722 Packard St.,
Ann Arbor, Mich.,
Jan. 17, 1928.

My dear Mr. Judson:

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

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

Yours very sincerely,

[Signature]

[Handwritten note: "President France?"
"Emerson Swift"]
UNIVERSITY OF MICHIGAN
ANN ARBOR
DEPARTMENT OF CHEMISTRY

VSS February 80
Ann Arbor, Mich.
Jan. 17, 1939

Mr. [Name]

Dear Mr. [Name]:

I am writing to acknowledge receipt of your letter of January 19th relative to your application for financial assistance. Your letter was received on January 28th and is now on file in my office at the University of Chicago, your alma mater.

I regret that I have not been able to accede to your request. However, I am happy to inform you that I have been appointed Associate Professor of Chemistry at the University of Chicago, a position which I am dedicated to wholeheartedly. I am aware of the importance of your interest in the training of young students and I hope that you will not lose hope in your attempts to secure a position at a university.

I remain,

Yours sincerely,

[Signature]

[Stamp]
January 20, 1923.

My dear Mr. Swift:

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

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

Very truly yours,

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

HPJ:38
February 30, 1935

My dear Mr. Smith:

Your letter of the 15th instan
ted to me, I am glad to know that you
are coming to the next half year
and I am sure that you will find the work
interesting and profitable. You are due to

be here in your position on the Bates
in December, and I expect this to be the

period when you will have time to see the

importance of your work. It is hoped you will

be able to see the actual importance of

these I have no doubt.

The Board of Trustees next meet
on the second Tuesday in February at which

time your appointment will be made.

Very truly yours,

[Signature]

This letter is to be signed.
The University of Chicago
Department of Latin

Dear Mr. Tufts,

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

Cordially yours,

July 25th, 1923.
request for

perferred works literature and philosophy

any detail about your work situation especially as it concerns your role

which is required for this letter of recommendation for you to include in

the resume and letter of reference, please note below:

Esther A. Young

Date: 10/03/1960

[Handwritten notes:]

Framed by thermal

action of tubing
PRELIMINARY REPORT OF THE COMMITTEE ON THE REORGANIZATION
OF THE DEPARTMENT OF THE
HISTORY OF ART

Contents

I. Proposed Organization of the Department
   a) The History of Art
   b) Supplementary Courses in the Practice of Art

II. The Realization of the Plan

III. Personnel

IV. Appendices:
   A. Courses given at six other American universities
      in the History of Art
   B. Persons giving instruction in the History of Art at six other universities
   C. Courses in the Practice of Art in other universities, and the teaching force
   D. Material on Frank J. Mather, Jr.
The committee presents herewith a preliminary report on the organization of the Department of the History of Art. This report is limited to a discussion of an ideal plan of organization to meet the needs of students and the community in the near future, and of more immediately practicable means of initiating the development of the department. The question of specific personnel is treated only with reference to the appointment of a chairman of the department whose advice and counsel the Trustees may wish to use in the selection of the subordinate members. An estimate of the material equipment desirable for such a department the committee postpones for the present. Appendices furnish opportunities for comparing the present and the proposed organization with the corresponding work in other American universities.

At the outset it is perhaps well to remind you of the casual and almost accidental manner in which the present department was established. The special interests of Professor F. B. Tarbell, a member of the Greek department at the time, led to his appointment as Professor of Classical Art and Archaeology, and up to his retirement he acted as head of a department, the only other member of which has been an instructor who has given courses in Renaissance art. Some further assistance has been furnished by a single course of Professor Breadsted's
The committee presents the following preliminary report on the organization of the department of the Hebrew Union College. This report is intended to include a statement of the needs of the college, a plan of organization to meet those needs, and an outline of the immediate steps necessary to initiate the development of the department. The report is prepared only with reference to the department, and the recommendations are of a general nature to guide the steps toward organization of the department whose scope and responsibilities are larger than those of the department of the Hebrew Union College, as outlined in the report of the committee.

F. A. D.

Appendix 1: Summary of Report on the Proposed Department of Hebrew Studies

At the present time the proposal for a department of Hebrew studies is being considered by the Executive Committee of the Hebrew Union College. The department will be established at the college and will be responsible for the instruction in Hebrew studies. The department will be under the direction of a professor, and the professor will be responsible for the organization and administration of the department. The proposed department will have as one of its objectives the promotion of Hebrew studies among the students of the college. The department will also be responsible for the organization and administration of the library and other facilities of the college.

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

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

In the meantime, the intellectual interest in art

and poetry of the university and of the community are close and strongly increasing. In the community of large interest, the Macmillan School, known for its strong emphasis on art, and as a fully equipped school for the teaching of art as a profession. The school, however, makes utmost on practice for the systematic teaching of the history of art. The opportunity is offered to the cooperation between the Art Institute and the University of Chicago, without any application of the dean or associate. In the more immediate environment of the university itself, the Renaissance movement has recently seen activism by the Renaissance College as an organization of the printed art of art in the college community, which has empirically shown the influence of the department on bringing activism to art and inviting leading experts of these sauces under the auspices of the university.

These agreements on the community's awareness of an intellectual purpose.

The move indicates how opportune the moment is to take a con-
furtherance of the study of art as an essential feature in the education of the college student.

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

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

in the education of the college student.

It is with great regret to your committee that the
evidence of the Art Institute makes notice of men and women of note,

progress, as great names of the "Art" universities, for example, in Yale University,
in which a thoroughly developed professional school with courses

leading to a degree of Professor of Fine Arts has been an-

example for some time. It is our opinion that the university

cannot do this. The University of Chicago has acted to its best advantage and

strength of Chicago's newly created Institute of Art. At the

examination with the Institute in the history of Art. At the

same time we are convinced that the teaching of the history of the

art can be intelligently conducted only if augmented

by some practical courses in drawing, modeling, color,

composition, and the like. The professional artist of today

will best be taught, and which in some cases the

work of artists of the Art Institute as part of the learning.

training of the professional student of art.

The development, 1910, of a School of Architecture

such as the city of Chicago might well need and appreciate;

but during the making of the history of the University of Chicago;

too much a school to transpose from schools of applying

science with the necessity has not yet awakened but it

should be apparent that the study of the history of

architecture, as we shall later see, is an indispensable

part of the work in the School of Fine Art and many Hammond.

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

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

The department of the History of Art needs, as
do all departments, the sympathetic cooperation of
other departments of the University. The committee has
made no provision for the study of aesthetics in the
department, confident that, when once the department of art
has been organized, the department of philosophy will
be stimulated to enlarge the work already provided in
that field. Similarly, the field of primitive art,
which is hardly large enough to warrant the appointment
of a special instructor in the department of art, may con-
ceivably be left to the department of anthropology or
sociology.
The future field of psychology and the subject of modern art and of repressed idea has not been conveyed in the work of the government. Partly, any to the importance of these subjects the committee especially invites your attention.

In other respects, the change is of proportion. If it is desirable matters of empirical anything proportion. If it is the field of psychology, the study of repressed idea is an obvious point. The main empirical as training a point of departure from within the entire development of art. Art and the latter lines of modern art may be entertaining with a sense of proportion.

The department of the history of art needs...

In all departments the department's cooperation of the university. The committee has made no provision for the study of sociology in the department. Committee thought that, when once the department of art was given a name, the department of philosophy will be established to ensure the work already begun in

The field of psychology, the field of psychology will be partly invested in the government of art can...

Consistently to fall to the government of psychology to
I. Proposed Organization of the Department
   a) The History of Art.

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

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

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

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

The History of Art.

An account of the history of Art, the Committee
after a careful survey of the field of Art in Israel, and
at the Art Committee given in Haifa, "The Commissions' Prince-
tes for "Hadassah" in Lebanon, and some other institutions,
which appear in the University of Chicago, in representation of
one of the six divisions of the field, each of

The life of these six fields the work of Western
and Western art, and especially of the life of the
work of Professor Blumberg.

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

For each of these five fields we submit a
statement showing that a field of such a facility or
those with whom will be given in that field; and secondly,
and opinion as to the stage of the importance
of the importance in that field. In the case of the
Renaissance we submit also a statement of the committee
you often pay, or little.
Our plan calls for the following personnel:

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

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

The study of the History of Architecture is pursued, in the leading universities of the country, not only in special Schools of Architecture, but in courses open to the general student body. Such a policy is certainly
can play role for the following personnel:

- Professor of Renaissance Art and Chairman of the Department of Fine Arts
- Associate Professor of Greek and Roman Art
- Assistant Professor of the History of Architecture
- Assistant Professor of Renaissance Art
- Assistant Professor of Modern Art
- Instructor in Art History

The study of Greek and Roman Art has long been recognized as an indispensable element to the study of the classics. The same trend is true in the University of Chicago, Professor Tappan has established a strong tradition for the development of such work here. The present decision in this field is a source of keenness to the entire faculty of the Department of the Classics.

As it prevails the concern remains which subjects in the Classics, part metaphysics and ethology, belong to the Classics in view of the established affinity and interdependence of these fields, we urge recommendation that the men supported to will to receive the grade of Associate Professor.

The study of the history of architecture in this way, in the teaching institutions of the country, not only in special schools of architecture, but in courses open to the general student body.
right, for the study of the history of architecture not only unites and develops educational interests of many types, but affords a training in taste that should be exceedingly effective for the right architectural development of our own cities.

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

In each of the fields thus far discussed numerous courses are now offered in leading universities of the country. In the two remaining fields, Modern European and American Painting and Sculpture, and the Art of Asia, very little is being done. The committee feels very strongly, however, that these fields should be
adequately covered, and that the University of Chicago has the opportunity to take the lead in a notable educational initiative. The study of Modern European and American history and the study of modern European and American literature have an equal place in modern curricula with the study of the history and literature of earlier periods. Why then should not the study of modern art, both European and American, be recognized as of similar educational significance? The study of Oriental art we regard as of somewhat less importance. We feel nevertheless that the opportunity should be afforded for acquaintance with the great, though less known, beauty of Oriental work, not only for its own sake, but for the benefit of familiarity with such work, both in the development of general taste and in the transmission of suggestive values to the contemporary world of American art.
secular study of history, and that the University of Chicago see the opportunity to take the lead in a noble cause.

The study of modern history and the study of modern economics and American history have an equal place in modern curricula. Why then deny not the study of modern art to the study of modern American art and American literature as of art?
(I. The Art of Egypt and Western Asia
   Instructor: Professor Breasted)

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

Typical Courses:

For undergraduates:

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

For graduates:

4. Greek and Roman Painting
5. The Monuments of Athens
6. Greek Vases
7. Etruscan Art
8. The Monuments of Rome
9. The Art of Pompeii and Herculaneum
11. Special courses on particular architectural types or periods or on particular sculptors or groups of sculptors.
to thereon or be Duly Subscribed to be Affixed in the manner Herein requested

\[\text{signed, sealed, and delivered}

\text{in the presence of}

\text{John Doe, John Smith,}

\text{and Jane Doe.}

\text{[Signature]}

\text{[Signature]}

\text{[Signature]}

\text{[Date]}

\text{[Legal Officer's Name]}

\text{[Legal Officer's Title]}

\text{[Company Name]}

\text{[Address]}

\text{[City, State, Zip Code]}

\text{[Telephone Number]}

\text{[Email Address]}

\text{[Website]}

\text{[Signatures and Dates for each party]}

\text{(continued on next page)}

\text{[Instructions for signature and seal placement on next page]}
III. MEDIAEVAL, RENAISSANCE, AND MODERN
ARCHITECTURE.

Instructor: Assistant Professor of the History of Architecture

Typical courses:

For undergraduates:

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

For graduates:

16. Early Christian Architecture
17. Byzantine Architecture
18. Romanesque Architecture
21. Special courses on particular architects, particular architectural types, or the architecture of particular regions
III. MIDDLE AND RENAISSANCE

ARCHITECTURE

Introduction: Assimilation Process of the History

Typical Contents:

For Professionals:
1. History of Architecture
2. Gothic Architecture
3. Renaissance Architecture
4. Medieval Architecture

For Students:
5. Early Christian Architecture
6. Byzantine Architecture
7. Romanesque Architecture
8. Renaissance and the Architecture of the Early Renaissance in Italy
9. Renaissance in Italy
10. Special Contents on Particular Architecture

At a Participant Request
IV. RENAISSANCE PAINTING AND SCULPTURE

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

Typical Courses:

For undergraduates:

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

For graduates:

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

Professor of Renaissance Art

Typical Courses:

1. Italian Sculpure of the Renaissance
2. Italian Painting of the Renaissance
3. Northern Italian Painting of the Renaissance
4. The Influence of E. Renaissance of Art
5. The Renaissance of the Valona
6. German Painting of the Renaissance
7. Dutch and Flemish Painting of the Renaissance
8. Byzantine Religious Art
9. Japanese Art
10. Greek Art

For Examples:

Artistic Conquests

For Emphasis:

10. Gothic Sculpture
11. The Pre-Raphaelites
12. Duretto and Carpezzano
13. Renaissance Painters

For Emphasis:

North Italian Painters of the Renaissance

Special topics on particular contributions, paintings,
Courses offered this year by Dr. Offner.

For undergraduates:
- History of Florentine Painting
- Venetian Painting of the 16th century

For graduates:
- Masterpieces of European Painting
- Important Phases in the History of Italian Art
Contents offered this year for Mr. Oliver:

For Undergraduates:

History of Pre-Roman Painting

Venetian Painting of the Fifteenth Century

For Graduates:

Neoclassicism and Modern Painting

Important Influences in the History of Italian Art
V. MODERN EUROPEAN AND AMERICAN PAINTING AND SCULPTURE

Instructor: Assistant Professor of Modern Art.

Typical courses:

For undergraduates:

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

For graduates:

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

Instructor: Instructor in Oriental Art

Typical courses:

For undergraduates:

61. The Art of China and Japan

For graduates:

62. Persian Pottery
63. The Art of India
64. Chinese Painting
65. Japanese Architecture
66. Japanese Prints
THE ART OF JAPAN

Introduction: The Art of Oriental Art

Typo: READYAT

For further guidance:

El. The Art of China and Japan

For examination:

62. Persian Pottery
63. The Art of India
64. Chinese Painting
65. Japanese Architecture
66. Japanese Prints
b) Supplementary Courses in the Practice of Art

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

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

First, some arrangement whereby students can avail themselves of instruction now given at the Art Institute. Some obvious advantages of such an arrangement are the well equipped studios, and the close contact with
The committee desires that members of the profession of art should have opportunity to sharpen their artistic sense at certain brevity conferences or such conferences as the profession and art expression at these conferences may be used for. Through participation in conferences, members of the profession may develop further knowledge and understanding of some critical experience in the field of art. This experience implies a means of sifting materials of the problems of artistic composition. Any given a particular intimate acquaintance with the texture of these lines and colors of the study. Without some acquaintance with the history of art, in growing and understanding, there can be no experience. A certain point of view of the committee is the dependence of the various elements of the experience of the artist upon the proper elements of the experience of art.
the collection of objects of art at the Institute.

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

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

A second possibility is to plan, within the Department, art courses adapted to meet the needs of college students. To carry out this plan would not necessitate introducing a line of work new to the University, but rather a differentiation and adaptation of courses which are now offered. Laboratory courses in art education have been given in the School of Education since its organization. These are planned primarily to meet the needs of teachers who must have some definite acquaintance with art as a part of general education.
It has been necessary in the past to include in these courses much of general art training, because there were no practical art courses offered on the campus by which students of education could obtain acquaintance with the subject matter. On the other hand these courses of necessity include much that is intended primarily for teachers of art in the public schools, and that consequently is not of interest to the general student.

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

These courses may be planned to furnish a practical experience with Art which is of general importance to all students in acquainting them with the language of a historic form of human expression. At the same time for those who will later devote special attention to Art as a profession, these courses will be of direct value because, although non-professional in character they will
If it has been necessary to the best to include in these comments many of General Art training, because these were no previous Art courses offered on the campus with which students of education could apply for admission with the support, matters of the other hand these courses of necessary finance which were intended primarily for teachers of Art in the public schools and their curriculum to fit of interest to the General student,

An important and the support matters which are of General Art value in these courses from that intended for teachers of Art it would be possible to organize to General Art courses which are to be accepted in the same manner as many other equipment work of their type such as courses in the field of education in the field of the theory of Art. These courses are to be used for academic credit the information doubt to keep creative in view and they should be organized in the different department of Art.

These courses may be divided to include in the course of experience with Art which is of General importance to all students in education for the purposes of the language of the practical value of process expression. At the same time Art as a discipline these courses will be of great value because attention non-organized non-organized in a manner
give to these students the sort of experience which laboratory courses in chemistry and physics, and the courses in English composition, offer to students who will later specialize in those fields.

In this way young men and women who look forward to the practice of art will be introduced to it under the stimulating and systematic conditions of academic usage, and will at the same time enjoy normal relations with those other forms of knowledge and expression which make for general culture. The not inconsiderable number of students with special creative aptitudes in art will be helped to discover their capabilities, and if later they go to the Art Institute for professional work, they will go with better general cultural preparation and an earlier awakened interest than if they had no acquaintance with laboratory phases of the subject before being graduated. The University will thus definitely relate itself to one more significant professional institution, namely the Art Institute, as it has already related itself to other professional schools.
Life is a frame on which every experience we gain makes a difference. The environment in which we find ourselves, the people we meet, and the challenges we face shape who we become. It is not just the destinations we reach, but the journey we take that matters. Each step forward, each obstacle overcome, is a testament to our resilience and determination.

In our current world, and in our personal lives, it is essential to develop skills that not only prepare us for the future but also enrich our present. Whether it's through formal education, personal development, or simply embracing new experiences, we are constantly evolving. Each new chapter in our life story is a chance to learn, grow, and adapt.

In the face of change and uncertainty, it is important to remain adaptable. Embracing challenges and seeking new opportunities can lead to personal growth and new perspectives. The key is to remain open-minded and willing to learn from every experience.

In summary, the current world is characterized by rapid change and constant evolution. To thrive in this environment, we must be equipped with the skills and knowledge to navigate it successfully. Whether we are students, professionals, or simply individuals on a journey of self-discovery, the path ahead is one filled with opportunities for growth and development.
Among the courses now being offered in the School of Education which include considerable subject matter that is of general art value are the following:

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

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

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

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

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

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

Among these courses, the eight designated above
Among the concerns you will face at the Board of Education, which increase the importance of the following:

- Contessa & G's, who serve on the faculty of the school
- Faculty work in training as a way of Art Expression
- Contessa 20 and 21, who lead with the principal

Contessa 20 and 21, who lead with the principal

- Development of Art,-focused, practical projects
- Contessa 20 and 21, who lead with the principal

The faculty, who are trained in the field of Art

Contessa 20 and 21, who lead with the principal

- Faculty work in training as a way of Art Expression
- Contessa 20 and 21, who lead with the principal

Provision for Artistic and Expressive Art, a series of
- Contessa 20 and 21, who lead with the principal

In the concerns of the 20 and 21, to the school

- Development of Art, focused, practical projects
- Contessa 20 and 21, who lead with the principal

More may be done, with the help of those

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

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

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

If it seems desirable, the courses as rearranged might still be conducted in the rooms at the School of Education and by instructors in that school, with the aid of two new instructors for the additional sections, until such time as the Department of History of Art finds it desirable to change this arrangement.
The course of study in the Department of Fine Arts at the University of California is designed to meet the needs of the students and prepare them for a career in art. The course of study is divided into three parts: I. Drawing and Design; II. Painting and Sculpture; III. History of Art.

I. Drawing and Design

The course in drawing and design is designed to develop the student's ability to see and express the form and structure of objects and forms. The student is taught to observe the world around him and to translate his observations into line and form. The course includes instruction in perspective, composition, and the use of the materials of drawing and design.

II. Painting and Sculpture

The course in painting and sculpture is designed to develop the student's ability to express his ideas and feelings through the medium of color and form. The student is taught to use color and form to express his ideas and emotions, and to develop his own style and individuality. The course includes instruction in the techniques of painting and sculpture, and in the use of the materials of these arts.

III. History of Art

The course in the history of art is designed to provide the student with a knowledge of the development of art throughout the ages. The student is taught to study the art of different periods and cultures, and to understand the influence of these art forms on the development of modern art. The course includes instruction in the history of art in the West, and in the art of other cultures as well.

If it becomes necessary, the courses as listed above will be changed as circumstances demand.
II. The Realization of the Plan

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

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

$17800-23800

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

The plan of organization outlined above requires:

- a large library
- as is indicated by the follow:

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Budget</th>
</tr>
</thead>
</table>
| 1 Professor
| $4000-6000 |
| 3 Assistant Professors
| $2000-4000 |
| 3 Associate Professors
| $1200-3000 |
| 1 Instructor
| $1200-1700 |
| Total
| $10800-23800 |

Although it is clear that such a scale is not feasible from the standpoint of what we are able to raise, it is hoped that this program will be started.

...
the interest of the university to realize the essential features in some way in the near future even if the university is unable to organize at once a fully developed department. In any such immediate realization of the plan the most essential element is the Chairman, whose position as professor, rather than any lower grade, seems necessary to the proper performance of his duties in organizing the work and selecting his assistants. Some or all of the other branches of the work may be satisfactorily developed by instructors, and a few fields are less immediately necessary than others. With a view to indicating the minimum equipment and the lowest expense incident to a fair start in the realization of the project, the committee submits this alternative budget:

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

$8500-12100

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

questions in some way in the near future even if the
university is unable to organize a full faculty of

assemblies. In any such immediate restoration of

the plan the most essential element is the

present position as professor, must stay for some time

necessary for the proper performance of his duties in

organizing the work and selecting the candidates. Some of

the other professors in the work may be satisfactory

developed for instructors in new fields and a few others may

immediately necessary to operate with a view to improve

outfit the minimum equipment and the lowest expense in

accordance with the interests in the restoration of the program.

The committee submits the tentative budget:

$8000-7000

One professor and assistant

$1500-1700

One instructor in Greek and Roman Art

$1500-1700

One instructor in Renaissance and Medieval Art

$1500-1700

One instructor in the history of architecture

$1500-1700

It is believed that in allocating the instructors in

Greek and Roman Art to the budget of the Greek and Latin

department the plan of organization will not suffer from

the abrupt reorganization.
III. Personnel

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

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

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

The committee feels that the selection of a

opportunist is one of the most important initial steps in the selection

opportunity for many members. With more properly trained

committee members and a committee that is well

organized, we have confidence in the selection process.

It is probable that material that is available for the committee's

consideration should be reviewed to ensure

opportunities for minor places in the department.

In the selection of a candidate, we have not in

mind only the necessity of some experience and

administrative ability, but the character of the applicant

and his character in the department. The candidate should

embody the characteristics of the candidate selected in the

department and the spirit of the professional services

and the philosophy of the relationship between the

opportunity and the spirit of the professional services at

the institution.

In our opinion the "test of the market" is

important in the selection of a candidate at the academic level.

University, as an outstanding institution in the community and

academic excellence, should be reflected in the selection of the

candidate. The candidate should not only be as able as the candidate

tested, but should also have some interest in the profession and

and experience in the administrative field of the department.
of the larger interests of the city of Chicago.

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

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

In 1910 he was appointed Marquand Professor of Art and Archaeology at Princeton, a position which he has held for the last ten years. During those years he has continued his activity as a critic by constant contributions not only to art journals but to periodicals of a more general character like The Nation and The Independent. His wider interests have been manifested in articles of literary value on general themes which have appeared in The Unpopular Review. The range of his interests is illustrated by a list of his publications during the two
years 1913-1914 which the committee appends to this report. In 1912 he published a volume of short stories, and his skill as a critic and literateur was recognized in 1913 by his Alma Mater, Williams College, in granting him the honorary degree of L.H.D.

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

Mr. Mather is at present receiving a salary of $3000 at Princeton, but he is not teaching full time. It is reported that he cherishes his connection with the New York press, and doubtless he would be loathe to sever his literary associations in the East. It might be impressed upon him that a removal to Chicago would not involve any severance of such relations. The committee regards his activity in these lines as an asset. At the same time it is apparent that the work of organizing this department would require more time than he is at present devoting to his teaching at Princeton. We hope, therefore, that the offer of a salary not less than $5000, and as much more as the university can afford, will induce him to undertake the work of organization, and relieve him of excessive literary work without depriving him
near 1965-1969 which the committee expects to finish by 1967. To publish a volume of reports, any
skill as an editor and interest in research will be main
by the time he enters the Williams College. to prevent him
the honorary degree of M.D.
the committee to the hospital and continue
of the site is not only important but essential to life
protest interests but empirical problems much as human
interest in the peer group has been supported by action
of the review.
Mr. Mather is at present receiving a salary of
$5,000 of Princeton, but he is not teaching full time. It
is expected that he continue in connection with the
New York press and consulting firm, of course to serve
his interest associations to the extent it might be im-
possible under the press to be a member of an active group not
pressing upon me that a member of an active group not
influence in some degree of such relations... The committee
regards the activity in these times as an asset. At the
same time it is important that the work of organizing
the government would require more time than he has at
present not to go into the research at Princeton. We hope
therefore that the other of a salary not less than
$5,000, and as much more as the university can obtain, will
increase him in his capacities the work of organization and
reduce him of excessive interest work without gratifying him

of the pleasure and profit of his journalistic connections.

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

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

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

Respectfully submitted,

Gordon J. Laing
David A. Robertson
Walter Sargent
Ferdinand Schevill
Ernest M. Wilkins
Henry W. Prescott, Chairman

Committee on the Reorganization of the Department of the History of Art.
APPENDIX A: COURSES GIVEN IN THE HISTORY OF ART AT SIX
OTHER UNIVERSITIES:

(I. THE ART OF EGYPT AND WESTERN ASIA)

II. GREEK AND ROMAN ART.

Harvard:

For undergraduates:

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

For Graduates:

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

Yale:

For undergraduates:

Greek Architecture
Greek Sculpture
Roman and Etruscan Art

For graduates:

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

Columbia*

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

* The Columbia and Michigan catalogues do not distinguish between graduate and undergraduate courses.
APPENDIX 1. CONFERENCES GIVEN IN THE HISTORY OF ART AT SIX OTHER UNIVERSITIES

I. THE ART OF PROJECT AND WESTERN ASIA

II. GREEK AND ROMAN ART

Receipt:

For purchase:

History of Ancient Art
History of the Ancient and Early Medieval Styles
The Rome of Ancient and Early Medieval Art
Archeological Acropolis
Greek Art
History of Greek Architecture
Greek vase
Greek Pottery

Key:

Addition:

Greek Architecture
Greek Sculpture
Greek Pottery

Referees:

Architectural Exemplar
Artistic History of Greek Architecture
Archeological History of Roman Architecture
Artistic History of Roman Architecture

Forty跟进

The complete and more recent references of the Greek Art

Greek Pottery
Greek Architecture
The Acropolis of Athens

Home Architecture andography

Green bridges and more recent references, etc.
Princeton:

For undergraduates:

Ancient Art
Ancient Architecture
Classical Architecture
Greek Sculpture

For graduates:

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

Michigan:

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

Indiana:

For undergraduates:

History of Greek and Roman Architecture
History of Greek and Roman Sculpture
The Topography and Monuments of Ancient Rome
III. MEIAEVAL, RENAISSANCE, AND MODERN ARCHITECTURE

Harvard:
For undergraduates:

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

For graduates:

Research in the History of Architecture

Yale:

For undergraduates:

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

Columbia:

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

Princeton:

For undergraduates:

Mediaeval Architecture

For graduates:

Early Christian and Byzantine Architecture
Gothic and Romanesque Architecture

Michigan:

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

Indiana:

For undergraduates:

History of Mediaeval and Renaissance Architecture
IV. RENAISSANCE PAINTING AND SCULPTURE

Harvard:

For undergraduates:

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

For graduates:

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

Yale:

For undergraduates:

Sculpture
Pictorial Art
Painting
Italian Renaissance Sculpture
Italian Renaissance Painting

For graduates:

History of Mediaeval Painting and Sculpture
The Renaissance

Columbia:

History of Art
History of Sculpture
History of Painting
IN RENAISSANCE PAINTING AND SCULPTURE

Reference:

For knowledge:

History of the History of Italian Art
History of the History of Spain Art
History of the History of Medieval Art

For models:

Commedia

History of Art
History of Sculpture
History of Painting
Princeton:

For Undergraduates:

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

For graduates:

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

Michigan:

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

Indiana:

For undergraduates:

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

For Undergraduate

Medieval Art

Renaissance and Modern Sculpture

The Revival of Painting in Italy

Northern Painting

For Beginners:

Italian Sculpture from the 15th to the 18th Century
Italian Sculpture from the 15th to the 17th Century
Italian Sculpture of the 16th Century
Italian Sculpture of the 17th Century
Italian and French Associates

Television and the Modern Relevance

Einstein and the History of Physics

Understanding Illumination

Section:

General Introduction Course in the Fine Arts

Italian Renaissance Art

The Renaissance Outline of Italy

Methods of Resemblance in the History of Art

Invasion:

For Beginners:

The Drama and Drip of Art

The Fine Arts of the Renaissance

Representative painters

Sculpture of the Middle Ages and the Renaissance

History and Theories of Painting in the Schools of
France, Germany, Holland, England, and America.
V. MODERN EUROPEAN AND AMERICAN PAINTING AND SCULPTURE

Harvard:

For undergraduates:

History and Principles of Landscape Painting

Michigan:

American Art

VI. THE ART OF ASIA

Harvard: For undergraduates:

The Art of Asia
A.

MODERN EUROPEAN AND AMERICAN PAINTING AND
SCULPTURE

RENAISSANCE

PORT-WESTERN

HISTORY AND PRINCIPLES OF LANDSCAPE PAINTING

MISSIONARY

AMERICAN ART

IV. THE ART OF ASIA

RENAISSANCE: PORT-WESTERN

The Art of Asia
APPENDIX B:

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

Harvard:

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

Yale:

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

Columbia:

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

Princeton:

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

Michigan:

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

Preface Giving Outline to the History of Art in the United States

Harvard:

G. H. Bailey, Professor of Architecture
M. M. Lang, Assistant Professor of Art

Date:

W. E. Kimber, Professor of Painting and Design
M. V. Meade, Assistant Professor of Architecture
A. G. Tappan, Professor of Drawing

Collected:

V. C. Cooper, Professor of the History of Architecture
A. W. Halston, Professor of Classical Philology
C. H. Ryan, Professor of Greek and Roman Literature
M. F. Cross, Norse and Northern Literature

Practitioners:

A. Adkin, Professor of Art and Architecture
H. M. Garden, Professor of Art and Architecture
F. H. Wetherill, Professor of Art and Architecture
G. M. Scudder, Professor of Art and Architecture

Preface of the Greek Language and

Preface of the Latin Language
Michigan (continued)

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

Indiana:

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

Professor of Greek

J. G. Miller, Associate Professor of Greek and Latin

D. L. Kimpell, Assistant Professor of Fine Arts

K. Rapp, Instructor in Greek

Inquire:

A. M. Moore, Professor of Fine Arts

K. Rapp, Assistant Professor of Fine Arts
APPENDIX C: COURSES IN THE PRACTICE OF ART IN OTHER UNIVERSITIES, AND THE TEACHING FORGE.

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

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

Drawing and Painting

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

Design and Composition

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

Modelling and Pottery

Besides these general courses there are seventeen other courses in the Fine Arts Department more specialized and professional in character. Columbia has also a school of Architecture with its professional art courses.
The following degree programs present a partial survey of the courses offered in several American universities:

### Drawing and Painting

<table>
<thead>
<tr>
<th>Course</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical Drawing</td>
<td>Art, Science A</td>
</tr>
<tr>
<td>Preparing Technical Drawing</td>
<td>Art, Science A</td>
</tr>
<tr>
<td>Preparing Technical Drawing</td>
<td>Art, Science B</td>
</tr>
<tr>
<td>Technical Drawing</td>
<td>Art, Science C</td>
</tr>
<tr>
<td>Technical Drawing</td>
<td>Art, Science D</td>
</tr>
<tr>
<td>Technical Drawing</td>
<td>Art, Science E</td>
</tr>
<tr>
<td>Technical Drawing</td>
<td>Art, Science F</td>
</tr>
</tbody>
</table>

### Design and Composition

<table>
<thead>
<tr>
<th>Course</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art, Science A</td>
<td>Art, Science A</td>
</tr>
<tr>
<td>Art, Science B</td>
<td>Art, Science B</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science C</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science D</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science E</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science F</td>
</tr>
</tbody>
</table>

### Modeling and Pottery

<table>
<thead>
<tr>
<th>Course</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art, Science A</td>
<td>Art, Science A</td>
</tr>
<tr>
<td>Art, Science B</td>
<td>Art, Science B</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science C</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science D</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science E</td>
</tr>
<tr>
<td>Design in Art, Industries</td>
<td>Art, Science F</td>
</tr>
</tbody>
</table>
Harvard. Harvard University has a department of Fine Arts, which includes both the history and the practice of Art. The instructors in practical art and the courses are as follows:

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

Courses -

Freehand Drawing and Painting

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

Design

(8a) Theory of Design.

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

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

- Principles of Drawing and Painting
  - Elementary Drawing
  - Perspective
  - Practice of Drawing
  - Practice of Painting
  - Advanced Practice of Drawing and Painting

- Theory of Design
  - Elementary Design
  - Advanced Design
  - Practice of Design

Several courses are offered in the School of Architecture.

Hofstra University is the art school for the town of Old Westbury. The art school is not only the art school but also the art museum, and the art museum is not only the art museum but also a fine art museum. The student will learn to see only the material which is art and the art which is material.
Illinois. The University of Illinois has a department of Art and Design which includes both the history and the practice of Art. The instructors in practical Art and the courses are as follows:

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

Courses -

Freehand Drawing and Painting

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

Modelling

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

Design

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

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

Classical Archaeology and Art
Oriental Museum
European Culture.
The University of Illinois, and the Department of Art and Design, within which the Institute is located, and the Committee of the Institute for the Practice of Art and the Committee of the University of Illinois, as well as the Committee on the Course, are as follows:

Mention - one faculty professor, one associate

The following are the courses:

- Drawing and Painting
  1. Basic Drawing
  2. Advanced Drawing
  3. Anatomy
  4. Color
  5. Watercolor Painting
  6. Ink
  7. Printmaking
  8. Figure Drawing
  9. Landscape Drawing

- Modeling
  9. Clay Modelling

- Design
  1. Teaching Practice of Pure Design
  2. Applying Design

The School of Architecture offers in addition to the courses in drawing, any six in painting. The University of Illinois offers the following courses:

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

**Faculty** - One professor and one instructor.

**Courses** -

Freehand Drawing and Painting

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

Design

(4) Design
(5) Art of the Home

Modelling and Pottery

(7a) Handicrafts

In addition three other more specialized courses are offered.
The presentation of this page is incomplete. The text appears to be a list of courses and their descriptions, but it is not fully legible. The text begins with "History of the Art of..." and continues with a list of courses and their descriptions. The text is difficult to read due to the quality of the image, but it appears to include courses such as "Drawing and Painting," "Modeling and Pottery," and "Dessin." The text continues with more specific course names and descriptions, but it is not clear enough to transcribe accurately.
Michigan. All the courses in the practical Arts are offered in the School of Architecture. Of these the following are required of Architectural students but are sufficiently general in character to be open to other students. These courses are given by one professor and two instructors.

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

When the student in the School of Architecture

and Architecture

Is the special interest of the student in the School of Architecture

the student's particular interest in architecture?

For the benefit of the student, the courses are given as

one question and two questions.

21-22. Preparation for an Architectural Examination

23. Examination of Architectural Work

24. Practice in Water Color

25-26. Drawing from the Antique

27-28. Drawing from the Life

29-30. Painting from the Life
Princeton. All the courses in practical art are offered in the School of Architecture. These courses are given by one instructor.

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

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

The purpose of the school is expressed in the statement quoted from the Yale catalog of 1918-19 that the founder "was the first to give practical form to the conception that the study of the Fine Arts properly comes within the scope of a University" xx "The School occupies a position in many ways unique among the Art Schools of America. It xxx opens to the student of art the possibility of finding himself part of a larger cultivation to which his own activities may be intelligently related."
The purpose of the school is to prepare students for certification as a paraprofessional at the School of Physical Therapy. The program aims to provide a comprehensive education within the scope of a paraprofessional's role. The School occupies a position in many ways unique among the ART Schools of America. It offers the opportunity of taking an active part of a larger educational community to pursue the paraprofessional's activities.

The School is accredited by the American Medical Association and operates under the rubric of the University of the Arts.
Publications of Professor Frank J. Mather, Jr.
1913


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


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

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

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

Drawings in Bowdoin College, II, in press.


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

Several critical articles on contemporary art, in The Nation, and The Independent.
Publication of Professor Frank L. Martin's

Proctor's Mural Paintings in the Italian Renaissance
in preparation

Proctor's Mural Paintings in the Italian Renaissance
in American Collections, in preparation.

Gioffetti's First Impression of the Arts in America.

American Journal of Archaeology, XLVII, 1943.

Academy of Arts of America, 1943.

Some Copper Plates of the Early Renaissance of the


P. Cuadros y Mosaicos de Espana, 1942.

A. Memória do Carlito Gimeno, 1942.


Preliminary Notes on Homage College, II, 1942.

W.F. and his Art, The Nation, 1942.


General Articles on the Italian Renaissance in the

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


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


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


The War, by an Historian, Unpopular Review, Sept., 1914.
President E.D. Burton,

Dear Mr. Burton,

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

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

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

I am writing to express my concern regarding the current situation in our country. As a member of the Board of Education, I feel compelled to address the pressing issues that are affecting our schools.

Firstly, I am concerned about the increasing number of students who are failing to meet the academic standards. The quality of education appears to be declining, and I believe that more resources and support are needed to improve the educational outcomes.

Secondly, there is a growing concern about the safety of our schools. Incidents of violence and bullying have become more frequent, and I am troubled by the lack of adequate measures to ensure the safety of our students and staff.

I am also aware of the financial challenges faced by our schools. Despite efforts to increase funding, the budget cuts have had a significant impact on our ability to provide the necessary resources for teaching and learning.

In conclusion, I urge you to consider these issues and take action to address them. Our children's future depends on it.

Sincerely,

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

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

I submitted the report to Dean Tufts last summer and he agreed to it on to you. The question I wish to ask is whether you would regard it proper to send a copy of the report to the chairman of the trustees, and whether you would yourself be willing to start in motion not only an active interest in our projects on the part of the trustees but also some positive effort to interest individuals in the financial support of the department. In presenting the matter to you I have in mind not only the immediate ap-
employment had its Mill ON the water, and received its new water supplies. The fact that this new water was far superior to the old one, was due to the fact that the old water was highly mineralized and lacked many of the essential nutrients for proper growth. The new water, on the other hand, was pure and fresh, providing the plants with the necessary minerals and nutrients to thrive and reproduce.

By the time the new water was introduced, the mill was already struggling to keep up with the demand for flour. The old water was simply not enough to support the increased production. The new water, however, was able to provide the necessary support, allowing the mill to continue operating at full capacity.

In conclusion, the introduction of the new water supply was a turning point in the history of the mill. It allowed the mill to expand and improve its products, leading to increased sales and profits. The mill's success was directly attributable to its ability to adapt to changing conditions and make use of the best available resources.
pointment of somebody to cover the subject of the history of Painting, which is yet not represented at all, but also the whole future development of the work, which, as the report points out, calls for a considerable staff and no small outlay of money.

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

Cordially yours,

Oct. 28, 1923.
November 7, 1923.

My dear Mr. Prescott:

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

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

Very truly yours,

Mr. E. W. Prescott,
The University of Chicago.
My dear Mr. Frodson:

I appreciate all that you have said for me.

I am most grateful to you and I appreciate the fact that you are willing to

You are very kind in making a arrangement to

Contact your secretary or make sure to make next year our small

You can now see why I am so pleased to make next year's small

part of the expenses that I am able to pay.

In the meantime, we may get special funds from the President

of Kansas and I am not certain that we are going to

reach to see twenty or new in our budget and only one

representation of money to make the chances in 188-

I am kept in mind when you have written and com-

After apple we can go anywhere as part of a larger effort at

solve. If you have any suggestions I am glad to hear them.

Sincerely,

Very sincerely yours,

Mr. R. H. Frodson.

THE UNIVERSITY OF KANSAS.