

December 6 1927.

To FCW  
for his information

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

Dear Dr. Mason;

In developing your ART DEPARTMENT during the coming year in the direction of enabling every student to acquire high standards of good taste in the decorative and industrial as well as the fine arts, I may be able to assist you in creating a school unique in its tie up with the needs of industry and trade as well as individual culture.

The understanding, use and enjoyment of good taste in architecture, home decoration, clothing and the other decorative industrial and commercial arts as well as painting and sculpture are vital factors in the individual and collective welfare of American citizenship.

Training and experience in these various fields of the arts, both creatively and educationally, (as artist, designer, builder, instructor, founder of a school of art and industry, director of a prominent art institute, associate editor of a furniture magazine and now advisory director of a professional art school) enable me to see the opportunities presented in the Mid-West for a university art course which will meet the needs of the people in a larger sense.

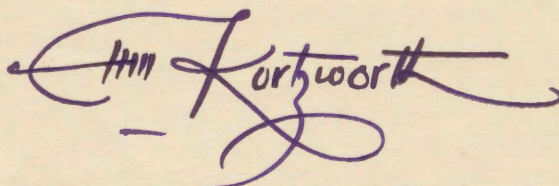
The details of this education and achievement may be found in the current "Who's Who in America".

Since I know something of the great plans you are carrying out to make the Chicago University the leader in every possible field I will be glad to know if there is a possibility of a similar development in your art department.

I shall be very glad to have your reactions on these ideas.

With best wishes,

Cordially yours,



H.M. Kurtzworth,  
Evanston Hotel,  
Evanston, Ill.

HMK:CJN



October 6 1937

Mr. W. W. Rouse  
President, University of Chicago  
Chicago, Illinois

Dear Mr. Rouse:

In developing your ART DEPARTMENT during the coming year in the direction of enabling every student to acquire high standards of good taste in the decorative and industrial as well as the fine arts, I may be able to assist you in creating a school unique in its up with the needs of industry and trade as well as individual culture.

The understanding, use and enjoyment of good taste in architecture, home decoration, clothing and the other decorative, industrial and commercial arts as well as painting and sculpture are vital factors in the individual and collective welfare of American citizenship.

Training and experience in these various fields of the arts both creatively and educationally, as artist, designer, builder, instructor, founder of a school of art and industry, director of a prominent art institute, associate editor of a furniture magazine and now advisory director of a professional art school enable me to see the opportunities presented in the MFA-Dept. for a university art course which will meet the needs of the people in a larger sense.

The details of this education and achievement may be found in the current "Who's Who in America".

Since I know something of the great plans you are carrying out to make the Chicago University the leader in every possible field I will be glad to know if there is possibility of a similar development in your art department.

I shall be very glad to have your reactions on these ideas.

With best wishes,

Cordially yours,

H. M. Kirtzworth,  
Evanson Hotel,  
Evanson, Ill.

WME:CLM



December 12, 1927

Dear Mr. Kurtzworth:

Your letter of December 8 is at hand.

We are studying the question of our development and I will be very glad to put your letter together with our material and to let you know if anything tangible seems likely to result.

Sincerely yours,

Max Mason

President

Mr. H. M. Kurtzworth  
Evanston Hotel  
Evanston  
Illinois



December 12, 1937

Dear Mr. Murtaworth:

Your letter of December 8 is at hand.

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development and I will be very glad to

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Sincerely yours,

Max Mason

President

Mr. H. M. Murtaworth  
Evansston Hotel  
Evansston  
Illinois



HARVARD UNIVERSITY  
FOGG ART MUSEUM  
CAMBRIDGE, MASS., U.S.A.

March 8, 1928

Strictly Confidential

Dean Frederick C. Woodward  
The University of Chicago  
Chicago, Ill.

Please forgive this long delay in answering your communication of February 10th. The fact is that I have been out of town.

I find it very difficult in these confidential lines to express an opinion about Pigoan which will be helpful to you. A good many of his friends feel sorry for the man because they know that he is quite desperate to get away from Claremont.

I realize quite perfectly that in his earlier days Pigoan did excellent scholarly work. Professor Porter tells me that his identification of the Farfa Bible as coming from Catalonia is fundamental for the history of eleventh century illumination, and was really a great discovery. For many years Pigoan has been forced to get along without seeing any original monuments and Porter believes that his scholarship has necessarily suffered. He is now probably ten or twelve years behind the times and possibly even more so, as it is likely that he has forgotten. He seems to desire very eagerly to get to some place which will bring him in touch with modern progress, and so Chicago would appeal to him very much indeed; but all those who have come in contact with him in recent years think that he would have to have a great deal of time to study and travel really to put himself in the scholarly rank which he is ambitious to occupy.

His "General History of Art" published in Spanish and now in an English translation, has had an enormous sale. It is to be found everywhere in Spain and has been extremely successful also in South America. The book seems to me a remarkable achievement considering the great disadvantages under which it has been made. It is, of course, easy to pick flaws in it, as must necessarily perhaps be the case with any universal undertaking of this sort. My personal contact with Pigoan was of the slightest during one summer here in Cambridge, and at that time he seemed to me unpleasantly aggressive, which would not have disturbed me had I found him interesting. As a matter of fact I found him dogmatic, in the extreme, and a good deal of a bore, and I know that a number of my colleagues hold this same view.



March 8, 1938

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The University of Chicago  
Chicago, Ill.

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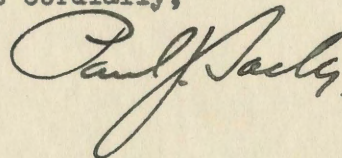
March 8, 1928

It is only fair to add that my learned colleague, Kingsley Porter, tells me that he owes to Pigoan knowledge of several important things that otherwise would have slipped him, and that he sees in Pigoan a good mind which has been ~~sufficed~~ by lack of opportunity.

I do wish that you would address your inquiry to George Chase, because I value his judgment most of all in the Department, and it would certainly be the best, in this instance, because he is thoroughly acquainted with the results that Pigoan obtained in the Summer School.

In conclusion I can only say that even if I had to take a man of less learning than Pigoan I would prefer him to Pigoan as the "head of a department." If it were my problem and if I called him at all I should want to have him work with graduate students and leave the development and direction of the department in younger and in American hands.

Yours cordially,





March 8, 1938

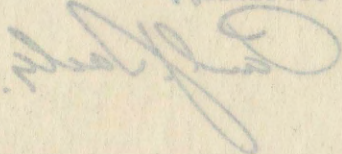
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Yours cordially,





February 10, 1928

My dear Mr. Sachs:

Mr. Harshe, the Director of the Art Institute, has suggested that Joseph Pijoan would be an excellent man for us in the development of our Department of Art. As you doubtless know, Pijoan was formerly a Curator in the Museum at Barcelona, and at present is a member of the faculty at Pomona College in California. I believe he lectured in the summer session at Harvard last year. What do you think of him? Your advice will be greatly appreciated.

Yours cordially,

FREDERIC C. WOODWARD

Professor Paul J. Sachs  
Fogg Art Museum  
Harvard University  
Cambridge, Massachusetts

FCW:L



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Professor Paul J. Sachs  
Fogg Art Museum  
Harvard University  
Cambridge, Massachusetts

FCW:L



F. C. W.

# THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT  
ROBERT ALLERTON, VICE-PRESIDENT  
CYRUS McCORMICK, JR., VICE-PRESIDENT  
WALTER B. SMITH, TREASURER

ROBERT B. HARSHE, DIRECTOR  
CHARLES F. KELLEY, ASSISTANT DIRECTOR  
CHARLES H. BURKHOLDER, SECRETARY

MARTIN A. RYERSON, HON. PRESIDENT  
FRANK G. LOGAN, HON. VICE-PRESIDENT  
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7080

February 8, 1928

Dear Mr. Mason:

Some time ago you spoke of the re-organization of your Department of Fine Arts. I do not know whether the suggestion I am about to make to you will fit in with your plans or not, but I am nevertheless going to mention the name of an excellent man who might be available for you. The man I have in mind is Joseph Pijoan, the author of a monumental three-volume work on the history of art, which has just appeared. Pijoan was formerly a Curator in the Museum at Barcelona, and at present is a professor at Pomona College in California. He gave the Scammon Lectures for the Art Institute last year, and lectured also in the summer session at Harvard. He is a man of wide scholarship, tremendous energy, and great personal charm. I am rather selfishly interested in Prof. Pijoan, because I think it would mean a great deal to the Art Institute to have a man of his type in Chicago. I will tell you further about him if you are interested.

Yours faithfully,

*Robert B. Harshe*  
Director.

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

(over)



THE ART INSTITUTE OF CHICAGO

MARTIN A. BIERSON, NON-RESIDENT  
FRANK G. LOOMIS, NON-RESIDENT  
WILLIAM O. GOODMAN, NON-RESIDENT  
TELEPHONE CENTRAL 1020

ROBERT B. HARSHE, DIRECTOR  
CHARLES A. KELLEY, ASSISTANT DIRECTOR  
CHARLES H. BURKHOLDER, SECRETARY

POTTER PALMER, PRESIDENT  
ROBERT ALLSTON, VICE-PRESIDENT  
CYRUS MCCORMACK, VICE-PRESIDENT  
WALTER S. MANN, TREASURER

February 8, 1928

February 9, 1928

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the history of the art of the Middle Ages.  
Thank you very much for sending  
me the suggestion in regard to Joseph Pijean  
Barcelonnette, France. He gave the Solomon Sec-  
College in California. He is a  
which sounds very interesting. I have in no wise  
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ther about him if you are interested.

Yours faithfully,

President

Mr. Robert B. Harshe, Director  
The Art Institute of Chicago  
Chicago, Illinois

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



1

G7

Notes taken at Princeton, Harvard, & N.Y.

Mary recommends:

Ed. S. King, '22 with grad. work at Harvard

History & Art: interested in modern painting.

Handwritten: alliteration personality.

Walter Haring 33 yrs old Princeton '18(?)

History & Art - Med. & Modern Painting

now at Columbia - unmarried - not a painter.

(Mather says not as good as Young)

Donald Young, about 33, marr. & 2 children

classical archaeology - but now in

med. & Ren. now at Columbia.

(Sachs says no personality)

Dr. Wald & Friend are two outstanding men in Princeton faculty - says Mather.

Mather says Friend brilliant - about 36 or 37.

E. Baldwin Smith, full Prof. at Princeton,

impressed me favorably: probably hard to detach



19

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Notes taken at Princeton, New Jersey, 1914

200

Threats to the community:

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The community: all the community

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History of the community: interest in water supply

History of the community: interest in water supply

Principles

(Water supply in the community)

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Water supply, 12. 1914, 12. 1914, 12. 1914

(Water supply in the community)

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Water supply, 12. 1914, 12. 1914, 12. 1914

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Water supply, 12. 1914, 12. 1914, 12. 1914

Water supply, 12. 1914, 12. 1914, 12. 1914



Baldwin Smith recommends:

John Abbott, now abroad - interests quite modern - has some of Vaughan's talent. Has been at Harvard

Sachs recommends:

K. J. Conant, in Harvard faculty  
L. Spedycke " "  
E. O. Christensen " "

I saw only E. O. C., who is rather odd looking chap. He had teaching experience in Dakota or somewhere in N.W.

Conant & Spedycke probably hard to work.

Reppel says consult

John Shapley, N. Y. Univ. Wash. Sq.

Reppel suggests.

Harvard E. Keyes (52) Boston

Harvard St Andrews, Pulling him. Got him



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# The University of Chicago

Department of Art

November 2, 1927

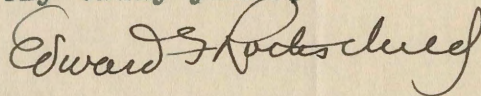
My dear Mr. Woodward:

I thought you might be interested in the following data concerning one whom I feel should receive adequate consideration as a possibility in our department:

Charles J. Martin, Teacher's College, New York; home address, 2520 Webb Avenue, New York; home telephone, Sedgwick 0771. Associate Professor of Fine Arts. Student at Paris, 1913-1914: exhibitor, Salon de Paris, 1914: B.S. Columbia, 1919.

I hope that the matter to which this pertains is receiving your consideration.

Very truly yours,



Edward F. Rothschild

EFR:LS



The University of Chicago

Department of Art

November 2, 1927

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Edward F. Rothschilde

Edward F. Rothschilde

ETR:ls



BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO

NOVEMBER NINETEEN TWENTY-SEVEN



MUSIC, BY THOMAS EAKINS. GIFT OF THE FRIENDS OF AMERICAN ART

VOLUME XXI

NUMBER 8



## BRONZES RECENTLY ACQUIRED FOR THE BUCKINGHAM COLLECTION

WITH in the last few months four important bronzes of the Chou Dynasty (1122-255 B.C.) have been added to the Lucy Maud Buckingham Collection. They are all ceremonial vessels, two of well-known types, and two of unusual form. Three bear inscriptions which have not yet been deciphered.

We know very little about Chinese ceremonial bronzes and their uses, as most of the Chinese works on the subject were written during the Sung Dynasty (960-1279 A.D.) a thousand years or more after such bronzes as we have acquired had disappeared from use. The names we give them are those of the Sung Dynasty, which quite probably were not the original names. They were all containers. Some may have been used for liquids and others for solids. It is quite



FIG. 1. A BRONZE *yu* OF THE CHOU DYNASTY. BUCKINGHAM COLLECTION

probable that the *yu* (Fig. 1) held a liquid, because it has a lid, and we are in the habit of calling the *yu* a ceremonial wine jar.

Our *yu* is 12½ inches (25.5 cms.) high to the top of the handle on the lid, and its greatest diameter, between the snouts of the animals which terminate the curved handle, is 9⅞ inches (25.1 cms.). The jar is elliptical in section. Its neck is almost

as high as the sides of the cover concealed by them, and the lid fits very snugly. In the bottom of the *yu* and in the roof of the lid are incised characters which seem to have been cast in the bronze (Figs. 2 and 4).

The material is a coppery colored bronze covered with a white metal coating, probably the familiar alloy of mercury and tin. A rather heavy incrustation covers a large part of the surface, and in one place has penetrated the

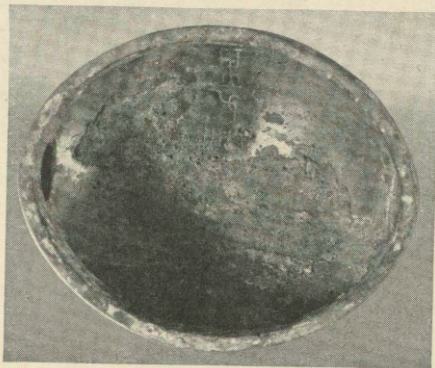


FIG. 2. INSIDE OF COVER OF *yu*. BUCKINGHAM COLLECTION



side. Its color varies from a brilliant reddish brown to verdigris.

The decoration consists of a band around the jar just below the lid, and a similar band around the top of the cover. The forms composing the band are of zoöomorphic origin, but of little interest in themselves, although they are surrounded by incised lines which were cut by a sure and steady hand. Wherever the space permits these outlines develop into the square cloud forms. In the middle of the band on each side is an animal's head similar to those on the handles, though not so carefully modeled. What animals are represented would be idle to guess. On account of the large spreading ears they might be deer, or they may have developed from some composite animal idea. Animal heads frequently appear on the sacrificial vessels, as in others of the group now under discussion, but it is doubtful if they have any special significance, any more than did the lion's heads of Greek and Roman times and the griffins of the Renaissance. The bail-like handle to which the heads are attached has a simple but beautiful incised decoration of straight lines intersecting to



FIG. 3. A BRONZE SACRIFICIAL VESSEL OF THE CHOU DYNASTY. BUCKINGHAM COLLECTION

direction sufficiently to allow the cover to be easily removed, but will not fall below that point.

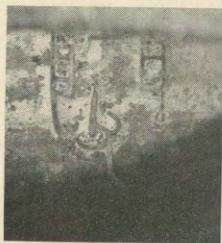


FIG. 4. INSCRIPTION IN BOTTOM OF *yu*

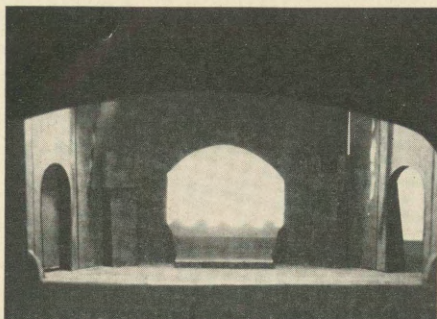
form diamonds. The knob on the lid is divided into four sections each decorated with small bosses and a lined ground. At each end of the lid is a sort of projecting ear which does not seem to have any function except an æsthetic one, but which certainly adds a very definite accent to the profile of the *yu*.

The jar is a familiar type, and much more ornate examples are known, but its proportions are unusually happy, and there is a springiness to its curving sides which makes it distinctly an object of beauty.

It is interesting to note that by a very simple device the handle is so attached to the body that it will swing in either direction sufficiently to allow the cover to be easily removed, but will not fall below that point. The largest bronze is a tall tripod cup (Fig. 3) of very unusual design. The only similar one known to us is in the collection of the late Baron Sumitomo, in Kobe,<sup>1</sup> but its proportions are squat and heavy and it lacks the virility of the Buckingham cup. It will be more fully described in the December BULLETIN.

<sup>1</sup>*Catalog of the Sumitomo Collection* II, pl. 87 (privately printed).  
(To be continued)





SETTING FOR "THE TOWER OF NESLE"

### "THE TOWER OF NESLE" OPENS GOODMAN THEATRE

"DUMAS," wrote Bernard Shaw, "was what Gounod called Mozart, a summit in art. . . . Nobody ever could, or did, or will improve on Dumas' plays. . . . You get nothing above Dumas on his own mountain: he is the summit, and if you attempt to pass him you come down on the other side instead of getting higher."

Shaw was writing of Dumas, the elder, whose "The Tower of Nesle" opened the third repertory season at the Kenneth Sawyer Goodman Memorial Theatre, October 17th. It is a stirring romantic melodrama, with the swiftly moving action and suspense that are characteristic of the Dumas plots, whether they be novels or plays. An unusual interest attaches to the present production, as this is the first time that a play by Dumas has been presented in America he himself wrote it. Dramatizations have been made from his novels—one need only remember "The Three Musketeers," and "The Count of Monte Cristo" in which James O'Neill, father of Eugene O'Neill the playwright, starred for so many years. His plays too have been produced, but always in a garbled version "improved" and "adapted" sometimes beyond recognition. Thomas Wood Stevens has gone back to original sources in staging "The Tower of Nesle" and has left it the full-blooded story of adventure and intrigue which Dumas intended it to be.

The play is exceptionally well cast. William H. Belmont, an addition to the

Goodman Theatre forces, plays Captain Buridan, the soldier of fortune whose early intrigue with Marguerite of Burgundy (Ellen Root) forms the basic motive of the plot. Whitford Kane, now permanently associated with the company, plays the incomparable Landry, and Neal Caldwell is Gaultier d'Aulnay, the favorite of Marguerite. Others in the large cast are Russell Spindler, Arvid Crandall, Roman Bohnen, Art Smith and Dennis Martin. The settings, by Leslie Marzolf, and the period costumes by Elizabeth Parsons, aid in reconstructing the mood of the cloak-and-sword drama, when climax followed climax and when the success of the play demanded an excited audience from first curtain to last.

"The Tower of Nesle" inaugurates a change in the schedule of performances. This season the Repertory Company plays every night except Sunday, instead of half weeks as heretofore. It has been the intention of the Goodman Theatre to go into full weeks as soon as the change was warranted; and the results of last season have proved this policy to be fully justified. Matinees are given regularly on Fridays at 2:30 P. M.

Prices for the Repertory performances are the same as for last year. The members of the Art Institute have been sent Members' Tickets of eight coupons which entitle them to eight seats at a half-price of seventy-five cents. When these coupons are used up members may still purchase as many tickets as they chose at a discount of fifty cents, that is at one dollar a ticket. The price of tickets to the general public will be one dollar and a half.

When the Children's Theatre opens its season of Saturday matinees, November 12th, and the Studio (members of the Drama Department) begins its Thursday four o'clock matinees of poetic drama, the Theatre will be on a schedule of nine performances weekly.

Prices for the children's matinees are as follows: Regular admission is fifty cents to members of the Art Institute and seventy-five cents to the general public for the main floor, with seats in the balcony at twenty-five.

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## "MUSIC" BY THOMAS EAKINS

IN 1893, responding to a request for information about himself, Thomas Eakins wrote: "I was born July 25, 1844. My father's father was from the north of Ireland of the Scotch Irish. On my mother's side my blood is English and Hollandish. I was a pupil of Gérôme (also of Bonnat and of Dumont, sculptor). I have taught in life classes."

Impressionists out of the studio into the brilliant hues of the open air. His colors by comparison seem sombre, even a little bleak. His single preoccupation, as his interest in sculpture also shows, was in construction, and construction was everything.

In the note on his own life he had written, "I have painted many pictures." These were mostly portraits, with here and there an ambitious anecdote such as his admirably arranged "Gros Clinic." As his art advanced he grew to rely less and less on well painted accessories, substituting an impersonality of treatment which revealed the character of his subjects with completeness.

"Music," a work of these more mature years, signed and dated, 1904, has recently been purchased by the Friends of American Art and given to the Art Institute.

In painting the violinist and pianist in "Music," the artist was again solving with entire success difficult problems of posture and character. Here in an opposition between the diagonals of violin and bow we have one of those meetings of lines of force with which he gave movement to his subjects. Here are the well studied anatomical details, the splayed left hand of the performer, the attentive ear of the accompanist. But beyond the exact knowledge and fine portraiture is a quality almost always to be felt in Eakins, his power to unite all these elements into a single, even poetic whole. From the treatment of the luminous wood in the violin to the deftly sketched in bit of Whistler's famous portrait of "Sarasate" in the upper right, "Music" is a moment, a scene illustrational in the best sense of the word, and perhaps nowhere else in his fine gallery of musicians has he reached again so complete a blending of structure with feeling.

The city of Philadelphia played an important rôle in whatever the artist did and in a consideration of his portraits one is struck by the fact that Eakins consciously or unconsciously has depicted an epoch in American life. While Sargent was painting our querulous expatriates and Zorn

knowledge remained undimmed. He taught his students to reach beneath the surface of things, to find the essential physical equivalent, the bone, the muscle. Motion for him was an anatomical experience; expression, even composition, were but arrangements of bodily form.

In following such a rigorous scientific urge, Eakins naturally ignored the most important art movement of his day, Luminism. In an early masterpiece, "The Chess Players," now in the Metropolitan Museum, he had shown his indebtedness to Meissonier and acknowledged as his masters the little Dutchmen. That Manet and Monet were at this very moment making their sensitive experiments with light mattered not at all to him. Nor did he choose to follow the



our wealthy New Yorkers, he was putting on canvas, with extraordinary vitality, the ladies and gentlemen of the S. Weir Mitchell period. Never a society painter, his work does not suffer from too much snap or fluency. When one notes the reticence of his coloring, the hard truthfulness of his drawing, one can sympathize a little with his sitters' uneasiness, and understand why during his lifetime his painting was under-rated. Indeed, it was not until after the Memorial Exhibitions at the Metropolitan Museum and at the Pennsylvania Academy in 1917, where the present picture was shown, that his rightful place in the American progress was granted. Now that a little time has separated him from his exact contemporaries, his importance tends to increase. He is perhaps our only American painter deserving the term, "Classic." D. C. R.

#### ANNOUNCEMENTS

A series of informal talks on "Four Centuries of Engraving" will be given the third Thursday of each month beginning November 17th at 11 o'clock in the Print Rooms of the Art Institute. The Curator of the Print Department will conduct.

In a forthcoming BULLETIN a detailed account of a most important addition to the print collection will be published. This addition consists of nearly one hundred satirical lithographs by Toulouse-Lautrec (1864-1901). They are the gift of Charles F. Glore and are one of the most valuable collections of recent years.

Mr. Dudley Crafts Watson is again conducting lecture classes and demonstrations for the children of the public schools of Chicago, as provided under the James Nelson Raymond Public School Children's Lecture Fund. Mr. Watson speaks at 2:45 on Saturdays to a selected group of children from the grade schools, and at 4:00 on Mondays to selected students from the high schools. His lectures in the assemblies of the schools and for Parent-Teacher Associations are also provided by this fund, as

are his Saturday lectures for children of members here.

WALTER SARGENT (1868-1927)

WORD has been received of the death of Mr. Walter Sargent, Professor and Chairman of the Department of Art, the University of Chicago, at his summer home in North Scituate, Massachusetts, on September 19,

the contrary, has put his profound enthusiasm for the Institute into a sonnet of his own writing:

"A shrine thou art, close to the busy street,  
Where dwell those dreams that beauty weaves  
for men.

No phantom visions fading from our ken  
Are here, but dreams wrought out till in them  
meet

Enduring substance and the spirit fleet.  
Joys of high passing moments they retain.  
Here from all times, from every land's domain  
Live in abiding form the dreams complete.

When from thy halls I seek the street once  
more

I fear me lest the outer world seem lorn,  
But for a season all I see is drest  
In ancient orient pattern or the lure  
Of sparkling color from the newer west,  
Through thee my dulled perceptions are  
reborn."



## EXHIBITION OF OLD ENGLISH COLOR ILLUSTRATIONS

FOR the month of November the temporary print exhibition alcoves and two of the permanent ones will be given over to cases containing a very finely conditioned and representative collection of old color plate books lent by Mrs. James Ward Thorne. These are notable not only for their perfect state of preservation and condition of the plates but are in all cases the most desirable editions, handsomely bound with original covers retained therein. The exhibition is held under the auspices of the Print and Drawing Club. Color processes—plates that appeared other than as illustrations to books, i. e., stipples, mezzotints, Baxters, etc., as well as aquatints and lithographs, are also displayed about the walls of the rooms.

When one realizes the difficulties of color printing and of coloring by hand and that necessarily these color books always appeared in limited and comparatively expensive editions, their rarity is appreciated and we need not be reminded of the shrinkage of the small edition by wear and tear, the ravages of time and the mutilation for purposes of framing or extra illustration. Good copies such as these which Mrs. Thorne has so scrupulously gathered together, are to be duly valued and admired.

Mezzotint, stipple or aquatint plates when printed in color are uniform in tone, but line engravings do not print satisfactorily in color. At the end of the sixteenth century line engraving supplanted the woodcut for illustration and was frequently colored by hand. Drawings came to be tinted by hand also, and from this to color aquatint—a process much used to reproduce drawings—was an easy step. Etching with aquatint ground became very popular in the latter half of the eighteenth century and Rowlandson's "Microcosm of London" is a noteworthy example. Pugin collaborated with him in this work. Mrs. Thorne's three volumes have plates uniformly fine and in addition Rowlandson is represented by the three Dr. Syntax "Tours," "The Vicar of Wake-

field" and the "Dances." The work of his imitators who took advantage of the popularity of Dr. Syntax and hurriedly followed it by similar work, is likewise shown.

During the last few years of Rowlandson's career his rivals, Henry Alken and George Cruikshank, made strong bids for popularity through their own color books. The former was born in 1784 and was probably influenced toward sporting subjects by an uncle, Samuel Alken, an engraver of these subjects. His "National Sports of Great Britain," Nimrod's (C. J. Apperley) "Life of a Sportsman," and "Life of John Mytton" as well as Surtee's "Jorrock's Jaunts and Jollities" and other of his productions in like vein illustrate his apt accomplishments. The last named book is perhaps the most expensive of all these sporting books. Robert Cruikshank, the brother of George, must be noted because of his important work for the "English Spy," published in 1825, which has been described as a *chronique scandaleuse* of the time. He collaborated with George Cruikshank in Pierce Egan's famous "Life in London" and in the "Finish to the Adventures of Tom, Jerry and Logic."

George Cruikshank, born in 1792, was not as good a draughtsman as his brother, but his work is perhaps more spontaneous and he made his bid to popular interest through detail and through crowded episodes and incidents. In the cases are his "Life of Napoleon," "Life of an Actor," and others.

John Leech, born in 1817, was one of the earliest contributors to "Punch," but he is justly famous for his color illustrations to the sporting books. His "Mr. Sponge's Sporting Tour," "Handley Cross," and other drawings for Surtee's novels are zealous depictions of sporting squiredom in England. His famous work for Dickens' "Christmas Carol" is admirable.

Harold K. Brown or "Phiz," the name he took in his association with Dickens ("Boz"), was of a school more sympathetic in its delineation than the coarse



caricature toward which Rowlandson and his like leaned. Cruikshank later succumbed to the more gentle art of Leech and Thackeray.

About 1820, books of travel, scenery and the reproduction of noted buildings illustrated with aquatints and later with lithographs began to appear. J. Bluck, T. Sutherland, D. Havell and many others applied themselves to reproducing both their own drawings and more of others. Pyne's "Royal Residences" was done by Sutherland, and Statler aquatinted Westall's drawings for the "History of the University of Cambridge" and also those for the "History of Oxford." Ackermann published one book after another with colored scenes. His first "Picturesque Tour of the Rhine" was quickly followed by those of the Seine and that of Boydell's "Thames"; there were views of the colleges of Winchester, Eton, and Westminster. G. Hunt, R. G. Reeves, C. Bentley, J. Bailey and J. Fielding's names appear as the engravers in aquatint on many of these.

It remains to mention merely the Kate Greenaway Almanacks (1884-1893); a book of original drawings by Walter Crane for Henry Gilbert's "King Arthur's Knights"; twenty most exquisite small volumes with minutely wrought fore-edge painting, together with the examples of modern bindings, and it can be seen how adequately the precious side of the nineteenth century book-art has been pursued by the generous lender.

W. McC. McK.

#### THE FORTIETH ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

THE Fortieth Annual Exhibition of American Paintings and Sculpture opened in the East Galleries on October 27, and will remain until December 18. Many prominent contemporary Americans are represented with new and important works. Wayman Adams and Clifford Addams and Louis Ritman contribute vital portraits. Karl Anderson has painted a picture of unusual interest in the portrait



DR. W. J. AND DR. G. H. MAYO. PORTRAIT BY  
LOUIS BETTS

of his three brothers, Earl, Sherwood and Irwin. Another interesting subject is the "Portrait of Dr. W. J. and Dr. C. H. Mayo" by Louis Betts.

The Art Institute is well represented by a significant list of former instructors and pupils. Randall Davey, Leon Kroll and Walter Ufer all taught here; Karl Anderson, Roy Brown, Will Howe Foote, and Frederick Carl Frieseke are among those who studied at the School. A group of artists which show the use of modernistic tendencies includes Arthur B. Carles, James Chapin and Randall Davey. The negro painter, Henry O. Tanner, has done another of his characteristically truthful canvases.

Among the sculptors are John Storrs and A. Stirling Calder, the former an American resident in Paris. Material in sculpture during the last few years has assumed a new importance and Heinz Warneke is exhibiting a strange group of pieces, wrought from remarkable mediums. G. W. Derujinsky carves interestingly in wood. The archaistic wing of American sculpture is represented by C. P. Jennewein and Paul Manship.

The members of the painting jury were Karl Anderson, Adolphe Borie, Edward B.

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Butler, Rudolph F. Ingerle, Rockwell Kent, H. Dudley Murphy and H. Amiard Oberteuffer. The jury for sculpture was composed of Alfonso Iannelli, Arthur Lee, Paul Manship, Emory P. Seidel, and Emil R. Zettler. Further notes on the exhibition and announcement of prizes will be made in the December BULLETIN.

### NOTES

In the September BULLETIN a Persian rug was illustrated on page 76 as the gift of Nahigian Brothers. It is instead the gift of Mr. Sarkis H. Nahigian.

The following subjects are offered in the series of lectures given by the DEPARTMENT OF MUSEUM INSTRUCTION:

Mondays at 11:00: Seeing the Worth-while in Europe  
 Mondays at 7:00: The Art Institute Collections  
 Tuesdays at 10:00: Sketch class for non-professionals  
 Tuesdays at 11:00: The current exhibits  
 Wednesdays at 11:00: A lecture demonstration of an art process  
 Wednesdays at 2:30: Art appreciation, an approach to art  
 Thursdays at 10:00: Color  
 Thursdays at 3:00: Comparison of the fine arts  
 Thursdays at 7:00: Current exhibits  
 Fridays at 11:00: The History of Ornament  
 Saturdays at 9:20: Illustrated talks for the children  
 Sundays at 3:00: Illustrated talks for the children

These will continue through December.

THE OPENING autumn exhibition of Japanese prints in the Buckingham Collection will be drawn from the portfolios of the so-called "Primitives," the works of the first artists to make

use of wood-blocks to reproduce their painted designs. The Buckingham Collection is particularly strong in this chap-

ter in the history of Ukiyo-ye; in fact many of the prints shown in the Galleries 17 and 18 from November 1st on into December are unique, all other copies having disappeared through the years following the late 17th century, the time from which many of these prints date.

The example reproduced is by Hishikawa Moronobu, the so-called father of pictorial wood-block printing in Japan. Most of his work dates from 1660 to 1695. As in the case here, all of his prints were printed in black and white only, the added color which sometimes appears was applied by hand. This picture represents the hero Yoshitsune, after his serenade, now seated outside the bamboo curtain behind which the Lady Jōruri waits, attended by her maids. This example, with others in the exhibition, depicts an incident from a famous play; some illustrate historic incidents. The two great artists, Torii Kiyonobu and Torii Kiyomasa, are represented by portraits of actors and famous beauties of the day and one extremely rare and important group consists of three vigorous designs of birds by Torii Kiyomasa. H. G.

During the month of November THE CHILDREN'S MUSEUM is exhibiting some interesting pieces from its permanent collection. Miss Mackenzie's talks for the children have been resumed on Saturdays at 9:20 and on Sundays at 3:00 o'clock.

NOVEMBER 5th and 6th: The Bible Stories  
 Told on the Church Walls of Italy

12th and 13th: Heroes of the Middle Ages

19th and 20th: Heroines of the Middle Ages

26th and 27th: The Decorating of a Gothic Cathedral

DECEMBER 3rd and 4th: Wood and



YOSHITSUNE VISITING JORURI, BY HISHIKAWA MORONOBU

Stone Carvers of Long Ago  
 10th and 11th: Ancient Palaces of France and Italy  
 17th and 18th: The Christmas Story in Art



NOVEMBER AND DECEMBER LECTURE PROGRAM OF  
DUDLEY CRAFTS WATSON FREE TO MEMBERS OF  
THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P. M. REPEATED 2:30 P. M.

NOVEMBER

- 7—Pictures in the Home
- 14—Prints in the Home
- 21—Glass, Brass, China and Iron
- 28—Interiors of Spain

DECEMBER

- 5—Interiors of Italy
- 12—Interiors of France

B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 to 1:15 P. M., 3:45 to 4:30 P. M.

NOVEMBER

- 1—Ryerson Loan Collection—Spanish and Italian Masters (30)
- 8—Ryerson Loan Collection—Dutch and Flemish Masters (30)
- 15—Ryerson Loan Collection—French Impressionists (28)

NOVEMBER—Continued

- 22—Spanish Paintings (50)
- 29—Contemporary Spanish Paintings

DECEMBER

- 6—Contemporary French Paintings
- 13—Contemporary Religious Paintings

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A. M. to 12:00 P. M.

NOVEMBER

- 4—Sketching the Baby
- 11—Trees
- 18—Street Scenes
- 25—Snow Pictures

DECEMBER

- 2—The Head in Profile
- 9—The Head, Front View
- 16—The Head in Color

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 to 1:15 P. M., 3:45 to 4:30 P. M.

NOVEMBER 4, 11, 18, 25—

- Fortieth Annual Exhibition of American Paintings and Sculpture

DECEMBER 2, 9—

- Fortieth Annual Exhibition of American Paintings and Sculpture
- 16—Religious Paintings in the Permanent Collection

E. THE ART OF TODAY—GREAT ART MUSEUMS

FRIDAYS, 2:30 P. M.

NOVEMBER

- 4—The National Gallery (London)
- 11—The Tate Gallery (London)
- 18—The Metropolitan Museum of Art (New York)
- 25—The Art Institute of Chicago

DECEMBER

- 2—Flower Painters
- 9—Marine Painters
- 16—Winter Painters

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN  
PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC  
SCHOOL CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 to 2:20 P. M.

NOVEMBER

- 5—Drawing from Life
- 12—The Christmas Card
- 19—The World's Ten Loveliest Buildings
- 26—Twenty of the World's Greatest Paintings

DECEMBER

- 3—Whittling
- 10—Modeling
- 17—The Christmas Story by Great Painters



## EXHIBITIONS

- October 27–December 18—Fortieth Annual Exhibition of American Paintings and Sculpture.
- November 1–December 1—Japanese Prints by the Early Masters from the Clarence Buckingham Collection. *Galleries 17 and 18.*
- November 1–December 15—Old English Color Books. Lent by Mrs. James W. Thorne. *Galleries 12, 13, 14.*
- December 15–January 26—Toulouse-Lautrec Lithographs. Gift of Mr. Charles F. Glore. *Galleries 12, 13, 14.*
- December 27–January 31—Paintings (1) Ernest L. Blumenschein, (2) The Oliver Dennett Grover Memorial Exhibition, (3) Charles W. Hawthorne, (4) E. Martin Hennings, (5) Boris Anisfeld, (6) Sculpture by Alfeo Faggi.
- February 9–March 21—Thirty-Second Annual Exhibition by Artists of Chicago and Vicinity.

## TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P. M.

## NOVEMBER

- 1 Lecture: "Hours in the National Gallery." Stewart Dick, Official Lecturer at the National Gallery, London.
- 8 Lecture: "A New Approach to Art Education." Stephen Haweis, Author and Honorary Collaborator to the Smithsonian Institution for the Smithsonian-Chrysler Expedition to East Africa.

Course of three lectures given by Dr. Edward Howard Griggs, author and lecturer:

- 15 "The Significance of Music in Contrast to Sculpture and Painting."  
 22 "The Function of Poetry in Relation to the Other Ideal Arts."  
 29 "Beauty and the Culture of the Spirit."

## DECEMBER

- 6 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 13 Lecture: "The Evolution of Design in Muhammadan Art." Dr. Arthur Upham Pope, Advisory Curator of Muhammadan Art, The Art Institute of Chicago.
- 20 Christmas holiday.
- 27 Christmas holiday.

## JANUARY

- 3 Lecture: "What is Modern Art?" Illustrative material from the Birch-Bartlett Collection, The Art Institute of Chicago. Ralph M. Pearson, artist and author.
- 10 Lecture: "The Art of the Skyscraper." Henry Turner Bailey, Director The Cleveland School of Art.
- 17 Lecture: "Collecting for the Fogg Art Museum" Prof. Paul J. Sachs, Associate Director, Fogg Art Museum, Harvard University, Cambridge, Massachusetts.
- 24 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 31 Lecture: "The Decoration of a Gothic Cathedral." Miss Helen F. Mackenzie, Curator of the Children's Museum, The Art Institute of Chicago.

## SUNDAY CONCERTS AND LECTURES

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble. Admission twenty-five cents.

Lectures on "Greek Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: November 6–13–20–27. Admission free.

The Restaurant is open Sundays from 12:15 to 8 o'clock.



## NEW LIFE MEMBERS, AUGUST AND SEPTEMBER, 1927

Change of Address. Members are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

Arthur Allen Abrams  
Miss Pauline Averill  
Arthur A. Baer  
Dr. Fred E. Ball  
Samuel W. Banning  
Mrs. Ida C. Barwig  
Mrs. James Baum  
Joseph Bednarik  
Mrs. A. N. Benn  
Mrs. William S. Bennet  
Charles Sebastian Bichele  
Mrs. Mabel Rogers Blakely  
Dr. Robert E. Blackwell  
Miss Betty H. Brewer  
Mrs. Frank P. Brock  
Mrs. Eugene E. Bruckner  
Miss Hazel Marie Bruski  
Herman L. Buehler  
Thomas E. Butler  
Arthur G. Cable  
Mrs. Clarence G. Carter  
Mrs. Edwin C. Chamberlin  
Mrs. Charles H. Chandler  
Mrs. Carl H. Christoph  
Miss Florence F. Clark  
Mrs. Thomas H. Ccchran  
Mrs. Ralph S. Coughenour  
Arthur Malcolm Cox, Jr.  
Mrs. Robert C. Crist  
Mrs. Edward L. Crugar  
Howard J. Cunningham  
O. F. Dalstrom  
Mary H. Dameier  
Mrs. Winfield S. Day  
Mrs. Jean Delattre-Seguy  
Mrs. Homer T. Dick  
Mrs. Charles E. Dickinson  
Mrs. Edmund Butler Dikeman  
Mrs. Michael P. Duggan  
Mrs. Albert N. Eastman  
Henry Guth Emery  
Mrs. George Erickson  
Samuel A. Ettelson  
Mrs. Clayton D. Eulette  
Mrs. Alex Field  
A. J. Filkins  
Charles H. Fischer  
Mrs. Henry P. Fitzpatrick  
Mrs. Ignatius T. Fitzpatrick  
Louis Flader  
Allen L. Fox  
Miss Emily Allen Frake  
William Francis  
A. Richard Frank  
Mrs. Marvin Hughitt Frost  
Harleigh Gillette  
Mrs. Barney Gisnet

Byron Z. Glaser  
Mrs. Samuel Dennis Goldberg  
Mrs. Paul Gores  
Sidney Smith Gorham  
Mrs. Marcella Burns Hahner  
Herman F. Hallmann  
John Dillon Hammer  
Mrs. Flora M. Hanson  
Philip Harrington  
Mrs. Abraham Harris  
Nicholas C. Henrich  
Mrs. LeRoy B. Herbst  
Mrs. Bernhard Hinrichs  
Mrs. F. P. Hixon  
Mrs. Philip S. Hodgkinson  
Mrs. William S. Holabird, Jr.  
Mrs. Richard R. Holden  
Mrs. Thomas J. Houston  
Albert S. Howell  
Mrs. Edward D. Hubbard  
Mrs. O'Bannon L. Huffaker  
George A. Hughes  
Dr. Jacob F. Hultgen  
Ralph D. Huszagh  
Miss Ida Jaeger  
Frank Hatch Jones  
Mrs. Peter N. Kelder  
Mrs. John W. Kendrick  
James E. Kidwell  
Robert Kilbert  
Emil Kohn  
George C. Koltz, Sr.  
Mrs. Phillip H. Kreuscher  
Mrs. Kenesaw M. Landis  
Mrs. Erik Larson  
F. A. Lathrop  
Dr. James E. Lebensohn  
Mrs. August Longfield  
Mrs. Frank M. Luce  
Mrs. William H. Luecke  
Mrs. G. Frank Lydston  
J. J. Lynch  
Miss Frances H. MacDonald  
Mrs. Max Mahler  
Mrs. Albert C. Mann  
A. R. Marriott  
Mrs. A. B. Marx  
Mrs. Charles McClearn  
Mrs. John M. McClun  
Donald S. McWilliams  
Mrs. Philip P. Merrill  
Mrs. Darius Miller  
Mrs. Harry Morrison  
Mrs. T. B. Munroe  
Mrs. William J. Nye  
Mrs. Henry C. Olcott  
Mrs. R. M. Ostermann

Fred N. Peet  
Miss Cora Peterson  
Stanley Nantus  
Richard Neiler  
Mrs. Longinus A. Neis  
Mrs. Jacob Newman  
Mrs. James L. Nichols  
Orlando Noble  
Mrs. W. E. Nunamaker  
Mrs. Margaret H. Peterson  
Mrs. Hattie S. Perryman  
Mrs. Henry Posner  
Jacob H. Press  
Mrs. Charles Butler Price  
Mrs. George E. Price  
Leonard Morton Prince  
Mrs. Philip L. Reed  
Mrs. Guy A. Richardson  
Arthur J. Roth  
Mrs. Harry B. Salmon  
Miss I. Louise Schert  
Dr. I. A. Schimek  
Mrs. Benjamin Schneewind  
Franz P. Schneider  
Frank N. Schroth  
Robert Schueler  
Jacob F. Shapiro  
Mrs. Charles E. Shearman  
Miss Marie M. Sheehan  
Mrs. W. H. Sills  
Mrs. William Smale  
Mrs. Charles H. Spencer  
Mrs. Samuel Springer  
Robert Staedter  
Arthur H. Steinhau  
Mrs. Irving L. Stern  
Dr. Max L. Sterne  
Mrs. Leonard J. Stevens  
Mrs. Carrie H. Stratton  
Mrs. Ralph I. Terwilliger  
Charles J. Thresher  
Mrs. George W. Traver  
Mrs. Percy G. Ullman  
Mrs. Noah Van Cleef  
Mrs. Roberta W. Voorhees  
Henry F. Wardwell  
Maurice Webster  
Mrs. Augustus J. White  
Albert Whitman  
Mrs. Charles Wilborn  
Lloyd R. Wolfe  
Mrs. Allan Ira Wolff  
Mrs. J. W. Work  
Mrs. George W. Young  
Dr. Josephine E. Young



CARNEGIE CORPORATION  
OF NEW YORK  
522 FIFTH AVENUE  
NEW YORK

OFFICE OF THE PRESIDENT

October 24, 1927.

Dean Frederic C. Woodward,  
University of Chicago,  
Chicago, Illinois.

Dear Dean Woodward:

Thank you for your letter of the 20th. I am all for having classical and mediaeval and renaissance scholars added to your faculty, but what I am hoping is that a man may be found to give a note other than the historical to the Department. It will take you a generation to catch up with Princeton on that line; the other road is wide open.

By the way, Paul Sachs told me when I saw him that he'd forgotten to mention Erwin O. Christensen to you as a possible member of the staff. We are helping this man on some rather fundamental studies as to the recognition of artistic capacity, and I agreed that his name ought to have careful consideration, not necessarily as the head of the Department.

Sincerely yours,

*FA Keppel*

K/h







October 20, 1927

My dear Dr. Keppel:

Thanks for your letter of October 17. I was in the East primarily for other purposes, and did not find much time for the attempt to solve our problem in fine arts. My interviews at Princeton and Harvard resulted in a list of names but not in a clarification of the situation in my own mind. Of one thing you may be sure--we regard it as of first importance to find someone who will carry on the work Sargent was doing. I think we need also a classical archeologist and a man in the mediaeval and renaissance periods. The men in ancient and modern languages--Buck, Laing, Nitze and others--press this need very strongly. But if we are to enter the historical field, as well as that which Sargent had made his own, we must find additional financial support. There is in Chicago widespread interest in the fine arts, and I am hopeful that we can obtain substantial assistance. Just how to set about to get it is a question which is now occupying my mind. If we can adopt a fairly definite and good program, with assurance of financial support for it, I feel sure we shall find it much easier to attract the kind of man we want.

We shall proceed deliberately but as rapidly as possible, and we shall be deeply grateful for any suggestions that may occur to you. Your intelligent interest in our problem is thoroughly appreciated.

Yours sincerely,

FREDERIC C. WOODWARD

Dr. F. P. Keppel  
Carnegie Corporation  
522 Fifth Avenue  
New York, N. Y.

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October 20, 1927

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Yours sincerely,

FREDERIC C. WOODWARD

Dr. F. P. Keppel  
Garnegie Corporation  
522 Fifth Avenue  
New York, N. Y.

W:J



CARNEGIE CORPORATION  
OF NEW YORK  
522 FIFTH AVENUE  
NEW YORK

OFFICE OF THE PRESIDENT

October 17, 1927.

Dean Frederic C. Woodward,  
University of Chicago,  
Chicago, Illinois.

CONFIDENTIAL.

Dear Dean Woodward:

The fine arts position at Chicago remains very much in my mind. I can't help thinking that the type of man you get is about the most important decision of the year in its influence on the general situation of arts study in the United States. The Harvard people whom I saw on Saturday tell me they've recommended a man of the historical type. I think they're dead wrong - for the reasons I told you on Thursday. Why don't you look at their own man Pope? I don't know how good he is as an executive, but he certainly succeeds in interesting his students and getting them to look at the pictures themselves instead of reading books about them.

Sincerely yours,

K/h

*F. A. Keppel*



CARNEGIE CORPORATION  
OF NEW YORK  
355 FIFTH AVENUE  
NEW YORK

OFFICE OF THE PRESIDENT

October 17, 1927.

Dean Frederic C. Woodward,  
University of Chicago,  
Chicago, Illinois.

CONFIDENTIAL

Dear Dean Woodward:

The line arts position at Chicago remains very much in my mind. I can't help thinking that the type of man you get is about the most important decision of the year in its influence on the general situation of arts study in the United States. The Harvard people whom I saw on Saturday tell me they've recommended a man of the historical type. I think they're dead wrong - for the reasons I told you on Thursday. Why don't you look at their own man Pope? I don't know how good he is as an executive, but he certainly succeeds in interesting his students and getting them to look at the pictures themselves instead of reading books about them.

Sincerely yours,

J. H. Keppel

2/1



G 7

October 24, 1927

My dear Carl:

I have a letter from Morey, of Princeton, in which he says that he should have mentioned to me the name of Professor H. R. W. Smith as a possibility for a position in classical archaeology here. Smith is in the Department of Classics, but has worked with the men in art for several years, his speciality being Greek vases. He is an Englishman of excellent scholarship, and is said by Morey to be a delightful fellow and quite competent to teach classical archaeology to graduate students. Morey says that in his judgment Smith is the best equipped possibility in the country.

Yours sincerely,

FREDERIC C. WOODWARD

Mr. Carl D. Buck  
Comparative Philology  
Faculty Exchange

Wol



27

October 24, 1927

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Yours sincerely,

FREDERIC C. WOODWARD

Mr. Carl D. Buck  
Comparative Philology  
Faculty Exchange

Wol



October 24, 1927

My dear Professor Morey:

It was very good of you to supplement the information which you so kindly gave me at Princeton by writing me of Professor H. R.W. Smith. I shall be glad to add his name to my little list.

My brief visit to Princeton was delightful and I was very sorry that I could not stay longer and get better acquainted, both with the institution and with those of the faculty whom I had the pleasure of meeting. I hope that my duties will take me there again in the near future.

Yours sincerely,

FRERERIC C. WOODWARD

Professor C. R. Morey  
Princeton University  
Princeton, New Jersey.

Wol



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FRANK C. WOODWARD

Professor C. R. Morey  
Princeton University  
Princeton, New Jersey.

W-1



PRINCETON UNIVERSITY  
PRINCETON NEW JERSEY

*Ret file*

*Department of Art and Archaeology*

October 21st., 1927.

Dean C. M. Woodward,  
University of Chicago,  
Chicago, Ill.

Dear Dean Woodward:-

I have been thinking over our conversation which we had while you were in Princeton recently, and am wondering if I did not make rather a grave omission when I did not mention to you as a possibility for your Professor of Classical Archaeology, Professor H. R. W. Smith. The reason probably was that I did not think of him at the time because he is not in our Department, but in the Department of Classics. He has, however, worked with us for several years, his specialty being Greek vases. ~~He is an~~ Englishman, a delightful person, of excellent scholarship, and while in recent years he has been intensively engaged in the specialty of Greek vases, I believe that his general competence to teach Classical Archaeology and conduct graduate work in it, is not to be questioned. He is married to a charming lady, and it seems to me that he is the best equipped possibility that I can think of at the moment in the country for your position among the men who would be available.

With best wishes,

Sincerely yours,

*CRM*

CRM/M



PRINCETON UNIVERSITY  
PRINCETON NEW JERSEY

Department of Art and Archaeology

October 21st., 1927.

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Chicago, Ill.

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With best wishes,

Sincerely yours,

Henry

CHM



COMPENDIUM OF CREDENTIALS

George Lusk

Senior College Scholarship  
Graduate Scholarship  
Phi Beta Kappa

} University of Chicago 1923

Two scholarships from the  
Ministry of Education Prague Czechoslovakia 1924-26

American Field Service Fellowship for French Universities - 1926-27

Bachelor of Philosophy - Master of Arts - Doctor of Philosophy

References:

Andre Lhote, Painter, Paris, France

Alfons Mucha, Painter, Prague, Czechoslovakia

Walter Pach, Painter, New York City

Institute of International Education, Dr. Duggan, Director  
2 W. 45th St., New York City

David A. Robertson, Assistant Director, American Council on  
Education, Washington, D.C.

John H. Wigmore, Dean of Law School, Northwestern University

James H. Tufts, Head of Department of Philosophy,  
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James H. Tufts, Head of Department of Philosophy,  
University of Chicago



## UNIVERSITY OF CHICAGO

To Whom It May Concern:

This certifies that George Lusk is a graduate of the University of Chicago, having received the degree of Bachelor of Philosophy, June 1922, and the degree of Master of Arts, June 12, 1923. He had also taken one course further to be used in the seeking of the degree of PhD - Mr. Lusk was matriculated Sept. 29, 1919 with full admission credit, and credit for one year of college work in the University of Illinois.

At the end of his first year in the University of Chicago, which was his second college year, Mr. Lusk received honorable mention for excellence in Junior College work. At the end of his third year, he received the award of a Senior College Scholarship in Philosophy for excellence in Senior College work. When he received his Bachelor's degree, he received the award of honors for excellence in general scholarship, departmental honors in the department of Philosophy, and a graduate scholarship in Philosophy. He was also elected to Phi Beta Kappa.

(signed) F. J. Gurney,  
Recorder

The Master's thesis was entitled "An Experimental Study of Certain Formal Elements in Esthetics." In main it was a continuation of the type of Psychology initiated by Fechner. Herein was shown the result of the testing of 36 individuals under laboratory conditions in the department of Psychology, with the attempt to discover the extent to which there is a universality of agreement between the most pleasing rectangular shape of a given picture in outline and the contents of that picture.



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## ART INSTITUTE OF CHICAGO

June 1924

To Whom It May Concern:

Mr. Lusk has done special work in the research of psychological processes connected with creative art work. While in this institution he has applied himself diligently, showing much ability and has been a member of the most advanced classes, where he has secured high marks. Mr. Lusk has exhibited several times with Chicago artists.

We consider Mr. Lusk an unusually serious student who is vitally concerned with all aspects of the profession in which he has chosen to train himself. This interest and the thoroughness with which he accomplishes his work will carry him far.

(signed) Raymond P. Ensign,  
Dean

Having received a scholarship from the Czechoslovak Ministry of Education for the year 1924-25, he registered in the University of Prague in the Departments of Esthetics and History of Art. The subject of his doctor's dissertation was "A Methodology for the Analysis of the Artistic Situation" or "Esthetics as a Science." Here he tried to present most of the past and present methods used in Esthetics, as well as some that might be employed. Concrete examples of such were given in his original analysis of the art products in the art of Drawing and Painting. In general his point of view was the application of Behaviorism to the problems of Esthetics, and the greater part of the material was empirically arrived at thru the author's own experience as well as study and observation of other artists.

## UNIVERSITY OF PRAGUE

To Whom It May Concern:

This certifies that George Lusk is a graduate of the University of Prague (Czechoslovakia), having received the degree of Doctor of Philosophy on June 19, 1925. Mr. Lusk was registered in October 1924 in the eighth semester of the university, having been allowed for the preceding seven semesters by the Ministry of Education credit on the basis of previous work in the University of Illinois and Chicago. Mr. Lusk passed his colloquia with high marks and the result of his chief rigorosum was announced as unanimously excellent. He was awarded the degree cum laude.

No. 464 - Prague Oct. 23, 1926

(signed) J. Jakubec  
Dean of the  
Philosophy Faculty.



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Philosophy Faculty.



His scholarship being extended for another year (1925-26) Lusk took the entrance examinations to the National Academy of Fine Arts in Prague, where he was accepted into the most advanced classes in Portraiture under Prof. Nechleba (Czech) and Prof. Thiele (German), - the latter was court painter in the old Austrian Monarchy. During this year his program consisted in: a) Continuation in the development of his own technique in the actual practice of Drawing and Painting in which he was started in early youth by his mother, - herself a well-known Chicago portrait painter, student of Wm. Chase and later of Brozik in Paris; - b) The study of contemporary Czech art; c) The study and investigation of Czech methods of art education in all higher schools in Prague for which he was given special permission by the Ministry of Education.

- - - - -

#### PRAGUE NATIONAL ACADEMY OF FINE ARTS

Zeugnis von der Akademie der Bildenden Kunst in Prag wird hiemit bestätigt, dass Georg Lusk aus Chicago, USA., geburtig, die von dem gefertigten Professor geleitete Special Schule for Malerei an dieser Akademie im Winter u. Sommer Semester des Studien-Jahres 1925-26 besucht hat u. zwar bei sehr fleissiger Frequenz und ausdauerndem Fleisse mit gutem Erfolge. Sein Betragen war den akademischen Gesetzen stets vollkommen entsprechend.

Prag 31 Mai 1926

Seal

Max Svabinsky (Rector)

After accomplishing the above, Lusk left immediately for Vienna and from there to Italy where he spent the greater part of the month of June, staying mostly in Venice, Florence, Rome as well as a few of the smaller towns as Pisa, Bologna, etc.

Having been awarded the American Field Service Fellowship for French Universities for the year 1926-27, he commenced work in Paris by registering with the New York University Summer School conducted in the Louvre by the best available French authorities selected by the French Minister of Fine Arts (with the exception of Walter Pach, the only American professor). In this way he was able to get a concise survey of one of the richest fields, supervised excursions being made each week-end to important cathedral towns as Chartres, Rouen, Reims, St. Denis, Chantilly, Fontainebleau, Chateaux of the Loire Valley, Mont St. Michel, etc. as well as various studios of contemporary art in and about Paris.



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Being in the German part of the Academy during the whole previous year while in Prague, he was able to compare German and Czech art, especially under the instruction of such famous Czech painters as Alfons Mucha, Silhavy, etc. Further comparative study was carried on as a result of his visit to Austria, Italy, and France. In Paris, the year 1926-27 was spent chiefly under the direct influence of Andre Lhote, and special attention was given to contemporary movements, as well as personal contacts and conferences with the big representatives of Modern Art as Marcel Duchamp, Villon, Albert Gleizes, Valmier, etc.

ACADEMIE ANDRE LHOTE

Je sousigne Andre Lhote, professeur de peinture a Paris, certifie que Monsieur Georges Lusk a etudie en mon Academie du 1er Octobre 1926 a fin Mai 1927. Monsieur Lusk a fait preuve durant cette periode de travail, d'une application et d'un desir d'apprendre, extraordinaires. Attentif a toutes les corrections, il ne se lassa pas un jour de prendre des notes et des croquis. Non seulement il se livra pour son compte personnel a toutes les experiences possibles, au point de vue pictural, mais encore il etudia sur les travaux de ses camarades, les differentes reactions de la sensibilite devant l'enseignement moderne. Son inepuisable activite le conduisit dans toutes les expositions et tous les musees, ou je le vis prendre egalement notes et croquis. Une telle bonne volonte merite d'etre encouragee, afin de permettre a Monsieur Lusk d'accomplir les realisations qui doivent succeder a ces experiences preliminaires.

Paris May 25 1927

(Signed) Andre Lhote.

Note: While in the University of Chicago, Lusk studied Art Education with Walter Sargent, and was employed for several years as assistant in the Ceramics Dept. Also taught art privately for three years before leaving the States.

Most of the originals of the above documents are on file in the Institute of International Education, 2 W. 45th St. New York City.



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Mr. Lusk has been teaching all summer at the  
Chicago Academy of Fine Arts & is under contract for the  
academic year 1927-28 to teach <sup>5</sup>three classes (Two all day Wednesday  
& one on Sundays)

NEW YORK UNIVERSITY

Department of Fine Arts

This is to certify that George Lusk was a student in  
regular attendance at the 1926 session of the Summer School of  
Fine Arts of The New York University, held in the Palais du Louvre,  
Paris, and fulfilled satisfactorily the course requirements of the  
Department of Fine Arts for that session. Etc.

Oct. 1, 1926

(Seal)

(signed)

Harold O. Voorhis  
Sec'y. of University.



Oct. 1, 1926 (Seal) (Signed) Harold O. Voorhis  
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October 4, 1927

My dear Mr. Thompson:

Thank you very much for your letter of October 4, suggesting the name of Mr. Ernest Theodore De Wald as a man whom we ought to consider in selecting the successor of Walter Sargent. It will be an extremely difficult task to find the right man, and I am grateful for any assistance that I can obtain.

Yours sincerely,

Frederic C. Woodward

Mr. James W. Thompson  
Department of History  
Faculty Exchange

W\*1



67

October 4, 1937

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# The University of Chicago

Department of History

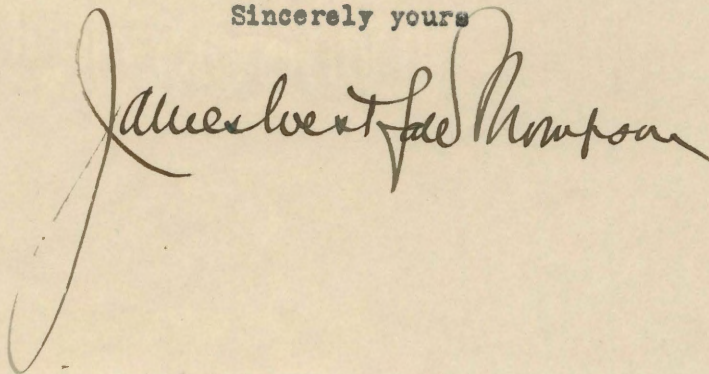
Dear Mr. Woodward:

The death of Walter Sargent was a great shock to me, for personally I was very fond of him, and professionally we were thrown together not a little, since I co-operated with him in developing the library of his department on the side of the history of art.

Accordingly I trust that you will allow me to call the attention of the administration to a most promising American scholar in the field of art, whose qualifications might be considered when the vacancy comes to be filled. He is Ernest Theodore De Wald, associate professor, Department of Art and Archaeology, Princeton University. At present he is abroad on a Guggenheim fellowship [I enclose brief notice of him from the report of the secretary of that foundation]. His father was for many years the Lutheran pastor in my home town, New Brunswick, New Jersey, and a man of scholarship and cultivation. De Wald was graduated from Rutgers where he got his first instruction in art from the distinguished art critic, Professor Hohn C. Van Dyke, professor of art in Rutgers University. De Wald became assistant professor of art at Rutgers, whence he passed to a higher similar post at Columbia and thence to Princeton. He is 36 years of age and a coming man, I am sure. He has regularly for years spent every vacation abroad and is well known in every European gallery and to almost every distinguished student of art in Europe.

Sincerely yours

October 4, 1927

A large, elegant handwritten signature in dark ink, reading "James Westfall Thompson". The signature is written in a cursive style with a prominent initial "J" and a long, sweeping underline.



The University of Chicago

Department of History

Dear Mr. Woodward:

The death of Walter Dill Scott was a great shock to me, for personally I was very fond of him, and professionally we were thrown together not a little, since I co-operated with him in developing the library of his department on the side of the history of art.

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Sincerely yours

October 4, 1937

Ernest Theodore De Wald



67

The University of Chicago

The Colleges of Arts, Literature, and Science

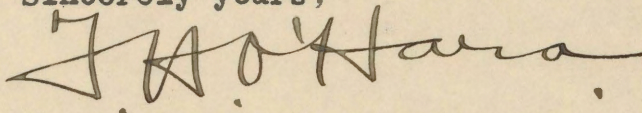
OFFICE OF THE DEAN

October 1, 1927

Dear Mr. Woodward:

As I mentioned to you recently, I believe that Mr. Maurice Block would be a very good man to interest in the art department here. He is a graduate of the University of Chicago, was for a number of years on the staff of the Chicago Art Institute, was for six years director of the Omaha Art Institute, and recently has returned from a year's study in Europe. I do not know that Mr. Block is available, but am suggesting the possibility. His address is 435 East Fifty-Seventh Street, New York City.

Sincerely yours,



Professor Frederic C. Woodward  
Vice-President of the University



The University of Chicago

The College of Arts, Literature, and Science

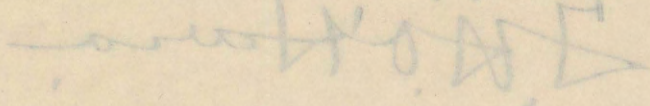
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THE UNIVERSITY OF CHICAGO  
THE DEPARTMENT OF GERMANIC LANGUAGES  
AND LITERATURES

Sept. 23. 1927

Professor ~~Frederic~~ C. Woodward  
Vice President  
The University of Chicago

Dear Mr. Woodward:-

Walter Sargent's death  
was a sad event. He was a fine person,  
able and liberal in his work.

Would you permit me to make  
a suggestion as to his successor? I have known  
Albert Heekman, Professor of Art in Yale  
College, for three years. He is a good painter,  
who sells, and has a greater knowledge  
of the history and theory of the pictorial  
arts than anyone with whom I am



THE UNIVERSITY OF CHICAGO  
THE DEPARTMENT OF ORIENTAL LANGUAGES  
AND LITERATURE

acquainted. He is a native American,  
about 35, very energetic, sound in every  
way, and a most likeable fellow. I believe  
he could build up a first class department.  
His wife is Florence Hardman, the violinist  
who has been touring with Chausson -  
Heir to the lot four years. He also is  
a very able and agreeable person.

Sincerely Yours

Martin Schatz



## Books of Special Interest

## Social Studies

THE EVOLUTION OF VALUES: Studies in Sociology with Special Applications to Teaching. By C. BOUGLÉ. Translated by HELEN STALKER SELLARS. New York: Henry Holt & Company. 1926.

Reviewed by T. V. SMITH

IN seeking a science of society, the sociologist seems obligated to award differential honors to the various sciences, arts, and disciplines that go to make up our civilized complex. Professor Bouglé accepts this obligation and in a somewhat discursive, though highly stimulating, book discharges his debt. Because in the end he is determined to free other values from the essentially religious *motif*, he is all the more careful to do full justice to the universality of religious value in primitive life. Following Lévy-Bruhl and at a greater distance Durkheim, he is forced to see that all values for early man operated under religious forms and received the strength of religious sanctions. The "evolution of values," however, is precisely the story of the differentiation into various fields of these originally homogeneous human interests.

To be urbane means now among other things to have compartmentalized one's self sufficiently to keep separate such interests as science, art, morality, religion. And yet differentiation is but one of the principles operative in the story of values; the other is its opposite, integration. But around what substitute for the primitive core is modern life to be organized into a unity? The first answer is that no substitute is needed. The seriousness with which our author feels he must deal, for instance, with the question as to whether morality can exist apart from religion illustrates the dominance in France of what must be called perverse prejudice. Bouglé himself is clear that science affords the one modern hope for wholeness. As a basis for robust personality, there is no substitute for intelligence. Values are "permanent possibilities" of human satisfaction; and there are no persisting and expanding possibilities of satisfaction apart from critical insight. It is intellect that sits at the center of the web of modern life and coordinates into one the various objectifications of human desire that pass as esthetic, ethical, religious, economic, scientific, political.

This does not mean, however, that education as the chief means of cultural continuity can be mere instruction. The transfer of pure intelligence upon the basis of brute facts is not enough. Indeed, such procedure is not possible. "The transmission of values is indispensable; it is certainly inevitable." What attitude toward this or that is superinduced in teaching anything is after all the thing of primary importance in education as in life. The fact that all sciences, physics and chemistry as well as economics and ethics, arise out of a welter of evaluations, live and develop as a part of a cultural complex, and serve, willy-nilly, to thwart or further human aspiration, may well give pause to all who see in scientific education nothing but the acquisition by the young of brute facts relinquished by the old in a moment of intellectual parturition. In the act the old slough off their very skins. Moreover, the subjective character of all human preferences when they remain divorced from objective institutions and from the sciences as means for their permanent maintenance may well lessen the bellicosity of those who apologize for normative sciences or the fine arts.

No; education cannot be mere training; for that degrades the cultivation and transmission of values to the hazards of sub-consciousness; nor can it be mere instruction; for that makes a hoped-for by-product out of what should be an assured achievement—the perpetuity of values. No; education must be *initiation*, no less so in our civilized era than in primitive times. But the emphasis upon a scientific attitude is our surest means of initiating the young into all the values of modern life. Religious education conserves the old, but closes the eyes to new types of value. "By a special favor," says Gomperz, "the Greek people had predecessors who possessed bodies of priests but, itself, has always lacked them." Only a secular and flexible emphasis will sufficiently guarantee the conditions of freedom in which all values, even the religious ones, may live and prosper. Knowledge alone is virtue; and it, to be kept so, needs to be interpreted as wisdom and thus be recurrently humanized.

This elaborate French apology for laic as over against religious education startles one who is habituated to think of France as the land of intellectual freedom. While France is spared fundamentalism in the American sense, there goes on there a determined struggle between those who espouse the religious way of life and those who defend the democratic way of life, for possession of the educational system. That gained, all is gained for the one; all is lost for the other. The opinion may be hazarded that no textbook in ethics could command respect in any important American university today that even seriously asked whether morality must not rest upon religion in order to be effective. The violence of our strife over formal fundamentalism seems to have its compensation in the relative freedom which has been accorded ethics as the theory of the good life. But now and then, here and there, already the ubiquitous right of the public school to secularize the outlook of the growing generation is being called in question. "With each similar challenge, such an apology as this book contains becomes more relevant to the American scene. This issue aside, the discussion has much to offer of immediate and unquestioned relevancy. Its psychological conception of value: its sociological description of the way naturally subjective value grows objective and imperative; its instructive account of the correlation between science and democracy; its stimulating treatment of the way common means may be used for diverse ends, making thus possible ethical variety upon the basis of functional unity; and finally its splendid portrayal of the social conditions of scientific progress,—all these furnish the English reader grounds for gratefulness to Helen Stalker Sellars for her spirited translation. The introductory note by Roy Wood Sellars leaves something to be desired as an orientation in modern value-theory and much to be desired in the way of imagination and style.

## A Neglected Collection

ITALIAN PRIMITIVES AT YALE UNIVERSITY. Comments and Revisions. By RICHARD OFFNER. New Haven: Yale University Press. 1927. \$12 net.

Reviewed by FRANK JEWETT MATHER, JR.

THIS very handsome quarto is issued under the auspices of the Yale Association in Fine Arts, and is a very elaborate appreciation and commentary on the primitive Italian pictures in the Jarves collection. This famous collection was more or less ignored by its owner for a full generation after its acquisition. Towards the end of this period the more necessary revisions of Jarves's obsolete attributions were made by William Rankin and the Berensons. In 1916 in a belated and still too hasty act of contrition Yale employed Dr. Osvald Sirén to make a formidable catalogue *de luxe*. In it the noted Swedish scholar showed his familiar formula of interblent hurry, insight, and recklessness, introducing perhaps as much confusion as he corrected. Now a far more cautious scholar goes over his track.

On the side of attribution Dr. Offner's chief and necessary service is in setting up danger signals alongside the flimsier ascriptions of Sirén. On the positive side he transfers to Nardo di Cione a stately pair of apostles generally given to the great Orcagna. Here we believe judicious opinion will bear Dr. Offner out. Much less convincing is the suggestion of Paolo di Stefano as the painter of the delightful Masaccian cassone front, the Garden of Love. However the reconstruction of Paolo is in itself interesting. In discussing the numerous cassone panels Dr. Offner rightly rejects in favor of a shop Schubring's overingenious attempt to subdivide the shop product among several personalities. A group of saints ascribed to Starnina Dr. Offner prudently relegates to the bottega of Agnolo Gaddi.

To the specialist Dr. Offner is most interesting when he uses the thirteenth century pictures at Yale, an extraordinary group, as point of departure for stylistic colloquations. Thus we have a really important new group for the so-called Magdalen Master. The illustrations offer many novelties to the student and the details of good scale supply welcome new resources for further research. In this field we think the last word has not been said concerning the interesting passion series, Figure 34, ascribed on Mr. Berenson's authority, to the School of Romagna about 1350. As narrative painting the work is of unique vivacity; its apparent relations to the school of Rimini may be fortuitous.

The appearance of a youthful St. John the Baptist twice in one altarpiece would be very odd outside of Florence. The eagerness of the types forecasts the Cecelia Master. There is nothing that necessarily dates the piece later than 1300. There are suggestive analogies with the mosaics of the Florentine Baptistery of about that date. In short the piece might provisionally be regarded as an exceptional work of a Florentine miniaturist who stands at the head of a tradition developed by the Cecelia Master and Pacino.

Excellent critical appreciations of schools and masters will make this book, chiefly written for the specialist, also useful to the laity as a gallery guide. Here we are glad to note that Dr. Offner seems to be emerging from the cryptic and tortured style of his beginnings. Such a style is a peculiar hardship to his readers, for Dr. Offner's matter is always important, and one has to read him despite the rhetorical obstacles he sees fit to erect.

## Bibliography

A REGISTER OF BIBLIOGRAPHIES OF THE ENGLISH LANGUAGE AND LITERATURE. By CLARK SUTHERLAND NORTHUP. New Haven: Yale University Press. 1926.

Reviewed by ANNE S. PRATT

PROFESSOR NORTHUP, in compiling this bibliography of bibliographies of the English language and literature, takes a decisive step toward filling a need in a field where such a compilation has long been a desideratum. He states that the book is not a complete list of bibliographies for the subject, as thousands of references which might have been included were rejected, but that it is, rather, a guide indicating important bibliographical undertakings. The compilation undoubtedly represents the thoughtful labor of years, a labor stupendous indeed for an individual and worthy of the efforts of a score of specialists. Professor Northup acknowledges assistance given him by scholars and bibliographers, especially that contributed by Professor Adams in the section of the book devoted to drama.

In this volume of about five hundred pages thousands of bibliographical references are included, not only those published separately but those contained in such sources as periodicals, transactions of societies, and histories, and collections of English literature. General bibliographies on English literature are listed first, followed by an alphabetical arrangement under topics and the names of writers of all periods. The wide scope of the field covered is indicated in such headings as Folklore, Travel, Methodist Literature, and Science. One is surprised to find nothing under the heading of Art or of Philosophy and the lack of bibliographies on subjects relating to the English language leads one to think that the book will not meet the need in this field as completely as in the field of literature. There are a few annotations to the titles listed, these consisting, for the most part, in references to published critical reviews.

The wealth of material included is overwhelming, but the book has serious technical defects which will interfere with its full use as a reference tool. It is unfortunate that many valuable references in the wealth of titles will be lost to readers on account of a lack of such technical aids to the use of the book as a table of abbreviations and a note of explanation as to the scope of the index. Such a useful addition as a list of the headings, not proper names, under which titles are grouped would, possibly, remedy the need caused by the present failure to make sufficient cross references from headings not used to those adopted. Under subjects where numerous titles are collected, with a conspicuous exception under the heading Drama, there is no clear indication of the arrangement adopted, while under the subject Printing and Publishing inconsistencies in plan are obvious. In the formal details of the compilation, however, the infinite care to give accurate descriptions of the titles listed is a valuable feature, and the few misleading forms adopted, such as that followed in citing a later and more important edition in fine print as a note to an earlier edition in more conspicuous type, can be overlooked.

In spite of technical defects, it is a book rich in suggestions to the student, scholar, and librarian. It will undoubtedly form a convenient starting point for anyone searching for bibliographical information in English literature.

## The Story of Asia

ASIA, A SHORT HISTORY FROM THE EARLIEST TIMES TO THE PRESENT DAY. By HERBERT H. GOWEN. Boston: Little, Brown. 1926. \$3.50.

Reviewed by F. W. WILLIAMS  
Yale University

PROFESSOR GOWEN'S experience as a missionary and teacher among Orientals and with students on the Pacific Coast has impressed him with the need of a general introduction to the story of the peoples of Asia. To open the eyes of our countrymen to the whole continent at once is a stupendous task; to enter it one finds a region where angels fear to tread. From the standpoint of the scholar—not necessarily of the specialist—the attempt must be called magnificent, but it is not exactly history. No more is the automobile road-book geography, yet the tourist who uses one intelligently learns something more than the passive passenger who never inquires where he rides.

On this principle it might be possible to attain an end quite worth while by using this volume as an *Einleitung* to that part of the world which for centuries has been altogether ignored by history teachers here and in Europe. Even as an introduction it is almost useless without a great deal of supplementary instruction; no one by merely reading these four hundred pages could comprehend a small fraction of the events described, or remember one of any dozen of the names sparingly mentioned. But to one who considers world-history as a whole a superficial summary like this reveals a few things of immense significance: it shows the relatively minor part which Europe has played in the development of the world's culture until quite recent times; the rôle of Asia in the fundamental inventions; the conceptions of the spiritual life of man as distinct from his material well-being; the importance of obedience and self-restraint in evolving a political system that secures the greatest happiness to the greatest number; the place of art in a highly refined society. These are suggestive reflections which the children of tomorrow must be brought up to understand if they are to improve upon the misadventures following their fathers' contented ignorance of the East.

On the whole Professor Gowen is to be congratulated upon the discernment shown in carrying out his great adventure. He shows a fair sense of proportion in selecting the few facts for which he has room, he writes simply and he passes no judgments. Obviously no two authors would do this thing in the same way, but he seems open to criticism in attempting in so small a compass two aims which are entirely different. One of these, a summary of five thousand years of the history of half the habitable globe, occupies less than half of his space, the other, a discussion of present-day problems, full of polemical material, appears as a very long tail to a kite which is so far away as to become a disconnected item. A more philosophic writer might have enlarged upon topics such as the invisible barrier which has always separated Western from Eastern Asia, the contrast between transcendental India and materialistic China, why the Chinese never went to sea, and scores of others. There is plenty of material which if employed might have developed a lively and inspiring work; it would be an overstatement to call this either. A few errors may be noted, not for reproof, for mistakes are inevitable in so comprehensive an abridgment, but for correction against a new edition.

It is the Chinese of the north, not of the south, who call themselves "Sons of Han." A less ambiguous statement as to early writing might have been employed to convey the author's meaning to Western readers who have only one definition of hair-brush; he refers to the writing-brush made of fine hairs. Ismail I lost the great battle of 1514, one of the important battles of history because it separated Shiah and Sunni in Islam forever. The seizure of Parkes and Loch is incorrectly told; they were not on their way to ratify the Treaty of Tientsin. The American share of the Shimonoseki indemnity was not refused; after costs and losses in the action were paid the surplus was refunded to Japan unconditionally, not "for purposes of education." The great landing pier in Okohama was built with the money. These are very small slips but they might have been avoided by submitting the copy to a friendly critic before it went to the printer.

Offner used to be in our art department; he is an excellent scholar

W. A. M. 10-4-27



## Books of Special Interest

### A Diplomatic Tangle

DIPLOMATIC EPISODES IN MEXICO, BELGIUM, AND CHILE. By HENRY LANE WILSON. New York: Doubleday, Page & Company. 1927. \$4.

Reviewed by HENRY KITTREDGE NORTON

AMBASSADOR WILSON was a McKinley Republican and President Wilson was—President Wilson. Out of those two facts arose a quarrel which reflected no particular credit upon either of them. This volume in so far as it is of any importance at all, is an exposition of the Ambassador's side of the story. Even if it had all been carefully perused by the President, it is doubtful if the two men would have come any closer to an agreement. Wilson the President was no more capable of understanding Wilson the Ambassador than Wilson the Ambassador was capable of understanding Wilson the President. And Secretary of State Bryan, smilingly acting as intermediary, hardly seems to have understood either of them.

The occasion for the misunderstanding was one of those unfortunate transitions in our public life when the political appointees of one party are removed from our legations and embassies to make room for the favored representatives of the other party. In the case of Mexico, there was some demand among those interested that, because of the extremely delicate situation in that country, Ambassador Wilson should be allowed to continue for a time instead of being superseded at once by a "deserving Democrat." The demand was of sufficient influence to bring about that result with doubtful benefit to the interests concerned, to Mexico, or to the diplomatic prestige of the United States.

A Republican Ambassador holding over under a Democratic administration, especially where the Secretary of State had given great encouragement to the spoilsman, was an invitation both to influential politicians and the would-be influential busybodies to stir up trouble. The head-on collision between the desire of the experienced Ambassador to play the game according to

the long-established rules, to recognize Huerta as the actual government of the country, and to secure in return his recognition of American rights, and the desire of the President to introduce something of his idealistic political theory into the Mexican morass, to chasten Huerta and practically to ignore American rights, gave the trouble-makers all they needed to work with. By the time they got through the Ambassador had resigned under a cloud, the President and the Secretary of State were drawn into various anomalous adventures in foreign policy, and the Mexican government descended into a whirlpool of revolution.

The Ambassador begins his story with his appointment as Minister to Chile, an appointment of which he seems to have approved as warmly as did President McKinley, who sent him off with a rose in his buttonhole. Two-thirds of the book are devoted to the comfortable relation of very ordinary experiences in Chile and later in Belgium, incidents and experiences which at the time might have had a passing interest for the family and friends of the aspiring diplomat. They are told in an appropriate intimate style in which a certain mock-modesty is allowed to disclose the cleverness with which the writer always worsted his opponents. His judgment is then certified by the recital of a testimonial dinner or a resolution or an affidavit showing that somebody else also thought he had done a good piece of work. At the end, one of his most serious complaints against President Wilson is that the latter refused to give him a letter of recommendation.

Having thus established in the mind of the reader his abilities as a diplomat, Mr. Wilson proceeds to the more detailed account of the momentous years in Mexico. Here we leave a desultory travel-book and plunge into the contentious atmosphere of a lawyer's brief. Like the vast majority of such documents it carries a measure of conviction in the absence of any opposing brief. The Ambassador makes a good case for a verdict of "not guilty" so far as the specific charges which have been made against him

are concerned. Of the principal charge, that he conspired against Madero, he effectually clears himself.

One cannot escape the feeling, however, as one pushes on through the book, that the issues involved are trivial and of little importance except to the actors themselves. Behind and beyond all this petty squabbling, there is the sense of littleness in men that should have been big, of pettiness where greatness would have been welcome. The revelation of the inner workings of our diplomacy, while it brings to light no suggestion of the facile villainy with which it is sometimes charged, does show us a sputtering, grinding piece of machinery, for which it would require many pounds of patriotism to furnish forth an ounce of pride. One turns away with the hope that the recent attempts at reorganization in the State Department have achieved at least a measure of success. If they have not, with such an excellent field before them, one would have another bad quarter of an hour over the prospects of democracy.

Henry Lane Wilson's book might have been written in the objective, historical style of some of the British pro-consuls in Egypt or India. It might have given no special attention to the personal difficulties of the author and yet, far more effectively than it does, lifted him above the welter of accusation and counter-accusation. It might at the same time have given us an intimate record of a trying and important period in the life of our southern neighbor. All these larger purposes, if they ever existed, are lost in the author's desire to write a brief in his own defense. He has his brief, but the world is poorer for what might have been a great book.

### Rome's Best Work

MUNICIPAL ADMINISTRATION IN THE ROMAN EMPIRE. By FRANK FROST ABBOTT and ALLAN CHESTER JOHNSON. Princeton, N. J.: Princeton University Press. 1926. \$5 net.

Reviewed by W. R. DOBIE

BY presenting in one volume, for the first time, all the documents (inscriptions and papyri) which give information of any importance about the municipalities, villages, and other administrative units of the Roman Empire (before the Byzantine period), Messrs. Abbott and Johnson have done a great service to historians. The first half of the volume consists of a series of essays which give an admirably full and clear account of the institutions and their history.

Although the work is chiefly intended for the specialist, it will interest the more general reader who wants to know what the Empire was really like and is not content with vaguely uplifting effusions about the Grandeur that was Rome. (In passing, we would recommend him to begin with the historical chapters, XIII and XIV.) The government of the provinces was the best work that Rome did, and here we have a workaday, realistic picture of it, with its difficulties, half-successes, and failures.

At first the Romans established no uniform system, except in backward countries without political traditions of their own; they adapted the old institutions which they found, and, in particular, maintained the excellent organization of the Hellenistic kingdoms. But the great size of the Empire inevitably made uniformity necessary. Local governors and tax-collectors were oppressive; provincials shirked the burdens of office; there were economic difficulties. We find the Emperors trying to remedy every evil that arises, and Nero and Caracalla appear, not as the monsters of the more spectacular kind of film, but as anxious administrators, sometimes regarded by the provincials with genuine affection. It is true that Nero lives up to his reputation when, to remedy the economic ill-effects of half the land of Africa being owned by six great proprietors, he kills all six. However, this and less drastic expedients were all in vain; the officials created to check oppression themselves became oppressors, and every new measure brought an increase of the bureaucracy, and therefore of the costs of administration, and a greater uniformity, which killed political and intellectual life and turned the Empire into a machine in which every individual was kept strictly to his place. Even then, the machine did not work. In the end, the municipalities, in which Græco-Roman civilization had been kept alive, disappeared, and the provinces reverted to the Eastern or barbarian villages which had been there in the past.

The book is especially interesting in telling us how things were done, not only in matters of general administration, but in details.

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206 Prais Street,  
Stevens Point, Wisconsin,  
September 29, 1927.

Dr. Frederic Woodward,  
Vice President,  
University of Chicago,  
Chicago, Ill.

Dear Dr. Woodward:

May I say in reply to your kind note of the twenty-seventh instant that you need be in no hurry about returning the material I sent to you. I will be glad to have it back when you are sure you will not want it for reference.

Since I wrote you I have read with earnest appreciation the press notices of Dr. Mason's address to the new Freshman Class of this year. To show you that I am, and have been, remarkably in sympathy with such a policy I take the liberty to send you the first four pages of the original manuscript of a talk I gave before the General Session of the N. E. A. at the Pittsburgh Convention (1918) Please return this with the other material at your leisure.

Perhaps I had better explain that all the superintendents in Kansas City under whom I taught for any length of time have died since I resigned. Also the principal of the Manual Training High School where I taught has died. Mr. A. A. Dodd who was the vice-principal then is now the principal. He and the present vice-principal know me well.

I thank you for your courtesy.

Very respectfully,

*Maud Maple Miles*

(Mrs. Maud Maple Miles)

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September 27, 1927

My dear Mrs. Miles:

Your letter of September 21, addressed to President Mason, has been referred to me. The death of Mr. Sargent is a very heavy blow to the University and we shall have to give the most careful and thorough consideration to the selection of his successor. Your name will be placed on the list of candidates.

I have read the inclosures relating to your work and am returning them to you in accordance with your request.

Yours sincerely,

Frederic C. Woodward

Mrs. Maud Maple Miles  
206 Prais Street  
Stevens Point, Wisconsin

W\*1



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Yours sincerely,

Frederic C. Woodward

Mrs. Mary Miles  
808 First Street  
Stevens Point, Wisconsin

W-1



266 Prais Street, Stevens Point, Wisconsin,  
September 21, 1927.

President Max Mason,  
The University of Chicago.

Dear President Mason:

You may remember that a year or more ago I had a brief talk with you over the telephone and left a copy of my booklet A Suggested Plan for a National Color Standard, for you, at your home.

I have just learned, with deep regret, of the death of Mr. Sargeant and know that the University of Chicago has met with an irreparable loss.

As a teacher of art I feel that I can offer myself to you most conscientiously. You might have some difficulty in finding one more competent to hold his place. No one could really fill it. Whatever my faults or virtues may be, I can teach whatever I may know. Often I inspire a pupil to heights of achievement more lofty than any I have been able to attain.

The material which I enclose gives my general qualifications and my biography. However it deals principally with color, for it is in that line that I have done my most original work.

Please do not therefore assume that I teach any more about color than any other teacher would do in the same place. My system of teaching perspective in my classes was remarkably effective both in the pictorial results and in the students' understanding of the subject.

I have won professional standing as a painter of portraits in oil and watercolor. Also have I made portraits in bas relief that have been exhibited. I gave up a paying studio practice and my public school teaching place to take up my residence in Washington, in order that I might carry out my color research in the Bureau of Standards and the Library of Congress. I also went into the files of the Patent Office for my lawyer in proving the originality of the patent which was finally granted to me. You may note in the copy enclosed that I was but one day less than four years in gaining this victory. I have won honorable mentions on landscape painting and have exhibited landscapes in international exhibitions.

My pupils have excelled in portraiture far above the average for students of their standing. In making out the courses of study for my classes I have shown originality in the way I grouped and presented the subjects.

I have taught piano music, history of art, science and practice of color, stenciling in paints and dyes, design, block printing, leather tooling, and other book crafts. I taught interior and exterior decorating, home planning, oil, watercolor and pastel painting, charcoal, pencil and pen and ink drawing. I have taught clay modelling, metal work, and other branches of art.

My public school experience is limited to sixteen consecutive years in the art department of the Manual Training High School of Kansas City, Missouri. I have had classes of younger pupils in the Swope Settlement, in The Institutional Church and in private classes. I have taught adults in art and music in my studio for many years.

I have some examples of pupils work and would be glad to go to Chicago at your request and go more thoroughly into these matters with you.

I enclose miscellaneous material such as I have at hand. You may find my Short Talks To Students on Color in the Ryerson Library in The Art Institute of Chicago and my Suggested Plan For A National Color Standard in the reference room in the Chicago Public Library. In your printed proceedings of the National Education Association, Pittsburgh convention, 1918, you may find a brief of my talk on The Necessity of an Interpretation of Life in Terms of Beauty which I gave before the General Session. See Page 91.

Please return the enclosures (I here send to you,) at your convenience.

I thank you.

Very respectfully yours,

Maud Maple Miles  
Maud Maple Miles (Mrs.)



255 Prairie Street, Stevens Point, Wisconsin.  
September 21, 1927.

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You may remember that a year or more ago I had a brief talk with you over the telephone and left a copy of my booklet "A Suggested Plan for a National Color Standard" for you at your home.

I have just learned, with deep regret, of the death of Mr. Garment and know that the University of Chicago has met with an irreparable loss. As a teacher of art I feel that I can offer myself to you most conscientiously. You might have some difficulty in finding one more competent to hold his place. He was really full of it. Whatever my faults or virtues may be, I can teach whatever I may know. Often I inspire a pupil to heights of achievement more lofty than any I have been able to attain.

The material which I enclose gives my general qualifications and my biography. However, it deals principally with color, for it is in that line that I have done my most original work.

I have no not therefore assume that I teach any more about color than any other teacher would be in the same place. My system of teaching perspective in my classes was remarkably effective both in the pictorial results and in the students' understanding of the subject.

I have won professional standing as a painter of portraits in oil and watercolor. Also have I made portraits in wax relief that have been exhibited. I gave up a paying studio practice and my public school teaching place to take up my residence in Washington, in order that I might carry out my color research in the Bureau of Standards and the Library of Congress. I also went into the files of the Patent Office for my lawyer in proving the originality of the patent which was finally granted to me. You may note in the copy enclosed that I was but one day less than four years in gaining this victory. I have won honorable mentions on landscape painting and have exhibited landscapes in international exhibitions.

My pupils have excelled in portraiture far above the average for students of their standing. In making out the course of study for my classes I have shown originality in the way I grouped and presented the subjects.

I have taught piano, music, history of art, science and physics of color, illustrating in lectures and essays, design, book printing, leather binding and other subjects. I taught interior and exterior decorating, home planning, oil, watercolor, gouache, painting, charcoal, pencil and pen and ink drawing. I have also taught metal work and other branches of art.

My public school experience is limited to fifteen consecutive years in the art department of the Manual Training High School of Kansas City, Missouri. I have had classes of younger pupils in the same settlement, in the Institutional Church and in private classes. I have taught adults in art and music in my studio for many years.

I have some examples of pupils work and would be glad to go to Chicago at your request and to more thoroughly into these matters with you.

I enclose miscellaneous material such as I have at hand. You may find my Short Talks to Students on Color in the Ryerson Library in The Art Institute of Chicago and my Suggested Plan for a National Color Standard in the reference room in the Chicago Public Library. In your printed proceedings of the National Education Association, Pittsburgh convention, 1919, you may find a brief of my talk on The Necessity of an Interpretation of Life in Terms of Beauty which I gave before the General Session. See Page 31.

Please return the enclosures I have sent to you, at your convenience.

Yours, I thank you.

Very respectfully yours,

Mildred Miles Roberts  
(Mrs.)



G-7  
?  
October 28, 1927

My dear Mrs. Miles:

The receipt of your letter of October 24 is acknowledged. We have completed our plans for carrying on the work in Art this year, and I regret to have to inform you that there is no opportunity for you in the plan.

Yours sincerely,

FREDERIC C. WOODWARD

Mrs. Maud Maple Miles  
206 Prais Street  
Stevens Point, Wisconsin

W-1



7-7

October 28, 1937

My dear Mrs. Miles:

The receipt of your letter of  
October 24 is acknowledged. We have  
completed our plans for carrying on  
the work in 1938 this year, and I regret  
to have to inform you that there is no  
opportunity for you in the plan.

Yours sincerely,

FREDERIC C. WOODWARD

Mrs. Maud Maple Miles  
308 Prairie Street  
Stevens Point, Wisconsin

W-1



206 Prais Street,  
Stevens Point, Wisconsin,  
October 24, 1927.

Dr. Frederic Woodward,  
Dean of the Faculty,  
University of Chicago.

Dear sir:

This is to acknowledge the receipt - in good condition - of all the material I sent to you in reference to my application for the position on your faculty made vacant by the death of Mr. Sargent. I thank you.

If I am being considered for the place I would be glad to call on you personally and to show you examples of work by my (former) pupils in the Manual Training High School of Kansas City, Missouri. I think it would compare quite well with the best work usually done in any university or professional art school. Art work was compulsory there at that time and so was not done by a select group especially talented.

May I ask to have the street name in my address corrected in your file? It is unusual and is as above, - Prais Street.

Please command me.

Respectfully yours,

Maud Maple Miles -

(Mrs. Maud Maple Miles)



October 24, 1917.  
Stevens Point, Wisconsin.  
308 Prairie Street.

Dr. Frederic Woodward,  
Dean of the Faculty,  
University of Chicago.

Dear Sir:

This is to acknowledge the receipt of your letter of the 11th inst. and to thank you for the reference to my application for the position of your faculty made vacant by the death of Mr. Sargent. I thank you. I am being considered for the place I would be glad to call on you personally and to show you examples of work by my (former) pupils in the Manual Training High School of Kansas City, Missouri. I think it would compare quite well with the best work usually done in any university or professional art school. The work was compulsory there at that time and so was not done by a select group especially talented.

May I ask to have the street name in my address corrected in your files?

It is unusual and is as above, - Prairie Street.

Please command me.

Respectfully yours,

Handwritten signature  
(Mrs. Mary Magie Miller)



G7

March 16, 1928

My dear Mrs. Price:

At the time when you suggested the possibility of securing Miss Bateson to teach in the Department of Art, Mr. Rothschild, the Acting Chairman, had already completed informal negotiations with the persons whom he had recommended for the staff of the Department next year. There is consequently no opening at present for Miss Bateson, but I shall be glad to keep her in mind. I earnestly hope that we shall find a successor to Professor Sargent before very long. When that happens the matter of replacements and additions in the faculty of the Department will naturally be, in large measure, in his hands.

Yours cordially,

FREDERIC C. WOODWARD

Mrs. I. M. Price  
6127 Greenwood Avenue  
Chicago, Illinois

FCW:L



61

March 16, 1928

My dear Mrs. Price:

At the time when you suggested the possibility of securing Miss Bateson to teach in the Department of Art, Mr. Rothchild, the Acting Chairman, had already completed informal negotiations with the persons whom he had recommended for the staff of the Department next year. There is consequently no opening at present for Miss Bateson, but I shall be glad to keep her in mind. I earnestly hope that we shall find a successor to Professor Barger before very long. When that happens the matter of replacements and additions in the faculty of the Department will naturally be, in large measure, in his hands.

Yours cordially,

FREDERIC C. WOODWARD

Mrs. I. M. Price  
6127 Greenwood Avenue  
Chicago, Illinois

FCW:L



67

February 13, 1928

My dear Mr. Rothschild:

In regard to Miss Bateson of whom I wrote you some time ago, I have learned from a student in Mount Holyoke College whom I know well that she is there regarded as a good teacher and that she has an attractive personality. I should like to see her tried out here when the opportunity arises, if your inquiries lead you to believe that she is competent.

Yours cordially,

FREDERICC. WOODWARD

Mr. E. F. Rothschild  
Department of Art  
Faculty Exchange

FCW:L



67

February 18, 1938

My dear Mr. Rothschild:

In regard to Miss Bateson of whom I wrote  
you some time ago, I have learned from a student  
in Mount Holyoke College whom I know well that  
she is there regarded as a good teacher and that  
she has an attractive personality. I should like  
to see her tried out here when the opportunity arises,  
if your inquiries lead you to believe that she is com-  
petent.

Yours cordially,

FREDERICK C. WOODWARD

Mr. E. P. Rothschild  
Department of Art  
Faculty Exchange

WCH:l



as they finished [except  
us] - I had two the very  
last day] - Of the 98 in  
this house there weren't  
but 18 over the week-end -  
So we had our grand time  
resting.

Yes, I knew Miss  
Bateson but I haven't had  
her in any classes but  
those who do say she's very  
good. She's quite young and  
very attractive. She lectures

Mount Holyoke College  
South Hadley Mass.  
February 5, 1928

Dear Uncle Fritz -

These papers were  
far not writing same but  
during those last two weeks  
I've been having a fierce  
struggle with mid-terms -  
They were terrible - almost  
flaming the whole college -  
and every one left as soon



directly from her notes -  
but gives good lectures - she  
strikes our ears as a teacher  
in a University than our in  
a girls college - do you know  
what I mean? - I know  
this isn't very definite but  
it's all I could find out.

All week I've been  
trying to plan in some  
way to go to Stockbridge  
to see Aunt Betty but as  
yet it has been rather  
haphazard. It isn't very

far from here [but too  
far to walk - and cars  
aren't very plentiful  
around here]

Have you heard  
the new song - The  
blue hills of Scotland  
are pay telephones over  
here - ?

Give my love to  
Gran - and loads to  
you  
Mary.



January 23, 1928

Dear Mary:

Miss Mildred M. Bateson has been recommended to me as a teacher in Art. She is now teaching at Mr. Holyoke, and if you have any information as to her ability or personality I wish you would let me have it. It isn't likely that we shall try to get her, but I like to learn all I can about persons who may be available for positions here. Please treat the matter as confidential.

Betty has gone to Stockbridge for a vacation of a couple of weeks. If you happen to be driving over that way I hope you will call on her at the Foundation Inn. She would be delighted to see you.

Jean sends her love with mine.

Yours always,

FREDERIC C. WOODWARD

Miss Mary Woodward  
Mt. Holyoke College  
South Hadley, Mass.  
FCW\*L



January 23, 1928

Dear Mary:

Miss Mildred M. Bateson has been recommended to me as a teacher in Art. She is now teaching at Mr. Holyoke, and if you have any information as to her ability or personality I wish you would let me have it. It isn't likely that we shall try to get her, but I like to learn all I can about persons who may be available for positions here. Please treat the matter as confidential.

Betty has gone to Stockbridge for a vacation of a couple of weeks. If you happen to be driving over that way I hope you will call on her at the Foundation Inn. She would be delighted to see you.

Joan sends her love with mine.

Yours always,

FREDERIC C. WOODWARD

Miss Mary Woodward  
Mt. Holyoke College  
South Hadley, Mass.  
FCW:L



97  
January 21, 1928

My dear Mr. Rothschild:

Miss Mildred M. Bateson has been recommended to me as a person who would make a good instructor in your Department. She took an A.B. and an A.M. here, the latter in 1926, and is now an instructor at Mr. Holyoke, South Hadley, Massachusetts. She is teaching general historical courses in painting and architecture.

I wish you would look Miss Bateson up so that if and when an occasion arises, we shall know what to do about it.

Yours cordially,

FREDERIC C. WOODWARD

Mr. E. F. Rothschild

Faculty Exchange

FCW:L



Q7

January 21, 1938

My dear Mr. Rothschild:

Miss Mildred M. Bateson has been recommended to me as a person who would make a good instructor in your Department. She took an A.B. and an A.M. here, the latter in 1926, and is now an instructor at Mr. Holyoke, South Hadley, Massachusetts. She is teaching general historical courses in painting and architecture.

I wish you would look Miss Bateson up so that if and when an occasion arises, we shall know what to do about it.

Yours cordially,

FREDERIC C. WOODWARD

Mr. E. P. Rothschild

Faculty Exchange

TCW-L



The University of Chicago

Department of Art

January 23, 1928

My dear Mr. Woodward:

I have your note of January 21 regarding Miss Mildred Bateson. I shall arrange to be prepared to give you an opinion on the matter which you mention when the occasion arises.

Very truly yours,

*Edward F. Rothschild*

Edward F. Rothschild



The University of Chicago

Department of Art

January 23, 1928

My dear Mr. Woodward:

I have your note of January 21 regarding Miss Mildred Bateson. I shall arrange to be prepared to give you an opinion on the matter which you mention when the occasion arises.

Very truly yours,

Edward T. Rieuwilt



F. C. W.

Art Budget. 1928-29

1/11/28

Wilfred M. Bateson = candidate for instructorship in art

U.C. AB

A.M. 1926

now 2nd year at Holyoke; very successful; 1st yr <sup>\$</sup>1600, 2nd <sup>\$</sup>1800

Travel guidance in Germany (1928) (for art group)

Teaching general historical courses in painting and architecture.

Above notes from talk with Mrs. Ira M. Price,  
aunt of Miss Bateson and virtually her guardian.  
The girl's mother and younger sister live with the Prices.

Mrs. Price had hopes that Miss Bateson may get the work in hist. of architecture with undergraduates. She + Price heard Rothschild give an open lecture on art of the near East that was very inadequate; this comment was made with reservations to the effect that Rothschild knows color and painting historically, thereby appealing properly to Sargent - but that the good of the department calls for a clear division of the work.

Holiday from  
25 Mar. - 5 April.

would come for interview.

- Suggest that we push Miss Bateson for a Carnegie fellowship. In 1929 she might be brought back, but so far has had only Chicago training.



2/11/12

Art Budget 1928-29

6th

Visited Mr. Watson = candidate for membership in art

W.C. 48

A.M. 1928

Have had great History very successful: 1st 1500, and 1800  
some questions in painting (1928) (for art group)  
discussing general historical course in painting and  
criticism.

Have notes from talk with Mrs. M. Price  
about of these Watson and virtually for garden.  
The girls' mother and younger sister live with  
the Watsons at 1414.

Mrs. Price had hopes that these Watsons would  
get the work in list of architecture with  
subordinate. The Price had contacted  
him in open letter as part of the year last  
that was very inadequate; this comment was  
made with reservation to the effect that  
Rutledge knows color and painting but not  
thoroughly speaking proper to design - but  
that the loss of the apartment calls for  
a clear division of the work.  
- suggest that we push Mrs. Watson for  
a Carnegie fellowship. In 1929 she  
might be brought back, but so far  
there has only been training  
which was for literature.



February 13, 1928

Dear Mary:

Thank you for your letter answering my inquiry about Miss Bateson. You gave just what I wanted.

I hope you passed your examinations with flying colors and am confident that you did. Betty and Jean would join me in love to you if they knew I were writing.

Yours always,

FREDERIC C. WOODWARD

Miss Mary Woodward  
Mt. Holyoke College  
South Hadley, Mass.

FCW:L



February 18, 1928

Dear Mary:

Thank you for your letter answering my inquiry about Miss Bateson. You gave just what I wanted.

I hope you passed your examinations with flying colors and am confident that you did. Betty and Jean would join me in love to you if they knew I were writing.

Yours always,

FREDERIC C. WOODWARD

Miss Mary Woodward  
Mt. Holyoke College  
South Hadley, Mass.

FOW:J



## A RADIO VIEW OF THE INTERNATIONAL EXHIBITION

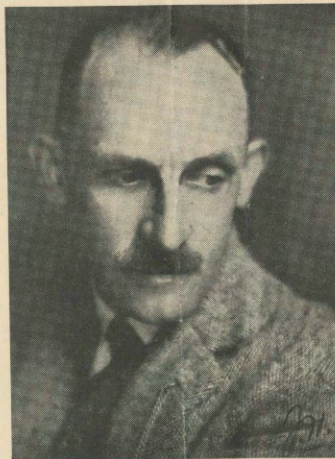
BY FREDERICK MORTIMER CLAPP

On Friday evening, November 4, Frederick Mortimer Clapp, head of the recently established Department of Fine Arts of the University of Pittsburgh, broadcasted from the University of Pittsburgh Studio of Station KDKA a talk entitled "A Radio View of a Few Paintings from Pittsburgh's International Exhibition."

Dr. Clapp is recognized as one of the great scholars and writers on the history and meaning of art. He is a graduate of Yale University and has the degree of Doctor of Letters from the University of Paris.

Soon after his graduation from Yale, Dr. Clapp went to Europe for further study. He became interested in Italian art and then in the history of art. Later he lectured on the history of

Italian and French painting and on Russian literature at the University of California and at the



FREDERICK MORTIMER CLAPP

Fogg Museum at Harvard. Between periods of teaching Dr. Clapp has travelled and lived in Europe, studying the paintings in the galleries of the Old World. Of recent years he has devoted much time to the study of Oriental art, visiting China and Japan. For his scholarship in Italian art Dr. Clapp was elected a member of the ancient Accademia di San Luca of Rome. He is the author of many articles on painting and has now under preparation a catalogue of Oriental painting.

It is interesting to know what a man of Dr. Clapp's penetrating vision sees in the Carnegie International. The radio talk is therefore published below.



BULLETIN OF THE CARNEGIE INSTITUTE

proof of this meets us at every turn: never before have people been willing to pay for works of art, whether false or true, the prices they gladly pay today; never before have they shown

portant as it is as a means of diffusing information about many subjects, cannot do much to help you understand pictures, sculpture, or architecture. These are visual arts. They bring to us





Harold H. Swift  
Union Stock Yards  
Chicago

December 6, 1927

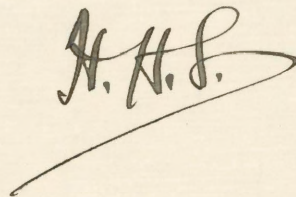
Dear Mr. Woodward:

I cut the attached from the Carnegie Institute Bulletin. Every year, the Carnegie Institute has quite a notable Art Exhibit. It occurs to me from the training Dr. Clapp has had, plus the fact that he is lecturing on modern art there and is therefore probably a considerable authority, that he might be a possibility for the headship of our department. I don't know a thing about him other than this article. Probably you are considering him already.

Please don't bother to acknowledge.

Yours cordially,

Mr. F. C. Woodward,  
The University of Chicago,  
Chicago, Illinois.

A handwritten signature in dark ink, appearing to be "H. H. S.", with a long, sweeping underline that extends to the left.







**De Wald, Ernest Theodore:** Appointed for research in various libraries of Europe, preparing for publication the manuscript of the Psalter of Stuttgart, and also a catalogue of the illuminated manuscripts in the library at Einsiedeln, Switzerland; tenure, six months from March 1, 1927.

Born September 18, 1891, at New Brunswick, New Jersey. *Education:* Rutgers University, A.B., 1911; Princeton University, M.A., 1914, Ph.D., 1916; Proctor Fellow, Princeton University, 1919-20.

Instructor, 1920-22, Assistant Professor in the Department of Fine Arts, 1922-23, Rutgers University; Assistant Professor, Department of Fine Arts, 1923-25, Columbia University and Barnard College; Associate Professor, Department of Art and Archaeology, 1925—, Princeton University.

**PUBLICATIONS:** Articles in *American Journal of Archaeology*, *Art Studies*, *Art Bulletin*, "Festschrift zum sechzigjährigen Jubiläum des Dr. Paul Cleman," 1926.



1926; Davis's "Stephen Duck, the Thresher-Poet," 1927; contributions in verse to *The Madrigal, Smart Set*; critical articles in *Englische Studien, Neophilologus, The Modern Language Review, Modern Language Notes, The Journal of English and Germanic Philology, The Colonnade, Modern Philology, The Publications of the Modern Language Association of America*.

**Eckart, Carl H.:** Appointed for researches concerning the new quantum theory, with Professors E. Schrödinger at Zürich, Switzerland, and A. Sommerfeld in Munich, Germany; tenure, twelve months from October 1, 1927.

Born May 4, 1902, at St. Louis, Missouri. *Education:* Washington University, St. Louis, B.Sc., 1922, M.Sc., 1923; Princeton University, Ph.D., 1925. National Research Fellow, California Institute of Technology, 1925-27.

Teaching Fellow in Physics, Washington University, 1923; Research Fellow of the Edison Lamp Works (General Electric Com-