

The University of Chicago

Department of Art

*Art dept*

July 28, 1926

*GL*

President Max Mason,  
The University of Chicago.

Dear President Mason:

This is to be a long story about myself and a plea on behalf of the part of it that concerns the University. About eight years ago, while working on certain problems in aesthetics, I became curious to know if the Oriental field held any contribution. Quite providentially along came Kenji Toda, scientific illustrator in our department of zoology, but landscape painter (Tokyo Fine Arts School man) and special student of Chinese art on the side. He wanted an interpretation from a psychological point of view of certain Chinese essays.

I immediately seized upon him as collaborator and we have worked together ever since. The plan was to translate all the Chinese sources on art theory from the fourth century fragments to the lengthy essays of the eighteenth. It was a long job, chiefly because of difficulties with texts, most of which had to come from the Orient.

But it proved a most extraordinary and fascinating field, the material completely upsetting many of our accepted western theories and evaluations. Many of the greatest Chinese theorists were practical painters as well and their writings are exceedingly concrete. Their theories, even back in the early middle ages, sound like our most up to the minute speculation -- a "gestalt" psychologist would eat them up! And we believe they contain a very practical contribution for the artist of today. For instance, I have tried the Chinese theory of the movement-image to gain vitality of brush stroke on one of the best of the more radical American artists and he is a complete victim. And a singer claims it gives him greater tone. I have not myself had a chance to give it a trial in painting but have used it and surprised myself in playing Bach. But all this is for us to prove.

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Most of this material has not been translated into any European language. And we differ from the part that has been translated. Not because Mr. Toda has special skill as Chinese scholar but because our translations are from a practical artist's point of view. Locutions that are entirely familiar to us as the usual vocabulary of the studio have proved stone walls to learned sinologues and the subject of amusing controversy and misinterpretation.

We are now in the painful process of "taking a long time to make it short." Our plan is to publish in three books, the first to give the core of Chinese aesthetic (dynamics and equilibrium), the second to be a more comprehensive book on Chinese art theory in general. Both will be mainly my interpretation based on the native sources and supported by a study of the actual paintings. The third book however is to be a straight publication of the translations, fully annotated. When this is done students of the subject ought to be better equipped for the next step in this pioneer subject, study of the individual artists, and later, for the historical synthesis. At present they are putting the cart before the horse -- writing the history of something they know almost nothing about.

For the last three years I have offered a University College course in Chinese Painting in which I have given the students all of this new material that could be packed into the time. I think they were all enthusiastic but some of them were so much so that, since there was no way of going on with the work in the University, they became my personal helpers, cataloguing collections, illustrative material, and so on. Three of them have worked two years and will continue -- and the group would grow if I had time to supervise any more.

But all this is poor policy from a University standpoint. We should be able to carry these students on with more and more advanced courses. At present this is utterly impossible owing to lack of illustrative materials. The situation is bad enough in the present course. Besides the slides that I have bought myself there is a small collection which we borrow from

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Department of Art

Most of this material has not been translated into any European language. And we differ from the part that has been translated. Not because Mr. Foss has special skills as Chinese scholar but because our translations are from a practical artist's point of view. Locations that are entirely familiar to us as the usual vocabulary of the studio have proved stone walls to learned sinologists and the subject of causing controversy and misinterpretation.

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the Art Institute. These we eke out by examination of various publications at the Art Institute. For this I must handle the students in small groups -- a time consuming process. And we have no enlarged details of such slides as we do possess. I flash a dusky painting on the screen and then exert all the eloquence I can muster to make them believe that they are seeing not the undifferentiated mass before them but the record of the most sophisticated and orderly pattern of light and dark in changing speeds and intensities. It is a most grotesque introduction of "literature" into a purely pictorial situation.

We need books, photographs, slides and more slides. All our books for this work except those lent by Dr. Laufer or found in Newberry Library we have had to purchase ourselves. I have just had forty-two new negatives of paintings made at my own expense. That is my present limit.

It seems to me that this is a very special case. The two subjects upon which the attention of serious students of art is focussed at the present time are the sources of medieval style and the question of the Orient. With very few exceptions no courses on Oriental art have been available in this country. And no one could offer this particular course without access to the same native material. Of course the art department needs material for all its work -- the annual budget is not adequate even for its most elementary needs. But if pioneer work must wait until the more usual needs are satisfied there will not be any pioneer work. Obviously support must come from some special grant in addition to the usual budget. And it is in hope that something of this kind may be possible that I have ventured to bring this case to your attention.

Very sincerely yours,

Suey C. Wiswell

The University of Chicago

Department of Art

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Very sincerely yours,

Walter Dill Scott

The University of Chicago  
Department of Art

Art Dept

2564 East 72 Place  
July 28, 1926

GL

Dear Dr. Mason:

Your China propaganda letter is enclosed. It was crammed in between one busy trip and another which starts tomorrow and it does not strike me as being very good. I should never have written you all the detail and the pathos, but it seemed wise to leave it long and spontaneous for the "prospect". If you want it improved or the whole tone changed please tell me -- letters will be forwarded -- and it shall be done.

I specialize in propaganda letters (Harold Swift will be witness) and want to write all that you will be good enough to use. Especially for the art department which has been for so many years my special interest and which I rejoice to see is beginning once more to rise. I have new hope that soon we may have a graduate department and that certain cherished schemes may come to pass. One of them I want to mention right now while I have a chance. Propaganda for the future.

We have in this University a unique opportunity for investigating what seems to be the central problem of aesthetic. For right here is the one biologist and the the one neurologist whose work is at the basis of this problem of order -- Child and Herrick. And I have already interested the only school of psychology that has any experimental contribution to offer -- the gestalt group in Germany. Last summer I had the pleasure of bringing together Child, Herrick and Koffka, of the University of Giessen, and felt that it was a remarkable meeting from which something must emerge. Later I found them mentioned together in the British Journal of Psychology so it is in the air. To correlate the great amount of experimental work that has already been done, its applicability unknown apparently to students of art theory, and to set the fresh problems would be a splendid departmental work and would have back of it, immensely interested, every one of these men -- we should need only a sympathetic

*Handwritten:*  
2584 East 73 Place  
July 28, 1938

The University of Chicago  
Department of Art

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Department of Art

physicist to round it out. Going as far as I can with graduate students in University College courses is all that prevents an explosion.

I enjoyed and greatly appreciated our talk about the oriental journal. Mr. Laing was very much pleased at the prospect of the Press having such a publication. He also approved of the idea of a possible expansion of the Oriental Institute work and will think further about it. I have put out feelers toward Japan and India. Dr. Laufer has listed our possible contributors and financial prospects and I am to see as many of them as I can on my "vacation". So we are all set -- except for what Mr. Laing calls the necessary handsome subsidy.

Faithfully yours,

Suey C. Driscoll

The University of Chicago

Department of Art

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Wm. C. Brown

Oct 252 Ltr. to Pat.

" 214 Patrick & Fig. -

Downing & Morrison -

Hagen

Hugh Morrison -

Clarence Ward -

Could not see 252.

Geo. Downing - 38 Quincy St. Boston (Mass.)  
(prints) Right side 214. print 252

Miss Forrester

205 E. 105 St.

N.Y. City

Rothschild right side 252.

Beatrice Vonteller

6016 Ellis Ave. Ch. }

Mr. Nyquist F.V.

College of Fine Arts

Carnegie Inst of Tech.

Schenley Park

Pittsburgh Pa.

Miss Lucy C. Driscoll

Edward F. Rothschild,  
478 Central Park West,  
New York, N.Y.

Thanks for telegram. Death of  
Professor Sargent is terrible loss to  
University. Think there is nothing you can  
do at present moment but am glad to  
have your address.

J. C. Woodward

The University of Chicago

Department of Art

*File - Art Dept*  
Office of the Chancellor  
Return 502 Admin.

December 19, 1927.

Dear Mr. Woodward:

(Nov. 15, 1927)

I am returning herewith the "Notes on Art Department" by Miss Driscoll which you were kind enough to let me take along. It is a worthwhile document, particularly in pointing out the conservative traditions and other pitfalls to be avoided in reorganizing our Department of Art. I heartily commend this progressive spirit and the just exposé of existing conditions which is clearly set forth.

We have gone too far in the proper direction to countenance the retrogression which would result from the leadership and pattern of the traditional Department of Art in our American universities. Appreciation has been the guiding spirit in the objectives of the present department but the complete realization of its dominance in our actual program has not yet been achieved.

I should like to point out also what I feel is the weakness of these comments. The emphasis on psychology (see pages 2 and 4) seems to me unfortunately placed and a substitution of a newer sort of "impedimenta" for the traditional assortment which archeology provides, without getting much closer to the crux of the matter. Psychology, without inquiring into its status as a competent science, is irrelevant in understanding and enjoying art.

The proper considerations in matters of art appreciation are related to the technique of seeing. The monument of art is to be regarded and contemplated and the seeing of the thing is the final value in itself. To teach appreciation of art is only to teach how to see and I should prefer to shun the feeble and perhaps dangerous assistance of psychology in an introduction to the subject.

The vocabulary of art concerns itself with forms, planes, contours, patterns, textures, lines, lights, shadows and colors; the syntaxes of art are expressed in terms of rhythm, consonance, balance, harmony, proportion, and types of suggested movement. It is only necessary that these things become clearly explicit and familiar in our vision.

The normal demands of experience do not require specialized vision, a few visual elements being sufficient to provide an association that can guide the human being. But in

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# The University of Chicago

Department of Art

- 2 -

art, in contrast to normal experience, it is the vision not the resultant thought or action which is significant and the technique of seeing must become specialized in accordance with the demands of the artistic vocabulary. The dealer in diamonds or glass knows his commodity and can see its inherent value and distinguishing qualities in terms of variation from the standard. The man who contemplates objects of art must have a training in specialization of vision so that his judgment will have an effective instrument in noting value and significance.

We have already begun along the lines of directing the interest toward understanding and enjoying the specific monuments. In the program of courses which I have arranged for the next year there is: (1) a Junior College sequence of three courses in which the first concerns itself with training in seeing and understanding works of art and the second and third carry the student, who has now learned to see and understand, through a survey of the history of artistic creation; (2) a course of Senior College level which makes a study of appreciation of painting and allows some student discussion of the problems; (3) a graduate course in which problems of appreciation are made the subject of research.

I feel that this program looks in the right direction and will endow all other courses in the department with possibilities of far richer expression.

I should enjoy the opportunity of developing this theme before you and any group of interested members of the faculty who could stimulate a real discussion of the matter and recognize the issues involved. I must add, without presumption or malice, that I feel reasonably certain that at the present moment there are very few on any university faculty who are capable of constructive criticism or analytical judgment on such matters as these. That is one of the important reasons why such ideas must be "gotten across."

I am extremely anxious that we recognize the importance of the eventual solution of this problem. Chicago has a great opportunity and I hope that we shall be able to recognize clearly the distinguishing elements of the situation.

Sincerely yours,

*Edward Francis Retschke*

The University of Chicago

Department of Art

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Sincerely yours,

Edward Bruce Kirkham

September 24, 1927

My dear Miss Driscoll:

Thank you very much for the more than generous offer in your letter of September 21, to stretch your already heavy program so that you may help in the emergency created by Professor Sargent's death. I am taking the matter up with Dean Woodward, and while I hope it will not be necessary for us to have to ask you to interfere in any way with your own plans, we shall bear in mind the offer that you have made.

Cordially yours,

Max Mason

President

Miss Lucy Driscoll  
2564 East 72 Place  
Chicago, Illinois.

September 24, 1937

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Cordially yours,

Max Mason

President

Miss Lucy Driscoll  
2864 East 72 Place  
Chicago, Illinois.

The University of Chicago

Department of Art

September 21, 1927

Dear Mr. Mason—

This is just to say that I want to help in every way possible at this sad time for the department. Although I've kept in closest touch, it is years since I've given any courses on the campus, so I felt there should be this special expression of my desire to be of use.

I just had a letter from Mr. Sargent in his usual vein of planning for the future so it seems the more incredible that he is gone. He had more friends than he dreamed — today at the Art Institute people stopped continually to tell me of their grief and affection.

My program for the year has seemed full to overflowing for I've pledged to turn out certain articles, to put half the output of the last eight years of work into shape for publication by a certain date — and am offering a major each quarter in University College. But if it would help the situation for me to take over any of the theoretical and historical courses Mr. Sargent had scheduled for the year (252, 280, 380) I would do my level best to stretch. I've given them all many times on the campus or in University College so it is not a question of the work but of the time.

Yours most sincerely,

Luce Driscoll

2564 East 72 Place  
South Shore 3003

The University of Chicago

Department of Art

September 21, 1957

Dear Mr. Mason -

This is just to say that I want to help in every way possible at this time for the department. I've kept in closest touch, it is years since I've given any serious attention to the department, so I felt that I should be the special expression of my desire to be of use. I just had a letter from Mr. Sargent in his usual vein of planning for the future so it seems to me inevitable that he is gone. He has more friends than he dreamed - that at the last minute people stopped continually to tell me of their grief and affection.

The program for the year has almost full

to be prepared for his lecture to turn out certain articles, to put half the output of the last eight years of work into shape for publication by a certain date - and one of my major tasks in University College. But if it would help the situation for me to take over any of the theoretical and historical courses Mr. Sargent had scheduled for the year (252, 280, 380) I would do my level best to do that. I've given them all many times on the campus or in University College so it is not a question of the words but of the time.

Yours most sincerely,  
Ray Birkbeck

254 East 12 Place  
South 8 Ave 3003

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The University of Chicago  
Department of Art

October 26, 1927

My dear Mr. Woodward -

Your letter of October 21 has just been received - evidently it waited for me several days at the Art Dept. office. I appreciate very much the deletion of "Extension" from my title and quite understand the irregularity of the situation.

This was entirely Mr. Sargent's idea - I had just suggested that perhaps some title with the word "research" in it could be manufactured to replace the misnomer "extension". This had been suggested many times by some of the older members of the faculty who thought I was too indifferent about that sort of thing. Mr. Manly was once kind enough to tell me of various ways in which he had dealt with such irregularities. So if any embarrassment comes up we may be able to find another solution. Last year Mr. Sargent bought me so much material that he may have planned to have me offer a graduate course and thus take care of the situation but we certainly never discussed any such idea except as a matter of the future and more graduates.

I shall be glad to formulate the ideas about the department that have been accumulating since Mr. Tanbell's day but I'm booked so solidly until Sunday that they will not reach you until first of the week.

Sincerely yours

Luey C. Driscoll

2564 East 72 Place

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The University of Chicago  
Department of Art

October 25, 1925

Mr. Woodworth

Your letter of October 21 has just been received - evidently it was for me. I appreciate the interest you have shown in the department of the University of Chicago. I am sure that you will find the work of the department very interesting and quite important to the development of the art in this country. This was entirely Mr. Sargent's idea - I had just suggested that perhaps some time with the word "art" in it could be manufactured to replace the minor in the name. This has been suggested many times by some of the other members of the faculty who thought it was too insignificant about that sort of thing. Mr. Sargent was once told enough to tell me of various ways in which he had dealt with such suggestions. So if any other suggestion comes up we may be able to find another solution. Last year Mr. Sargent had to me so much material that he was unable to have me offer a graduate course and this was one of the reasons but we certainly were interested and will see except as a matter of the future and more practical. I shall be glad to formulate the idea about the department that has been recommended since Mr. Sargent's day but I'm not sure until next week that they will not meet you until first of the week.

Sincerely yours  
Llewellyn Park

524 East 52 Place

The University of Chicago

Department of Art

10-26-27

This is conversation for the waste basket! After talking  
to you I made for the Blackstone and called on the sick  
victim of whom I told you. She had taken a sudden  
turn for the better. I spent all day yesterday with her  
and you may picture me in the interests of art in the  
University smuggling sour kraut and coffee into the Blackstone  
— se romantic — for there's nothing fit to eat in that  
hotel! It is time consuming but necessary for she is a  
real find for us — I don't know anyone whose judgment  
I should respect more. Really knows her subject, one of

the original group that built up the cultural life of  
the town, the "best business woman" in Chicago, so many  
say, and knows every one. At our next meeting she  
will go over the whole situation, from a donor's standpoint,  
of the University and the Art Institute. This means lots  
of information besides working up her own interest. I  
like her as much as she likes me so the situation isn't as  
cold blooded as it sounds. Yesterday I received her  
friends for her and they represented one big fortune after the  
another. They all asked me what the Univ. was going to do  
now about the Art Dept. I said something huge of course  
whereat they grew quite peppy. Pres. Mason is very popular.  
I'm sorry my typewriter is out of commission. L.C. Duiscoll

G7

October 22, 1927

My dear Mr. Payne:

Confirming our telephone conversation I am writing to authorize you to delete the word "Extension" from the title of Miss Lucy Driscoll, Assistant Professor.

Yours sincerely,

FREDERIC C. WOODWARD

Mr. Walter A. Payne  
Recorder and Examiner  
Faculty Exchange

W\*1

7-2

October 22, 1927

My dear Mr. Payne:  
Confirming our telephone conversation I am writing to authorize you to delete the word "Extonston" from the title of Miss Lucy Priscoff, Assistant Professor.

Yours sincerely,

FREDERIC C. WOODWARD

Mr. Walter A. Payne  
Recorder and Examiner  
Faculty Exchange

W-1

G 7  
B

October 21, 1927

My dear Miss Driscoll:

After a conference with Mr. Payne, I have authorized him to delete the word "Extension" from your title. He expressed the fear that it might create an awkward precedent, but I decided to take a chance. If it becomes embarrassing, we may have to go back to the old title. I am returning herewith Mr. Sargent's letter to you.

Your letter of October 21 is received and I shall be glad to see you again sometime. I am wondering if it would not be a good idea for you to set down in writing your suggestions in regard to fine arts at the University. Then we could talk them over and I should have a convenient record of your recommendations.

I am returning herewith Mr. Sargent's letter to you.

Yours sincerely,

FREDERIC C. WOODWARD

Miss Lucy C. Driscoll  
Department of Art  
Faculty Exchange

Wsl

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October 21, 1927

My dear Miss Briscoe:

After a conference with Mr. Payne, I have authorized him to delete the word "Extension" from your title. He expressed the fear that it might create an awkward precedent, but I decided to take a chance. If it comes embarrassing, we may have to go back to the old title. I am returning herewith Mr. Sargent's letter to you.

Your letter of October 21 is received and I shall be glad to see you again sometime. I am wondering if it would not be a good idea for you to set down in writing your suggestions in regard to fine arts at the University. Then we could talk them over and I should have a convenient record of your recommendations.

I am returning herewith Mr. Sargent's letter to you.

Yours sincerely,

FREDERIC C. WOODWARD

Miss Lucy C. Briscoe  
Department of Art  
Faculty Exchange

W-1

The University of Chicago

Department of Art

October 21, 1927

Dear Mr. Woodward —

I neglected to mention that the Art Institute proposed financing any University courses given there. This might help the department put up a more extended front — and be of interest to a new man.

Will you give me some more time some day? I thought of a hundred things but especially of three points that I'd like to make remarks upon:

1. It seems to me if the University does not make its move for art money now the big opportunity will be lost. Everyone interested expects it to be made and will think very much less of us if it isn't. I have some ideas of technique along that line.

2. I'd like to talk about the art school-university situation as I'm not prejudiced and have it pretty well in hand.

3. Also I'd like to suggest several lines upon which the department could proceed in order to go beyond Harvard and Princeton in certain directions and build up something individual for Chicago. We have certain unique opportunities

here that I don't think any institution except  
probably the University of Cambridge would see  
— and they would cost nothing.

I can be reached by telephone almost  
any time. The number is below for I am not in  
the address book — being yanked out occasionally  
on account of "extension" — last year I was  
in but this year I'm out!

Sincerely yours

Lucy C. Driscoll

2564 East 72 Place  
South Shore 3003

Office of the Chancellor  
Return 502 Admin.

November 19, 1927

My dear Miss Driscoll:

Thank you for your letter of November 16 with a memorandum on the development of the Art Department. To tell you the truth I have not yet had time to read the memorandum with any care, but I shall take it home with me for digestion over the weekend.

I shall certainly ask you to come to talk the matter over in the near future, and I wish now to express my appreciation of your interest in our problem.

Yours sincerely,

FREDERIC C. WOODWARD

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Yours sincerely,

FREDERIC C. WOODWARD

Miss Lucy C. Driscoll  
2804 East 72nd Place  
Chicago, Illinois

W-1

The University of Chicago

Department of Art

November 16, 1927

Dear Mr. Woodward—

I shall send you one more explosion  
on faculty and research projects — a brief one and  
right away. I'm enjoying this as a relief measure  
but I hope you will some day have me come in and  
tell me where I am all wrong — just for my  
education.

Sincerely yours

Lucy C. Driscoll

2564 East 72 Place  
South Shore 3003

The University of Chicago

Department of Art

November 19, 1957

Dear Mr. Woodward -  
 I shall be glad to see you on your expedition  
 on December 1st and I hope to see you at the  
 University of Chicago. I'm enjoying this a  
 great deal. I hope you will come in and  
 see me when you are all in town - first for me  
 and then for the others.

Very truly,  
Fred C. Woodward

3003 East 5th Place  
Chicago, Ill.

DEVELOPMENT OF ART DEPARTMENT

L.C. Driscoll - Nov. 15, 1927

Values. We probably need a new valuation of the place of art in the University in order to develop and in order to talk for funds with conviction. I am sure the attitude in the University is continually changing for the better but, in the past, administration, faculty, and students seemed to be united in the prevailing American opinion that art was one of the pleasant amenities of life to be considered after all serious subjects were cared for. If we substitute for this the only psychological theory that seems to hold water, that works of art are the record of the most highly integrated experiences of perception and imagination, that they do not belong to some mysterious emotion, but are neither more nor less mysterious than any other biological phenomenon and have exactly the same laws of organization - with that viewpoint many things become simple.

The position of visual as well as literary art is then assured, we know that we cannot turn out students without some knowledge of the high spots of perceptual as well as of logical experience, and we know, also, that no matter how many archaeological aspects of the subject may be put into the hands of children, to intrust undeveloped personalities with instruction that involves interpretation of the most complex and highly organized expressions of human experience that exist, is a farce - and may be a crime.

Also, with this point of view, all the pseudo art and the unsuccessful efforts tumble away - and all insincerity, bombast, preciosity and dubious aestheticism, as well as juiceless erudition

DEPARTMENT OF ART DEPARTMENT  
L. C. BRIDGES - Nov. 12, 1927

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about works of art and reputations founded on patient work over the footnotes of the subject. A real university ought to pass by and beyond all this clap-trap of easy emotion and non-significant scholarship and find something simpler and wiser and more fundamental to do.

Aims. We need a new daring as to aims, equipment and faculty instead of the modesty that has characterized the department ever since it began. A big plan and a thrilling plan in order to secure an integrated result and to secure the necessary money. The plan will change of course with time but the result ought to be integration and not aggregation. Whether such a plan takes a few years or a few decades to accomplish need not concern us - at least it will be a good talking proposition.

I don't know whether the aims of the department as ~~to~~ ~~at~~ present set forth represent only what Mr. Sargent, as a thoughtful and conscientious person, felt that he could claim under existing circumstances, or whether, as the outsider would be led to suppose, they represent an ideal objective. At any rate they disclose the weakness of the department from a University point of view. These aims are:

1. To promote, as part of general culture, the understanding and enjoyment of works of art and of their historical relation
  - a. as embodiments of aesthetic experiences and ideals
  - b. as historical documents
2. To train teachers for high schools and colleges.



3. To offer some practical experience with the materials of art
  - a. As laboratory courses to aid interpretation
  - b. Not to develop technical proficiency (but very valuable to the student who expects later to enter a professional school)
4. To forward appreciation of industrial art.

The third aim exists only to assist the first and the fourth follows naturally as a result of the first so we are left with 1 and 2. (Perhaps 4 was thus emphasized to catch attention of the industries?)

The first aim is very broad, implying both art and archaeology, and very fine. I am keen about Mr. Sargent's stand on the practical courses being of laboratory nature only for I'm convinced for a dozen reasons that the university is no place for a professional art school.

The trouble comes with the second aim which implies that students cannot expect training for higher fields than secondary schools and colleges. Where is training to be found for university instructors, archaeologists, critics, theorists for the professional schools, museum directors, curators and workers of every kind? I don't mean that we need make specific mention of all these fields but the emphatic mention of high school certainly gives the wrong flavor. And in a university that boasts research as a slogan it is strange to find not a word about productive scholarship - especially in a subject that offers an enormous number of fresh, important, and enticing problems. I believe, except for a certain amount of "emotional" money, there is no talking point for funds except research, whether the "prospect" accepts the term with any real content or

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just as word magic. Even if we must publish our aims very conservatively there ought to be a higher and more thrilling objective determined upon as a talking proposition and as a guide to a larger development.

Equipment. We need a building to combine a small modern museum, with suitable rooms for curators and workers, with an art department equipment consisting of large lecture hall, library, photograph room, class rooms, studios, laboratories. The museum would be a working laboratory for the department, a gallery for the public, and a beneficial influence for other departments and for the University community in general. We should aim for nothing less than Fogg - and our Gothic architecture should achieve a much more impressive and suitable appearance. The building could be named and so could the various units, such as the lecture hall, library, various galleries. At the Art Institute, Fullerton Hall, Ryerson Library, Gunsaulus Hall, Hutchinson Gallery, McKinlock Court, Goodman Theatre, etc. are excellent examples to prove that such units are not buried but form very emphatic memorials. We should follow the modern principle of exhibiting only the finest objects in the most artistic way (changing these as occasion demands), withdrawing the rest to study rooms, as at Fogg and other modern museums. This is a big point for donors - the assurance that their gifts, if not exhibited, will never be buried in vaults but will always be accessible to the student in study rooms.

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Institute - it would be a study museum. The Institute would be used, as it always has been, for study and for "field trips," and undoubtedly certain University courses requiring Art Institute material would eventually be given there. But we need a museum on the campus - the student should be exposed to originals to counteract the misleading influence of slides, photographs and plaster casts; he should be made to walk through the museum to classroom or library, as at Fogg. And with a museum there could be courses in museum work and investigation of museum problems - the student could have experience in the handling of collections, installations, exhibitions, cataloging, labeling, docent service.

Some people are pessimistic about collections for such a museum on grounds that all the art of the world is already collected in existing museums. This has little point - some of the greatest works are in private hands, people are dying every day, and there is continual turn-over. I know of whole nests of illuminated manuscripts in Europe waiting for buyers with sufficient money - incredible things aesthetically and for research. Last year, right here in Chicago, Virgil Brand died leaving one of the greatest collections of Greek coins in the world - worth several million. He had originally planned it for Germany as a rival of the collections of Paris and London. I don't know what its fate will be, but it ought to be in the University of Chicago. Drawings are still comparatively easy to get and are extremely valuable material for the student. Asking for important loans is one of the easiest ways of

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getting collections and of capturing donors. (Some of the best things in Fogg are loans). Also in a museum of such calibre the Art Institute group would want to be represented. In fact certain trustees of the Institute do not believe in the complete concentration of the art objects of Chicago down town but approve of small museums scattered - as in Paris. As a talking proposition for such a museum it might be well to have on hand several copies of The Arts for July, 1927, since it is devoted to well illustrated articles on Fogg Museum.

I have two fears in connection with such an enterprise - the first is that the building will be intrusted to the art department and architect whereas it needs the cooperation of practical museum experts. Mistakes in a museum - in lighting, for instance - means endless trouble and expense. The other fear is that there will be too low an aesthetic standard, that the University will become entangled with donors without proper safeguards and find itself saddled with things it doesn't want.

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Office of the Chancellor  
Return 302 Admin.

27

November 21, 1927

My dear Miss Driscoll:

I have read with great interest your memoranda of November 5 and 15, and am happy to find that your ideas are very similar to my own. I have had several talks with the President, and I can assure you that he plans to proceed in a way that will gratify you. Confidentially, I may say that he expects to begin with a conference with a small number of carefully selected persons, to whom he will reveal our aspirations, and whose advice he will seek. He has talked with one or two of them already, but the proposed conference cannot be held until after the holidays because of the absence, until then, of at least one important man.

I shall be glad to see you at your convenience, if you wish to talk the matter over with me.

Yours sincerely,

FREDERIC C. WOODWARD

Miss Lucy C. Driscoll  
2564 East 72nd Place  
Chicago, Illinois

87

Office of the Chancellor  
Return 502 Admin.

November 21, 1937

My dear Miss Driscoll:

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FREDERIC C. WOODWARD

Miss Lucy C. Driscoll  
2884 East 72nd Place  
Chicago, Illinois

Office of the Chancellor  
Return 502 Admin.

The University of Chicago  
Department of Art

November 7, 1927

My dear Mr. Woodward:

These notes have been slow in coming but I have not done a stroke of work all week except meet my classes for I've been so busy saying <sup>it</sup> with sauerkraut and spinach at the Blackstone (most encouraging!), picking up some very practical points from donors' standpoint, and sleuthing the art situation in general - all of which seemed more important than sending these notes which may be of no service whatever.

They are full of significance to me because every sentence is illuminated by pictures of past scandals and specific personalities but you will not have this illumination. Probably I should be of much more use to you in conversation than in written monologue. This is just a first installment - I want to follow it with some material on departmental aims and equipment.

Sincerely yours,

*Mary C. Driscoll*

2564 East 72nd Place  
South Shore 3003

Office of the Chancellor  
Return 502 Admin

The University of Chicago  
Department of Art

November 7, 1937

My dear Mr. Woodward:

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Sincerely yours,

Wesley C. Atwood

3554 East 72nd Place  
South Shore 3003

Notes on Development of Art Department - L. C. Driscoll,  
Nov. 5, 1927

Immediate need for money. It seems to me that we are caught in a circle unless some initiative is taken in the direction of funds. Donors and workers partially stirred up are waiting to see who will be the new head of the department and what the new policy will be. But unless we have some money there probably won't be any new head or new policy worth waiting for. Chicago from an art point of view is not so attractive a post that anyone, except a very young man of pioneer spirit, would think of coming to us without a definite assurance of equipment and support. Our record is against us. It seems to me that this should be explained, haste should be stressed, and a definite effort made to get sufficient money to make the situation desirable to ~~the~~ the faculty of the quality that we should like to have.

Art situation in Chicago. The failure of the art department to attract money in the past has been a tragedy not only for the department but for the University as a whole. If anything could make us "fashionable" it would be an art development. I don't mean being popular with womens' clubs, although that has some possibilities, but on quite another level with critics, connoisseurs, art collectors and patrons, distinguished visitors. In their wake would flock "fashionable" Chicago very fast indeed and I can see opportunities of a social nature with money organization in mind that would be quite impossible for the Art Institute to tackle.

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I'm convinced that art money is the easiest kind to get and that the best approach to fortunes is through mens' hobbies rather than through their business. Mr. Aitchison and I talked about this at length not very long before his death and I think he was convinced that certain campaign failures could have been prevented by an art approach. But art was still on the 1940 program and for years any effort in the direction of development had been officially taboo on grounds that it might jeopardize plans for the proposed campaign and for certain other reasons. This has always been a very sore point with me for ever since my connection with the Art Institute in 1909 opportunities seemed to be continually slipping through my finger - so valuable and so easy and yet nothing to do but let them slip.

Every year, especially of the last ten, the situation has grown more difficult for the University. The control of art matters at the Art Institute by a very few people left many out in the cold and there have been various strategic moments when a University art plan might easily have won several fortunes which the Art Institute, by broadening its policy, has itself finally secured. The situation has become even more difficult for the University in the last week with the public announcement of the complete plans of the Institute involving a ten million dollar building project. At the same time there can be no rivalry in the two institutions. Every development for the Art Institute means

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development for the University, for the Institute will always be our chief source of original materials and the greatest factor in making Chicago important from an art point of view, And although the Institute has cornered most of the "educated" money and the more intelligent of the wealthy workers, I believe there is always more money if one knows how to influence it; and I think we might look for help even from the Institute group if we raise our aims from college to University level and show them that the University art department is not a rival venture but on a level fundamental to their every effort; that it is to the University that they must look for their curators and collectors, their editors and many of their teachers, and for the solution of almost all their problems, aesthetic, historical, psychological, practical, chemical.

Technique of money getting. I don't believe in campaigns and I don't think the administrative officers can be expected to do everything. I may be quite mistaken but it seems to me that a committee might prove the most practical solution. The best way to interest people is to put them to work; and I'm a firm believer, after the department is in good shape, in an active citizen - faculty committee to keep things going, and a development committee might be the best possible way of securing this permanent group.

Our old idea for development was a trustee, faculty, alumnus, citizen group. But it would have to be just the right

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trustee, if there is one. Otherwise some other representative of the administration. As for faculty at present there is no one who would be of any use on such a committee. A member of some other department interested in art is a possibility but a dangerous one. I am reminded that one such member of the faculty, without even knowing it, killed the gift of a research manuscript library that I spent two years working up and which would have been invaluable for five departments. As for the citizens I believe the chief dangers there could be met by making the committee extremely flexible, a small controlling group with attached groups for specific problems. This means that additions could be made and poor choices could be virtually dropped by shifting them into other groups, without any of the manipulation being conspicuous.

Such experience as I have had in this form of organizing suggests the following points. Sometimes one can gain interest and even win the objective by the simple expedient of asking the chief prospects for advice about forming the committee. It is obvious that unless Mr. Ryerson is in Europe his friends could not be approached without their saying that they would talk the matter over with him. Their personal initiative would then be gone and we would be in the same old situation. I've seen this happen many times. As for citizens I think one should aim for the most intelligent first because it means more creative effort and tackle "just money" only when the others have failed.

trustee, if there is one. Otherwise some other representative of the administration. As for faculty at present there is no one who would be of any use on such a committee. A member of some other department interested in art is a possibility but a dangerous one. I am reminded that one such member of the faculty, without even knowing it, killed the gift of a research manuscript library that I spent two years working up and which would have been invaluable for five departments. As for the citizens I believe the chief dangers there could be met by making the committee extremely flexible, a small controlling group with attached groups for special problems. This means that additions could be made and poor choices could be virtually dropped by shifting them into other groups, without any of the manipulation being conspicuous.

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I have not much faith in the direct approach unless fairly certain of success. Whenever I've succeeded in straight asking the money was ready to fall anyhow or was given solely as a tribute to enthusiasm. The indirect method is slower but more effective. It isn't the person who asks for the money who really turns the trick but the person or circumstances that create the attitude that makes the turning possible. My chief experience in this line was when I was brought to other towns to influence money for founding art museums and associations. It was all done socially. The victim was chosen for his sincere interest in the subject. In general conversation the idea was presented as a real piece of creative work, not a mere handing over of money with which some one else was to have all the sport. Then it was only necessary to rouse his consciousness of his own power. "You could do it" or "Why not you?" - and then clear out and let some one else later on do the asking. It may sound like a bit of blandishment by a woman but it was anything but that. The suitable person was chosen, his imagination was thrilled, and at the height of this he was given a consciousness of his own power. It would seem to me that some way of raising the Jones family to a higher level both of vision and money is very pressing.

I'm very keen, in any sort of organization, about making people conscious of the drama of the work and of their own part in it. Things can happen very fast in that atmosphere. We don't do

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enough follow-up work with donors. They are just in shape to become good workers and influencers and we usually let them fall flat. They want to get something more intimate out of the situation than just receiving the University announcements. They want to be part of the family - they want to work. They have told me this over and over again. This is work for faculty and departmental committees rather than for administrative officers.

I think our alumni would be rather useless at the start but the possible ones could gradually be educated by a clever committee. It would be wise to prepare a list of alumni interested in art. Mr. Sargent was preparing a catalogue of students who had majored in the department. But this would be useless for money purposes for they are mostly poor art teachers. What we want are the students with possibilities of influence or money, who took even a single course in art, or who after graduation began to take an interest and were sorry they had not taken courses. One of our wealthier alumni told me that a single course he had with me back in 1914 had been one of his best business assets. And several of our bond salesmen know very well the advantage of an art approach. We ought to make them express their gratitude in a tangible way.

I think it would be wise to make a list of all who have made gifts to the department. For example I would remember that Mrs. Chauncey Blair once gave some Roman glass and many like instances. These names would automatically constitute a Friends of

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Art organization (like Amis du Louvre, Friends of Fogg) from which they couldn't escape and which would be a fine nucleus for an organization that could be used in various ways.

All of this boils down to a plea for a really creative psychological organization instead of the usual campaign variety; with the hope that in the course of process certain creative organizing personalities would emerge (two or a dozen, it doesn't matter) and take over the big work of the future development of a real University department of art.

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Office of the Chancellor  
Return 502 Admin.  
The University of Chicago  
Department of Art

Memos. sent to  
Mr. Rothchild.  
Returned 12-19-27  
12-20-27

November 29, 1927

My dear Mr. Woodward —

I appreciated your letters very much. I have great faith in the success of any large venture on behalf of the department. After all, as the Art Institute grows in complexity, a separate art venture is an alluring field for any donor. I remember how the Buckingham's, before they were captured, used to declare that Charlie Hutcheson would never get his hands on them — they intended to go off and build their own Buckingham museum!

I don't know that you will dig anything out of this pessimistic enclosure. I have still some remarks on research projects but this seems sufficient for one dose. I have a notion that all this stuff makes me sound rather incredibly omniscient but that is easy to explain. I play over such a large field because my stunt is not primarily history but criticism and psychology of the art process, so it is necessary to test values in any field that presents itself — it is a happy line in which spreading means specialization. Also I've had eighteen years of stiff experience in every sort of work, except site archaeology, that is

open to a student of the subject — painting, writing,  
editing, research, University, and museum work of  
every kind from dictating wall stipples to determining  
forgeries in Greek vase collections. But it was all  
deliberately planned in preparation for what I am  
doing now; so I feel very capable of playing  
goadly to the department when it comes to deciding  
what the poor student needs and usually doesn't get.

Sincerely yours,

Lucy Driscoll

2564 E. 72 Place

NOTES ON ART DEPARTMENT. L. C. Driscoll November 29, 1927

Faculty. Aims are usually determined by the bias of the faculty but not having any faculty we may try to determine faculty by aims. The first and fundamental aim had to do with (1) the understanding of the work of art and (2) the historical synthesis. Obviously one must understand individual works of art before one can write their history. But most historians and teachers of history of art are apparently not conscious of this fact and accomplish histories without a grain of understanding.

The archaeologist, it is true, without understanding what the artist has tried to express, may carry on his work of recovery and report and may use certain aspects of the subject matter of a work of art as historical documents (i.e. Greek dress and games). But the archaeologist who has some understanding of the artist's expression as such will be able to reconstitute the past on a psychological basis, he will present not merely the material facts of a time but the creative interests - obviously his work is on another level. So understanding of the art aspect is necessary also for the ideal archaeologist. (I should like to say something later about Mr. Sargent versus the Classics group in the matter of an archaeologist; also about a "successor to Mr. Tarbell".)

If we are to stick to the fundamental aim our problem is not necessarily solved by selecting a Classical, Medieval, Renaissance and even an Oriental and Modern man. You might get men of reputation in every field and yet be unable to accomplish the

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If we are to stick to the fundamental aim our problem is not necessarily solved by selecting a Classical, Medieval, Renaissance and even an Oriental and Modern man. You might get men of reputation in every field and yet be unable to accomplish the

fundamental aim. For University reputation in this line may be and usually is founded on scholarly erudition about aspects quite extraneous to the work of art as such. There is for instance the "nails in crucifixion" type - all the crucifixions are carefully studied for the "evolution" of the nails used therein. This of course is a cruel example but significant of a trend. Probably the greatest reputations have been achieved by those expert in attributing (and re-attributing!) uncertain works to definite artists on grounds of internal evidence. This is important but it is also quite obvious that you may have expert knowledge of the toe nails and finger nails, nostrils and ears, of all the paintings of the Renaissance and know nothing about the art of that period. Such men may sound well but they would successfully block all real progress.

✓  
It seems very clear to me that the University of the future will proceed on a psychological basis, will emphasize the fundamentals of the subject and place derived and connected aspects in their proper relation. And it strikes me that this would be a distinctive attitude for the University of Chicago to adopt - we cannot compete at present, probably never, with the east as a center for objects of art; but it would take scarcely any effort to surpass the east as a center for thought, criticism, values, bringing to bear on the subject all that psychology, physiology, biology have to offer. (Apparently this is what C. K. Ogden and



I. A. Richards are aiming for at University of Cambridge.)

Princeton frankly admits its weakness in this respect. There is very little art there, but good work of an archaeological character and on certain historical problems, especially in the medieval field. Their masterpiece is a great iconographical index still in process of compilation. It will be a tremendous convenience for any of us who want to identify some saint or symbol and begrudge spending time on such a pursuit. But it is quite clear that they may record all the Saint Stephens and Saint Sebastians of the centuries without touching the experiences that the artist sought to record. Cataloging all the villains and all the comedy characters in Shakespeare does not yield any knowledge as to what any specific play has to say.

We look to Harvard for more art. But instruction there on the art side is based entirely upon Denman Ross assumptions and proceeds by way of a formula - psychologically the reverse of any normal creative progress so one can scarcely expect results. (The part I should like to see Chicago play is to investigate such assumptions and formulae and smash if necessary.) Harvard has published complete descriptions of its courses including the books used so we have direct knowledge of their scope. One famous course uses only a single art book but prescribes "considerable reading in Vasari's Lives of the Painters, Mrs. Jameson's Sacred and Legendary Art, the Bible and the Apocrypha" and says that students will also be required to read "certain standard modern biographies of the painters."

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Another adds to a similar list "other reading on allied subjects, iconographical and historical." It is incredible. I knew enough twenty years ago to size up that sort of thing and the students of today are a great deal wiser. The best critique of the "system" I've heard in a long time was given by a Harvard graduate who appeared at the annual meeting of the College Art Association to tell what he thought about it. Joseph Pijoan, Spanish Art historian, told me that when he was visiting instructor at Harvard a year or so ago the students used to explode in veritable mass meetings in his rooms - finally taking him to visit classes in order to prove their points. They proved them! He says the whole student body wants a change. I could go on with specific reference but this is enough to suggest that, although Harvard and Princeton are doing fine work in the subject along certain lines, there is no reason whatever for our being paralyzed before them.

Courses. For this University I see the work organized as follows with an introductory course of three majors (listed as 1 and 2):

1. Interpretation of Art (theory course stressing psychology of subject and designed to promote understanding of the work as such). One major
2. Introduction to history of architecture, sculpture, painting. Two majors.
3. Practice in art expression. (Laboratory work to assist the objectives of course 1)

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4. Period courses of 200 and 300 groups in art and archaeology.
5. Advanced courses
  - a. Technique of archaeology; of museum work.
  - b. Research projects.

The key course is the first. At Harvard the first course demands practical work. This is a great mistake because it shuts out students who cannot draw from the very training that they need above all others. The problem lies in the fact that the person who can teach #1-or #2 for that matter - is, as Mr. Tarbell used to say, as rare as the dodo. One doesn't find the right combination of qualities. He must have the native equipment of an artist and some of his training. This must be prevented from developing and absorbing him by a strong intellectual drive; he must be scholar in his particular field and also experienced psychologist - in other words he must hold in balance qualities quite opposed and somehow make them work together instead of letting them destroy him. If there are any courses that require understanding of the student as well as understanding of the subject and ability to see it whole, it is this introductory sequence. Catch the student in 1 and 2 and it doesn't matter much into whose hands he falls for 5 to 7.

But anyone who is good enough to teach these courses is too good to use himself up in that way - more lucrative fields are open, he can reach larger audiences with writing - so ordinarily we do not find him in universities. Short of having all our specialists of this type - impossible hope - I suggest the following, per-

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haps very impractical idea. Try to get two men of this type who would work together and share this elementary work, and let them use the rest of their time for the most advanced work in their respective fields to take the curse off. They would be more expensive than the inexperienced instructors usually slated with introductory work; but things might be equalized by having them handle large classes with assistants to take care of the students and all mechanics. It would be a complete waste of money to work a man of this type to death with repetition, detective work, and mechanics in general. He has to be fit, for his whole success depends upon his sensitivity and balance.

The burden of this is that we have the opportunity of a clean slate - why organize a conventional, reactionary department that will either block progress or have to be scrapped at no very distant date? Why not make a stab at least at creating an art department of the future?

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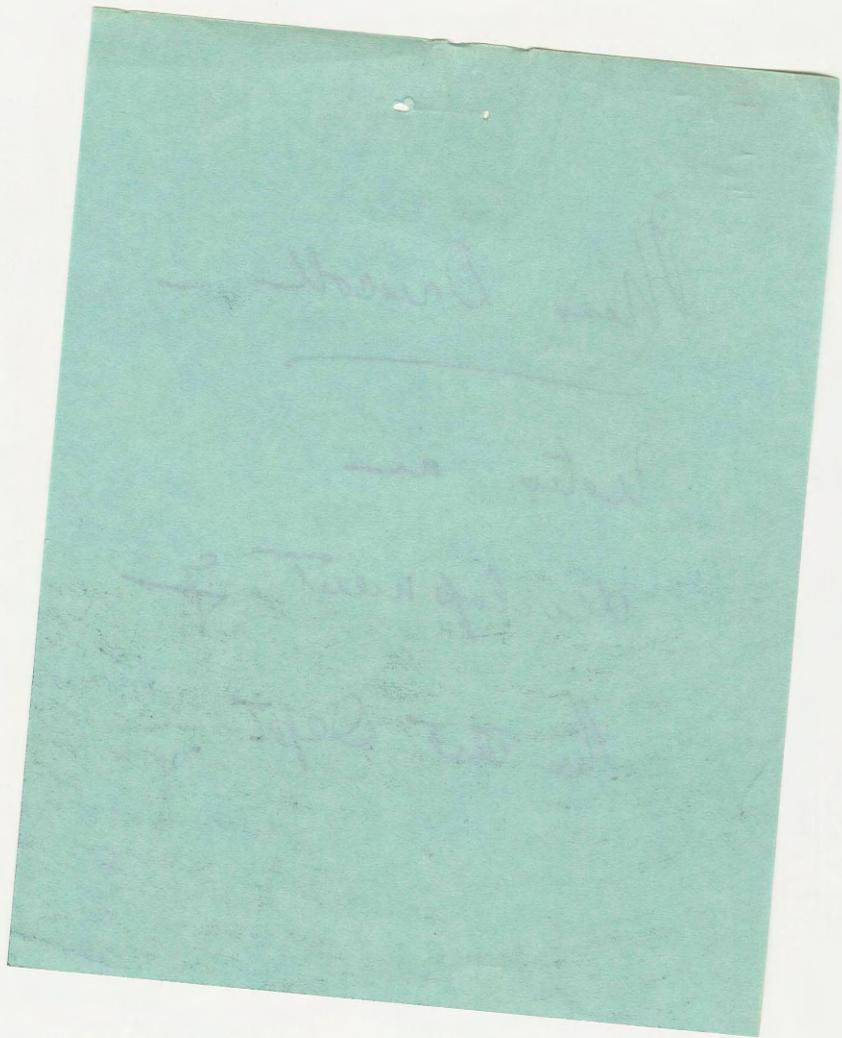
Miss Driscoll -

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Notes on

development of

the art Dept.



G7

**Office of the Chancellor  
Return 502 Admin.**

January 6, 1928

My dear Miss Driscoll:

I am glad to have your letter of January 5 with the memorandum attached. You are certainly prolific in ideas and I wish I might take a month off to catch up with you. I have read the memorandum, somewhat hastily, and am filing it, together with your other letters, for future reference. With so many matters pressing upon our attention and with so much money to be raised for other purposes, I am afraid that the development of our Art program will not proceed with the rapidity we might wish. I understand that Professor Sachs, of Harvard, expects to be in town in the near future and I hope to have another conference with him.

Yours cordially,

FREDERIC C. WOODWARD

Miss Lucy C. Driscoll  
2564 East 72nd Place  
Chicago, Illinois

FCW:L

27

Office of the Chancellor  
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January 8, 1928

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2884 East 72nd Place  
Chicago, Illinois

FCW:L

The University of Chicago

Department of Art

January 5, 1928

My dear Mr. Woodward:

I enclose a final chapter, much too long, but no one shall say that you have not been fully informed! This time it is about possible research developments in the art department - to show that there is no need of the department being so modest in this direction, that work of a cumulative nature can be tackled at any stage of departmental development, and that there are certain opportunities peculiar to this university owing to possible cooperation with men in other departments and on the outside.

The only subjects used for examples are those in which I am personally interested. I am glad of a chance to talk about them for Mr. Sargent was the last person to know them in any detail. But this personal element may be entirely discarded because these three projects happen to be the most conspicuous subjects in the art field today.

As I consider the problem of the person who has more ideas for work than could be carried out in many life-times the solution seems to be either in settling down to one and sacrificing all the others or in organizing followers, students, friends into some sort of working unit, not as tools - that would be fatal - but as co-operative spirits willing to work together on ventures too large to be managed single-handed. To those of us who have tried to keep from being swamped in routine and are still struggling for a chance to work, all President Mason's remarks about productive and co-operative scholarship bring a new hope and enthusiasm. For it is good to have it in the air even if we never personally profit from it.

Sincerely yours,

LCD:IL

Lucy C. Driscoll

2564 E. 72 Place

The University of Chicago

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Sincerely yours,

Llewellyn C. Brice

LCD:TL

1244 E. 72 Place

Notes on development of Art Department

L. C. Driscoll

Jan. 3, 1928

Research Projects. Development in research and field work in archaeology is very possible owing to present popularity of the subject and because Chicago is so firmly connected with it in the public mind. Everywhere in Europe and in China and Japan one hears Chicago-Laufer-Breasted; and of course there is much important work done here by others. There is considerable possibility of expeditions in fields other than the Near-East - European sites, Mexico, S. America, the Far-East - being financed and attached to the University. Aside from archaeology there are many projects that might be planned for the art department. I mention three in which I am myself interested.

Mediaeval Art. Establishment of the connective links between Hellenistic art and the early Renaissance - some thirteen centuries. This must be done chiefly through illuminated manuscripts. Eight or nine years ago Europeans investigating University art departments said that I was one of just three instructors in the country who handled the subject in this way. Today, thanks to Morey of Princeton and his colleagues and students, this is the most popular of all historical subjects in the art field.

But their work has been concerned with one aspect only, the sources of mediaeval style; of artistic evaluation there is no hint and the history of mediaeval art as such is still to be written. It would be something of a revelation to present even a part of this

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great mass of material from a fundamental art standpoint - and it would be at the same time the psychological check-up that Princeton needs. I promised one of the Princeton group to do this for a section of their material two years ago - but no time.

We have a big advantage in having Beeson and Ullman for any text questions. And there is an excellent private library on MSS., that of C. L. Ricketts (our diploma man). It is to be hoped that this library will eventually come to the University instead of to Mr. Ricketts' daughters (alumni) or to the Art Institute. Then there is Mr. Ricketts' life-work, a huge color publication of masterpieces of mediaeval illumination with text (still unwritten) for which he has amassed thousands of invaluable photographs and color copies. No one believes that he will ever finish this and it certainly ought to drift our way.

We also have a specific problem in this field - publication of our Authenticum of Justinian, Bologna, 13th century, presented anonymously through Alumni (paid for by Shirley Farr and Harold Swift). Some one ought to publish the text. I went over parts of it with John M. Zane, using Schoell and Kroll and there were variant readings differing from any of the texts used by those editors, - also many corrections in a later hand. Artistically it is the finest Justinian in existence - and I've seen all the fine ones, Vienna, Berlin, Munich, Oxford, Paris. A complete study of early Bologna painting (subject not yet studied in any scholarly way) could be hung around this as a representative masterpiece. And there



ought to be a full color reproduction of the MS. - luckily we don't have to worry about money for art publications, people can always be found to give for that sort of publication.

China. Of all fields at present the most attractive.

One conclusion of the British psychologist who met not long ago at Oxford for a symposium on art was that we could go no further in art theory until we know the opinions of the Oriental world. Not endeavoring to probe the theories that lie back of some of the greatest masterpieces we possess is altogether too stupid. The speakers dispaired, however, of finding sinologues who knew anything about art. The solution obviously lies in such collaboration as I have had with the Japanese, Kenji Toda, in translating the more important Chinese texts on theory over a period of some fifteen centuries. Some have been translated before but always by historians who did not know the artist vocabulary. As Toda and I have some experience in a variety of techniques the vocabulary problems just melt away. Of course we find a thousand more problems needing the better texts in China and Japan which perhaps we can tackle some day; but we have so much material as it is that we can afford to skip uncertainties.

The results so far have been very important for they show the Chinese for 2000 years familiar with certain ideas we credit to modern psychology; and they quite overturn some of the most established assumptions. To give only one instance of the latter: all Europeans consider Chinese art of Ming and Ching dynasties a hopeless decadence. But the Chinese consider one branch of this



art (comparable to Cézanne and the best of our modernists, although centuries earlier) as great as any previous art and collect it eagerly. Practically none of it gets out of China and Europeans really don't know it exists. I should like to see the University do one big thing that would make the whole art world take notice - publish this great painting of Ming and Ching. It is extraordinarily dynamic and beautiful and "modern," and so in line with the best contemporary tendencies that it would have an immediate effect on the style of the leading painters of the day. To do this and watch the effect, strikes me as choice sport; and to have such a thing come from the University of Chicago is enough to excite anyone's risibilities.

Chicago, however, is really the logical place for work on China. In spite of the fact that Harvard has \$60,000 a year for research in this line the world will continue to look to Chicago and Laufer for scholarly results. We have excellent oriental libraries at Newberry, Crerar, Field Museum, Art Institute and, best of all, Dr. Laufer's private library. We have the interest of wealthy Chicagoans already organized. Dr. Laufer is secretary of the Friends of China and I am assistant-secretary, which means that we have direct access to all the wealth of Chicago that is available for support along this line. Dr. Laufer profits by it all the time. I can't, and it is a wicked loss. The "Friends" have been trying to persuade me for a year to give them a series of lectures on this new

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stuff and I have been holding off with great difficulty for the time is not ripe - I want to be able to ask for money while the interest is hot. I can't ask as a free lance and I can't ask in the name of the University until there is some place for this sort of thing.

We shall probably have another asset for work on China. Dr. Laufer has planned an oriental journal - China, Japan, Korea, India, etc. - not limited to art but stressing the aesthetic and not the archaeological aspect. It would be more important than any other journal in the field in that it would publish in translation articles by Japanese, Chinese and Indian scholars (the best work on oriental art is done in Japan and is quite unknown in Europe and America). It would be a quarterly, folio, best paper and type, full color reproductions, no advertisements and would cost about fifteen dollars a year. Dr. Laufer has asked me to edit it with himself as head of advisory board. I'm not worrying about it because he has not as yet achieved the handsome subsidy - in fact he has not tried for neither of us feels ready to take on a new job just at this moment. It would be published by the University Press and it is very easy to see that if the subsidy were given to the Oriental Institute it would be a real University publication and we would be getting Laufer at the same time. He would approve because he wants to keep this venture apart from the Field Museum and with a different flavor from his work there. The proposed contri-

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Art Theory. This is the most fundamental problem of all and at the bottom of all the others. It is the weak point in all Universities and happens to be a subject in which this university has a very special chance of making a real contribution. All competent critics and artists know that the aesthetic experiments of the psychology laboratories are largely the astrology of the subject - and accordingly they just pass by. But what they don't know is that there has been a great deal of experimental psychology in the general field, - especially in perception - that is very pertinent. I refer especially to the work of the Gestalt school in Germany.

No one except a group of Englishmen at Cambridge has observed this. They see, although not any too clearly as yet, that art, psychology, physiology, biology are just about to effect some concerted action. They have begun to publish already but for certain reasons we still have a better chance. For instance the biologist and neurologist upon whom they must depend are our own Child and Herrick. Their psychology is based on Kurt Koffka of Giessen. Koffka knows that my own work on this subject came long before his experiments and is therefore not an application of his theories

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but a contribution to them. He also happens to be my friend and I brought about a meeting between him and Child and Herrick from which considerable should come. He is to be in this country, in the east, for five years from January 1, 1928, on research only. His experiments will be of such a nature as to be immediately useful to art theory. It is clear that we are in a position to get his results before anyone else does and also that we are in a position to put to him our specific problems for his experimentation. For some time he has written me at length and after long consideration about any question I have put to him and he now wants to see me at regular intervals so that we can confer in a systematic way. As I've been living above my income for some time I must finance this; Koffka wants to arrange for lectures at eastern museums and colleges; Mr. Sargent said he was sure that he could finance it through Carnegie Foundation.

Work could proceed along this line in the University in the most practical manner. For instance publication would involve a very extensive critique. This could be accomplished gradually by offering a course dealing with art values and criticism, illustrated by concrete works of Art. The idea is to make such a course cumulative with different material every time it is offered, gradually building up a critique of current theory especially of European theory, practically unknown in this country. For instance one quarter might emphasize theories of the Far East with illustrations from



Chinese and Japanese art; another quarter, theories of Berenson and other specialists on Italy, with emphasis on Italian painting; another, theories of the Barnes Foundation and similar systems with illustrations from contemporary art. The instructor would make each course a complete unit for the student by indicating the relation of the material of the course to the most recent psychological theory.

Out of this study problems for "400" courses would emerge and also departmental publication in which any students who had made real contribution would receive appropriate credit. The students would develop so fast in such a course that it would be very successful once it got started. I have suggested to Dean Huth in response to his request for a graduate course, that if I give work in University College next year, we start this scheme; for it is just what the practical as well as the theoretical people need - the faculty of the Art Institute, for instance, and art teachers and supervisors. And it is in a field in which I'd like to see this University do some pioneer work, not basing instruction on certain accepted values but proceeding to a new and more scientific valuation starting from a critique of current values.

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