

So, pursuant to our previous conferences on this subject, we are presenting herewith an outline for a Conference at the University of Chicago, which we believe will be of benefit to the University of Chicago, to the art and architectural profession, and to the community in general. That is, a Conference, the subject to be "Art and Industry", the topic to be "Art in Architecture", and to include the sculptor, the colorist, the architect, the financier, the electrical expert, and the labor representative.

This Group Conference could be conducted in much the same manner as the Annual Conference of the American Institute of Meat Packers.

This plan, when placed before the National Terra Cotta Society, was enthusiastically received, and it was agreed that it would be an admirable plan for the invitations to include senior students of art and architecture, the architects, the real estate board executives, the bankers, the building owners and managers, and the ecclesiastics.

The Terra Cotta Industry has expressed its willingness to co-operate in this function to the extent of bearing whatever proportion of the expense University authorities consider proper.

We, the Terra Cotta Industry, feel that we should take an active part in a Conference of this description, in that our material is one whose history is interwoven throughout the ages with the story of art and industry, and we believe that in the field of art and architecture the artist of tomorrow will find an unrestricted area in the practice of his efforts.

We suggest as speakers for the program the names of Lorado Taft, the sculptor, Walter Sargent, the colorist, Ernest Graham, the architect. We believe we can obtain the services of Honorable Charles G. Dawes for the opening of the afternoon session, and Edward N. Hurley, of war-time shipping board fame and chairman of the Committee on the Worlds Fair to be held in Chicago in 1933; D'Arcy Ryan, Director of Illumination for the General Electric Company, James J. Davis, Secretary of Labor, United States of America.

We feel confident of our ability to arrange for the presence of these individuals, and also to obtain the co-operation of the Chicago Association of Commerce, the Chicago Chapter of the American Institute of Architects, and the Architects Club of Chicago.

This plan, we believe, would be an excellent opportunity for bringing to the consciousness of all classes of industry the great work being done by your Institution for the numerous industries who call upon you from time to time for assistance in the solution of their color problems, and we also believe it to be an excellent method of directing the attention of the various industries to the great need for an Art Institution under University supervision in the Middle Western United States.

Sincerely,

(Signed) John T. Curry

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Sincerely,

(Signed) John T. Curry

Ant G-7
October 3, 1927

My dear Mr. Downing:

I am glad to have your letter of September 29 and thoroughly appreciate the considerations that led to your decision not to return to the University this autumn. We are filling the gap temporarily by asking Mr. Rothschild to teach course #252 and getting a man from the Art Institute to give #214. We have gone no further in planning for the future, and I hope you will be giving a good deal of thought to the problem of filling Mr. Sargent's place. I shall be glad to have your advice.

Yours sincerely,

Frederic C. Woodward

Mr. George E. Downing
38 Quincy Street
Cambridge, Massachusetts

W+1

6-7

W

October 3, 1927

My dear Mr. Downing:

I am glad to have your letter of September 29 and thoroughly appreciate the considerations that led to your decision not to return to the University this autumn. We are filling the gap temporarily by asking Mr. Roschold to teach course #282 and getting a man from the Art Institute to give #214. We have gone no further in planning for the future, and I hope you will be giving a good deal of thought to the problem of filling Mr. Sargent's place. I shall be glad to have your advice.

Yours sincerely,

Frederic C. Woodward

Mr. George E. Downing
38 Quincy Street
Cambridge, Massachusetts

W-1

September 29
1927

My dear Professor Woodward,

It was only after considerable thought that I sent you the night letter you received yesterday. For I appreciate very keenly being asked to come to Chicago this Autumn and Winter to give Mr. Sargent's courses, and I want to explain my position to you now.

My coming to Chicago now would make necessary the preparation of four new courses literally from one day to the next: two during the Autumn Quarter and two during the Winter Quarter. And Mr. Sargent's courses can hardly be done that way.

To me, Art 252 seems the most difficult to give that the Department of Art offers, and in many ways, also, the most important. For a large number of students in the Department, 252, "Introduction to Painting", is the beginning of what may be either a rich and profitable or a deadening acquaintance with art, according to the way the course is given. If 252 were a course in the history of art, the instructor could make a careful outline of his lectures, and then, if necessary, could get for himself the facts only shortly before passing them on to the class. But 252

(as Mr. Sargent gave it, and as he made it one of the great courses of the University) is not a historical course. It does demand of the instructor a full and sympathetic acquaintance with the history of art, but more than that, it demands that he shall have worked out for himself very clear ideas of what in art is fundamental, and that he shall at the same time have technical knowledge enough to demonstrate these fundamentals to his class. Neither simple (even though complete) knowledge of the history of art alone, nor technical knowledge (acquired by actual practice) alone, is enough. It seems to me that the combination of the two in the same course (in 252 and in his other courses) was the very great, and very rare, contribution of Mr. Sargent, and was what opened for students the way to a deeper and more understanding knowledge of painting and art in general than can be had in any course that I know offered by an American college.

I do not think that my admiration for Mr. Sargent makes me exaggerate the importance of the tradition which he began. I realize, to be sure, that anyone now taking over Mr. Sargent's courses should make them his own, and not weak imitations of what has gone before, but I do not think that the tradition should be denied, for it is a tradition which makes the Chicago Department of Art

The first thing I noticed when I stepped out of the car was the smell of the city. It was a mix of old and new, of the past and the future. The air was thick with the scent of the city, and I felt like I had stepped into a different world. The first thing I noticed when I stepped out of the car was the smell of the city. It was a mix of old and new, of the past and the future. The air was thick with the scent of the city, and I felt like I had stepped into a different world.

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individual and truly constructive. But for these reasons I was unwilling to begin work on courses about which I should have so little time to think, especially when other members of the faculty have already given them excellently well (Miss Lucy Driscoll of the University College in the case of 252 and 280, for example).

I have planned my work here at Harvard this first half-year to help prepare for at least some of Mr. Sargent's courses next year if it should then be desirable that I give a few of them. I should feel honored to be asked to do so. Up to the present time my only lecture course in the University is a historical course; I hope it is a good one. But I did not feel able to take courses with a somewhat different approach and make them worth a place among the courses of the Department without time for thought enough to give them value and solidity.

I am under contract to teach next Spring Quarter. If it is desirable to give 252 then (it is usually given twice a year), I shall be willing and glad to do so.

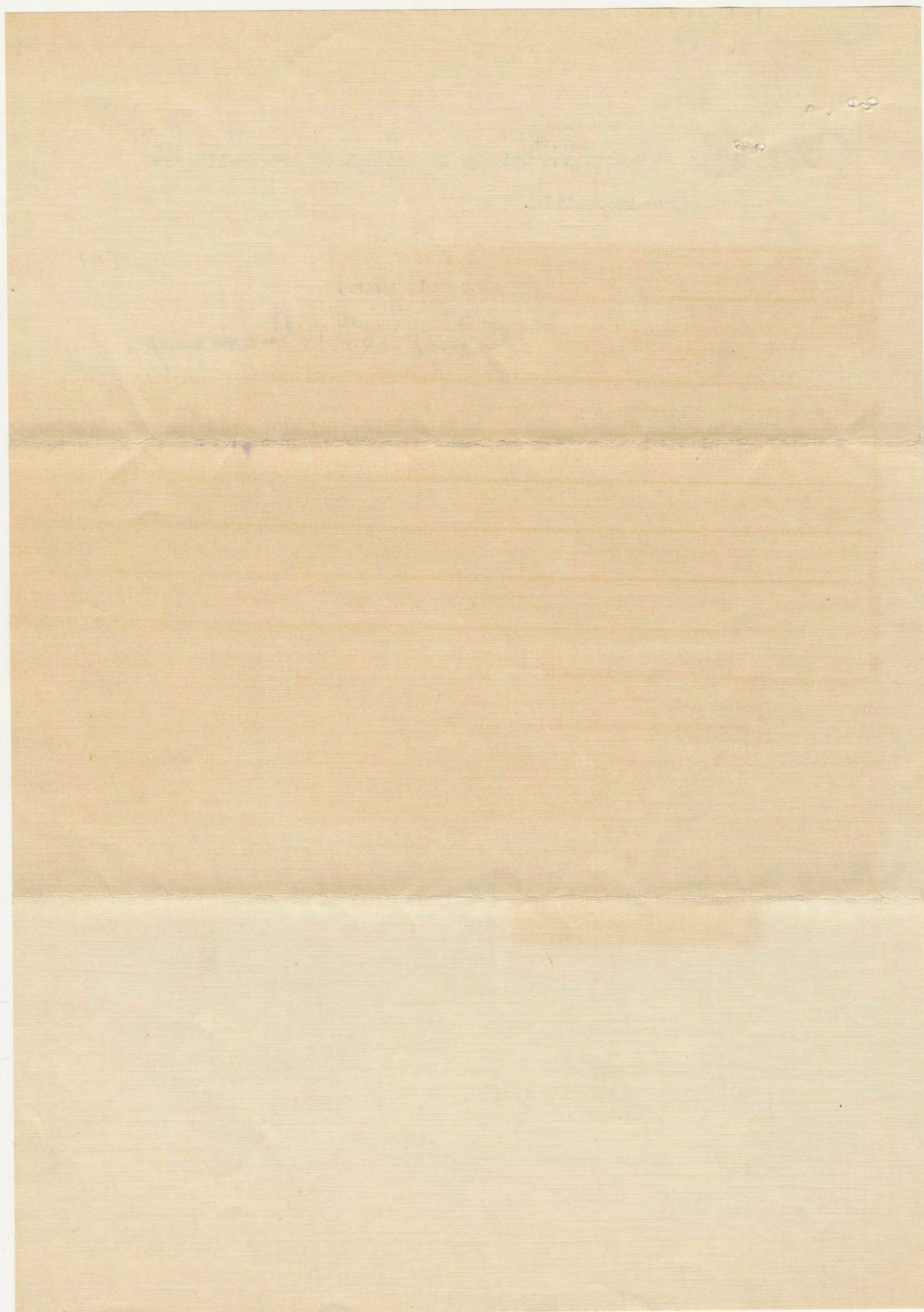
In the meantime, as next spring, if there is anything that I can do, I want to be entirely at the service of the University. Being a graduate of the University, and having worked under and for Mr. Sargent makes any wish

other than that the Chicago Department of Art shall grow
and serve impossible.

Very sincerely yours,

George E. Downing.

38 Quincy Street
Cambridge
Mass.



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Form 1201-S

SYMBOLS

DL	Day Letter
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BD210 57 NL.BOSTON MASS 27

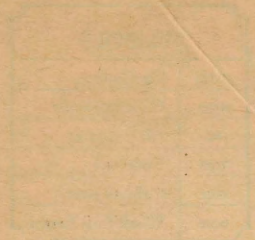
1927 SEP 27 PM 5 00

F C WOODWARD.

UNIVERSITY OF CHICAGO CHICAGO ILL.

I APPRECIATE VERY MUCH THE CONFIDENCE WHICH PROMPTS YOU TO
ASK ME TO COME FOR SARGENTS COURSES ON THIS SHORT NOTICE
HOWEVER I DO NOT FEEL ABLE TO DO A GOOD PIECE OF WORK SINCE
YOU SAY THERE ARE OTHER POSSIBILITIES I THINK IT WISEST TO
REMAIN HERE UNTIL SPRING TO PREPARE FOR NEXT YEAR LETTER
FOLLOWS.

GEORGE E DOWNING.



WESTERN
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SEP 21 1900

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Received at

BB323 109 NL.TDB SCITUATE MASS 25

F C WOODWARD.

UNIVERSITY OF CHICAGO CHICAGO ILL.

B F ROTHSCHILD WILL CALL UPON YOU SUBSTANCE OF WIRE TO HIM WHICH MAY NOT REACH HIM.FOLLOWS DO NOT BELIEVE MY COMING TO GIVE PROFESSOR SARGENTS COURSES THIS YEAR WISE FOR DEPARTMENT IN LONG RUN WOULD MEAN POSTPONING MY STUDY UNTIL NEXT YEAR AND ROTHSCHILD INDEFINITELY WITH STUDY THIS FALL I SHALL BE MORE VALUABLE NEXT YEAR THAN NOW AND OTHERS CAN DO AS WELL OR BETTER IN TWO FIFTY TWO AND TWO FOURTEEN AT PRESENT I COULD GIVE TWO FIFTY TWO SPRING QUARTER IF DESIRABLE THEREFORE PREFER NOT TO COME NOW EXCEPT AS LAST RESORT PLEASE CALL UPON ME ANY TIME FOR ANYTHING TO BE DONE HERE.

GEORGE DOWNING.



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J. C. WILLEVER, FIRST VICE-PRESIDENT

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CA144 10. BOSTON MASS 24 120P

FREDERIC C WOODWARD UNIVERSITY OF CHICAGO.

DOWNING OFFERS SERVICES BELIEVE THATS BEST PLAN ARRIVING
CENTURY MONDAY.

EDWARD F ROTHSCILD.

SYMBOL	DESCRIPTION
1	100
2	200
3	300
4	400
5	500
6	600
7	700
8	800
9	900
10	1000

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a number of the
or in the office

Residence at 1212 E. 7th St., Chicago, Ill., Hyde Park 4231

G-7

October 3, 1927

Dear Miss Bartlett:

I am very glad to have your note of September 28. Needless to say Mr. Sargent's death has been a bitter blow. We do not wish to select his successor hurriedly for we feel the great importance of the decision, since upon the new one selected will fall the burden for the continued development of the art work. I shall immediately take up the question of conferences with Mr. Adler, but I think that it will be perfectly possible to go ahead with those even though we have not a definite choice of Mr. Sargent's successor, since plans were so well outlined previously.

It seems so strange not to have Miss Wallace at the University this year. Foster will never be quite the same again.

I shall let you know as soon as we are able to talk with Mr. Adler as to the outcome of our discussion.

With cordial greetings,

Sincerely yours,

Max Mason

President

Miss Florence D. Bartlett
El Mirador
Alcalde
New Mexico

cc to Mr. Haynes
Miss Bartlett's letter to Mr. Haynes

27

October 8, 1927

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President

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El Mirador
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New Mexico

cc to Mr. Haynes
Miss Bartlett's letter to Mr. Haynes

The University of Chicago

Department of Art

September 27th 1927

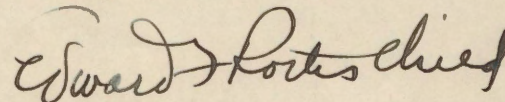
MEMORANDUM TO DEAN WOODWARD

In the event of Downing's continued reluctance to take over Mr. Sargent's courses the following suggestions might be investigated:

Art 214 (Advanced Drawing and Painting). Secure an Art Institute instructor. Miss Laura van Pappelendam and Mr. Howard Morse have already given either the same or similar work in this department. In the event that their Art Institute schedules would not allow them to enter this scheme it might be possible to call upon Professor Whitford, of the Department of Art Education. In the latter instance it would be necessary to change the hour of meeting to either 2:30 to 4:30 or 12:30 to 2:30. In any event, if absolutely necessary and with the concurrence of Dean Boucher, this time shift might be made without seriously disturbing the time schedule of the department but with probable affect on the registration figure in the course.

Art 252 (Introductory Course in Painting). A lecture course. Secure Miss Driscoll, Extension Ass't Professor who has already given similar work in University College or Rothschild. In the latter case it would be necessary to substitute another course in University College for the one announced for Rothschild (Art 264). The most obvious substitution would be Art 288 (Book Illustration) by Miss Hahn, which would parallel the same course on the campus.

Respectfully submitted,



Edward F. Rothschild

The University of Chicago

Department of Art

September 27th 1927

MEMORANDUM TO DEAN WOODWARD

In the event of Downing's continued reluctance to take over Mr. [unclear]'s courses the following suggestions might be investigated:

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Art 222 (Introductory Course in Painting). A lecture course. Secure Miss Driscoll, Extension Assistant Professor who has already given similar work in University College or Rothchild. In the latter case it would be necessary to substitute another course in University College for the one announced for Rothchild (Art 224). The most obvious substitution would be Art 228 (Book Illustration) by Miss Kahn, which would parallel the same course on the campus.

Respectfully submitted,

Edward F. Rothchild

Edward F. Rothchild

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CA65 28 5 EXTRA.SN CHICAGO ILL 21 942A

MAX MASON.

PRESIDENT UNIVERSITY OF CHICAGO CHICAGO ILL.

THE TERRA COTTA INDUSTRY OF THE UNITED STATES GRIEVE WITH YOU
 AT THE LOSS OF OUR MUTUAL FRIEND AND ASSOCIATE PROFESSOR
 WALTER SARGENT.

JOHN T CURY MANAGER TERRA COTTA SERVICE BUREAU.

307 no. mile

WESTERN UNION

EST. 1851
MAY 10 19

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207 No. 703

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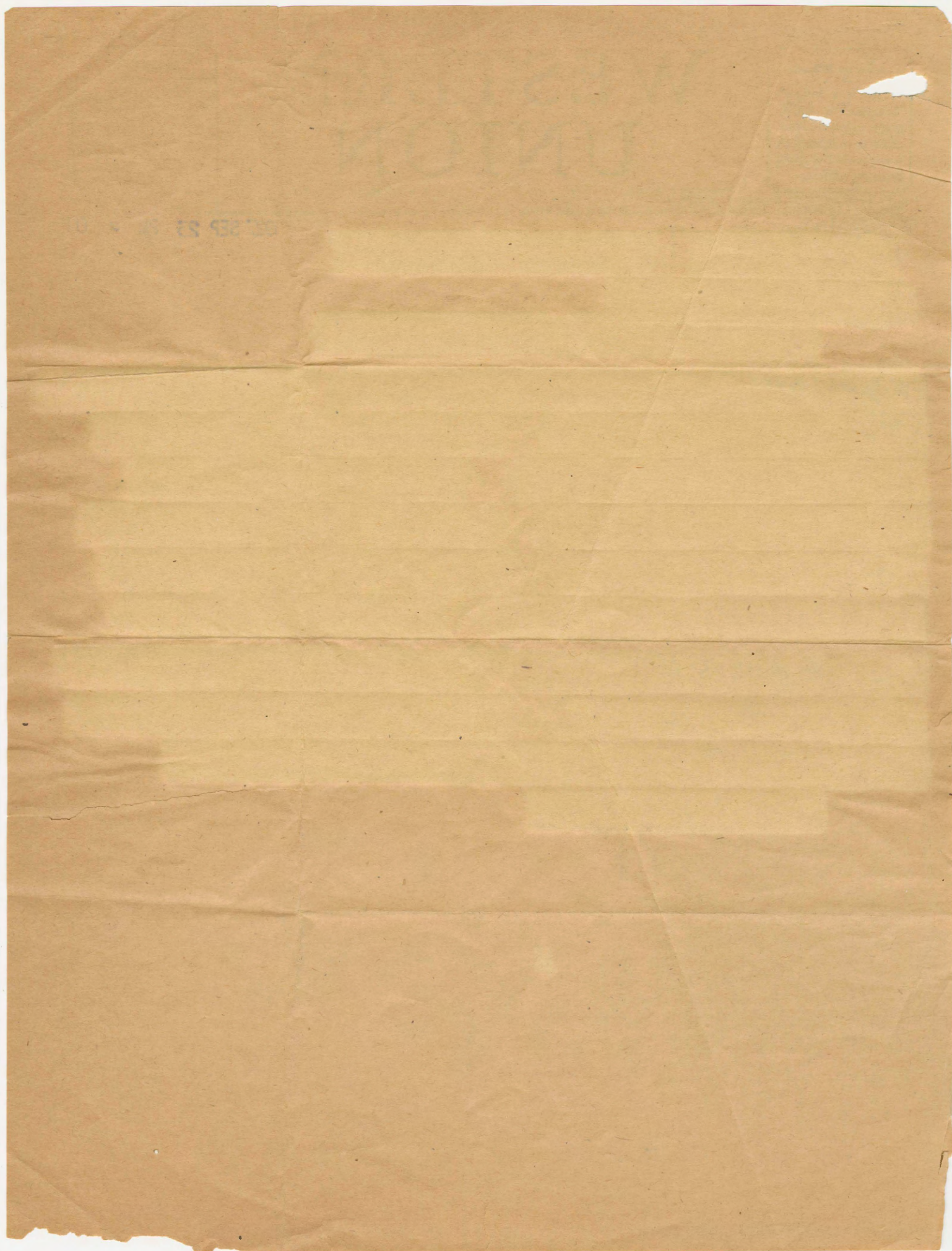
BB1252 75 NL.TDYN BEVERLY FARMS MASS 23

FREDERICK C WOODWARD.

UNIVERSITY OF CHICAGO CHICAGO ILL.

AT BOSTON AFTER FUNERAL OF WALTER SARGENT MESSAGE TELEPHONED
STOP AM MEETING MISS FORRESTER AND MEMBERS OF DEPARTMENT
TOMORROW STOP PLEASE DEFER ACTION ON GEORGE LUSK STOP
ARRIVING CHICAGO MONDAY MORNING IF EFFORTS AVAIL STOP MAY
I CONFER WITH PROFESSOR CHARLES MARTIN TEACHERS COLLEGE
NEWYORK STOP KNOWN AND SOUGHT BY WALTER SARGENT STOP AS
EVENTUAL POSSIBILITY FOR DEPARTMENT CHAIRMAN STOP BEAUTIFUL
FLORAL OFFERING RECEIVED AND DEEPLY APPRECIATED BY FAMILY
STOP PLEASE COMMUNICATE NEWYORK ADDRESS IMMEDIATELY.

EDWARD F ROTHSCHILD.



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Form 1201

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CA132 14 COLLECT. BOOTHBAYHARBOR ME 21 148P

DAVID H STEVENS.

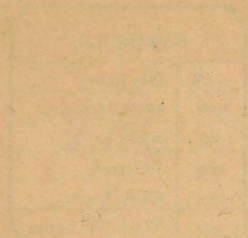
UNIVERSITY OF CHICAGO.

874

, HAVE ALREADY TRIED TO FIGURE OUT ATTENDANCE SARGENT FUNERAL
AND FOUND IT IMPOSSIBLE.

CHARLES W GILKEY.

1927 SEP 21 PM 1 24



WESTERN
UNION



NO 1 M 1 24

RECEIVED AT NEW YORK, N. Y., MAY 1, 1894

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CA176 37 BLUE. NEWYORK NY 20 249P

FREDERICK CAMPBELL WOODWARD.

UNIVERSITY OF CHICAGO.

1927 SEP 20 PM 2 27

MY SORROW AT DEATH OF WALTER SARGENT IS BOUNDLESS DEEPEST
 SYMPATHY TO THE INSTITUTION WHICH HE REPRESENTED WITH SUCH
 SINCERE LOVE NOBILITY AND UNTIRING ZEAL IF I CAN AID
 COMMUNICATE FOUR SEVENTY EIGHT CENTRAL PARK WEST NEWYORKCITY.

EDWARD F ROTHCHILD.

WESTERN UNION

Postpaid at Chicago, Ill. Permit No. 1231

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CA147 24 BLUE 5 EXTRA.NW NEWYORK NY 20 156P

PROFESSOR FREDERIC C WOODWARD, DEAN OF LAW SCHOOL,

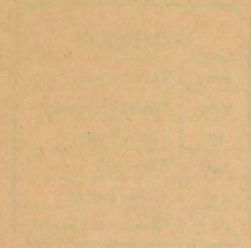
, UNIVERSITY OF CHICAGO.

THANKS FOR SARGENT MESSAGE KEPPEL ABROAD WILL BE GRIEVED
AS ARE OTHER CORPORATION OFFICIALS WHO APPRECIATE SARGENTS
SERVICES GREATLY.

R M LESTER ASSISTANT TO PRESIDENT CARNEGIE CORPN.

1927 SEP 20 PM 1 41

WESTERN
UNION



NO 1 11 02

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J. C. WILLEVER, FIRST VICE-PRESIDENT

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BA679 15 NL.TDB SCITUATE MASS 19

1927 SEP 19 PM 8 26

F C WOODWARD.

UNIVERSITY OF CHICAGO CHICAGO ILL.

WALTER SARGENT FUNERAL THURSDAY SEPTEMBER TWENTY SECOND TWO
 THIRTY PM FIRST BAPTIST CHURCH NORTHSCITUATE MASS.

GEORGE DOWNING.

Form 100-10

NAME	LAST	FIRST	MIDDLE

WESTERN UNION

TO	FROM

SEP 8 1950 PM 8 20

RECEIVED AT 10:30 AM SEP 8 1950

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NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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CA117 11. NORTH SCITUATE MASS 19 1232P

1927 SEP 19 PM 12 14

OFFICE OF THE PRESIDENT.

UNIVERSITY OF CHICAGO.

WHERE CAN PROFESSOR ERNEST WILKINS BE REACHED IMMEDIATELY

URGENT WIRE COLLECT.

GEORGE E DOWNING.

CLASS OF SERVICE

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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CAR106 10. NORTHSCITUATE MASS 19 1228P

1927 SEP 19 AM 11 58

PRESIDENTS OFFICE.

UNIVERSITY OF CHICAGO.

PROFESSOR WALTER SARGENT DIED SUDDENLY THIS MORNING OF HEART
TROUBLE.

GEORGE DOWNING.

282

G-7

September 24, 1927

My dear Mrs. Vaile:

I am returning to you herewith the letter from Mr. Sargent of which I desired a copy. I was very glad to talk the matter over with you yesterday and I deeply appreciate your interest in the subject.

Yours sincerely,

Frederic C. Woodward

Mrs. H. S. Vaile
335 N. Grove Avenue
Oak Park, Illinois

W+1

67

September 24, 1927

My dear Mrs. Valie:

I am returning to you herewith the letter from
Mr. Sargent of which I desired a copy. I was very glad
to talk the matter over with you yesterday and I deeply
appreciate your interest in the subject.

Yours sincerely,

Frederic C. Woodward

Mrs. H. S. Valie
335 N. Grove Avenue
Oak Park, Illinois

W-1

Mrs. H. S. Vaile
335 N. Grove Ave., Oak Park

North Scituate, Mass.
July 24, 1927

My dear Mrs. Vaile:

Please accept my thanks for your very kind letter. I am returning Mr. Hasting's interesting letter, in case you may wish it for reference.

Whether what is continually in my mind is an argument which appeals to business men or not, I do not know. It is the fact that in the university is this large group of young people forming their attitudes towards life; that they have showed interest and responsiveness towards art; that they need a balance between scientific and commercial efficiency, and the culture which promotes serenity; a balance between the outgoing of activity and the enrichment from sources of renewal. The Department of Art believes that art is one of the forces which helps in this balance, and it is seeking facilities, in building and equipment, to forward an acquaintance with, and intelligent enjoyment of art. It hopes to do for the middle west what Harvard is doing for the East.

I think that your suggestion of making the group which you are getting together, the nucleus of an organization comparable to "The Friends of the Fogg Museum" at Harvard, and "Friends of the Hillyer Art Gallery" at Smith, is excellent. What would you think of, "Friends of University Art," as a name?

I got some literature from Harvard, and also wrote out a plan, with membership cards, last summer, but I was told that it was better to canvas the field for larger sums than memberships, first, and let the organization follow the broader campaign. The statement was that an organization of this sort, before an attempt for larger gifts, was usually a hindrance. What do you think of that point of view? My material is all filed in Chicago, but it is possible that I could get hold of it soon. At some time or other I feel sure that the organization of "Friends--" should be started. We can, in any case, say that it is coming.

I have two extra copies of the American Magazine of Art for June, which contained their comment on the plans of the Department. (P. 316) I am sending you one, and would send the other except for burdening you on your vacation. It is significant because this magazine is the voice of the American Federation of Arts. I attended the dedication of the new art building at Harvard and am enclosing the notice which appeared in the Transcript. It was a genuinely impressive occasion.

Mrs. Sargent and I appreciated your kind wishes for her. She has not gained as we hoped, and can sit up but little. The Doctor gives us every encouragement however. The country here is beautiful and we hope that this month will see some cessation of the continual rains.

I hope that you will have a pleasant trip East. I wish that we might you here. Please remember me to Miss Adeline and to Francis.

Sincerely yours,

(Signed) Walter Sargent

Mrs. H. S. Vail
335 N. Grove Ave., Oak Park

North Scituate, Mass.
July 24, 1927

My dear Mrs. Vail:

Please accept my thanks for your very kind letter. I am returning Mr. Hastings's interesting letter, in case you may wish it for reference.

Whether what is continually in my mind is an argument which appeals to business men or not, I do not know. It is the fact that in the university is this large group of young people forming their attitudes towards life; that they have shown interest and responsiveness towards art; that they need a balance between scientific and commercial efficiency, and the culture which promotes serenity; a balance between the outgoing of activity and the inwardment from sources of renewal. The Department of Art believes that art is one of the forces which helps in this balance, and it is seeking facilities, in building and equipment, to forward an acquaintance with, and intelligent enjoyment of art. It hopes to do for the middle west what Harvard is doing for the East.

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Sincerely yours,

(Signed) Walter Sargent

THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO, U.S.A.

STATION E

Frederic Allen Whiting, Director

Cable Address: "Musart Cleveland"

February 15, 1927.

Mr. Rowland Haynes,
c/o Hotel Del Prado,
Chicago,
Illinois.

My dear Haynes:

I was pleased to find your letter of the 8th on my desk on returning from a few days in New York.

Keppel's study of the development of the arts in America has been rather sidetracked, being replaced by the plan to train art teachers for universities and also to distribute standard sets of teaching material for colleges which would all use them and employ a competent teacher. I still hope that he may go further with the plan, but apparently the big scheme he had in mind is sidetracked for the present.

As one development, they have recently offered to give a grant to the American Federation of Arts if they would undertake an experiment in some town, sending a competent person there to establish an art store and over a period of three years see how in this way an interest in art could be developed. At present these three features are being concentrated upon and the rest of the program is being held in abeyance.

I wish that I could talk with you about the place of art in university work, and perhaps sometime within a few months I can get to Chicago to do so, but at present it does not seem likely.

Walter Sargent who is in the Art Department at the University is a remarkably human person and has approached his position there with an unacademic viewpoint, being a normal school, and ^{not a} college graduate. I think he has a healthy attitude and I know he has made a great impression on Mr. Keppel. If I were you, I would get in touch with him and find out what ideas he has.

In general I am in favor, in both art and music, of the Harvard approach which leads towards appreciation and understanding of the theory without definite instruction in the technique, which students get from outside. This is contrary to the practice at Yale, for instance, where they have a School of Music and a School of Art, neither of which

TO

Mr. Rowland Haynes

SHEET 2

DATE

February 15, 1927.

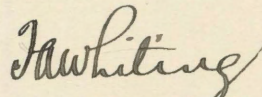
has the same entrance requirements as the other colleges and are largely made up of townspeople, or were at least until recently, although this may have somewhat changed.

I think if you should write Keppel that he probably could give you some minutes or reports of these sub-committees on the training of teachers of art for colleges and the preparation of the standard exhibits for teaching material, which would be helpful to you.

I hope that this will be of some service, although I realize it is not adequate.

With regards to all the family,

Yours as ever,



Frederic Allen Whiting
Director.

FAW:K

February 16, 1927.

DATE

2

SHEET

Mr. Howard Hayes

TO

have the same minimum requirements as the other colleges and are largely
made up of foreign-born, or were at least until recently, although this
may have somewhat changed.

I think if you should write to say that he probably could give you
some similar or repeat of these two courses on the training of teachers
of art for colleges and the preparation of the standard exists for
teaching art, which would be helpful to you.

I don't think it will be of some service, although I realize it is
not adequate.

With regards to all the family,

Yours as ever,

W. L. G.
Frederic Allen Miller
Boston.

1-13-X

AMONG THE DEPARTMENTS

THE DEPARTMENT OF ART

By WALTER SARGENT

Departments of art in several institutions owe their origin to professors of the classics who realized the aesthetic as well as the historical value of the classical heritage and therefore gave courses planned to develop intelligent enjoyment of works of art. This was true in the University of Chicago. The beginnings of its Department of the History of Art date from the appointment of Professor Frank B. Tarbell in 1894 as Professor of Classical Archaeology. Professor Tarbell later enlarged the Department to include modern art and also courses in color and pictorial composition which were being given in the School of Education.

After Professor Tarbell's retirement in 1918, the conduct of the Department of History of Art was in charge of an administrative committee until 1924. During that year Dr. Burton, who was then President, decided to form a Department of Art which should unite the various art interests on the campus. The work in Art thus became one of the recognized departments of the Schools of Arts, Literature, and Science.

THE FOUR OBJECTIVES OF THE DEPARTMENT

In shaping its progress, the newly organized department attempted a somewhat comprehensive examination of the reasons for including art in University teaching. It took account of the traditional type of historical study of art, which had long since proved its great value. It was also concerned with the ways in which art enters into the current of contemporary life. As a result of this examination four main objectives were defined somewhat as follows:

First, to offer to all students an opportunity to gain the kind of acquaintance with the arts that every educated person should possess, whatever his future occupation is to be, and to develop an intelligent enjoyment of the world's artistic inheritance as a part of general culture. This implied a consideration of the arts, not only as historical documents, but also as embodiments of aesthetic experiences and ideals. The Department felt that capacity to participate in these experiences is not rare, but common to the normal person; that it may be readily awakened during that period of high receptivity which constitutes the college age, and that if

this intelligent appreciation of art is developed, it will prove to be a resource of increasing enjoyment throughout life and a constantly available source of spiritual renewal.

Second, to reach a community much wider than that of the University itself by training those who will be teachers in high schools and colleges. There is a marked and growing demand for teachers of history, theory, and practice of art who can present art in such a way that it will enter into the daily thinking of the students and will minister to their cultural life. The attitude of people toward art appears to be largely determined in high schools and colleges. These are the strategic points. It seems a statement of plain fact to say that by training teachers the Department has opportunity to go far toward shaping that attitude throughout a wide territory.

Third, to offer some practical experience with the materials of art. The department feels that in art, as in any other language, a certain intimate insight and interpretation are gained if students have some practice in actual use of the language. Therefore, courses have been planned in drawing, modeling, color, and composition. The principal purpose of these courses is interpretation. They are not to develop technical proficiency, but to furnish some direct experience in the use of typical forms of art expression.

While these courses are planned to furnish a practical experience with art which is of general value to all students, they are also a direct help to those who will later take up art as a profession. Although non-professional in character, they give to these students an experience with the materials of art comparable to that which laboratory courses in chemistry and physics and courses in English composition offer to students who will later specialize in those fields. It has been, in the past, a grave misfortune that those who plan to take up art professionally, and yet who realize the value of a broad general education, have seldom been able to carry on any laboratory work in art as part of their college course. They have been compelled either to postpone systematic studio work until after graduation or to go earlier than is wise to a professional school with its highly specialized interests. As a result of these courses, several students have discovered what they did not suspect: that art was to be one of their major interests.

Fourth, to forward appreciation of industrial art and to co-operate with the rapidly growing interest in giving to our possessions and surroundings greater charm and distinction. The department believes that, in a sense, there is no dividing line between fine and industrial art, but

rather that art flows into different channels and incarnates itself impartially in high visions and in things of common use, and that taste consists in capacity to discern beauty in whatever embodiment it appears.

At present the department is restricted in its attempts to meet its opportunities and responsibilities because it has no building or endowment. Therefore some of its classes must be limited and its plans for expansion held in abeyance. It hopes for greater resources in the near future because it believes that with the unprecedentedly rapid advance of science and efficiency, there must also be a corresponding development in the realms of tastes, preferences, and discriminations, if we are to maintain a balance of those elements which can make our civilization human in its highest sense. It believes that intelligent enjoyment of the arts is a positive force in preserving this balance.

THE HISTORY OF THE

REIGN OF THE

EMPEROR

OF THE

OF THE

OF THE

December 22, 1926

Cb/

My dear Mrs. Miles:

I regret to report for President Mason that we have no chair of color research at the University of Chicago. Moreover there does not now seem any possibility that we will be able to extend our work in Art in that direction.

Sincerely yours,

David H. Stevens

Assistant to the President

Mrs. Maud N. Miles
626 Thomas Avenue
Forest Park, Illinois

DHS:L

2/2

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David H. Stevens

Assistant to the President

Mrs. Maud H. Miles
626 Thomas Avenue
Forest Park, Illinois

DHS:L

Office of the President

Referred to

Professor Sargent

1924

Please

1. Dispose of as you think best.
2. Answer and retain in your files.
3. Answer and return with carbon of reply for our files.
4. Return with answer on President's stationery for him to sign.
- ✓ 5. Return
 - a) With information called for in writing.
 - ✓ b) With suggestion of answer in writing.
 - c) Comment in writing.
6. Return and arrange for personal interview.
7. Follow through—and report.
8. Initial and return (sent for information only).
9. Accept _____ Decline.
10. Send to _____ with covering letter.
11. File under _____
12. Make _____ copies.
Send to _____
13. Remarks.

SHS

Referred to Professor Vincent

Please

1. Dispose of as you think best.
2. Answer and retain in your files.
3. Answer and return with carbon of reply for our files.
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- Send to _____
13. Remarks _____

242

The University of Chicago

Department of Art

December 20, 1926

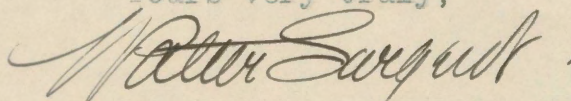
Dear Mr. Stevens:

I received a somewhat similar communication from Mrs. Miles and answered it at length. Part of my letter occurs in the last paragraph of the page from her communication which I am clipping with this.

I suggest that the answer to this letter be somewhat as follows:

We have no chair for color research and are not in a position to extend our work in that line at present.

Yours very truly,

A handwritten signature in dark ink, reading "Walter Sargent". The signature is written in a cursive style with a large, sweeping "W" and a trailing flourish.

Walter Sargent.

WS:AF

The University of Chicago

Department of Art

December 22, 1926

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I suggest that the answer to this letter be composed as follows:

We have no chair for color research and are not in a position to extend our work in that line at present.

Yours very truly,



Walter Dill Scott

"It is quite possible that you do get dependable and enjoyable results; however, there is no possible relationship based upon wave lengths which could be worked out and justified from the scientific point of view. This is something that has been tried for the past sixty years to my knowledge. Nevertheless, it is interesting, and if you get good results you can be satisfied with your method."

(Signed) M. Luckiesh, Lighting Research
Laboratory, Nela Park, Cleveland.

"I feel, however, that the fundamental difference between the way in which light waves affect the retina, probably by some chemical action, and the way in which sound waves affect the ear prevents any trustworthy comparison between the two. Moreover, the gradation between color intervals is not always so regular in terms of wave lengths of light as are the intervals in music in terms of atmospheric wave lengths. Consequently, I view the whole matter as highly speculative and somewhat confusing to students who are not far advanced. You will do a service if you are able to carry the theory over into practical application.

(Signed) Walter Sargent, Department of Art, University of Chicago.

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(Signed) Walter Sargent, Department of Art, University of Chicago.

MUSIC-COLOR
Its Sources, Uses, Means and Advantages.

* P H Y S I O L O G Y * C H E M I S T R Y * P H Y S I C S * P S Y C H O L O G Y *	MAIN BOOK- MUSIC- COLOR UP TO DATE	MAIN ROOTS	MAIN BRANCH * A NATIONAL COLOR STANDARD Y (Exact color nomen- clature S Thousands of "loose P color-names" S replaced by Y a system C consisting H of 12 color O names and 7 L tone values O of each G color) Y *	A NEW ART	INDUSTRY & COMMERCE	Printed and woven textiles Paints and crayons in color keys Decoration- 1. Interior 2. Exterior 3. Dress Horticulture 1. Plants according to color 2. Effects upon growth Architecture	
					Main Book	1. Books for lecturers 2. Technical books- including the sciences. 3. For teachers, lecturers and students (1) Charts (2) Slides (3) Technical films - not concert.	
					EDUCATION A set of books for schools correlating art and music	Parents and Special Teachers	1. Home Education Plan for some "Child's Set of Books" 2. Artistically colored toys. 3. Color games for tots. 4. Text-books for Special and Private teachers.
					Grade and Normal Schools	1. Set of graded text-books	
					High School and College Classes	1. Pamphlets (Excerpts from Main Book) for special classes in (1) Art (4) Physics (2) Music (5) Psychology (3) Chemistry (6) Physiology	
					Uses for Films	1. Simply to express color in time to music by showing hues that are related to each other in the same way that the musical tones are related. 2. To express such color in changing forms- such forms to interpret music. 3. To explain music or color or both- Technical films for education classes.	
					Advantages of film over other music-color contrivances	1. No special equipment needed. 2. Used in any motion picture machine. 3. Easiest to (1) Make (2) Ship (3) Operate (4) Install 4. Least expense to make or use 5. Provides means whereby the deaf may enjoy music.	
					THERAPEUTICS	1. Emotions developed, trained and controlled. 2. Therapeutic values of music and art developed.	
					ART AND CULTURE	1. Color schemes for artists and craftsmen. 2. Lends a new view point of literature, poetry and all forms of expression. 3. Aids in memorization of color effects in nature which are transient as is a sunset.	
						1. Artistic lighting (1) Signs 2. Scientific lighting (2) Signals	

G color)

*
Y

CULTURE

- poetry and all forms of expression.
3. Aids in memorization of color effects in nature which are transient as is a sunset.

MECHANICS

1. Artistic lighting [(1) Signs
2. Scientific lighting [(2) Signals
3. New uses for films
4. Piano with colored keys.
5. Wind instruments with colored keys-
organs, cornets, etc.

MUSIC

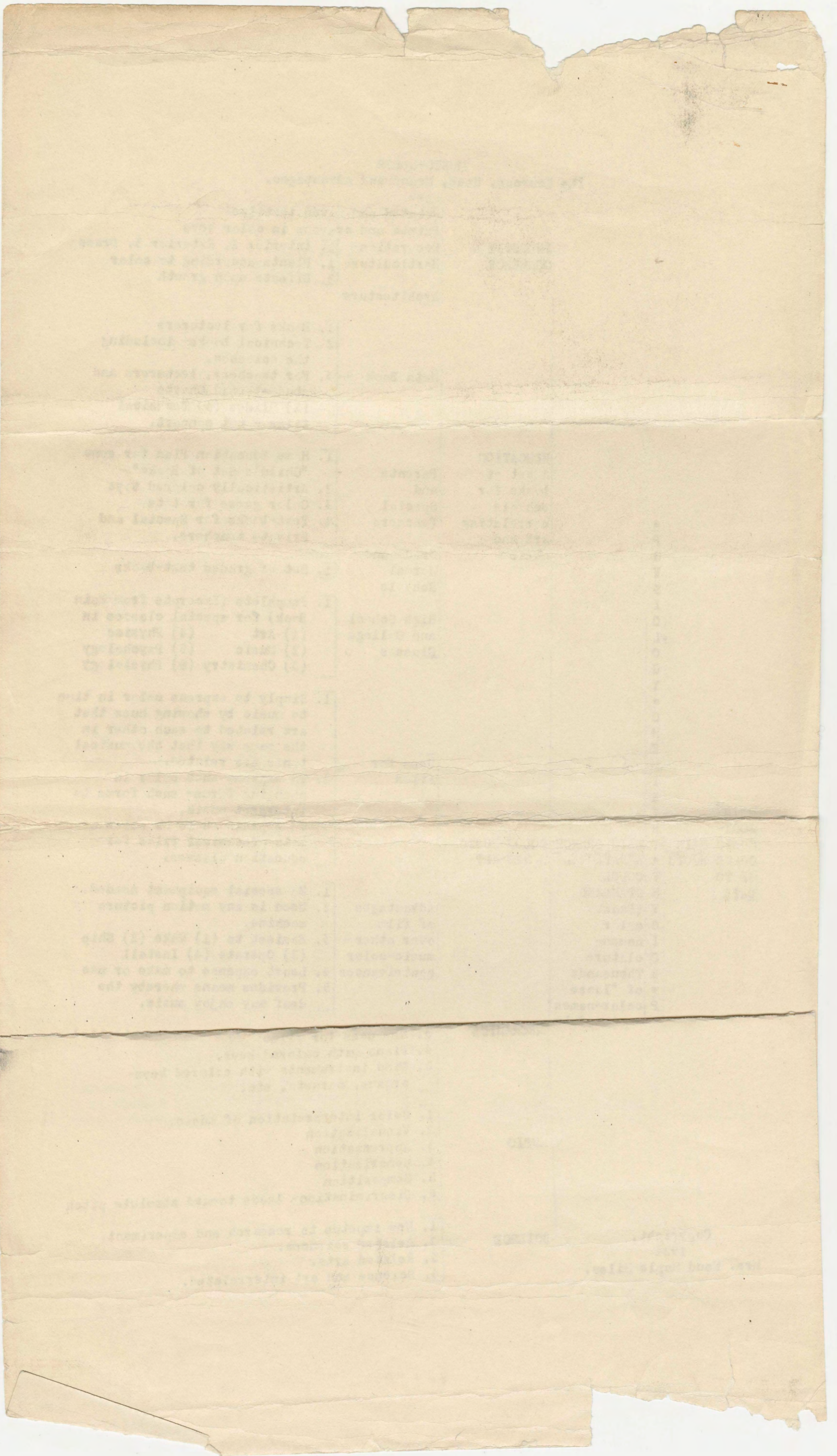
1. Color interpretation of music.
2. Visualization
3. Appreciation
4. Memorization
5. Composition
6. Discrimination- leads toward absolute pitch

SCIENCE

1. New impetus to research and experiment.
2. Related sciences.
3. Related arts.
4. Science and art interrelated.

Copyright,
1924

Mrs. Maud Maple Miles.



626 Thomas Avenue,
Forest Park, Illinois,
December 14, 1926.

Dr. Max Mason,
President,
University of Chicago,
Chicago, Illinois.

Dear Dr. Mason,

About a year ago I called on you at your residence and, as I found you not at home, I left a booklet for you like the one I enclose in this letter. I had hope of interesting you in my system of devising plans for good color arrangement in advance of any experimentation. This system of mine has been used for several years as a basis for color in my craft classes and the color results brought me unusual honors and notice.

As I received no acknowledgment of your receipt of my booklet I have feared that you may have overlooked its presence among your many books and papers. Recently I read a press notice of your University's plan to establish a chair for color research and I am especially anxious to have you give my plan a careful consideration.

I enclose a few quotations from letters to me which I think you may find of interest. I wish to say a word here in reference to them. One of them from your Mr. Sargent speaks of certain limitations which must hamper the development of the plan I offer. If you will carefully read my booklet you will see that I had already foreseen the difficulties and have given them due consideration in developing my system. I feel sure that I have successfully overcome these obstacles.

As to Dr. Luckiesh's objection: I enclose it because he is not the only physicist to offer such an objection. But others fully indorse my particular treatment of the matter.

I think, Dr. Mason, that the reason for such objections on the part

of certain physicists is that they are men who only consider color to exist in the laboratory use of the word. But to arrange color on a working basis, all colors must be considered whether found or not found in any spectrum. The peculiarities of colors produced by paints and dyes must be considered. There are many other elements involved in such a study.

I will be at the address given until almost Christmas. May I call on you while here? I would like to show you my colors. I would appreciate an early reply.

Sincerely yours,

Maud Maple Miles
(Mrs.)

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Sincerely yours,

Walter Dill

(111)

Quotations from letters to
Mrs. Maud M. Miles

"I regret that at my age, with the necessity of narrowing my interests, I am unable to give the intensive work necessary for appreciating and giving authoritative or helpful reactions to your theory. The first impressions of it, which is all I have, are so alluring that were I younger and had more time I should not only want to but feel that I must come to terms with it."
(Signed) G. Stanley Hall.

"Both Mr. Justice and I are intensely interested in your color theory as explained in the little circular, Mr. Justice, because he is studying methods in education, and I, because I have long been associated with art work."
(Signed) Adelma E. Justice, (wife of W.A. Justice, Committee of Educational Experiments, Society for Visual Education)

"It seems to me that you have the great idea and I only hope you may carry it out in a way you may receive credit for it. So far as I know you were quite alone for sometime in advocating the idea." (Signed) J.W. Crabtree, Secretary, National Education Association of the United States.

"I am sending you the N.E.A. journal for October, which has your article in. You will notice that yours is in more complete form than most of the articles published. The government forced us to reduce the size of our yearbook for this year." (Signed) J.W. Crabtree, Secretary, N.E.A.

"Such principles of visual education as you have developed through years of art teaching and sympathetic study of the child and the problem are certainly of fundamental importance. The esthetic development of the personality is vital to true education. Art belongs in the base of the educational system as well as in the superstructure; it should be a corporate part of all work from Kindergarten to University. I hope to see your work in published form soon, for I am convinced that such material will prove to have an immediate appeal and will have great practical value, both educationally and commercially."
(Signed) Nelson L. Greene, Editor, Department of Publication Visual Education.

"I said to Mr. McAllister that you had done a remarkable piece of work and that I thought your theory was based on sound principles." (Signed) R.P. Claxton, Department of the Interior, Bureau of Education, Washington.

"I have enjoyed your little book ---. I think the analogy has been helpful and interesting to my pupils too." (Signed) Agnes E. Doyle, Art Dept. Chicago Normal College.

Questions from letters to
Mrs. Maud M. Miles

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(Quotations)

"I am enthusiastic about your book on color. I think you have done a valuable piece of work, in sketching the general condition of the various color theories and then you have kept your statements so simple. Mr. Sargent read the book over hurriedly during the summer and expressed his approval in a way that was most hearty. -- I wish I could begin all over again and have my art education in a different way." (Signed) Lillian Cushman, Art Dept. School of Education, University of Chicago.

"I should be very glad to get some report of your ideas in color theory as such work would be a contribution in a much needed line of art teaching in our public schools." (Signed) Anna Hedges Talbot, Vocation -Girls - University of the State of New York.

"Recently in the Art Institute Library I looked over your book on color. --- It seemed to me very well adapted to use among school teachers whom I wish to inspire with a greater interest in color and a greater knowledge of it for their work among children. Kindly inform me where I can get the book, etc. (Signed) Ella Bond Johnston. Mrs. Melville F. Johnson. Director Public Art Gallery, Richmond, Indiana.

"It is a matter of regret to me that I have been unable to make an engagement to see your pupils' work and to learn about your plan for art instruction. An assignment of government work has come to us. (etc) (Signed) W.C. Bagley, Teachers College, Columbia University.

"I am sure that I would be interested to learn of your theory of music and color, and will make an effort to see you on my trip." (Signed) Clarence D. Kingsley, Mass. State High School Inspector.

"I have read the outline of your proposed course of lectures with great interest. It shows remarkable ability and profound thought. I trust that you may be able to launch them as you suggest." (Signed) Gardiner Lathrop (A.B. University of Missouri, 1867. A.M. 1870, A.B. Yale 1869, A.M. 1872, L.L.B. Harvard 1873, L.L.D. University of Missouri and Washington University, 1907, formerly member of Board of Education, Kansas City, Missouri, and Board of Directors University of Missouri.

"I am glad to have your letter with its comments about color work in public schools. --- May I say that it will be a pleasure if I might have an opportunity of inspecting your work, because it sounds interesting." (Signed) Otis B. Caldwell Lincoln School, New York.

"Hoping that you are given an opportunity to develop this most necessary phase of industry, I am, Yours very truly," (Signed) C.A. Prosser, Director of Dunwoody Institute, Minneapolis.

(Quotations)

"I am enthusiastic about your book on color. I think you have done a valuable piece of work, in sketching the general condition of the various color theories and then you have kept your statements so simple. Mr. Sargent read the book over hurriedly during the summer and expressed his approval in a way that was most hearty. -- I wish I could begin all over again and have my art education in a different way." (Signed) William Cushman, Art Dept. School of Education, University of Chicago.

"I should be very glad to get some report of your ideas in color theory as such work would be a contribution in a much needed line of art teaching in our public schools." (Signed) Anna Hedger Talbot, Vocation-Girls - University of the State of New York.

"Recently in the Art Institute Library I looked over your book on color. It seemed to me very well adapted to use among school teachers whom I wish to inspire with a greater interest in color and a greater knowledge of it for their work among children. Kindly inform me where I can get the book, etc." (Signed) Ella Bond Johnston, Mrs. Melville F. Johnson, Director Public Art Gallery, Richmond, Indiana.

"It is a matter of regret to me that I have been unable to make an engagement to see your pupils' work and to learn about your plan for art instruction. An assignment of government work has come to me. (Signed) W.O. Bagley, Teachers College, Columbia University.

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"The committee appreciated your suggestions. It will be a pleasure to present your point of view to the special committee of the N. E. A. for the Reorganization of Education." (Signed) Lotis B. Coffman.

"I sincerely hope that you may some time have the opportunity to bring this to the attention of the people in a satisfactory way." (Signed) P. P. Claxton, U. S. Commissioner of Education.

"I appreciate what you say concerning the educational value of art, but I am not in a position to take the matter up just now." (Signed) Ed. Director U. S. Army, War Department, C. R. Dooley.

"I have read your color book with keen interest. Of course a good deal of the matter is new to me but it commands hearty assent." (Signed) Earl Barnes.

"I have been over your course of study with interest and it seems to me very comprehensive and attractive. I should certainly enjoy going through such a preparation for life myself." (Signed) Earl Barnes.

"Your material on the music color research was so conclusive, and so interesting-----as you have evidently proved your argument with scientific thoroughness." (N. Y. American) (Signed) Curtis Dunham.

"We have appreciated the opportunity of printing your articles on The Reminiscences of an Art Teacher." (Signed) Wm. C. Bruce, Managing Editor, Industrial-Arts Magazine, Milwaukee, Wis.

"The thing about it which interested me was the possibility of commercial development of the whole idea. The scientific side of it, is of course, beyond my depth, but it still seems to me that there is some way to apply your work to a commercial advantage." (Signed) R. D. Wallis, Manager's Office, Marshall Field & Company, Chicago, Illinois.

"I remember your exhibition of students work very well indeed. I was very much interested in the work." (Signed) G. L. Jenner, Superintendent, Pontiac Public Schools.

"I am returning herewith, the manuscripts which you kindly sent me which I have looked over with much interest. They certainly are very suggestive. I am afraid I am not enough of a musician to be critical, but they certainly appeal to the layman." (Signed) E. R. Downing, Head of Science Department, The School of Education, The University of Chicago.

"Re 'The Pioneer's Reverie' The picture was painted in Kansas City by Mrs. Maud M. Miles, a Kansas City artise - a teacher of art in the Manual Training High School. This picture alone should gain Mrs. Miles the fullest recognition. It is beautiful in conception and pathetically delicate in execution. The picture is valued at \$1,000 and is for sale. It should never leave Kansas City." Quoted from Commercial Club Magazine, Kansas City Missouri.

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"I like the way you have put your case. I am sure it will be a good starter for your promotion of your idea. We will use it as soon as we can."
(Signed) A.E. Winship, Editor, Journal of Education, Boston.

"I desire to say that it will afford me the utmost pleasure to save a place for you on one of the general sessions of the N.E.A. program. I have chosen the following subject for your twenty minute talk; "The Necessity for an Interpretation of Life in Terms of Beauty." Trusting that this will meet with your approval, and knowing that the N.E.A. will be greatly benefited by your talk!"
(Signed) Mary C.C. Bradford, President National Education Association.

"The writer is quite interested in what you have to say regarding the educational and cultural value of toys and would like to keep up communication with you with the idea in mind that at some future date we may be able to get together to our mutual advantage." (Signed) Scott Donahue, Donahue Manufacturing Corporation, New Rochelle, N.Y.

"I hope that you are planning to attend the N.E.A. in Pittsburgh. We would be happy to have an opportunity to assign you as a speaker in some one of our many churches." (Signed) William M. Davidson, Superintendent, Pittsburgh Public Schools.

"I recall your exhibition of student's work in music color at the convention held in Kansas City. I was very much interested to get the brief glimpse of your work." (Signed) A.N. Farmer, Superintendent, Evanston Public Schools.

"I have again read this very carefully with a view to understanding what your theory is. I think it is plain. I can offer no adverse criticism." (Signed) F.S. Lamar, Head of Physics Department, Manual Training High School, Kansas City, Missouri.

"You might tell him that I was interested in your subject and that I tried to induce Appleton's to publish it." (Signed) J.F. McCullough, Formerly Educational Editor D. Appleton Publishing Company.

"I am much interested in the problem which you present, and I can assure you that I personally feel that it is of very great importance. I sympathize with any effort to strengthen the work in art and to put it upon a sound basis. I believe that unless more attention is given to it in the future, the increase in the leisure periods of our people may be attended with most unfortunate circumstances. In other words, the training of people to use their leisure periods in a wholesome manner is an obligation resting upon the present generation - and an obligation which in my opinion has not yet been fully realized." (Signed) Lotus B. Coffman, President of University of Minnesota.

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(Quotations)

"You have certainly made a deep and thorough study of the relationships of sound and light, and your conclusions seem reasonable. --- If you have been able to teach children to appreciate color harmony you have a strong argument in favor of your system. It seems to me that you should publish, in color, some of the work done by your pupils with explanations that can be understood by the ordinary teacher. I shall be glad to cooperate with Dr. Strayer in giving you any help within my power and in giving your system a fair trial. --- In any case keep up your courage. Tell all your friends of your ideas and work, and trust that the truth will prevail in the end." (Signed) Arthur W. Dow, Director of Art, Teachers College, Columbia University.

"I have read this (manuscript of color theory) again carefully and can find no fault with it." (Signed) Franklin Lamar, Vice principal, Manual Training High School, Kansas City, Mo. (Head Dept. of Physics)

"Your ideas are undoubtedly sound and the standard plan you set forth is the best that has yet been proposed for its purpose. A standard of color has never yet been set forth along lines both exact and generally intelligible, but it is quite evident to me that the impulse towards developing it must come from the eye people and not from the ear people. These people don't even know what you are talking about. Similarly, to talk to musicians would in most cases be simply hopeless. Musicians know and care nothing about physics, and this is physics before it is aesthetics." (Signed) William Braid White, Associate Editor Music Trade Review, Talking Machine World, New York.

Musical Courier, Nov. II, 1920 Editor's Note Mrs. Maud M. Miles, the author of this article, which the Musical Courier prints because it is a sane, logical attempt to present in a systematic manner a subject about which much of a hazy and indefinite character has been written, was for several years head of the Art Department of the Manual Training High School, Kansas City, Missouri, where she put her theories to practical tests in her class work with encouraging results. Whether or not one believes in an actual association between musical sounds and colors, this clear presentation of the subject cannot fail to be of interest to the musician.

(Quotations)

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45 I
June 29, 1926.

My dear Mr. Sargent:

I am enclosing a file of
correspondence relating to the recording
of the experiences of successful candidates
for scholarships in the fine arts. Presuming
that whatever administration necessary will
be done by you, I am enclosing all of the
material for your files.

Very truly yours,

William E. Scott (signed)

Mr. Walter Sargent.

WES:S

Encl.

42
I

June 22, 1936.

My dear Mr. Sargent:

I am enclosing a file of
correspondence relating to the recording
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WES:S

Encl.

The University of Chicago

Department of Art

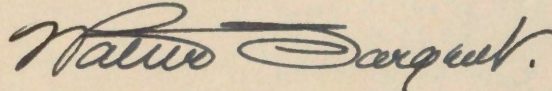
June 16, 1926

Dear President Mason:

In response to your request for comments on the accompanying letter from the Carnegie Corporation I think that the reply might state that the tentative plan for recording the experience of the coming year with regard to the successful candidates for scholarships, seems to us excellent. We shall be glad to co-operate with the Corporation in carrying it out.

If you wish me to take up the matter with our candidates and send to you reports that may be forwarded to the Carnegie Corporation, I shall be glad to do so. In that case, may I have for my guidance this letter or a copy of it.

Yours very truly,



Walter Sargent

WS:AF

The University of Chicago

Department of Art

June 15, 1926

Dear Mr. [Name]

In response to your request for
comments on the accompanying letter from
the Carnegie Corporation I think that the
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Yours very truly,

Walter Dill

Walter Dill

The University of Chicago
CHICAGO, ILLINOIS
Office of the President

FST

January 16, 1926.

Memorandum for Mr. Scott:

The Outline of Plans for the Department which I submitted a few days ago, is to take the place of the older plan prepared some years ago by Mr. Prescott's Committee. Mr. Prescott and I have been over the whole matter, and the new plan meets with his approval. The older plan is entirely passé from our point of view. It is the newer one which should be submitted to Dr. Keppel. We began it at the suggestion of Mr. Wilkins and President Mason. *for this purpose.*

Walter Sargent (signed)

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CHICAGO, ILLINOIS

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Walter Sargent (signed)

The University of Chicago
The Colleges of Arts, Literature, and Science

OFFICE OF THE DEAN

December 28, 1925

President Max Mason
Office of the President

Dear President Mason:

Pursuant to suggestions made in conversation Saturday morning may I remind you of the suggestion that the very careful report on the plan for the Department of Art worked out four or five years ago by a committee of which Professor H. W. Prescott was chairman, be now revised by Professors Prescott and Sargent in the light of present conditions, with a view to the presentation of the plans for the department as thus outlined to Dr. Keppel?

Very truly yours,

Ernest H. Wilkins

EHW:FLL

Dean of the Colleges

The University of Chicago

The College of Arts, Literature, and Science

December 28, 1923

OFFICE OF THE DEAN

President Woodrow Wilson
Office of the President
Washington, D.C.

I am very glad to hear of the suggestion
that the very careful report on the plan for the
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be now revised by Professor Franklin and

presented in the light of present conditions, with a view
to the presentation of the plan for the Department as
soon as possible to Dr. Kappeler.

Very truly yours,

Ernest H. Wilson

Dean of the College

WHL:RLL

THE UNIVERSITY OF CHICAGO

Department of Art

January 12, 1926.

My dear President Mason:

The Art Department in attempting to meet its responsibilities to the University community and to the larger field of the Middle West with which it is coming into contact, finds so sharp a contrast between its opportunities and its facilities, that I am submitting a plan for meeting the situation more adequately.

Our general aims are;

to offer to all students, the kind of acquaintance with the arts which everyone should possess and to develop an intelligent enjoyment of the world's artistic inheritance, as a part of general culture.

to help students who show special abilities in art to develop these abilities, and to find the best ways of putting them to use. It is peculiarly unfortunate that those who plan to take up art professionally have seldom been able in the past to carry on any laboratory work in art in connection with a college course. They have been compelled either to postpone systematic studio work until after graduation or to go earlier than is wise to a professional school with its special interests.

to build up a graduate department fitted to train students to be teachers, and leaders in the field of art. There is an urgent demand for teachers of art in high schools and colleges.

The attitude of the majority of people towards art is determined in the high school. With few exceptions, unfortunately, the teachers in high schools are trained only in traditional studio or art school methods. The classes are attended mainly by those who are strongly predisposed towards art. Little is done to interpret art for the general student. We hope to offer in cooperation with the School of Education a sequence leading to the master's degree, which will train teachers particularly for this field. It calls for courses in which historical and technical or laboratory study are closely related. Circumstances invite us to take a position of definite leadership in meeting this need for high school teachers in the Middle West.

We should also broaden the work of the department so as to carry students on to higher degrees, and train them to be teachers of art in colleges. Other institutions are already turning to us for advice, and for trained instructors, and are anxious to send the pick of their students to us for advanced training as soon as we can offer it. Because of lack of equipment and instructors we can now offer only one year of graduate work.

Each institution which develops a strong art department, finds that because of its location, the personal interests of its faculty, and the conditions of its development, it has opportunities to make certain characteristic contributions. Our department feels that, in connection with the general aims just enumerated, it can make its particular contributions by experimenting especially along the lines of

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preparation of instructors for the particular type of art teaching needed in high schools, as well as for college positions, the presentation of courses so as to develop appreciation as well as historical knowledge, and the organization of a series of laboratory courses appropriate for college students.

In order to accomplish these aims our first need is for an increase in number of instructors. Men of the type we wish to secure are not available. The shortage is acute. In the resulting competition among institutions to secure outstanding men, salaries are not always the determining factor. Those facilities for study and work which adequate buildings, libraries, and other equipment offer are major influences. This has been brought sharply home to us by the fact that during the past year two institutions have made offers to Dr. Emerson H. Swift, the best trained man in our Art Department, and that he may accept the recent offer of Columbia, largely because of considerations other than rank and salary. If he goes it will be a serious setback to our progress.

In that case, because of the extraordinary scarcity of good teachers of art and the existing competition, I submit the following plan, namely that we select annually two or three of the most promising of our graduate students who plan to teach art, and offer them an appointment, possibly as a fellowship, to teach under supervision of the department of part of the year, and go to some other institutions for study during the rest of the year. This appointment would be renewed for a second year where it seemed justified, and even for a third year, probably with opportunity to study abroad. We could then make permanent appointments in the Department, or recommendations to other institutions, with considerable confidence. If this works well we can have a continual procession of men in training and begin to supply the calls for teachers. I think that this, although frankly an emergency experiment, would give us a stronger faculty after two or three years than would be possible if we engaged at once the type of instructor whom we could at present call from other institutions.

The second need is for a wider range of instruction. In planning our program we have kept in mind the fact that art should be regarded not only as a series of productions, of value for historical research, but also and primarily as an expression in material form, of artistic visions and ideals. Without neglecting the historical side we feel that at present we can render a service by emphasizing intelligent enjoyment of art and by regarding it as a thing of the present as well as of the past; an expression of the life and thought of today, which should receive consideration. Courses are planned therefore which deal with forms of art in the different periods of human history, as sources of both knowledge and delight.

We believe also that in studying art, as in studying any other language, a certain intimate insight and interpretation is gained if the student has some practice in actual use of the language. Therefore courses have been planned in drawing, modeling, color, and composition. The principal purpose of these courses is not to develop technical proficiency, but to furnish some direct and interpretative experience in the use of typical forms of art expression.

While these courses are planned to furnish a practical experience with art which is of general value to all students, they will also be of direct value to those who will later devote special attention to art as a profession, because although non-professional in character, they will give to these students the type of

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The second need is for a wider range of instruction. In planning our program we have kept in mind the fact that art should be regarded not only as a series of productions, of value for historical research, but also and primarily as an expression in material form, of artistic visions and ideals. Without neglecting the historical side we feel that at present we can render a service by emphasizing intelligent enjoyment of art and by regarding it as a thing of the present as well as of the past; an expression of the life and thought of today, which should receive consideration. Courses are planned therefore which deal with forms of art in the different periods of human history, as sources of both knowledge and delight.

We believe also that in studying art, as in studying any other language, a certain intimate insight and interpretation is gained if the student has some practice in actual use of the language. Therefore courses have been planned in drawing, model-making, color, and composition. The principal purpose of these courses is not to develop technical proficiency, but to furnish some direct and interpretative experience in the use of typical forms of art expression.

While these courses are planned to furnish a practical experience with art which is of general value to all students, they will also be of direct value to those who will later devote special attention to art as a profession, because although non-professional in character, they will give to these students the type of

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The Department is especially interested in developing types of laboratory courses in art suitable for college students. We are experimenting and keeping records of results in order to contribute something towards the solution of this problem.

The third and particularly outstanding need is for a well equipped art building. It should contain lecture rooms, exhibition galleries, studios, laboratories, and a departmental library. The laboratory classes are now disastrously cramped for room, so that there is no opportunity for expansion or even for proper conditions for existing classes. There is no room on the campus which provides the combination of proper lighting, safety, and accessibility, necessary for exhibitions.

The fourth need is for an endowment;

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to establish one or two professorships of the sort that will attract men of real distinction.

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The hoped for expansion of the Department's work cannot progress satisfactorily until there is a building and endowment. The building, if adequate for the near future, would cost about \$700,000. An endowment for upkeep of building and equipment, for curatorships and for the purchase of illustrative material including works of art should total \$300,000.

The estimated cost of the items listed above for which an endowment is needed are as follows;

for upkeep of building and equipment, curatorships and purchases of illustrative examples of art, at \$1,500 annually	\$300,000
for four professorships at \$6,000 a year, each,	480,000
for study and travel, \$3,000, annually,	60,000
for fellowships and part time instruction, \$4,000 annually	80,000
for lectures, \$500, and departmental publications, \$2,500	<u>60,000</u>
total	\$980,000

The University of Chicago occupies a particularly strategic position in the Middle west, which gives it outstanding opportunities. What it does in influencing the attitudes of mind of its students towards art and in sending out trained instructors will exert a determining influence over a wide region.

Yours very truly

(Signed) Walter Sargent

Chairman of the Department

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	for four professorships at \$6,000 a year, each,	\$24,000
	of illustrative examples of art, at \$1,500 annually	\$300,000
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With reference to the letter to Mr. Keppel, I think we should also include provision for clerical and stenographic assistance, since this is to be used in a large part at least to enable Mr. Sargent to carry on his correspondence with various persons in connection with the problems of this experimentation. I am not quite so positive as to the additional instructor because while this would have a great bearing upon the experiment it might also appear to be rather for the primary interests of the University than for the broader interest of the experiment. I know that Mr. Sargent would place his own residence and the secretarial assistance as first in importance.

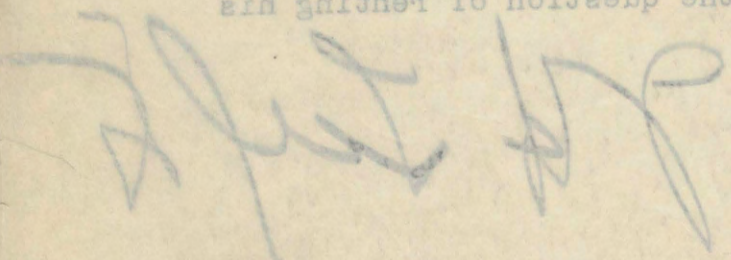
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A large, stylized handwritten signature in blue ink, likely reading "J. A. Sargent", is written across the middle of the page.

The University of Chicago
Department of Art

old F5V
Jan. 13, 1926

Dear President Mason

I append the outline which
you requested, of the larger plans
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Walter Sargent

F2V

The University of Chicago

Department of Art

Jan. 13, 1920

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Yours sincerely,
Arthur Duggan

The University of Chicago

Department of Art

January 12, 1926

Office of the Chancellor
Return 502 Admin.

My dear President Mason:

The Art Department in attempting to meet its responsibilities to the University community and to the larger field of the Middle West with which it is coming into contact, finds so sharp a contrast between its opportunities and its facilities, that I am submitting a plan for meeting the situation more adequately.

Our general aims are;

to offer to all students, the kind of acquaintance with the arts which everyone should possess and to develop an intelligent enjoyment of the world's artistic inheritance, as a part of general culture.

to help students who show special abilities in art to develop these abilities, and to find the best ways of putting them to use. It is peculiarly unfortunate that those who plan to take up art professionally have seldom been able in the past to carry on any laboratory work in art in connection with a college course. They have been compelled either to postpone systematic studio work until after graduation or to go earlier than is wise to a professional school with its special interests.

The University of Chicago

Department of Art

Office of the Chancellor

Room 202 Admin.

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to build up a graduate department fitted to train students to be teachers, and leaders in the field of art. There is an urgent demand for teachers of art in High schools and colleges.

The attitude of the majority of people towards art is determined in the High school. With a few exceptions, unfortunately, the teachers in High schools are trained only in traditional studio or art school methods. The classes are attended mainly by those who are strongly predisposed towards art. Little is done to interpret art for the general student. We hope to offer in co-operation with the School of Education a sequence leading to the Master's degree, which will train teachers particularly for this field. It calls for courses in which historical and technical or laboratory study are closely related. Circumstances invite us to take a position of definite leadership in meeting this need for High school teachers in the Middle West.

We should also broaden the work of the department so as to carry students on to higher degrees, and train them to be teachers of art in colleges. Other institutions are already turning to us for advice, and for trained instructors, and are anxious to send the pick of their students to us for advanced training as soon as we can offer it. Because of lack of equipment and instructors we can now offer only one year of graduate work.

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Each institution which develops a strong art department, finds that because of its location, the personal interests of its faculty, and the conditions of its development, it has opportunities to make certain characteristic contributions. Our department feels that, in connection with the general aims just enumerated, it can make its particular contributions by experimenting especially along the lines of preparation of instructors for the particular type of art teaching needed in high schools, as well as for college positions, the presentation of courses so as to develop appreciation as well as historical knowledge, and the organization of a series of laboratory courses appropriate for college students.

In order to accomplish these aims our first need is for an increase in number of instructors. Men of the type we wish to secure are not available. The shortage is acute. In the resulting competition among institutions to secure outstanding men, salaries are not always the determining factor. Those facilities for study and work which adequate buildings, libraries, and other equipment offer are major influences. This has been brought sharply home to us by the fact that during the past year two institutions have made offers to Dr. Emerson H. Swift, the best trained man in our Art Department, and that he may accept the recent offer of Columbia, largely because of considerations other than rank and salary. If he goes it will be a serious setback to our progress.

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Brief summary of financial needs

The hoped for expansion of the Department's work cannot progress satisfactorily until there is a building and endowment. The building if adequate for the near future would cost about \$700,000. An endowment for upkeep of building and equipment, for curatorships and for the purchase of illustrative material including works of art should total \$300,000.

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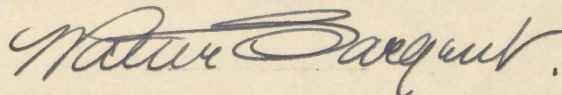
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Yours very truly,




Walter Sargent

Chairman of the Department.

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Walt

F5 R

The University of Chicago

Office of Vice-President and Dean
of Faculties

Art
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April 2, 1925

Memorandum to the President:

Concerning the Department of Art, Mr. Sargent tells me that certain developments in the field are coming to be so important that he wishes to present them for consideration. He had at first thought that our Department of Art would follow closely the lines already worked out at Harvard, Princeton, etc. He is now convinced that we are to have certain new problems which may well give rise to a distinct development here.

- I. The increased interest in Art as shown by the fact that something like forty desire to make Art their principal sequence for the Bachelor's degree, as contrasted with about six under the older form of organization. At present, however, not enough courses are being offered to give a very well planned sequence.

The present general interest among the colleges in the teaching of Art on such a plane and with such connections as shall relate it not merely to the older, mediaeval, and renaissance art, but also to the art of very recent time.

The problem of making the college teaching on the one hand on a high academic plane, on the other related to actual materials and technique.

The interest which the Carnegie corporation is taking in this college problem. Keppel seems to be very keenly interested in this, and has asked Mr. Sargent to serve on the Committee which is trying to work out some of the problems for the colleges.

Finally, a relation which some colleges sustain to art schools is a matter for study.

- II. To meet these different factors of the situation Mr. Sargent thought the following would be desirable and in about the order given.

1. That Mr. Sargent, himself, should be in residence next year in the autumn as well as in the Winter and Spring quarters in order to get the work properly reorganized, and to provide additional courses for students who wish to make Art a major sequence.

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II. To meet these different factors of the situation Mr. Sargent thought the following would be desirable and in about the order given.

1. That Mr. Sargent, himself, should be in residence next year in the autumn as well as in the winter and spring quarters in order to get the work properly reorganized, and to provide additional courses for students who wish to make Art a major avocation.

2. That a secretary should be provided for the Department whose duties would be
 - a. To attend to the increasing number of slides and to the other equipment of the Department (corresponding in this way in part to the laboratory assistants or storekeepers or other assistants of that sort, which many of the laboratories carry on their budget).
 - b. To aid in correspondence with various art schools and persons with whom it is desirable to come into connection for the sake of working out some of these problems in which it is apparently our opportunity and function to reorganize work in a way helpful for all colleges.
 - c. To give general stenographic assistance. Mr. Sargent thinks he has in mind just the person for this. She is taking her Bachelor's degree in June, and has a great interest in just this line of work.
3. An instructor to offer sufficient additional courses to enable students to get proper sequences. This is the more important next year, as Mr. Swift, who has been in residence continuously since he came is to be on leave of absence during the nine months following January 1, 1926 (vacation credit).

The estimated expense for these three projects would be something as follows:

Mr. Sargent's additional quarter of residence	\$ 2000.
Secretary	1400.
Additional Instructor	2000.

III. I told Mr. Sargent that I did not see how our budget at present could stand this expense, but that it seemed to me very much worth while if we could find resources for it. I am raising the question for your consideration whether Mr. Keppel might be interested in at least so much of the increased expense as would be fairly charged to "experimentation in the best reorganization of courses for the study of Art in American colleges together with the development of material for the same". It seems to me that if Mr. Keppel has confidence in Mr. Sargent and is convinced of the great importance of having an investigation, that he might consider at least the salary of the secretary, and perhaps more, as desirable and legitimate.

*How much
Cooperation
with Art Inst?*

*Anything
to make
it feasible
for Mr.
Sargent
to do with
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Mr. Sargent says that his own relations with Mr. Keppel are very cordial, but that he would hesitate to ask for funds because it might seem as though he were asking for something for himself. It occurs to me, however, that it would be entirely appropriate, if you thought it wise under all the circumstances, that you should yourself raise with Mr. Keppel the question whether his board could aid the working out of this important experiment in Art Education by some subvention.

Sincerely yours,


James H. Tufts

JHT:H

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Art

Jan. 21, 1920.

F 5 ^V_{old}

Dear Dean Lafto:-

In response to your recent suggestion that it would be wise to have on file some outline for the larger plan for the Art Department, I am sending this copy of my replies to Dean Laing's questionnaire of last summer.

Very truly,

Walter Sargent.

Oct 7

F 27

Jan 21 1911

Dear Sir,
In response to your recent request
that it would be wise to have our
own outline for the larger plan for
the State Department, I am sending
this copy of my report to you
which gives a summary of our
work.
Very truly,
Walter D. Dill

North Scituate, Mass.

August 19, 1924.

Speaking for the Art Department, my reply to your questionnaire, sent to heads of departments, is as follows:

Walter Sargent,

Chairman of the Art Department.

1. In the field of art, this generation has brought about:

The founding of many new art museums, and the rapid enlargement of those previously established. Great numbers of works of art have recently been brought to this country, so that the United States is becoming to an increasing degree, a custodian and trustee of the Fine Arts.

American professional art schools have been improved, so that they now give instruction equal in quality to that offered by European schools. In international exhibitions, high rank is accorded to the work of American artists.

The demand of industries for better art in commercial lines has been organized by such groups as the Merchants' Alliance, and the Art Directors' Association. As a result, many American products, for examples, textiles, metal work, and furniture, can now compete successfully with the best European goods, from the point of view of artistic design.

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2. The Art Department of the University of Chicago, just entering upon a period of new organization, has to report at this time, hopes and purposes rather than accomplishments.

3. The Art Department feels that it can make its best contribution at this time by greatly enlarging its work in the History of Art. The Fine Arts comprise an accumulated inheritance of historical records. They also embody in material forms, aesthetic experiences of the race. The Art Department desires to present to all students, an opportunity to study these records under scholarly leadership, and to participate in the aesthetic ideals and experiences which works of art express.

The following statement of courses is based on the report prepared by the Administrative Committee of the Department of History of Art and presented by the chairman, Professor Prescott. A survey of the field of art in itself, and of the art courses given in other universities, indicates that there are six divisions of the field, each of which should be represented in the University of Chicago, by one or by two instructors, and by a

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number of courses for undergraduates and graduates. These six fields are; the Art of Egypt and Western Asia; 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 six fields a statement follows, showing a list of courses typical of what should be given in that field.

I. The first of these six fields is already excellently filled by the work of Professor Breasted.

II. 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.
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.

III. Mediaeval, Renaissance, and Modern Architecture.

Typical Courses:

For undergraduates:

1. History of Architecture.

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11. Special Courses on particular architectural types

or periods, or on particular sculptors or groups

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III. Medieval, Renaissance, and Modern Architecture.

Typical Courses:

For undergraduates:

I. History of Architecture.

2. Gothic Architecture.
3. Renaissance Architecture.
4. English Cathedrals.

For graduates:

5. Early Christian Architecture.
6. Byzantine Architecture.
7. Romanesque Architecture.
8. Brunelleschi and the Architecture of the Early Renaissance in Italy.
9. Bramante and the Architecture of the High Renaissance in Italy.
10. Special courses on particular architects, particular architectural types, or architecture of particular regions.

IV. Renaissance Painting and Sculpture. Typical Courses:

For undergraduates:

1. Italian Sculptors of the Renaissance.
2. Italian Painting of the Renaissance.
3. Florentine Painters of the Renaissance.
4. Central Italian Painters of the Renaissance.
5. Venetian Painters of the Renaissance.
6. Leonardo da Vinci and Raphael.
7. Michelangelo.
8. Titian and Tintoretto.

For graduates:

9. Gothic Sculpture.
10. The Pisani.
11. Donatello and Ghiberti.
12. Sienese Painters.

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For graduates:

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10. The Pisani.

11. Donatello and Ghiberti.

12. Sienese Painters.

13. North Italian Painters of the Renaissance.
14. The Frescoes of S. Francesco at Assisi.
15. The Frescoes of the Vatican.
16. German Painting of the Renaissance.
17. Dutch and Flemish Painting of the Renaissance.
18. Early Spanish Painting.
19. Illuminated Manuscripts.
20. Tapestry.
21. Gothic Glass.
22. Special courses on particular sculptors, painters, or groups of painters or sculptors.

V. Modern European and American Painting, Sculpture, and Architecture. Typical Courses:

For undergraduates:

- 1.. Survey of the History of Art.
2. History of Painting.
3. Representative Painters.
4. Velasquez.
5. Rembrant.
6. French Painters of the 19th Century.
7. English Painting.
8. Contemporary European Painting and Sculpture.
9. Contemporary American Painting and Sculpture.
10. History of American Painting and Sculpture.

For graduates:

11. Modern Sculpture.
12. Portraiture.
13. Landscape Painting.

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 9. Contemporary American Painting and Sculpture.
 10. History of American Painting and Sculpture.
- For graduates:
11. Modern Sculpture.
 12. Portraiture.
 13. Landscape Painting.

14. History of Engraving and Lithography.
15. Primitive American Art.
16. Spanish-American Art.
17. Special courses in particular sculptors,
painters, or groups of painters or sculptors.

VI. The Art of Asia. Typical Courses:

For undergraduates:

1. The Art of China and Japan.

For graduates:

2. Persian Pottery.
3. The Art of India.
4. Chinese Painting.
5. Chinese Architecture.
6. Japanese Architecture.
7. Japanese Prints.

Supplementary Courses in Practice of Art

The Department believes that students of art should have opportunity to supplement their historical and theoretical study by certain courses in art expression.

The existence of the Art Institute makes unnecessary and unwise, any such elaborate program as that furnished, for example, by Yale University, for a fully developed professional school. Nevertheless, the teaching of the History of Art can be adequately conducted only if supplemented by some practical courses in drawing, modelling, color, composition, and the like, which are planned to be interpretative in character, and not to be part of the technical training of the professional student of art. The principal purpose of these courses should

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not be to develop technical proficiency, but to furnish some direct experience in the use of typical forms of art expression.

While these courses are planned to furnish a practical experience with art which is of general value to all students, they will also be of direct value to those who will later devote special attention to art as a profession, because, although non-professional in character, they will give to these students the type of experience which laboratory courses in chemistry and physics, and the course 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 can thus definitely relate itself to one more significant professional institution, namely, the Art Institute, as it has already related itself to other professional schools.

This year the Department is able to offer eleven laboratory courses. This number is nearly sufficient to meet the present needs. The immediate problem is to reorganize them so that they may fulfil their specific purpose.

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4. In order to provide the courses planned, the Department recommends that the personnel be increased by six officers of instruction in History of Art, and two in practical courses. In History of Art, the Department has two men, one giving full time, and the other part time to teaching that subject.

Of the eleven desired courses in Greek and Roman Art it can now offer but three. Of the ten desired in Mediaeval, Renaissance and Modern Architecture, it can now offer four. Of the twenty-two courses desired in Renaissance Painting and Sculpture, it now offers none. Of the seventeen courses now desired in modern art it now offers four. Of the seven courses desired in the Art of Asia, it now offers none.

The recommendation for the appointments in particular is as follows:

- one professor or associate professor of Renaissance Art.
- one assistant professor of Renaissance Art.
- one associate professor of Greek and Roman Art.
- one assistant professor of the History of Architecture.
- one assistant professor of modern art.
- one instructor in Oriental Art.
- two instructors in the practice of Art. These two appointments will probably be necessary because of the coming readjustment of the practical courses, part of which are now giving by instructors in the School of Education.

The salary items for these appointments would total at the minimum, \$20,800; at the maximum, \$27,200.

5. On this question the Department has no suggestions to make.

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6. The budget for this first year, for library and laboratory supplies was very small because no funds were available. The building up of departmental equipment is an immediate necessity. The outstanding needs are:

Slides for present and new courses	\$1000
Photographs, prints and Casts	\$1000
Filing Cabinets, and office furnishings	800
Books	900

Total	\$3700

7. A curator will soon be needed who will manage current exhibitions, care for material, and act as secretary for the Department.

Estimated salary \$2000

8. The need of a well equipped Art building is especially urgent. This building should be about the size of the Classics building and would probably cost about \$800,000.

It should contain lecture rooms, exhibition galleries for paintings, prints, sculpture, etc., a departmental library, and studios and laboratories.

The Art interests of the University are now housed in various buildings; Classics, the School of Education, and Lexington Hall. There is no room on the Campus which provides the combination of proper lighting, safety, and accessibility, necessary for exhibitions. The only way to understand and to enjoy the work of art is to see them frequently. If the significance and value of great collections, such as those in the Art Institute, are to be appreciated by college students,

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9. No recommendation as yet.

10 and 11. In the reorganization we hope to eliminate any duplication of High School courses.

12. None that I know of.

13. Courses now given by Professor Breasted in Oriental Art.

Courses in Primitive Art, by the Departments of Anthropology, and Sociology.

Courses in Aesthetics by the Department of Philosophy.

Supplementary courses, such, for example, as General Literature 30, Survey of the Renaissance, given by Professor Wilkins and others.

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