

Freehand Drawing and Painting

(1a) Principles of Drawing and Painting
(1b) Elementary Drawing
(2a) Freehand Drawing
(2b) Freehand Drawing
(2c) Drawing and Painting (advanced)
(2f) Perspective. (also in School of Architecture.
(8b) Theory and Practice of Drawing and Painting
(20c) Advanced Practice in Drawing and Painting

Design

(8a) Theory of Design.

Several courses offered in the School of Architecture are also announced in the Department of Fine Arts.

Harvard University has also the Fogg Art Museum. This has a wholly informal but close association with the Boston Museum of Fine Arts, due to the fact that some of the trustees are trustees of both institutions. The Fogg Art Museum makes accessible on the campus a fine permanent collection of works of art and also special exhibitions, and thus teaches students how to use not only the material which it offers but the larger collections in the Boston Museum of Fine Arts.

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Illinois. The University of Illinois has a department of Art and Design which includes both the history and the practise of Art. The instructors in practical Art and the courses are as follows:

Faculty.. - One assistant professor, one associate, and two instructors.

Courses -

Freehand Drawing and Painting

(1) Freehand Drawing
(2) Advanced Freehand Drawing
(3a, 3b, 3c) Anatomical representation for figure drawing.
(4a, 4b, 4c) Water color painting.
(5a, 5b, 5c) Drawing from Life
(6a, 6b, 6c) Portrait in oil colors
(7a, 7b, 7c) Still Life in oil colors.
(10) Landscape Sketching

Modelling

(8a, 8b, 8c) Clay modelling

Design

(12) Theory and Practise of Pure Design
(14) Applied Design

The School of Architecture offers in addition eight courses in drawing, and six in design. The University of Illinois has the following museums:

Classical Archaeology and Art
Oriental Museum
European Culture.

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Leland Stanford. The practical Art courses are offered in the School of Education in the division of Graphic Art. The instructors and courses are as follows:

Faculty - One professor and one instructor.

Courses -

Freehand Drawing and Painting

(1) Still Life
(2) Landscape
(3) Organic Form
(4) Perspective
(9) Science Drawing

Design

(4) Design
(5) Art of the Home

Modelling and Pottery

(7a) Handicrafts

In addition three other more specialized courses are offered.

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(5) Art of the Home

Modelling and Pottery

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Michigan. All the courses in the practical Arts are offered in the School of Architecture. Of these the following are required of Architectural students but are sufficiently general in character to be open to other students. These courses are given by one professor and two instructors.

(21-22) Elementary Freehand Drawing
(23) Drawing of Decorative Form
(24) Painting in Water Color
(25-26) Drawing from the Antique
(27-28) Drawing from Life
(30) Painting from Still Life.

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(24) Painting in Water Color
(25-26) Drawing from the Antique
(27-28) Drawing from Life
(30) Painting from Still Life.

Princeton. All the courses in practical art are offered in the School of Architecture. These courses are given by one instructor.

(305-306) Architectural Drawing
(409-410) Allied Elements, Peans, Casting of Shadows, Perspective, etc.

Yale. Yale University has a School of the Fine Arts, fully equipped as a professional Art School with a course leading to the degree of B.F.A.

The purpose of the school is expressed in the statement quoted from the Yale catalog of 1918-19 that the founder "was the first to give practical form to the conception that the study of the Fine Arts properly comes within the scope of a University" xx "The School occupies a position in many ways unique among the Art Schools of America. It xxx opens to the student of art the possibility of finding himself part of a larger cultivation to which his own activities may be intelligently related."

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APPENDIX D. MATERIAL ON FRANK J. MATHER, JR.

I. FRANK JEWETT MATHER, JR. professor art; b. Deep River, Conn., July 6, 1868. s. Frank Jewett and Caroline Arms (Graves). M.: A.B., Williams, 1889; Ph.D., Johns Hopkins, 1892; studied U. of Berlin, Ecole des Hautes Etudes, Paris; (L.H.D., Williams, 1913); m. Ellen Suydam Mills, of New York, Feb. 20, 1905. Instr. and asst. prof. English and Romance langs., Williams, 1893-1900; editorial writer New York Evening Post, asst. editor the Nation, 1901-6; art critic New York Evening Post, 1905-6, 1910-11; Am. editor Burlington Magazine, 1904-6; Marquand prof. of art and archaeology, Princeton, 1910. Democrat. Mem. National Institute of Arts and Letters, Dante Soc., Delta Psi. Clubs: Century, Authors (New York). Author: Homer Martin, Poet in Landscape, 1912; The Collectors (short stories), 1912; Estimates in Art, 1916. Also several lit. and philol. monographs. Contbr. chiefly on art, to The Nation. Chief boatswain's mate U.S.N.R.G. (coast patrol), 1917. Home: 3 Evelyn. Pl., Princeton, New Jersey. (Who's Who in America, 1918-19).

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Publications of Professor Frank J. Mather, Jr.
1913

Pictorial Furniture Panels of the Italian Renaissance, in preparation.

Pictorial Furniture Panels of the Italian Renaissance in American Collections, in preparation.

Giotto's First Biblical Subject in the Arena Chapel, American Journal of Archaeology, XVII, 201, read before Archaeological Institute of America, Dec., 1912.

Some Carbed Chests of the High Renaissance, Burlington Magazine, Oct., 1913.

Three Cassone Panels by Matteo de Siena, Art in America, I, 24.

A Madonna by Carlo Crivelli, Art in America, I, 48.

A Starnina Attribution, Art in America, I, 244.

Drawings in Bowdoin College, II, in press.

Watts and his Art, The Nation, Aug., 1913.

La Fede Cristiana di Giotto, Rassegna d'Arte, in press.

Several critical articles on contemporary art, in The Nation, and The Independent.

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1914

Culture vs. Kultur, New York Times Current History of the War, Part III.

Drawings by Old Masters at Bowdoin College ascribed to Northern Schools, Art in America, Vol. 2, Feb. 26,1914.

Ethnic Darwinianism, Unpopular Review, Dec., 1914.

Goya and His Art, Nation, Vol. 99, Oct. 8 and 15,1914.

Metaphor of the Iron Ring, Nation, Vol. 99, Oct. 15, 1914.

Middle Aged Corinthian, Nation, Vol. 99, Aug. 27,1914.

Minor Uses of the Middling Rich, Unpopular Review, July,1914.

Morgan Loan Exhibition, Nation, Vol.98,Feb.26,1914.

Nietzsche in Action, Unpopular Review,Dec.1914.

Originals by Great Masters for Short Purses, Scribner's, Vol. 56,Sept., 1914.

The Right to be Amused, Unpopular Review, Apr., 1914.

Reply to Vernon Lee's Message to Americans, Nation, Vol. 99, Sept., 24, 1914.

Two Early German Painters: Durer and Holbein, The Mentor, Vol. I, Jan. 12, 1914.

Two Neglected Virtues, Unpopular Review, Jan.,1914.

Vermeer of Delft, Nation, Vol. 99,Aug.13 to 20,1914.

The War, by an Historian, Unpopular Review,Sept.,1914.

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Culture vs. Kultur, New York Times Current History of the War, Part III.

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The University of Chicago

Department of Latin

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President E.D.Burton,

Dear Mr.Burton,

May I briefly bring to your attention certain matters relating to the Department of the History of Art which I have already discussed with the Dean of the Faculties.

In the first place,the department is in the hands of an Administrative Committee,composed of Professors Breasted,Sargent,Schevill,Wilkins,Robertson,and myself.This committee has an annual tenure,and legally it ceased to exist on July 1st,1923.If you wish it continued during the present year, may I remind you that Messrs Breasted and Robertson will be out of residence for much of the year,specially Professor Breasted.And May I suggest that Professor Chester Wright has a very active and intelligent interest in the affairs of the department,and that Professor Laing was originally on the committee.Regarding the chairmanship may I add that Mr.Judson strangely selected me,although I am totally ignorant of the history of art,and that I hope the three years' tradition will not hamper you if you think a more intelligent chairman will promote the interests of the department.

Less technical and more important is the matter of immediate development of the department.We start this year encouragingly with Mr.Swift as assistant-professor,and an enrolment of 40 in the general survey course, excellent considering that the work has lapsed for three years.When the committee was first appointed it drew up a report of what it should like to see accomplished.This was submitted to Mr.Judson.Whether it ever got to the Board of Trustees I do not know.That report exhibited how casually and imperfectly the University of Chicago had handled this important department of humanistic studies,although Harvard,Yale,Princeton,Pennsylva-

nia, and many of the smaller institutions of the Middle West, had developed well equipped departments with full teaching staff and excellent equipment. In our case we have never had anything but emphasis on classical art and archaeology, with a sort of appendix on Renaissance art, specially painting. In brief, Chicago is deplorably behind all the universities which in other respects it equals or surpasses, and the student body is losing one of the most valuable contributions to general culture. The report pointed out that the plans involved did not conflict with the Art Institute but furthered cooperation with that organization by emphasizing exclusively the history, and not the technical perfection of the prospective artist.

As a matter of tact it has been difficult to bring the matters to the attention of the Trustees because Messrs. Hutchinson and Ryerson, on the board, were so actively interested in the Art Institute as to create the impression, perhaps erroneous, that they would be suspicious that we were undertaking a duplication of the Art Institute. This suspicion the report was careful to remove. I have reason to think that Chicago has a number of wealthy people who could easily be induced to assist in the development of the department if they were rightly approached. I do not refer to Messrs. Ryerson and Hutchinson but to a younger generation of men who are beginning to emerge in the management of the Art Institute and of artistic interests in general.

I submitted the report to Dean Tufts last summer and he agreed to hand it on to you. The question I wish to ask is whether you would regard it proper to send a copy of the report to the chairman of the trustees, and whether you would yourself be willing to start in motion not only an active interest in our projects on the part of the trustees but also some positive effort to interest individuals in the financial support of the department. In presenting the matter to you I have in mind not only the immediate ap-

The University of Chicago

Department of Latin

The University of Chicago

Department of Latin

pointment of somebody to cover the subject of the history of Painting, which is as yet not represented at all, but also the whole future development of the work, which, as the report points out, calls for a considerable staff and no small outlay of money.

I think that the University ought to recognize the extraordinary and deplorable gap in our present equipment and make some strong effort to remedy the situation as soon as possible.

Cordially yours,

Stanley Prescott

Oct. 28, 1923.

V.

November 7, 1923.

My dear Mr. Prescott:

I appreciate all that you say about the Department of History of Art, and I recognize that it belongs to you to say it. The difficulty is mainly a financial one, though secondarily perhaps the finding of men. So far as I can now see we shall be able to make next year only a small part of the advances that would be highly desirable, unless as you suggest we can get special funds from the citizens of Chicago, and I am not certain that we are going to be ready to set forth our needs in orderly and comprehensive fashion soon enough to make the advance in 1923-4.

I shall keep in mind what you have written and consider whether we can do anything as part of a larger effort or alone. If you have suggestions I should be glad to receive them.

Very truly yours,

Mr. H. W. Prescott,
The University of Chicago.

EDB:CB

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