Report of the Committee on the Visual Arts at Harvard University

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1956

CAMBRIDGE : HARVARD UNIVERSITY

FOREWORD

IN THE HISTORY of Harvard's curriculum in the arts the academic year 1869–70 was a significant one. In that year Charles W. Eliot took office as president of the university and the Boston Museum of Fine Arts was founded. These two seemingly disparate events actually signalize a change of mood in the post–Civil War period in the United States and coincide with a new era at Harvard in the relationship of the undergraduate to what is now called the visual-plastic arts.

Mr. Eliot came to the presidency of Harvard at a time when America was suffering from the after-effects of the Classic and Gothic revivals. The perversions of good taste were what led E. L. Godkin to refer to the era as that of a "chromo civilization." Eliot had been in office two years when a young instructor, Charles Herbert Moore, was added to the teaching staff of the Lawrence Scientific School to teach freehand drawing and water-color painting. At first, Moore's work was not open to undergraduates of Harvard College, but in 1874 when President Eliot's cousin, Charles Eliot Norton, became Lecturer on the History of the Fine Arts as Connected with Literature, there began a partnership in instruction which grew into the rich curriculum in the arts that has flourished at Harvard ever since.

It was not as if the Harvard undergraduate had been completely unaware, during the years since the founding, of the part which the arts play in life. In a prosperous and dynamic community, such as Boston of the eighteenth and nineteenth centuries, handsome houses and public buildings bespoke the concern of those of means; it would have been difficult for the Harvard undergraduate to remain ignorant of names like Copley, Bulfinch, Stuart, Parris, the Adam brothers, McIntire, Greenough, or Story. Indeed the por-

traitist John Smibert had opened a gallery in Boston as early as 1730 where he displayed copies of Italian paintings as well as his own work. And in Chester Harding's rooms in Boston in the nineteenth century one could see pictures "fresh from the studio of the American artist, not smoke-dried old masters."

A number of charming sketches, like the water colors of Jonathan Fisher, remain as quaint reminders of an undergraduate interest in the arts, even if some of them were produced simply as exercises in perspective to satisfy a college requirement. The inclination of some to express themselves with pen or brush or to find pleasure in the admiration of the artist's creative work was an entirely natural one. There is ample documentation in numerous diaries and reminiscences like that of William Wetmore Story, the sculptor, who recalled, "I had begun to model and paint while in college." Another undergraduate, John Mead, spoke of walking to Boston to see the exhibition of Hiram Powers' *Greek Slave*. "I gazed for a long time," wrote Mead, "and every minute new beauties appeared. . . . Still if it were not for the chain, as someone has remarked, one would not imagine her a slave."

Harvard was ready to welcome Professor Norton's sound critical taste and his effort to apply the principle that "it is the office of art to educate the perception of beauty." In his admiration of the triumph of European civilization Norton may have underestimated somewhat the achievements of domestic art, but he was sound in his demand that art be "simple, refined and unpretending" rather than vulgar, showy, sentimental, sensational, and fantastic.

It is small wonder that Norton is remembered and respected today for the twenty-four brilliantly successful years he gave to Harvard, years which provided the foundation for the program which continued to develop and came, some would say, to its fullest fruition in the period immediately following the building of the new Fogg Art Museum in 1927. By that time the Department of Fine Arts had clearly come to be one of the very strong

ones within the university and its membership included a number of men distinguished and widely influential.

Courses in design were from the beginning a part of Harvard's program in art, although it is fair to say that they have always taken a relatively subordinate position within the Department of Fine Arts. The interest of the Lawrence Scientific School in the applied arts and sciences made that school the natural one out of which evolved the graduate schools of architecture, landscape architecture, and city planning. These were brought together in 1935 in the present Graduate School of Design, where developed during the late thirties what Mr. Conant once called "the leading school of modern architecture on this continent and perhaps the entire world."

Norton's modest beginning thus became in the sum of its collections, its staff, and its varied approaches to the study of art a rich tradition of excellence founded on lively scholarly, creative, pedagogical, curatorial, and professional concern. But the complications of World War II and its aftermath, compounded by severe financial pressures, have put new difficulties in the way of a well-integrated program. When Norton began, there was almost nothing with which Harvard's program might be compared. Today the growth of student interest, the professional demand, and the excellent results being attained at many American institutions of higher learning call for continuing intercommunication, comparison, and evaluation. It was not surprising therefore that the Overseers' Committee to Visit the Department of Fine Arts proposed in 1952 that a careful study be made to help determine the future course of the arts at Harvard. The implementation of the proposal fell to my lot, and the Committee on the Visual Arts at Harvard was appointed in June 1954.

This is their report. The committee, led by John Nicholas Brown, brought enthusiasm and skill to an exacting program of study. They read, discussed, visited, compared, and weighed.

Volunteering their time and talents during more than a full academic year, guided by an unshakable determination to help forward the cause of art at Harvard, working with a sense of urgency and excitement, they brought to their task an industry and high purpose that should serve as a model for committees of this kind.

It is my hope that this report will call for the study and discussion it deserves among the departments concerned, especially within the Faculty of Arts and Sciences. That the study of art belongs in liberal education and in the university is now generally accepted, as it was not eighty years ago. If questions as to how this can best be done remain, it is nevertheless increasingly clear that convincing answers must be found afresh in each generation if the appeal of art is to continue strong as an educational asset of great potential. The time has come for a new sense of direction and renewed purpose if the study of art at Harvard is to flourish in the coming years.

During the months when Mr. Brown's committee was at work, the Charles Eliot Norton Professor for 1954–55, Sir Herbert Read, was saying, "The mind's growth is its expanding area of consciousness, and that area is made good, realized, and presented in enduring images, by a formative activity that is essentially aesthetic." There is some relationship between this view and Alfred North Whitehead's championing of the arts. If there be truth in it, then surely there is compelling reason for faculties who care for the mind's growth to consider again and again what place art should have in the community of the college and the university.

I am deeply grateful to the Rockefeller Foundation for sharing with Harvard the financial burden of this reconsideration and to the members of the committee for the energy, devotion, and skill which they brought to their task. They have left us an informative and imaginative document which deserves careful discussion and, where necessary and possible, fresh action. From it should come new life for the arts at Harvard and enhanced influence. At the

same time it will please everyone connected with this study if the report proves interesting and useful to the many outside Harvard who are as concerned as we are "to give the experience of art its rightful place in liberal education."

NATHAN M. PUSEY
President, Harvard University

where are the arts of
design (architecture,
landscape architecture
urban planning) represented?

PREFACE

THIS REPORT has its origin in a suggestion made in 1952 by the chairman of the Overseers' Committee to Visit the Department of Fine Arts and the Fogg Art Museum at Harvard University. Mr. Harrison Tweed proposed to the Board of Overseers that an objective appraisal of fine arts at Harvard be made by a committee especially chosen for the purpose. Because of the sudden resignation of President Conant, action was deferred until the proposal could be reëxamined by his successor. President Pusey gave prompt and wholehearted support to the project. A generous grant from the Rockefeller Foundation was matched by one from Harvard.

It was the end of July 1954 before the preliminaries were concluded. The following committee was appointed:

FRANCIS KEPPEL, H '38, Dean of the Graduate School of Education, Harvard

DONALD OENSLAGER, H '23, stage designer and Professor of Stage Design, Yale

CHARLES H. SAWYER, Director of the Division of the Arts and Dean of the School of Fine Arts, Yale

WOLFGANG STECHOW, Professor of Fine Arts, Oberlin

GEORGE WALD, Professor of Biology, Harvard

JOHN WALKER, H '30, Chief Curator, National Gallery of Art, Washington, D. C.

JOHN NICHOLAS BROWN, H '22, former Overseer, *Chairman*

The committee was singularly fortunate in securing the services as executive secretary of Professor S. Lane Faison, Jr., chairman of the Department of Art at Williams College, and takes this opportunity of expressing its sincere gratitude to President Baxter for his generosity in granting Professor Faison leave of absence.

The work of the committee has been further facilitated by Mrs. Robert L. Politzer, who has worked with zeal and intelligence in our office in Cambridge.

In President Pusey's absence, Dean Bundy outlined our duties at our first meeting September 8, 1954. The charter was very broad. In effect we were told to go where we liked, to see what we wanted, and to define for ourselves the limits of our subject. Nothing could have been more complimentary or more challenging. At a later meeting with President Pusey we were asked for the "kindness of candor." We earnestly hope that nothing said in this report will give offense to any person, for surely none is intended.

The committee's first problem was its name. We soon realized that our purview must of necessity include the Graduate School of Design, with its courses in architecture, landscape architecture, and city planning, as well as the Department of Fine Arts and the Fogg Museum. We therefore called ourselves the Committee on the Visual Arts at Harvard, believing that in this title our interests would be made clear. The old term "fine arts," honorable as it is, seemed to us too restricted.

It would be impossible for the committee to express in full measure its thanks to those individuals who have contributed to this study. Dean Bundy gave us our first commission and continued to be a sympathetic and tolerant sponsor. Professor Coolidge, director of the Fogg Museum, generously provided us with an office. He and his staff were unfailing in their helpfulness. Led by their chairman, Professor Opdycke, the members of the Department of Fine Arts gave us their full and cheerful coöperation. Dean Sert of the Graduate School of Design offered stimulating suggestions concerning his particular field. To President Pusey we wish to give special thanks. He inspired us with his concern for the arts at Harvard and has fired our imagination with his sense of urgency. To him indeed we owe our existence.

The committee interviewed a number of experts, all of whom generously contributed to the understanding of our problem. Some of our consultants were teachers in colleges and professional art schools; others were experts in the museum field; still others were professional artists of recognized standing. Furthermore, the committee members, either individually or as a group, visited a number of colleges and universities throughout the United States, as well as abroad (see Appendix B). At all times we met with extraordinary hospitality and courtesy. To those persons who gave us their advice and help we wish to express our gratitude. A list of our consultants appears in Appendix A.

In the body of the report the committee has avoided, as a matter of policy, the mention of individual names. Because we made clear to our consultants that their testimony would be held in confidence, we must renounce the privilege of identifying its sources. The conclusions presented in this report, however, are our own.

The report of the committee is unanimous.

JOHN NICHOLAS BROWN, *Chairman*

Cambridge, Massachusetts
15 June 1955

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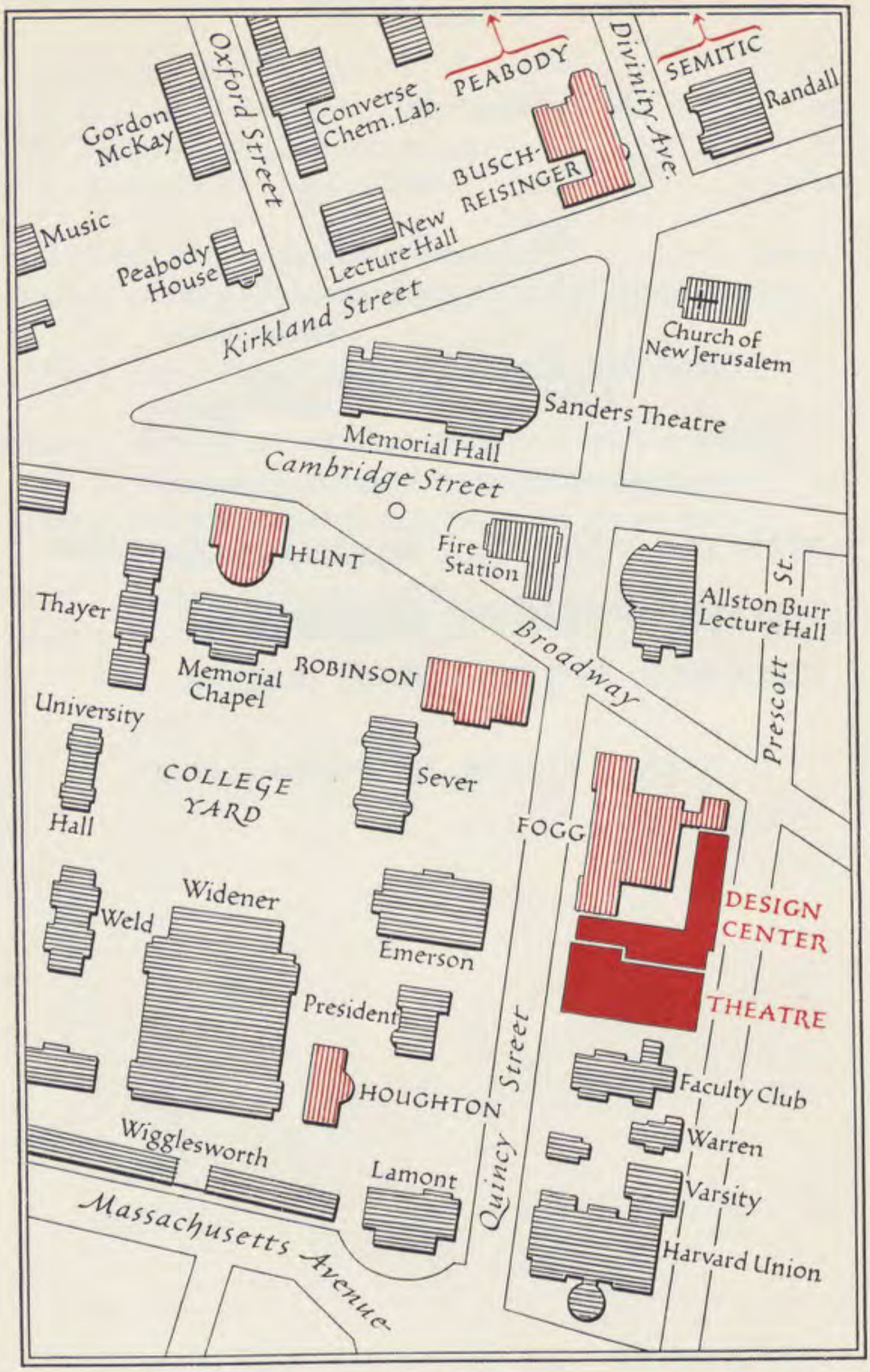
THE COMMITTEE

JOHN NICHOLAS BROWN, *Chairman*

FRANCIS KEPPEL	WOLFGANG STECHOW
DONALD OENSLAGER	GEORGE WALD
CHARLES H. SAWYER	JOHN WALKER

S. LANE FAISON, JR., *Executive Secretary*



CENTER FOR THE VISUAL ARTS AT HARVARD

Harvard University - Harvard University Archives / Harvard University. Report of the Committee on the Visual Arts at Harvard University. Cambridge, Harvard University, 1956.

I

INTRODUCTION

THE TEACHING of the visual arts in American colleges and universities is neither new nor uniform. For a century or more courses in art, both historical and practical, have been listed in college catalogues. The Harvard catalogue for 1874–75 offered for the first time a course in art by the newly appointed lecturer in "The History of Fine Arts as Connected with Literature," Charles Eliot Norton. Another elective, "The Principles of Design in Painting, Sculpture and Architecture," was given by Charles Herbert Moore, for some years a teacher of drawing in the Lawrence Scientific School. By the end of the century undergraduate interest in fine arts at Harvard had reached large proportions. In 1895–96 Professor Norton's course in ancient art had enrolled 551 students, more than any other course in Harvard College at that time, and almost half again as many as the largest class in fine arts today.

On the foundations laid by Professor Norton and his colleagues, fine arts at Harvard reached maturity, signaled tangibly by the building in 1927 of the Fogg Museum, by the acquisition of the most important collection of original works of art in any university museum in existence, and by the assembling of a fine arts library of the first magnitude; while intangibly, the department reached an eminence unsurpassed anywhere in the world.

Likewise out of Professor Norton's inspiring teaching came a demand for instruction in the practice of the arts. Architecture was first taught at Harvard in the Lawrence Scientific School in 1895. In 1900 a professional course in landscape architecture was

established and in 1912 a separate faculty was organized. After a School of City Planning was created under the same faculty in 1929, the three graduate schools of Architecture, Landscape Architecture, and City Planning were combined in the Graduate School of Design in 1935.

During this period art departments sprang up on almost every American campus. The demand was so great that, despite the expensive apparatus involved, more and more colleges offered more and more courses in the arts. Today it is evident that the visual arts have been accepted as an integral part of the curriculum of not only the liberal arts college but the scientific school as well. Some institutions emphasize the historical and critical aspects of the subject, whereas many others consider the approach through the practice of art the more valuable.

The old distinction in aims and methods between the professional art school and the college fine arts department has become blurred in much modern academic thinking. The variety of subjects taught today in the art departments of our universities was surely not adumbrated by Professor Norton, nor could it have been anticipated by a Harvard student of the 1920's. Today the American college curricula, in addition to the courses offered in the history of art, are prolific in courses in the graphic arts, in ceramics, textiles, photography, and in the art of the theatre, as well as in the classical subjects of drawing, painting, sculpture, and architecture. Is the inclusion of all these subjects justified? To this question the committee has devoted particular attention.

Against the variegated background of the contemporary academic scene, the study of fine arts in Harvard College appears restricted, even limited. Except for developments in the Department of Architectural Sciences, few changes have taken place in its general purpose and scope during the last quarter-century. Because of a combination of depression, war, inflation, the retirement of a generation of great teachers, and the general decline in

interest in the humanities, the relative strength of the fine arts at Harvard College has diminished.

The committee has tried to consider the visual arts at Harvard in their entirety. We have prepared a design which includes all the ramified patterns we consider necessary; we make many recommendations, designated by italics in the body of the report, and suggest many changes. We wish to emphasize our belief that our design, in all its complexity, nevertheless forms a unified whole. If the parts are separated one from another, the structure will lack the balance essential to its strength and validity.

In order to put our new design into effect the committee realizes that far-reaching administrative changes will have to be made. The President, the Dean, and the Harvard administration as a whole, as well as the Faculty of Arts and Sciences, will have to approve. In other words, the implementation of this report is no easy matter, for we recommend structural changes of a fundamental character. The committee, however, has taken the position from the outset that its function is essentially advisory. Our purpose has been to draw the best picture we can, regardless of the administrative hurdles in the way of practical realization. Our recommendations are made, therefore, against an ideal background, with relatively little consideration of the existing functions and effort of persons on the scene. The committee is aware and appreciative of present excellence. If at every turn we do not praise, it is simply because we are more concerned with the future than with the present.

In this connection, the committee fully realizes that many of its suggestions have been in the minds of people at Harvard for some time. Indeed some of our recommendations stem directly from proposals made to us by members of the Harvard faculty. In adopting them, we have tried to add our own emphasis and to bring each of them into relation with our general design.

The committee recommends that the term "Fine Arts," which has been used at Harvard since Professor Norton's time, be dropped. In its place we propose "History of Art" as the name of a new department, which will assume the main functions of the present Fine Arts Department. We further recommend the creation of a new department to be called the Department of Design, grouping together all studies concerned with the theory and practice of art, including those now pursued in the Department of Architectural Sciences. We also recommend that all art collections, in the Fogg Museum and elsewhere, including books and photographs, be administered by an autonomous unit to be known as the Teaching Collections. We hope that eventually a University Theatre will form a fourth unit in this balanced structure. Finally, we propose that the two departments and the Teaching Collections be tied together for administrative purposes in a Division of the Visual Arts.

In broadest outline the committee has attempted to develop an enriched offering in the field of the visual arts at Harvard. We would build on the foundations already established in the history and practice of the visual arts in the departments of Fine Arts and Architectural Sciences and in the Graduate School of Design. Our plan is based upon a considered philosophy confirmed by the experience of other institutions. It is built upon the treasures which are Harvard's, and takes advantage of Harvard's proximity to the great collections in Boston and the New England area. Each of our proposed departments has a distinct function, each its own point of view. We realize that this plan will result in bringing to the Harvard faculty a wide diversity of thought and interest. The creative artist and the creative art historian are not always the same type of person, yet we think that this fact alone will enrich the university community. But we recognize that, for these disparate elements to function smoothly, there should be some organization to link the whole together in the Harvard tradition — loosely, to

be sure, but nevertheless firmly. Hence our recommendation for a new Division.

In abandoning the term "Fine Arts" we do not wish to be thought unaware of the implications of the word "fine." Indeed our whole philosophy is predicated upon the concept of quality, of excellence, which is the true meaning of the word. We believe wholeheartedly in the definition of the fine arts as those visual arts which combine mind and imagination. For what purpose could a division of the visual arts exist if not to teach this concept?

Sight is the most used of our senses. It follows, therefore, that the impressions derived from sight are the most manifold. But everything seen is not art, any more than every sound heard is music. To be art the objects must be man-created. They must also be ordered. It is with the ordering of the visible attributes — color, line, and mass — of man-made objects that the visual arts are concerned, whether we approach them in historical or in theoretical or in creative terms.

The study of the visual arts is important: first, because the scrutiny of artifacts, things made by man, makes concrete our knowledge of man's past; and second, because in man-made objects the informed observer can perceive the highest flights of the human spirit. It is in order to understand and to identify these objects, and to gain an awareness of the creative process, that we study the visual arts.

Take for example a hewn stone from an Egyptian temple. The man-made massiveness of head and limb can bring us into the Pharaoh's presence — if we know how to look at it. A cathedral such as Chartres transcends the molecules of stone and glass and speaks to us more immediately of the religious faith and aspirations of medieval man than a whole *Summa Theologica*. Surely the informed perception of Michelangelo's Adam receiving the quickening touch of God the Father in the ceiling of the Sistine Chapel brings us into intimate contact with the imperishable

creative spirit of man. For how can eternal man be better known than through his works?

There are many domains of interest in the visual kingdom. Education and human development uncover successive trends in the course of man's experience; many objects passed over casually as of no significance at one moment assume importance in the next. The study of the visual arts unlocks the doors between levels. Curious facets of the human mind are revealed by objects not necessarily beautiful — however that word may be defined. Other objects, humble in origin and intent, suddenly assume to a viewer with knowledge and understanding a harmony of proportion in relation to function which gives undreamed-of pleasure. Still others, the great and the highest, occupy the rarefied realm of the masterwork. Painfully the student stretches through these levels to reach beyond the concrete to the world where wordless things are said and the winds of creation still blow. At the highest level of the visual kingdom man's creative process is eternally renewed.

To arrange man's manifold works in some sort of order, to comprehend the meaning of the material object, is the task of the teaching of the visual arts. The educational process begins with the development of informed looking. This is harder than is at first suspected. Seeing is so common that it is frequently confused with perceiving. Training of the mind's eye is needed in order to identify the significant. But this is only the first step. Next comes instruction in relationships, in putting things in their proper place. From this stems the discipline of the history of art. But even this is not all. For the end is appreciation, that is to say, the ultimate perception of quality.

To this end there are many avenues of approach. For some, history of art is the way. Others find their solutions in the theory of art, in the analysis of color and the formulae of design. Still others need the practice of art, the actual manual process of painting

and drawing, of making sculpture and of constructing model buildings and fashioning decors for the theatre.

It is the conclusion of the committee, after hearing many points of view and giving many hours to discussion, that all three methods of approach are valid, and that for most people no one method is enough. We recommend, therefore, that the history of art be pursued with continued vigor. We further recommend that theory and practice, the first of which used to be taught at Harvard with distinction and is no more, and the second of which is now scattered between the departments of Architectural Sciences and Fine Arts, be grouped together under a new department to be called the Department of Design. We believe that there is as much educational value in practicing the visual arts as there is in writing prose or poetry or in composing music. The committee does not propose, however, that the Department of Design should be primarily concerned with training professional artists. The training of the artist is a complex matter beyond the scope of any prescribed curriculum. Nonetheless, we believe the future artist has a place in Harvard College alongside the future doctor or lawyer, and that both the student and his art will mutually benefit from a college education, with or without courses in the visual arts.

The Teaching Collections include the wide area now covered by the Fogg, the Busch-Reisinger, the Semitic, and, in part, the Peabody museums. The committee believes that there is a difference in function, as well as in size, between a university museum and a large city museum, and that the Fogg is primarily an instrument of teaching and research. Consequently we recommend, first, that the Fogg be rearranged to a certain extent and, second, that it be provided with a sufficient staff to prepare frequently changing didactic exhibitions as well as to perform the services required by other departments of the university. In fact, we suggest specifically that a member of the staff of the Fogg Museum

be assigned on a full-time basis to facilitate the wider utilization of Harvard's immense resources of original material. We wish to make clear our belief, however, that there is a fundamental distinction between the use of such material to illustrate the study of literature or history, and the teaching of art itself.

The subject of general education and its relation to art is a difficult one. In *General Education in a Free Society* [1] the visual arts are conspicuous by their absence. This is excused because of lack of time in the curriculum and because it is claimed that in the humanities the vehicle for our cultural tradition is the written word. We do not choose to argue the point since we freely acknowledge the fundamental importance of our literary inheritance, expressing as it does most of our basic values. We maintain only that man's creative masterpieces in architecture, painting, and sculpture (and in music) cannot be ignored and that some knowledge of their history, their significance, and their inner meaning is likewise a fundamental part of education in our cultural inheritance. We entirely agree with Harvard's emphasis on general rather than special education. Many of the old-fashioned survey courses were designed solely for the benefit of the student who intended to pursue the subject further, and left much to be desired from the point of view of the nonconcentrator. In this report we have stressed the importance of undergraduate studies in the visual arts for purposes of distribution rather than for concentration. It would seem, therefore, that introductory courses in the history of art might well be considered as equivalent to general education courses at the freshman-sophomore level and that the rules in this area might be altered to make it easier for students to take them early in their college career.

Before proceeding, then, to a detailed discussion of our subject, we wish to make clear our conviction that what Harvard needs

[1] Cambridge: Harvard University Press, 1945.

most urgently in the whole field of the visual arts is a broadening of scope and a widening of interests. Certainly its Fine Arts faculty has always been eminent, its instruction excellent; certainly its museum resources are immense. As we see it, now is the time to weld together the scattered forces devoted to the theory and practice of art, to build a center for their use, and to raise this whole area of study and teaching into a coördinate branch alongside the older and better recognized field of the history of art. Our report attempts to suggest an administrative method to attain this end. But, in recommending a new department, the committee does not wish to be considered as depreciating the older one. The continuance of Harvard's eminence in the history of art is the *sine qua non*.

This committee may seem inclined to overstress in its report the importance of the visual arts. Some may suspect us of being prejudiced in favor of a field in which so many of us are professionally engaged. One must consider, however, that perhaps at no moment in history since the invention of printing has man's communication with his fellow man been so largely taken over by visual media as today. Less and less is modern man swayed by the argument of the written word, and more and more by the photograph, the billboard, the cinema, the picture magazine, and now television. Until both sender and receiver of these visual messages are trained in the twin arts of perception and discrimination, the educated man may hardly claim to be the master of his own environment.

2

THE DEPARTMENT OF THE HISTORY OF ART

THE COMMITTEE believes that the visual arts are an integral part of the humanities and as such must assume a role of prominence in the context of higher education. In devising a balanced program for the visual arts at Harvard, we start with the premise that the history of art is in fact the first essential. Without a sound offering in the history of art the academic structure has no foundation. Fortunately, Harvard has long had an enviable record in this area. From the pioneering days to the present the Harvard Fine Arts Department has always kept clearly in mind the ideals of scholarship worthy of a great university.

What follows in this chapter, then, must be read with an eye not to the past but rather to the future. How does the history of art fit into the over-all pattern we are making? The remainder of this chapter will attempt to answer this question in some detail.

On the Name of the Department

The committee recommends that the Department of Fine Arts revert to its first name: History of Art.[1] Although the expression "fine arts" has an honorable history, its connotations have too little connection with modern society. The older title is at once less pretentious, less esoteric, and less exclusive. Literature, music, and other arts have

[1] Although Charles Eliot Norton's original appointment in 1874 was as lecturer on the history of the fine arts as connected with literature, he was appointed professor of the history of art during the year. George H. Chase, "The Fine Arts, 1874–1929," in Samuel Eliot Morison, ed., *The Development of Harvard University, 1869–1929*, pp. 130–31 (Cambridge: Harvard University Press, 1930).

good reason to object to the preëmption of "fine arts" by the visual arts. With the Department of the History of Art included in an over-all Division of the Visual Arts, however, these semantic tensions should be largely resolved.

Undergraduate Study

Basic Purpose and Basic Courses

Distribution, not concentration, is the key to planning undergraduate courses in the history of art.

This field enjoys an unusual opportunity to serve the curriculum as a whole. Its connections with history, with literature, and with a variety of cultural and social studies need no detailing here. Its value as training in the discrimination of quality can hardly be exaggerated. We point to the influence on the general culture of the United States which such training has had and which it may be expected to have in increasing measure. If it prepares a sympathetic audience for the living creative artist, that is so much cultural gain. We must have enlightened consumers of art, even if they are not to be dignified with the title of patron. We believe that legitimate amateur interest should be encouraged wherever it can be found. For undergraduates, this means planning courses with a broad range of appeal. If the special claims of the concentrator are overweighted and if the point of view of the potential graduate student is allowed to influence the character of introductory courses, we believe a great opportunity for cultural service will be lost.

Competition from the college's many departments being what it is, not more than 25 per cent of students enrolled in an introductory course are likely to take a second course in the field. It would seem proper, therefore, to plan these courses with reference to the needs of the great majority. In making this assertion we have no desire to lower standards; on the contrary, we believe that

many of the most brilliant students will be found among those enrolled in only one course in a given department. If the introductory course is slanted to the general student rather than to the future specialist, it will have greater meaning and cogency.

The committee recommends that one or more basic courses, in addition to the present Fine Arts 13, be offered in order to fulfill the complex task of introducing several hundred undergraduates to the broad field of the history of art, and at the same time to respond to their varied interests. In Freshman year alone there is a potential of about 1000 Harvard and 250 Radcliffe students. In this connection, we call attention to a principle followed in the general education program, whereby concurrent courses are offered rather than a single course in a given area. In our opinion, there is need for a straight, old-fashioned, chronological survey of art history as well as for another course of a selective nature, involving intensive study of five or six artists of major stature. It would be highly desirable to include elementary study of Far Eastern art in some, perhaps all, introductory courses (p. 100). A course in the history of architecture would also seem desirable at this time, but its structure should be worked out in coöperation with the new Department of Design, which will assume, under our proposals, the responsibility of administering undergraduate courses for the training of students of architecture. We have likewise assigned basic courses in the practice of design and in the theory of drawing and painting to this department; these will be discussed in the following chapter. Occasional outside lecturers, whether visitors or members of other Harvard departments, are recommended in all basic courses.

All these courses should be planned toward their own end, not primarily as prerequisites to further study in the field. In making this statement we have two points in mind: first, we hope that such courses will become eligible for admission to the general education program (in our opinion, Fine Arts 13 is general education in disguise); and second, we believe that this sort of approach

to basic courses is in itself preferable to the attempt to organize them for the benefit of hoped-for concentrators. The future interests of the concentrator are best served by invoking this principle in the planning of basic courses. In smaller colleges, it is generally impossible to offer more than one such course, and a choice between alternatives becomes obligatory for the department. Harvard could profit from a study of departmental planning in such institutions, where size forces the selection of what is essential and the surrender of what is not.

It is good Harvard tradition that the senior men of the department share in the instruction of the introductory courses. Even at the risk of losing a certain amount of continuity, we believe that the department might find it salutary to introduce the students to several members of its faculty, each chosen for competence in his field. In other centers, such as Yale, Oberlin, and Williams, this practice is followed with good results, one of them being an effective means of coördinating the departmental faculty itself. A department of Harvard's size ought to be able to design, as one of the introductory courses, a composite course to which most of its members contribute.

The student should be encouraged to probe into history for its deeper meanings. This result will not be attained if history is regarded passively as mere chronological sequence. For example, unexpected returns and echoes of attitudes (Roman in High Gothic sculpture, late Gothic in Baroque architecture, Byzantine in van Gogh) suggest that the thread of history can be explored in some complexity through direct and graphic presentation or visual expression. The committee was impressed by a practice in force at Oberlin whereby the student is made to come to grips with a point of view in past art through assigned exercises before he hears lectures about it.

We do not mean to imply that these ideas are not to be found in Fine Arts 13, at present Harvard's only introductory course in

the history of art. In our opinion, this course is deservedly popular. We point with pride to its current registration of 363 students (250 Harvard and 113 Radcliffe), which makes it the eighth largest course in the university, fourteenth at Harvard and tied for second place at Radcliffe. Furthermore, the catalogue states "enrollment limited to lecture room capacity." It is unknown how many students are refused, but there are some thirty auditors, many of whom stand or sit at the side for the privilege of attending the lectures. If, as we anticipate, this demand exceeding capacity persists, a larger lecture hall or repetition at another hour may have to be considered. For to limit enrollment except in specialized courses of a seminar type seems to us to violate the fundamental rights of students.

High among priorities in any basic course in art history, we would place training in how to "read" a photograph of a work of art. Such a course should begin with *objects*, even though photographs of objects will presumably remain a chief medium through which the student will have to be taught. In a university with Harvard's resources, it is possible to juxtapose original objects and various kinds of reproductions of those objects: black-and-white photographs, color transparencies, stereoscopic transparencies, and perhaps moving pictures (used, for example, to demonstrate the time sequence of a Chinese scroll-painting or the three-dimensional properties of sculpture). Furthermore, the question of scale needs to be carefully explored. All slides project at about the same size, including details of an object. Malraux' contention, in *The Museum Without Walls*, that through photography a whole new dimension in seeing has been added to modern experience, is true; but the student's participation in that experience should not be a naïve one. If a Celtic coin or Jean Fouquet's small self-portrait is projected on the screen 8 or 10 feet high, it would be instructive to let the student see an original coin (or a Dürer engraving or Rembrandt drawing) as he enters or leaves the classroom, or to

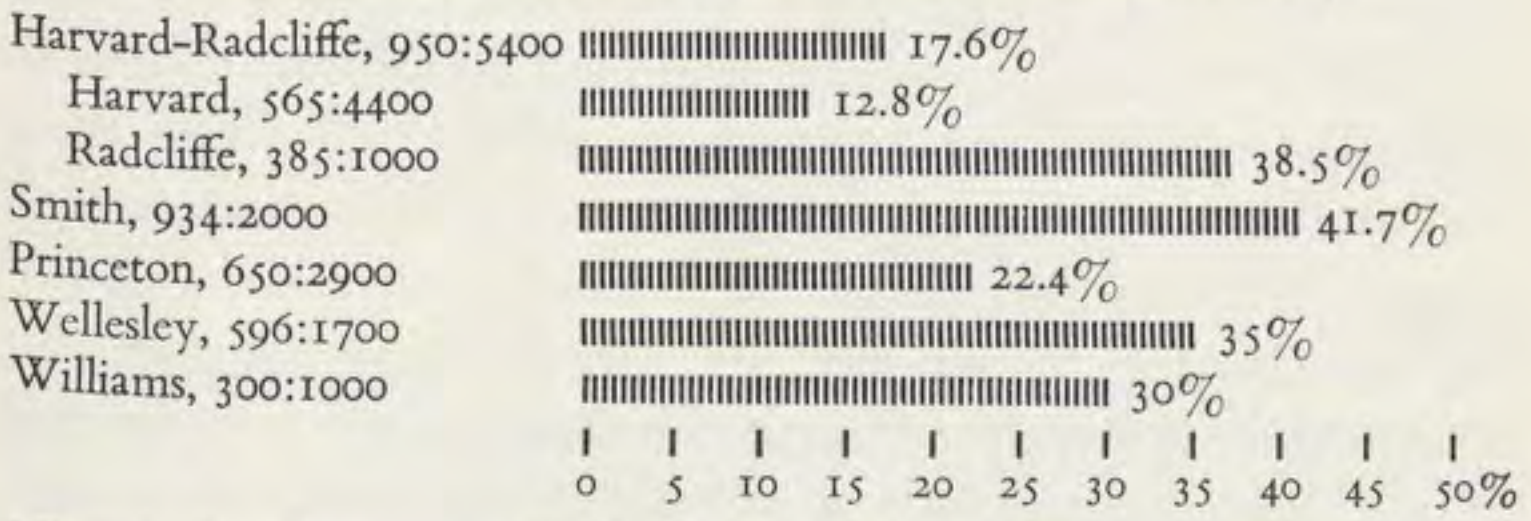
make it available in one of the galleries of the museum, exhibited next to a photographic blow-up. In connection with this problem, moving pictures and stereoscopic photography can be very helpful in reminding the student of the actual size of the object, especially in the fields of architecture and sculpture.

Undergraduate Enrollment in the History of Art

The committee has studied the degree of interest in the history of art existing among undergraduates at Harvard and Radcliffe relative to other liberal arts colleges. Details of this study appear in Appendix C, but Graph 1 summarizes our findings in this particular respect.

GRAPH 1. Number of Undergraduates Enrolled in Art Courses per Average Semester*

(*Expressed as a Percentage of Total Undergraduate Enrollment*)



* To make these figures comparable, the faculty in architecture at Harvard and Princeton have been excluded.

It is readily apparent that Harvard's position is low, whereas that of Radcliffe compares favorably. The committee discovered a similar trend in undergraduate concentration in the history of art. To this subject we now turn.

Concentration in the History of Art

In 1931, when study of the fine arts at Harvard reached its greatest heights since the days of Charles Eliot Norton, there were

142 Harvard concentrators in the field, with an additional 54 concentrators at Radcliffe, for a total of 196. By 1950 these figures had declined to 42 and 35 respectively, for a total of 77. Currently, the Harvard figure has declined still further to 37, while Radcliffe's has risen to 68, for a combined total of 105.

The striking difference between the trends at Harvard and at Radcliffe is graphically pointed up in President Pusey's report for 1953–54.[2] These trends are characteristic of the humanities as a whole. The causes of the decline since 1931 must be sought in the impact of the depression and of the war on humanistic studies, and on the increasing tendency for undergraduates in men's liberal arts colleges in universities to choose a concentration believed to be useful in postgraduate and business careers (see the conclusion to Appendix C). In actuality, however, the decline was less severe than the President's report indicates. Concentration in architectural sciences was set up as a separate field in 1939 and students majoring in architecture, landscape architecture, and city planning prior to that time were included in the totals for fine arts. At present, there are 59 Harvard and 9 Radcliffe concentrators in architectural sciences. If the resulting total of 68 is added to the current total of 105 concentrators in fine arts, the over-all figure becomes 173. This would not seem to compare unfavorably with the 1931 total of 196, but one must bear in mind that there were only 3250 Harvard College students in 1931, as against 4400 now. Furthermore, the apparent over-all balance is mainly due to a rise in Radcliffe elections even above the 1931 figure, while the Harvard

[2] With chart on p. 10, repeated in *Notes on Harvard College: Graphic and Statistical* (1955), as Table 13. Some difficulty was experienced in compiling accurate figures for concentrations because of the practice of keeping two sets of records at both Harvard and Radcliffe: figures recorded in the autumn include only the three upper classes; spring figures include as well Freshmen who have elected a field of concentration. It is believed that the figures shown in *Notes on Harvard College: Graphic and Statistical* are spring figures. Although there may be slight inaccuracies, the committee believes that the over-all picture here drawn is essentially correct.

figure has declined from 142 to 96, including the 59 present concentrators in architectural sciences.[3]

As Table 1 indicates, Harvard is considerably behind certain other liberal arts colleges in attracting *concentrators* to the visual arts.

TABLE 1. Number of Seniors Majoring in Art History per 1000 Total Undergraduates (1954–55)

*Northeastern Universities**		*Northeastern Men's Colleges*		*Northeastern Women's Colleges*	
Yale †	0.7	Amherst	9.0	Skidmore	1.0
HARVARD	2.3	Williams	11.4	Barnard	10.0
Cornell	3.8	Wesleyan	11.9	Vassar	12.1
Princeton	4.1			Mt. Holyoke	13.3
				RADCLIFFE	20.5
				Smith	22.5
				Wellesley	24.3
				Bryn Mawr	25.4

*Midwestern Universities**		*Southern Universities**	
Iowa	1.5	Arkansas	0
Northwestern	1.9	Duke	0.9
Michigan	3.0	Georgia	87.
Minnesota	5.0	*(this is a combined history/practice major)*	

* Liberal arts college only.
† The figure for Yale College needs special interpretation. There are virtually no "majors" in art history, but some 100 are enrolled in American Studies, in which art history is included; and some 17 Seniors and 25 Juniors have chosen the field of History, the Arts and Letters ("H.A.L.").

The committee is not especially concerned, however, by the drop in concentration in fine arts at Harvard, nor even by Harvard's rather poor showing in relation to other liberal arts colleges in this respect. As we have repeatedly indicated in the report, we believe distribution is of far greater importance than concentration in the visual arts. In the course of our discussions, we gave serious thought to recommending that concentration in fine arts be

[3] By a curious deviation, concentrators in architectural sciences are listed in Table 15 of *Notes on Harvard College* among the social sciences.

eliminated. We have come to the conclusion, however, that concentration should continue, provided that the larger context of history and the related cultural expressions are constantly emphasized.

The committee recommends that as a general rule concentrators in the history of art be required to take at least one course in the Department of Design. Argument in support of this recommendation is given in the General Statement of Chapter 3, on the Department of Design (p. 50).

It is perhaps worth pointing out that the great teachers in Harvard's past did not themselves specialize in fine arts as undergraduates. A number of prominent art historians, museum directors, and curators now active in various centers in the United States likewise came into the field from other humanistic disciplines. We believe that it should be a particular source of pride to a history of art department, both graduate and undergraduate, that it attract students from other fields of concentration.

The History of Art and Interdepartmental Studies

The claims of distribution as against specialization were never more strongly argued than by those who believe in cross-departmental studies. Several Harvard alumni complained of the "curse of segmentation," and remembered with greatest devotion those teachers who made a serious effort to relate art to other humanities. Others showed concern over the lack of time for pursuing interdepartmental study which results from the complicated curricular structure of Harvard and other colleges.

There are two aspects to the problem of interdepartmental studies: (1) assistance to other departments, and (2) organized cross-departmental programs. The first is more easily disposed of because it can be reduced to a matter of good will, which exists, plus adequate facilities and staff, which do not. We postpone its

discussion to the chapter on the Teaching Collections (p. 87). We assume that informal exchange of lecturers between departments will continue, and that the Fogg Museum, aided by additions to its staff which we shall recommend, will be enabled to offer greatly increased services to departments which ask for them.

There are, of course, mechanical difficulties in introducing new fields of interdepartmental concentration. We point, however, to Harvard's concentration in history and literature as an example of what can be accomplished, particularly on a selective basis. To profit from the combined wisdom of two or more departments may well be a privilege limited to students who show a special aptitude and who have been adequately prepared for such combined studies. Concentration in history and literature has been limited to about 60 honors candidates per class,[4] and now totals 178 students, of whom 127 are from Harvard and 51 from Radcliffe. Restricted though admission to this major may be, the Harvard total (127) is nearly four times that of Harvard fine arts concentrators, honors and nonhonors men included (37).

The committee recommends that opportunities be explored for including the history of art in area studies, whether "vertically" (e.g., England throughout its history) or "horizontally" (e.g., two or more countries in one period). Harvard has traditionally welcomed this type of cross-fertilization, not only in undergraduate but in graduate study as well (chemical physics and biochemistry). We suggest that the following areas be explored in undergraduate courses:

Art and history
Art and literature
Art, archaeology, and social anthropology
Art and philosophy (including aesthetics)
Art and psychology

[4] The limit was removed by faculty vote in the spring of 1955.

Any new planning which hopes to bridge gaps between disciplines must start with individuals who are interested in and capable of combining them. Appointments in the Department of the History of Art should, therefore, continue to take into consideration ability to engage in interdepartmental types of teaching.

A comment on the combined major at Yale in History, the Arts and Letters ("H.A.L.") may be useful here. It is felt, at least by Yale's art historians, that this kind of study is more valuable than concentration in art history alone. Students are discouraged from the latter in favor of the combined major; and even future museum workers and teachers of art history are steered in that direction. The divisional major in "H.A.L." is planned for Juniors and Seniors. The staff consists of two historians, two teachers of literature, one member of the Department of Music, and three art historians. A specialized Senior seminar, limited to twelve honors men, has also been developed. A committee of six, which met for many weeks to discuss this offering, failed to come to any conclusion except to give the course as a group of six teachers for these twelve students. Though the ways of Yale may seem inscrutable, we should add that this experiment had important results in establishing the status of the visual arts in general education at Yale, that is, in the program of directed studies for Freshmen.

Graduate Study

It can be fairly stated that this report deals principally with problems of an undergraduate nature. The committee believes that it is in this area that newer and more varied offerings are needed. The committee also finds the present graduate program the heir of Harvard's long tradition of excellence. But, although we stress the importance of the history of art at the undergraduate level, we wish also to emphasize our conviction that the training of the professional scholar, whether he becomes a scholarly teacher or a museum worker with scholarly standards, is at the very heart of

the university program. It is for this reason that we now proceed to a discussion of graduate study at Harvard.

Basic Purpose

We share the expressed view of the Department of Fine Arts that the primary purpose of graduate study in the history of art is training for distinguished scholarship. In this area the only important consideration is quality, whether the trained student chooses a career in teaching, connoisseurship, private research, museum administration, or some combination of these. That some candidates for graduate degrees do not measure up to the standards of rigorous scholarship is only to be expected, and it is equally to be expected that they will be eliminated when this deficiency becomes known. We comment on this point in the section of this chapter entitled "Graduate Degrees and Productive Scholarship."

We have only praise for Harvard's seminar approach to advanced graduate teaching. We found general agreement among consultants that at this stage the less lecturing the better.

We shall give but little consideration to whether or not the graduate student should have instruction in the practice of design at this period of his training. That is necessarily an individual problem and therefore not one for the present discussion. Our recommendations for undergraduate training, if they are adopted, should provide the future Harvard or Radcliffe student with a more nearly adequate foundation than is now afforded. Students entering from other colleges will be well prepared or poorly prepared in this area, depending on circumstances. The committee was impressed by the opinion of former graduate students in the fine arts at Harvard that elementary study of the theory of drawing and painting, which was then provided for graduate work, had proved indispensable to their later careers. In some cases, depending on the nature of the thesis and on other specialized interest, acquaintance with the theory and practice of drawing, painting,

sculpture, or architecture may well become an absolute necessity. We must assume that the ambitious and independent graduate student will acquire what he needs in these respects when he needs it; but the departmental adviser should be constantly on the alert to discover such gaps in the student's training and to encourage him to fill them.

Representatives of both Harvard and New York University expressed the opinion to us that the graduate student should be encouraged to keep alive a certain breadth of interest, and to bring those interests to bear on his specialized study of art. The graduate program at New York University includes a *major* (part of the history of art), a *related minor* (a related part of the same), and an *unrelated minor* (either another area of art history or, with the department's approval, another discipline, such as history or literature). We could quarrel with details of terminology here, but we commend the guiding principle implied in this last possibility. We note with interest that teachers at New York University complain about the lack of general cultivation of students, a complaint that is also heard at Harvard.

As to enrollment of graduate students, Harvard's total figure of approximately fifty in any one year (*actively* engaged in advanced study) is about the same as that for the Institute of Fine Arts of New York University, and one and one-half times that for Columbia. Though the number of undergraduates at Yale is about the same as at Harvard (Radcliffe excluded), the graduate Department of the History of Art is geared to only sixteen students, ten of whom are in residence in New Haven. Princeton, with 2900 undergraduates, limits the number of its graduate students in Art and Archaeology to twelve.

The Harvard, Yale, and Princeton staffs carry the undergraduate as well as the graduate teaching load (unlike the staff of the Institute of Fine Arts), so that the ratio of teacher to graduate student is actually much less favorable than statistics would seem

to indicate. New York University supports an equivalent of ten exclusively graduate teachers; Columbia, four; Yale and Harvard, none. We discuss the desirability of increasing the teaching staff at the end of this chapter.

On the Necessity for Study Abroad

The American student of the history of art is handicapped by his remoteness from the finest collections and monuments. He can be trained and kept in training only by direct study of masterpieces in the original. Because of our relative paucity of great works of art we have made every effort to install what we have to advantage, and that is laudable; but this very emphasis on installation can distort values. Furthermore, a picture or a statue cannot be experienced in reproductions or in a book. It is an object in space which demands a pilgrimage. No amount of museum treasures in the United States can possibly answer the student's requirements for seeing fine buildings, even if one were so brash as to suggest that our museums provide a satisfactory representation in the fields of painting, sculpture, and the graphic and decorative arts. If the student of English literature needs to visit England for cultural background, the student of art history can make an incomparably stronger claim for this kind of direct experience.

Realizing his remoteness from Europe or Asia, the American student tends to prefer those fields of study which can be undertaken with equal success in the United States. For example, the committee has noted that more and more young scholars are turning to nineteenth-century French painting and to modern art. Fashion, of course, has something to do with this too narrow selection, but it is also true that a great wealth of material by French painters of the last century and by contemporary artists, American and European, is available here. On the other hand, the committee has noted a dearth of students of the history of architecture, of medieval art, and of the decorative arts. To study any

of these subjects properly, travel in Europe is essential. Long periods abroad are equally essential for the study of every phase of the arts. The university concept of residence for graduate studies has grown out of the faculty's experience in disciplines which can be taught through the use of laboratories and libraries — facilities which exist in American universities. The history of art, however, belongs in a different category. Palaces and churches and museums are its main habitat.

The study of Oriental art offers special difficulties under prevailing world conditions. One should not be misled by the statement, however true it may be, that the Boston area is hardly surpassed as a center for the study of Oriental art. The necessity for first-hand knowledge of the Far East still holds as a prime requisite for progress in this field.

For the graduate student in the history of art a knowledge of languages is likewise essential. The committee has heard many statements on the inadequacy of linguistic ability in American graduate students.[5] Languages can, of course, be learned in America, but with what saving in time, with what increase in fluency, and with what enhanced pleasure can they be mastered abroad! Libraries are also essential; and though European libraries are neither so comfortable nor so easy to use as those in our own universities, their treasures are often unique. Furthermore, the student should be encouraged to travel in order to work under the greatest scholar in his field, wherever he may be found; this is often to be preferred to a close tie to a single graduate faculty over a period of years.

Yet, a single university must always be responsible for the qualifications of the candidate and the standards he must meet to obtain his degree. With this in mind, it seems clear that a graduate student

[5] *Per contra*, compare the Harvard catalogue of 1879–80, where Charles Eliot Norton announced: "No student who is unable to use a German textbook will be admitted to Fine Arts 2 or 3."

in the history of art, planning to take a doctorate in four or more years, should spend his first year at Harvard. Next should come a concentrated experience of the monuments themselves. Presumably this would be in Europe but, if the field is in American art, we equally recommend visits to the originals in this country. In this connection the educational facilities of the Henry Francis duPont Winterthur Museum and its research program come easily to mind.

In an attempt to emphasize the importance of the experience of original works of art, *the committee recommends that graduate students be encouraged, and possibly required, to spend at least one year and a half where the great examples of work in their fields are to be found.* During this period they can write their theses, or at least get them well under way. The general examination should be designed to discover whether or not this time has been used to advantage.

Fellowships and Travel

The current report on enrollment, fellowships, and placement of graduate students in the Department of Fine Arts lists a total of nineteen scholarship awards. About 40 per cent of the graduate students are receiving financial aid. Awards ranged from $2000 to $700 each. Five of them, including one Fulbright award, were for the purpose of travel and study abroad.

The committee recommends augmentation of scholarship aid to highly qualified students, particularly in view of the necessity to study abroad. Graduate students today are often older, having completed a tour of military service between college and graduate school, and many of them have family responsibilities. We emphasize, however, that generous aid should be restricted to the most promising. In this area, concentration, not distribution, should be the guiding principle.

Graduate Degrees and Productive Scholarship

The requirement for the M.A. at Harvard, which is minimal, differs considerably from that in other centers. New York Uni-

versity, for example, requires two years of study plus a thesis. Harvard sometimes uses the M.A. as a device to weed out less promising aspirants for the Ph.D., and at the same time to give them the practical benefits of a postgraduate degree.

Requirements for the Ph.D. degree are fairly similar from institution to institution. We offer no suggestions in this regard, except to rescind a very recent vote of the Harvard faculty which changed the wording of the diploma itself from "History of Art" to "Fine Arts."

A real problem, however, is the quality of the students themselves. We note with concern a pervasive belief, not only at Harvard but elsewhere, that scholarship in the field of art history is not drawing its hoped-for proportion of first-class candidates. One answer is to raise still higher the requirements for candidacy for the Ph.D. degree. The expected increase in the number of college students will presumably swell the ranks of applicants for graduate work, in due time; we firmly believe that Harvard should continue to resist increase at this point and to raise standards of admission and retention. Some of the Harvard staff are concerned about the small amount of original research by graduate students in recent years which has resulted in scholarly publication. The training and placement of teachers proceeds in good order; the training of scholars does not. Very recently a new requirement was established for Ph.D. candidates in the fine arts. Before they are allowed to take the general examination they must now submit a paper which the staff considers worthy of publication. Such a paper may or may not grow into a doctoral thesis. The reason for this requirement is to place greater emphasis on creative scholarship.

Training for Museum Work

We are told that the most sought-after qualifications in a candidate for a museum position, apart from an attractive personality, are: a general knowledge of the history of art, a sense of artistic

quality, bibliographical knowledge, competence in languages, and some ability to write clear and simple English. Assuming the correctness of these criteria, the committee has considered carefully the value of a course on specific museum problems. Such a course has been given at Harvard for a number of years. At present this is a full course (Fine Arts 201), to be preceded by a half-course in criticism and connoisseurship (Fine Arts 200).

We believe the museum course is valuable but think it might be strengthened in several respects. We suggest that an architect who has made the study of museums a specialty be asked regularly to collaborate. It would be useful, for example, if the future museum curator or director knew enough architectural and free-hand drawing to be able to sketch plans for installation and designs for pedestals and cases. Questions of lighting, of flexible arrangement and of storage are essentially architectural problems, and the course would gain from the professional knowledge of a trained architect.

The management of a museum must be business-like. Museum personnel would therefore profit from instruction in business methods. Perhaps the resources of the Harvard Business School could be drawn upon in this connection.

Knowledge of the conservation of museum objects is also essential for museum personnel. The conservation staff at the Fogg Museum should therefore contribute regularly and actively to the type of museum course which the committee has in mind.

No course can equal actual experience in the museum itself. We note with satisfaction that students in the museum course participate in many of the activities of the Fogg. It is hoped that such participation can be still further increased. The committee feels, however, that the present standard of maintenance in the Fogg Museum is an unfortunate example to place before future museum directors. This laboratory of museum training should be an inspiration and a model of perfection.

Museum training should be understood as a function of collecting (both private and public) and of public education. It is also related to an increasingly important segment of the American economy. The fact that many millions of dollars are spent annually by museums alone for the purchase of works of art may give some idea of the magnitude of responsibility faced by our directors and curators. Nevertheless, a shortage of qualified personnel impends. None of the current graduate students at Yale, for example, now intends to go into museum work. The outlook is a little better at Harvard and at Oberlin (which also offers training in this field), but it is not nearly good enough. The discontinuation of scholarship aid by foundations, such as Carnegie Corporation, is perhaps a contributing cause. Opinion that a crisis may be in the offing was voiced again and again. The opportunities for first-class people are obviously very great.

There was striking unanimity among our many consultants that breadth of experience and sound scholarship are more valuable assets to the future museum man than specific training in museology. One director warned against taking too much time away from basic studies (including languages) by an extended "museum course"; he insisted that the job is best learned on the job itself. A medical analogy was offered: clinical training is acquired through internship, and this is not confused with basic medical studies. Several museum directors assured us that they care very little whether or not a candidate has taken a museum course for credit; he will be selected or rejected for entirely different reasons.

In other words, museum training is best founded upon the same basic training which graduate students in the history of art should receive under optimum conditions. We stress again that this means constant study of objects, and devoted guidance in learning to "see" them. Fortunately, museum training at Harvard has always emphasized study of the quality of a work of art. We are

happy to report that there is no likelihood that this excellent policy will be abandoned.

The museum curator and the university scholar of the history of art ought to be nearly interchangeable persons. The curator who is no scholar is surely no curator at all; and although long experience with original objects is absolutely indispensable for him, it is also indispensable for the art historian. The best curators usually began training for their profession by unconscious exposure in early childhood, yet it was generally the university which gave them intellectual depth.

One cannot fail to be impressed by the broad cultivation of many European curator-scholars. Often they emerge from distinguished university careers. Many are deeply committed to supporting the cause of living art. In Europe, perhaps more than in the United States, the curator refuses to be limited to his specialty. The implication is clear enough: the museum worker must not only be equipped with a solid foundation of scholarship, but must also be competent in the practical ways of the world.

Before making a recommendation on training for museum work, we wish to consider in some detail the closely related problem of training in conservation.

Training in Conservation

The total value of America's holdings in original works of art, sometimes estimated at one and one-half billion dollars, points up the necessity for their proper care. We encountered some difference of opinion as to whether or not there are enough conservation specialists to satisfy present demand. Even if there are, who will replace them and where will these new people be trained? Our museums are still profiting from the program in conservation initiated at Harvard thirty years ago, in which it once led the world.

After the war, the Harvard program was curtailed through lack of funds. One of the most experienced of our consultants felt

that even if funds were again available, it would be inadvisable to reconstitute this program on its original scale. Opportunities for the type of instruction once offered at Harvard now exist elsewhere. Though it can be argued convincingly that the best training for a restorer is to be found in an active studio of conservation, a university should nevertheless provide his essential background. We emphasize that the conservator requires not only experience in the practice of art, but also a knowledge of the history and development of artistic styles. Thus a university education offers a basic preparation. Craftsmanship in itself is not enough.

For the following three reasons *the committee would recommend maintaining a conservation section at the Fogg Museum on approximately the present scale.* (1) The extensive collections of art owned by Harvard and located in the Fogg Museum and throughout the university require constant attention. (2) The conservator at Harvard trains a few apprentices for independent careers. (3) Graduate students preparing themselves for museum work should have instruction and experience in conservation.

An active conservator, whether at the Fogg or at any other museum, might be compared to a family physician. His patients are works of art, which constantly develop minor ills usually as repetitious as the more common diseases of the human body. Just as in medicine the family doctor, with little time or equipment for research, must depend on the discoveries of the specialist, so in conservation the practicing restorer needs advice on the chemistry of paints and varnishes, on the nature of supports, on the effects of temperature, humidity, and light, and on all the many factors which cause the deterioration of works of art.

Such research into artist's materials has lagged behind other fields of investigation. We know very little, for example, about the solvents we use to clean paintings. In removing old varnish are we shortening the ultimate life span of pictures for the sake of our present enjoyment of their vivid colors? This is only one of many

similar problems demanding answers. It would seem that Harvard, with its brilliant faculty of scientists and its superb laboratory equipment, offers unique opportunities for coöperative research. Our accumulated heritage of art is not immortal. Through further research Harvard might contribute to its longevity even more significantly than it is now doing.

The committee recommends, therefore, that consideration be given to establishing one or more fellowships, depending on available funds, for scientific investigation of matters relating to the preservation of works of art. Such a fellowship at one time existed at Harvard. The committee feels it would be highly desirable if the attention of young scientists could again be directed to such investigations.

Conclusion on Museum Training and Conservation Training

Summarizing our study of museum training and conservation training, we make the following recommendation: *that the current half-course in criticism and connoisseurship (Fine Arts 200) be retained as introductory to advanced graduate work in the department; and that the present full course in museum work and museum problems (Fine Arts 201) be reduced to a half-course (following the "200" course). The new half-course should be devoted to training in museum administration, and to study of conservation and techniques of museum display.*

Dumbarton Oaks

Inasmuch as the Dumbarton Oaks Research Library, Collection and Gardens is incorporated as a part of Harvard University, the committee made a special trip to Washington to observe its operation.

When they presented Dumbarton Oaks to Harvard in 1941, Mr. and Mrs. Robert Woods Bliss planned it as a center for post-graduate study of early Christian art in the east Mediterranean and of Byzantine civilization, taken in its broadest aspects, including all

interchange with the Western world. Thus Dumbarton Oaks is a center for study not only of the visual art of the Christian East but also of the history, religion, theology, society, and economy of this civilization. Facilities for such study are ideal, and the library is magnificent.

Dumbarton Oaks is founded on the principle of the dignity and the importance of the individual scholar, especially the advanced scholar. It resembles the Princeton Institute for Advanced Study more than a university graduate school. For this reason, concern is felt for the very small number of younger Byzantinists who are emerging in the United States, and particular concern because no student in Byzantine art has yet been provided by Harvard, despite two highly successful term courses conducted there by members of the Dumbarton Oaks faculty.

At present there are two professors and four associate professors. One of the professors serves as the director of studies. There are no assistant professors or instructors, though additions are contemplated in these ranks. There are seven fellows, each appointed for one year and not reappointed more than twice. They are usually in their middle twenties, and engaged in preparing a doctoral dissertation or in post-doctoral research. Former fellows of Dumbarton Oaks are now teaching at the University of Michigan, at the University of Illinois, and elsewhere. In addition there are several visiting fellows; in 1954–55 they came from Algiers, Berne, and London. Tenure, promotion, and salary are all identical with Harvard's. Credits and degrees, if desired, would have to be arranged through Harvard, not through Dumbarton Oaks. A director manages the affairs of Dumbarton Oaks, as well as its superb collection of works of art. Though it is a separate foundation incorporated in the District of Columbia, its trustees, known as the Trustees for Harvard University, are identical with the President and Fellows of Harvard College. Appointments and promotions, however, are made locally by the trustees on recommendation of

the administrative committee in consultation with the Board of Scholars, and are therefore not surveyed by the Harvard Board of Overseers, or by any *ad hoc* Harvard committee. There is no Overseers' Visiting Committee to Dumbarton Oaks, but the trustees annually appoint their own Visiting Committee, which is headed this year by Senator Leverett Saltonstall. The funds are administered by Harvard; and the dean of the Faculty of Arts and Sciences, *ex officio*, heads the Dumbarton Oaks administrative committee.

The committee received a strong impression that Dumbarton Oaks desires to strengthen contact with Harvard for mutual scholarly benefit. It would seem possible to combine what Harvard needs in the way of Byzantine studies with what Dumbarton Oaks is prepared to offer. The lamentable gap in Harvard's coverage of medieval art is mentioned on page 37. Dumbarton Oaks has expressed its readiness to supply a professor of Byzantine art and archaeology in order to develop interest in this field and to prepare graduate students and advanced undergraduates for work at Dumbarton Oaks. A professor (or associate professor) of Byzantine history and religion (orthodox theology) can also be supplied, when needed. In this way, Harvard's offerings could be enriched without major budgetary increase for Harvard.

It should be added that the Department of Fine Arts at Harvard has on several occasions requested that instruction in Byzantine art be provided by Dumbarton Oaks. For various practical reasons this request could not be granted, except in two instances. More active liaison between the two institutions appears to be both desirable and feasible. The advantage to both sides could be very great.

The development of such relationships would, of course, have to be worked out with respect to the commitments of Dumbarton Oaks' small staff of scholars, whose primary obligation, it should not be forgotten, lies in research and productive scholarship. With suitable regularity, however, it could be arranged for a member

of the Dumbarton Oaks staff to offer instruction at Harvard. It would seem reasonable to ask Dumbarton Oaks scholars to "face the shock of teaching," as one of the staff expressed it, about once every four semesters. We should emphasize that such instruction cannot always be given in the visual arts of Byzantium, but rather in one of the several aspects of Byzantine civilization to which Dumbarton Oaks devotes equal attention.

We were much interested by a suggestion that arrangements be facilitated so that Harvard graduate students may undergo training at Dumbarton Oaks as early as their second year of graduate work. To make this possible, both Harvard and Dumbarton Oaks would have to be somewhat elastic in their requirements: Harvard in its departmental requirements, and Dumbarton Oaks in its insistence on a knowledge of both Greek and Latin and in its extreme restriction on the amount of instruction its scholars are expected to give. Younger graduate students would need both instruction and supervision; and this would mean changes in the normal pattern of life of Dumbarton Oaks scholars.

It is difficult to attract students from Harvard and elsewhere to continue their studies at Dumbarton Oaks upon completion of the Ph.D. degree. At this stage of their careers they are looking for jobs. Nevertheless, we hope that if a number of graduate students are given a good start at Dumbarton Oaks as part of their preparation for the doctoral degree, they may be willing to spend several years in Byzantine research before taking a teaching position. While the field of specialization is of course limited by Dumbarton Oaks' resources in library and staff, we believe no sounder or more expert training in advanced scholarship is available in any center in the United States. Accordingly, *we recommend taking full advantage of the opportunities which Dumbarton Oaks offers Harvard in the pursuit of advanced Byzantine studies.*

Archaeological Expeditions Sponsored by Harvard

Although they are peripheral to our main concern, archaeological expeditions can play an important role in the training of graduate students in the history of art. Indeed we can imagine no more valuable experience than membership in such an expedition, provided that it is competently run.

In the past, Harvard made important contributions to the advancement of learning through archaeological research and excavation. One need only recall the expeditions to Egypt from 1905 to 1938 under the late Professor George A. Reisner, sponsored jointly by Harvard and the Boston Museum of Fine Arts; excavations in Asia Minor and Boeotia under Dr. Hetty Goldman, sponsored in collaboration with the American School of Classical Studies at Athens; the late Langdon Warner's explorations of the caves of Tun-huang; and the more recent discoveries of Professor Kenneth J. Conant through excavation at the site of the great monastery of Cluny. The Peabody Museum continues to sponsor archaeological and anthropological expeditions to various areas.

Dumbarton Oaks provides another opportunity for Harvard-sponsored expeditions. It is perhaps worth mentioning that Professor Paul A. Underwood of Dumbarton Oaks is the field director of the Byzantine Institute, an independent and privately supported organization. The scene of its present labors in Istanbul, in addition to Hagia Sophia, is the Kahrieh Djami, where a series of frescoes, supplementing the famous cycle of fourteenth-century mosaics in that building, has come to light.

The committee earnestly hopes that increased Foundation support may be obtained to enable Harvard's scholars to make the sort of contribution to archaeological research that the world has come to expect from its greatest universities.

Enriching the Curriculum

Course Offerings

We have stressed the desirability of increased offerings in the introductory field (p. 12), and also our firm opinion that the term "introductory" should be interpreted not as a prelude to advanced courses, but as a revelation of a new world to students who have time for only one course in the visual arts. Such a purpose implies material carefully selected, and the best teachers bent upon fulfilling a task of decisive importance within the university curriculum as a whole.

Middle-group courses ("for undergraduates and graduates") as listed in the Harvard catalogue require little comment; they offer the advanced student excellent opportunities of becoming more intimately acquainted with many periods as well as with special categories of the artistic heritage. It seems quite possible to us that a suggestion already made with regard to introductory courses could be adapted to offerings in this group; we refer to courses on a restricted number of artists of major stature, or even on one such artist. A semester course on Michelangelo or on Rembrandt could easily become a high point in any advanced student's program of study and it could also serve to emphasize the relationship between the history of art and other disciplines. This surely applies as well to courses or seminars given "primarily for graduates"; as of now only one such course (on Giotto) is offered.

On the whole, the list of courses open to graduate students in the history of art is extensive. There are some gaps: primitive arts, precolonial American art (both of these areas could be studied coöperatively with Peabody Museum), and Near Eastern art. Some demand for courses in these areas now exists among Harvard graduate students. We also note that studies in the art of the United States, especially in the contemporary field, are at a minimum.

Most conspicuously, the medieval field, in which Harvard was once eminent, is undermanned. Possibilities for filling this major gap exist in coöperative arrangements with the Boston Museum of Fine Arts (p. 80) and with Dumbarton Oaks (p. 33). In this connection, we wish to stress again the importance of *teaching* as a means of strengthening, between Harvard and Dumbarton Oaks, those intimate bonds which could contribute great benefit to research at both centers.

Another gap that deserves comment is in the area of the decorative arts. We have received more than one plea to emphasize the practical value of knowledge in this very large field, especially to the prospective museum worker.

Although we have already considered museum training (p. 26), further mention should be made at this point. The existence of such training can be important even for the graduate student who does not take it, because it can hardly fail to bring into the bookish atmosphere of advanced scholarship a certain emphasis on the original work of art. At Princeton, the graduate student is encouraged to write for the bulletin of the University's Museum of Historic Art, and the same is true at Oberlin. Thus the museum is brought directly into the student's training, and it profits from his labors. Occasionally a thesis develops from such modest beginnings. It is unfortunate that lack of funds stopped publication of the Fogg Museum Bulletin a few years ago.

Visiting Professors

Harvard University has an enviable record of inviting foreign scholars to assist in the training of its students, undergraduate and graduate alike, by giving courses for credit. The presence in the Yard twenty-five years ago of such a master of the teaching of art history as the late Professor Adolph Goldschmidt still remains a topic of enthusiastic conversation among his former students. Recently, this fine tradition has lapsed in the field of the history

of art. *We recommend its revival, and point to the possibility of enriching the curriculum by this means with course offerings of high quality and unusual coverage.* Areas of broad general interest (such as Oriental art) might thus receive additional study, and areas not now covered might gain or regain the attention they deserve.

We approve all applications of the principle of inviting distinguished visitors in order to bring the best to Harvard. The scope of possibilities runs from the individual lecturer to the exchange of professors, such as took place one memorable year when Professor C. R. Post went to Princeton and Professor Charles R. Morey taught at Harvard. In between lies the lecture series. Under normal expectations history of art can look forward to direct benefits from the Norton Lectures once every six years. A less ambitious but very effective program at Oberlin, in the form of the Baldwin Lectures, offers more frequent advantages. Under this arrangement, a guest scholar or artist conducts an intensified seminar over a two-week period, and for participating in it a student may obtain academic credit. While the credit aspect of this program would be difficult to work out at Harvard, the program itself deserves study for its possible application.

The "Publicum"

As a further stimulus for the Harvard community as a whole to become acquainted with the realm of the visual arts, we recommend consideration of introducing a public lecture series by one of Harvard's scholars or a visiting scholar on art-history topics, comparable to the "Publicum" so popular at many European universities. Such a series would be given once a week on a noncredit, university-wide basis. Many former students at European universities recall such "Publica," offered by great scholars in fields of their own deepest concern and of their own choosing, as among the most stirring experiences in any field of learning. We have in mind such a "Publicum" given by Emile

Mâle on medieval iconography, or by Heinrich Wölfflin on Dürer, or by Carl Justi on Michelangelo.

Oriental Studies

Although the committee strongly favors the further development of Oriental studies at Harvard, we defer discussion to the chapter on the Teaching Collections (p. 98) in order to consider at the same time Harvard's vast holdings in Oriental works of art, and in books and photographic material in this field.

Faculty

Staffing the Department of the History of Art

One cannot consider the curriculum apart from the teaching staff which administers it. We sympathize with the reported concern of a much-respected scholar lest the effect of our own activities result in "putting the curriculum before the horse." As this bright thought contains a hidden suggestion that the teacher is a beast of burden, let us consider the load he is asked to bear.

As of the spring term of 1955, the active teaching staff of the Department of Fine Arts had the equivalent of ten full-time teachers: three professors and two others teaching half-time; three associate professors and two others teaching half-time; and two assistant professors.[6] To these may be added as many instructors or teaching fellows as are required.

It will be noted, however, that the department has no instructors whatever. Furthermore, from the point of view of younger

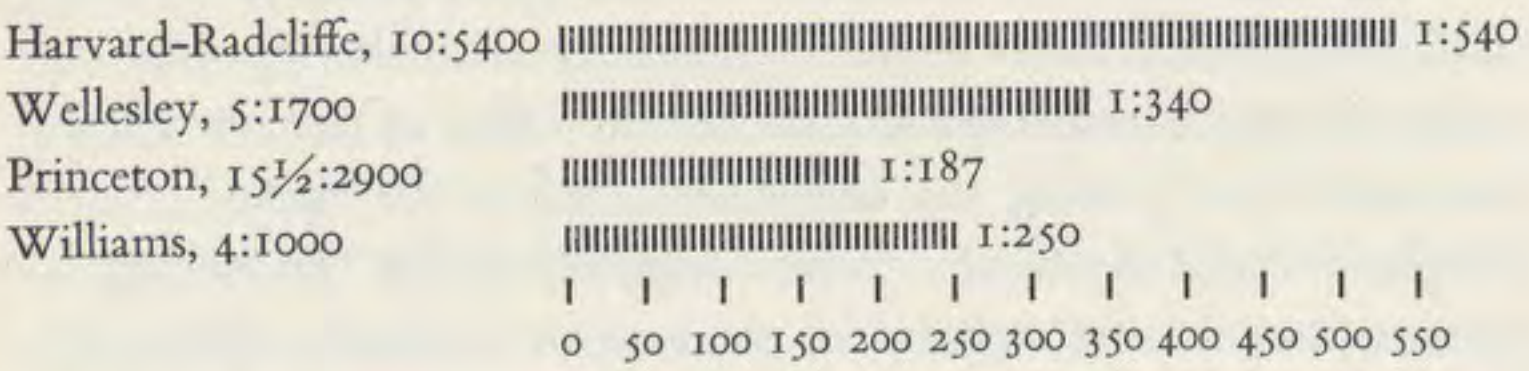
[6] There are twelve members of the Department of Fine Arts, but curatorial and other duties in practice reduce this number to the equivalent of ten full-time teachers. This figure does not include teaching fellows. It is not possible, of course, to split these figures between Harvard and Radcliffe. To make these figures comparable to Wellesley and Williams, the faculty in architecture at Harvard and Princeton have *not* been included.

members, the situation is such that over the next ten or twelve years the number of permanent appointments in the department which can be made under present authorization is not more than two.

The ratio of teachers to students has two distinct aspects: (1) the ratio to the total number of undergraduates, and (2) the ratio to the number of students actually enrolled in history of art courses.

As regards the first aspect, the following statistics may be enlightening. Because of differing procedures followed by colleges and universities, however, such statistics are, by their very nature, imprecise. Nevertheless, they do offer some approximate guidance.

GRAPH 2. Ratio of Teachers of Art History to Total Number of Undergraduates*

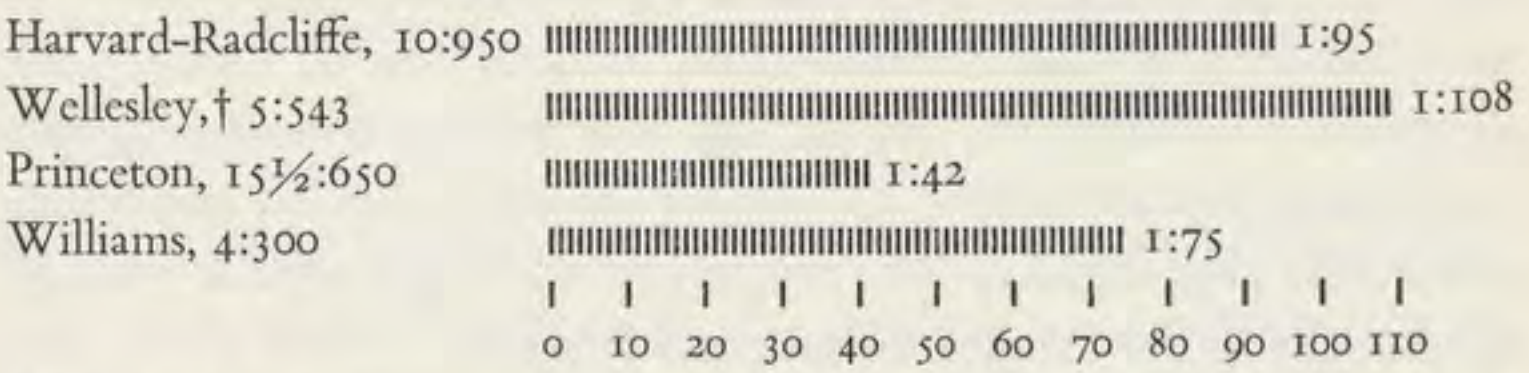


* To make these figures comparable to Wellesley and Williams, the faculty in architecture at Harvard and Princeton have been excluded.

Graph 2 seems unfavorable to Harvard-Radcliffe. If, however, one compares it with Graph 1 (p. 15), one sees that the discrepancy comes largely from the fact that relatively few students at Harvard College take art courses.

This brings us to the second aspect: the ratio of teachers to the number of students actually enrolled in history of art courses.

GRAPH 3. Ratio of Teachers of Art History to Number of Students Enrolled in Art-History Courses per Average Semester*



* To make these figures comparable to Wellesley and Williams, the faculty in architecture at Harvard and Princeton have been excluded.

† Some indication of the drawing power of courses in the practice of art may be seen from the fact that there are 53 students in studio courses in addition to those enrolled in history of art courses per average semester. For these studio courses four additional teachers are engaged. The ratio of the two totals (9:596 = 1:66) is almost exactly identical to the combined ratio for Smith College (14:934 = 1:67).

We discover from Graph 3 that the actual student teaching load in history of art courses at Harvard-Radcliffe is not far out of line with that of the other institutions selected for comparison.

These graphs, of course, must be studied in the light of varying institutional organization. One group of institutions concentrates on undergraduate instruction; a second is responsible for both undergraduate instruction and the preparation of scholars by graduate work; and a third is the research institute which limits its teaching responsibilities to a small number of advanced students. Harvard falls into the second category. It is peculiar, however, in making no sharp distinction between "undergraduate" and "graduate" courses. There is no separate graduate staff in the Faculty of Arts and Sciences, and in the first year of graduate study the student usually finds himself in the same classes with advanced undergraduates.

We think there is no doubt that an increase in the teaching staff of the Department of the History of Art is desirable. We assume that resources now devoted to the teaching of design in the Department of Fine Arts will be released for art-historical purposes by the creation of a new Department of Design. In addition, the new

staff we shall propose for the Teaching Collections should help alleviate present administrative and teaching burdens. We think that some of the demands implied by our recommendations for new introductory and middle-group courses can be met by re-arrangements within the department as at present constituted. We understand that as student enrollment increases, needed additional instructors and teaching fellows are provided as a regular part of the budget of the Faculty of Arts and Sciences.

We recommend that the budget of the Department of the History of Art be increased by the equivalent of one full professorship, and that the income be used for appointments at the level of assistant professor or lecturer.

3

THE DEPARTMENT OF DESIGN

THE EXPOSITION which follows was written by a member of the committee to record his personal point of view for use as a "working paper" in the committee's deliberations. We find it so provocative that we have chosen to place it at the beginning of this chapter although the author deals here with only one aspect of the new department.

The Artist in the University

> We know that painting embraces and contains within itself all things which nature produces, or which result from the fortuitous actions of man, and in short whatever can be comprehended by the eyes. . . .
>
> — LEONARDO DA VINCI

What divides man from the beast is knowing and creating. In everything else he is an animal like any other — if one wishes, a social animal like any other. In these things alone he is unique — he is the knowing animal and the creating animal.

It is man in his aspect of knowing that we find enshrined in the university. In the university that has come to us out of the medieval tradition, one would almost say it is *talking about knowing* that is enshrined. Education was, and much of it remains, on a purely verbal level. Great emphasis is laid upon classification, description, explication of nature, of man, and of his works. The university tends primarily to deal with products rather than with processes; with the fruits of man's creativeness rather than the act of creation.

Scholars everywhere grant without question the importance of the work of art in the culture. Indeed it is readily conceded to be one of the highest fruits of the culture, perhaps the exemplary expression of its outlook and orientation. Much of the teaching of the university is

concerned with the attempt to transmit an understanding of our own and past cultures through their literature, music, and visual art.

It is a curious paradox that, highly as the university esteems the work of art, it tends to take a dim view of the artist as an intellectual. Indeed it takes the harshest view of the contemporary artist. An artist sufficiently enshrouded in the mists of time, with the patina of age upon him, is acceptable like any other antique as a proper object of veneration and study. The contemporary artist, however, is often regarded with suspicion, if not with ruder feelings. He is assumed to be a flighty, undependable, unpredictable person, something of a blemish upon his own productions.

Indeed the higher the esteem in which his art is held, the more suspect the artist. It is widely conceded that a mediocre artist might well be a quite decent fellow, one with whom one might readily get along, and upon whose respectability one might depend. It is the genius that makes the trouble. The work of genius may be the keystone of our civilization, but it takes little persuasion to believe that the genius himself is uncivilized.

On inquiring more deeply, one encounters the curious view that the artist does not know what he is doing. It is widely believed and sometimes explicitly stated that the artist, however great his art, does not genuinely understand it, neither how he produced it, nor its and his place in the culture and in history. These things require historians, critics, philosophers. We have even heard it said that the artist is the "last person" properly to understand his art.

Closely attached to this way of thinking is what we may call the myth of the inspired idiot. This denies any serious intellectual component in artistic creation. It sees in the artist not the prophet, but the sibyl; and looks to him, not for wisdom, but for the divine — or profane — frenzy. It is curious to what extent this myth is reserved for the visual arts. Few persons believe that an author, a poet, or a composer might be slow-witted, if not frankly insane. The thought encounters little difficulty, however, that an idiot or a madman might produce drawings, paintings, and sculpture of a high order, indeed on occasion masterpieces in these genres.

One need only think responsibly to realize the absurdity of such a view. When one considers what manual skills, what grasp of composition, what restraint in execution, what capacity for subsuming detail to the integrated whole, are needed to produce an authentic work of art, one realizes that these are the very highest affirmations of the intellect, and altogether incompatible with any failure of the mind or of the personality. Art is the epitome of order, the very negation of disorder.

Somehow this myth of the inspired idiot finds many adherents in and out of the university. One thinks immediately in this regard of the view commonly held of Vincent van Gogh. He is perhaps the most famous recent example of the inspired madman; and many persons, however much they admire his paintings, think of them as the products of a madman. What a surprise, then, to read in van Gogh's letters his own lucid estimates of himself, the world about him, the books he read, the pictures he saw and painted. What better explication can one find of van Gogh's paintings than excerpts from his letters to his brother Theo. These have been used effectively in several recent exhibitions to provide a running commentary upon his paintings. To be sure, van Gogh suffered periods of apparent insanity and spent some time in mental institutions, finally at his own suggestion. This, however, is not a confirmation of the myth of the inspired idiot, but its best refutation: for when van Gogh was mad he did not paint.

The truth is that the artist knows very well what he is doing, and could not be what he is were this not so. So much labor, suffering, discipline, skill, and talent go into a work of artistic creation that we may take it as a truism that the artist is in every sense the master of his product — that if the art is great, the artist necessarily is greater.

Ordinarily one has no right to ask that the artist not only create art but write treatises upon it. For many artists the work of art is its own best explanation. It contains all that he wishes to say in its most effective and efficient form. A historian of science tells of having asked Archibald MacLeish to talk with him about MacLeish's poem on Einstein. Mr. MacLeish replied, "Yes, come around some time and I'll be glad to read it to you." Clearly for MacLeish what he had to say about Einstein was

best expressed in his poem, and could only be diluted and vulgarized by talk. One should not be astonished if many artists feel this way and fail to amplify in words what they are doing. Nevertheless, it is extraordinary how often they have done both. In the visual arts we have had technical treatises from Leonardo, Alberti, Dürer, and other major artists; and critical and biographical discussions from Vasari, van Gogh, Paul Klee, Delacroix, and many more. Instances might well be found in which, in the view of contemporary and later scholars, the artist as historian or critic has expressed faulty judgments. Yet it would be difficult to maintain with assurance that the artist is more likely to err in this regard than the professional art historian or critic. However imperfect his evaluations of art and artists may be, they are probably no less reliable than the judgments of others.

We wish therefore to plead the view that the artist knows what he is doing. All the cultural power and substance that is conceded to the work of art must have had a prior place in the mind of the artist. The artist is a creative intellectual, the great artist great both as artist and as intellectual. The university should welcome him. One needs indeed to ask the question, not whether the artist is worthy of the university but whether the university is worthy of him. Can the university provide the home in which his creative genius can best flower?

This is a serious problem, more serious even for the artist than for the university. It is ringed about with clichés. All of us have heard that the university, like the academy, is the death of art. This generation in particular has been nursed upon the late nineteenth century "bohemian" view of the artist, and of the life best calculated to produce art. The garret, the brothel, the madhouse, the island paradise, or the primitive jungle — we have often been told that these are the places productive of the highest art. One wonders. Was this ever true and, if so, has it any relevance now?

The artist like any other creative person needs quiet and time. He needs also to have something to say. Much of the art of recent years disappoints us in its lack of content. It has been concerned largely with problems of form; but an art that does not somehow synthesize form and content necessarily falls short of true greatness.

The modern world that comes to us out of the industrial revolution concentrates upon production rather than creation. It is a noisy and harassed world in which it is increasingly difficult to find the spaces of time and quiet, freedom from interruption and distraction, in which alone the creative act can come to full fruition. By that token it is a world that has become increasingly difficult for the artist. When we speak of it as difficult, we have no thought of the material rewards which it may offer the artist but of the conditions it offers for his work. It is ready indeed to reward him as never before for increasingly shoddy and empty productions.

Under these circumstances it would appear proper for the university to reëxamine its relation to the artist. Possibly the university is now the best place for him, or can become so. Perhaps the university can offer him not only a refuge from the more trivial distractions of the world — in itself a negative thing — but a continuing and meaningful contact with the best and deepest aspects of the culture. We cannot be sure that this is so; we are only sure that it should be tried. The hope is that the artist can bring into the university his powers of comprehension, integration, and expression. The hope is that the university can best solve for the artist two of his major problems: one, an environment in which he can work; the other, the cultural stimulation from which his work can achieve content.

The situation of the artist in the university resembles in many ways that of the scientist. At present science occupies a unique position within the university. Other departments of the university are concerned for the most part with contemplating, ordering, and evaluating the activities of others; the scientist himself produces the material of his field of learning. He is both actor and spectator. Though research laboratories in industry and government contribute increasingly to the advancement of fundamental science, the university is still the primary source of the most important scientific progress.

It was not always so. The experimental scientist is a relative newcomer to the university, and until very recently he was regarded as an interloper. It is true that the curriculum that we inherited from the medieval university included the science of its time, but this was almost

entirely verbal, an explication of ancient texts and an exercise in philosophical speculation. The laboratory and the experimenter had no place in the university tradition. Indeed they were regarded with mingled feelings of suspicion and awe, much as are the artist and his studio today. They lay within the realm of magic, white or black, depending upon the popular mood.

The scientist in his laboratory presents to the university many of the same problems as the artist in his studio. Successful experimentation in science is permeated with qualities of intuition and imagination that make it a creative experience. It involves the same interplay of head and hand that goes into the production of a work of art. Just as the scientist differs from his colleagues in the university in being the primary source of his subject, so he differs also in being the only craftsman among university scholars.

All the timidity that now surrounds the thought of bringing artist and studio into the university, on a par with other fields of scholarship, lately surrounded the same venture with regard to scientists. Just as the scientist has found his place within the university, just as his laboratory has become academically respectable, so the artist and the studio, given time and opportunity, should find their places. No doubt, when that has happened widely, the university will be a somewhat different place, and art a somewhat different enterprise. But as with science, these changes may well occur to mutual advantage.

The present status of the arts within most universities is as if instruction in science were confined to the history and philosophy of science, and involved neither scientists nor scientific laboratories. Less than one hundred years ago this seemed to many altogether right; now it would be conceded by all to be absurd. We have no reason to believe that, once the artist and his studio have found their places within university walls, their history will be different from the scientist's.

With all the similarities between the artistic and the scientific enterprise there are also important differences. Science is organized knowledge. Art, whatever its intrinsic ends, expresses the beliefs, aspirations, and emotions of the whole culture. The one is a severely limited, the other an unlimited, enterprise. From this point of view, the artist in the

university takes on something of the position of the philosopher. His is the voice through which all of us must speak.

In our committee discussions it has often been said that the university should not try to become an art school. Here lies precisely the difference between them. The art school teaches its students techniques; the university must undertake to give them content. The art school teaches students *how* to paint; the university must help them to find *what* to paint. Having provided them with facilities and some guidance for their technical development, the university should see to it that they come into contact with much besides art.

Our committee had an interesting conversation with an eminent artist that bears upon this point. He explained that he was trying to decide what his son, ready to enter college, should do. The boy has shown interest and talent in art; the problem was how to give him an education without stifling his artistic development. We asked him how he would design his son's education. He answered that he wanted the boy to have time and what he called "studio atmosphere." He was not interested in technical instruction in the arts, but he did want his son to get a broad general education.

What he meant by "studio atmosphere," he said, was a place to work in which other people were also working. He said that it is very difficult particularly for a young person to work alone. On the other hand, he felt that no formal instruction is necessary, that the best instruction is provided by seeing what the persons round about are doing, and the best criticism the comparison of one's own work with one's neighbors'.

These thoughts almost exactly paraphrase Leonardo's, expressed in the *Notebooks* nearly half a millennium ago. Leonardo said:

> I say and insist that drawing in company is much better than alone, for many reasons. The first is that you would be ashamed of being seen among a number of draftsmen if you are weak, and this feeling of shame will lead you to good study; secondly, a wholesome envy will stimulate you to join the number of those who are more praised than you are, for the praise of others will spur you on; yet another reason is that you can learn from the drawings of those who do better than yourself; and if you

> are better than the others, you can profit by your contempt for their defects, and the praise of others will incite you to further efforts.

In sum, we believe that there is every reason for the university to welcome the artist as scholar and craftsman. In the period that lies ahead the university may provide the best home for the creative artist, and the best opportunities for his work. This is the challenge. "The gift which the University has to offer," said Alfred North Whitehead, "is the old one of imagination, the lighted torch which passes from hand to hand. It is a dangerous gift, which has started many a conflagration. If we are timid as to that danger, the proper course is to shut down our universities."

* * *

Recommendations for the Department of Design

General Statement

In recent years activity in the practice and theory of art in the Department of Fine Arts has greatly diminished. The pioneers, following the precepts of Ruskin, founded a tradition which flourished until only a few years ago. Charles Herbert Moore, Denman Ross, and Arthur Pope taught generations of Harvard men how to look at a work of art and how to analyze it. They also succeeded in establishing a common language and terminology within the department. Most important of all, they taught the processes of critical judgment and led their students along the way of visual discrimination.

The relatively young Department of Architectural Sciences, on the other hand, has developed over the last seventeen years a group of courses in the theory and practice of the visual arts, including Elementary and Advanced Design Fundamentals as laboratory and workshop courses, Environmental Design, Freehand Drawing, Theory of Structural Analysis and Design, and introductions to the visual arts, to architecture, to landscape architecture, and to urban

But there was no serious extended consultation with the Dept of Arch Sci, which would have enabled the Committee to understand better the aims and problems of the Department.

planning. The new approach given to the visual arts in the Graduate School of Design has had a wide influence on the teaching of this whole field in American institutions of learning, and has been made available to undergraduates concentrating in the Department of Architectural Sciences at Harvard and Radcliffe.

In the course of visiting numerous institutions of higher learning throughout the country, the committee has been impressed with the amount and the quality of the art which students are producing, not only in painting but in sculpture, in the graphic arts, and in related processes. We are also impressed by the extent to which such work provides students with an opportunity to gain an understanding of modern idioms of expression in the arts as they have been fashioned by major contemporary artists.

Personal involvement through practice is perhaps the most direct and the most lasting way to such understanding. It is not merely a question of sharpening the power to observe, or even of quickening the imagination. Rather, it is a question of participating in the give and take of one's own time. The forms of creativity are surely as much a part of that time as the latest developments in scientific or political thinking.

We suggest that the transfer value of such experience can be very great when the student attempts to comprehend the experience of another age. Such comprehension is no more impossible to attain than it is obligatory for the truly intellectual person to attempt. A modern critic, praising the essays of Eugène Fromentin, *Maîtres d'autrefois*, holds that understanding the art of the past implies understanding the art of the present. The reverse is or can be clearly true, and as each age reconstructs anew its vision of the historical past, the ever-changing condition of forms in contemporary art provides the necessary point of departure.

We have come to believe, therefore, that historical scholarship can be well served by some degree of exposure to contemporary expression such as we propose in this chapter, that is to say, direct

exposure to forms, to techniques, and to the creative process through personal participation. We believe that this is as true in the visual arts as in music, in theatre, and in writing.

Theory and practice are twin aspects of our proposals. It would be unimaginable to conduct serious study of music without recourse to theoretical considerations. We believe the analogy holds for the visual arts. Practice may be defined as developing a feeling for and achieving harmony, poise, and perfection of form through discipline of the mind as well as of the hand. Thus practice can serve the central purpose of liberal education. It is easy to dismiss the practice of art at the college level as a mentally inferior activity. On occasion it is indeed inferior, but it need not be. We have observed its vitalizing influence at work in centers where it is skillfully and intelligently conducted. Under such conditions it can speed up the process of learning; and it can transform a student's attitude from a relatively passive and docile to a more active and more critical one. Experience in the practice of art can inspire a degree of confidence in the student's own grasp of the field of visual expression. Some of the strangeness is thereby removed for him, and to a certain extent he discovers how to relive the experience which went into the making of whatever work of art he is studying.

Our proposals for the Department of Design do not involve, therefore, bringing the art school into the college or the university. They are offered in the hope of providing a bridge between artist and scholar for mutual benefit.

General Recommendations

It is recommended that a new Department of Design be established, and that it be made responsible for the following:

a. A basic course in the theory of design, to be adjusted to modern methods and needs and coördinated with studies in the techniques of drawing, painting and sculpture. (Discussed pp. 57–58.)

b. A basic course in contemporary design, conducted on a lecture-laboratory basis. (Discussed pp. 58–59.)

c. Courses in drawing and painting and in two- and three-dimensional design, to supersede courses now offered in these fields by the Department of Architectural Sciences and by the Department of Fine Arts. These courses should not be offered as large undergraduate courses for students planning to take only one course in the Division of the Visual Arts. We suggest that these courses be open only to students who have passed satisfactorily the course in theory of design (*a*, above) or the course in contemporary design (*b*, above) or an introductory course in the history of art.

d. Advanced practice courses in the various branches of design, stressing materials and processes of building, drawing and painting, sculpture, the graphic arts, and the decorative and industrial arts. Undergraduate courses in architecture, landscape architecture, and city planning now offered by the Department of Architectural Sciences for advanced work are to be incorporated in this program.

e. An undergraduate concentration in design, to include and extend the present concentration in architectural sciences. (Discussed pp. 59–60.)

f. Laboratory supplements to middle-group courses in the history of art. (Discussed pp. 60–61.)

g. Facilities for practice of the visual arts on a noncredit basis. A member of the staff of the Department of Design should be specifically designated for this role.

The committee recommends that a Design Center be constructed to house the activities of the new department and related activities of the Graduate School of Design, and that it be located near the Fogg Museum and Robinson Hall. The Design Center should also serve the entire university community.

In the staffing of the Department of Design, we urge the appointment of a faculty chosen for a combination of intellectual vigor and professional distinction as artists. Obviously, the Ph.D. degree is irrelevant as a basis for such choice. In addition to a nucleus of faculty members on permanent

tenure, we recommend a series of rotating temporary appointments. We also recommend that part-time appointments be encouraged.

In making these recommendations, we are deliberately attempting to create a balance between the diverse views and interests of artists and of historians of art. We believe that this variety can be stimulating to both. The point is not so much to "integrate" design and the history of art as to achieve the highest distinction in both areas. Appointments in the new Department of Design should be made in that context. Needless to say, both areas are bound to affect each other profoundly; and we expect that many students will take full advantage of the opportunities to work in both departments. The so-called dichotomy between artist and art historian does not have to exist. At several institutions we have visited the entire program is based on a premise of coëxistence and of mutual respect. A vigorous statement from the University of California at Berkeley, with many points similar to what we propose, is reproduced as Appendix E.

Among the results of our recommendations, we should expect an increase in participation by Harvard undergraduates in the visual arts program. While we hope that Radcliffe students will continue their present active support of all phases of this program, we have been disturbed to note the relative lack of interest from Harvard College in practice courses offered by the Department of Fine Arts. Expansion of activity in this area by the Department of Architectural Sciences doubtless explains the current situation. Under our proposals all such offerings would be centralized and given a new focus.

In the field of design, no less than in that of the history of art, we emphasize the importance of distribution as against concentration. Here too, the committee seriously pondered the wisdom of advising that concentration not be allowed; and here too we have come to the conclusion that not to allow concentration to qualified students would be a mistake. Clearly, those who concentrate now in the

Department of Architectural Sciences must have an equivalent opportunity to concentrate in the proposed Department of Design. As prerequisites for concentration in the history of art we stressed that the work of art should be studied in broad cultural and historical relationships. As prerequisites for concentration in design, we would place equal emphasis upon a knowledge of history and great cultural developments, and upon at least a basic familiarity with the history of art.

From the standpoint of distribution, the new Department of Design should be expected to render important service to the university community as a whole, not only through the opportunity it will offer for work on a noncredit basis, but through its other activities. We envisage the introductory courses in the theory of design (p. 57) and in contemporary design (p. 58) as having a wide appeal beyond the circle of those who may wish to take further courses in the department. The various laboratory exercises (p. 60) should be organized with the specific purpose of supplementing courses in the history of art. Finally, we anticipate important results from coöperation between activities in design and in the Harvard Theatre.

The Design Center

The recommendations outlined above will entail the construction of an active center where design may be studied in its many ramifications under competent instruction, on both a credit and a noncredit basis. We propose courses in design fundamentals and contemporary developments on a broad plane, to be followed by more specialized courses in the various branches of design, including painting, sculpture, and architecture. In such a center, the student should be able to become familiar with the characteristics and capabilities of materials employed in design: metals, glass, paper, plastics, synthetics, ceramics, rubber, wood, fabrics. All sorts of original objects should be freely exhibited here for students to

why no reference to the present Arch Sci 170 ?

observe and, when possible, to handle. Emphasis should be placed on the mastery of materials and their influence on the creation of new horizons and concepts of design in form and space, both in hand-wrought objects and in mass-produced products, as well as on the individual artist and designer, and the means by which his sense of values is expressed through the medium concerned.

Construction of adequate facilities for the new department thus forms a major feature of our recommendations. Exact details of its site and planning are beyond the purview of this report, but a description of these facilities will be given in a later chapter (pp. 114–15). A location in the immediate vicinity of the Fogg Museum and Robinson Hall is indispensable for a balanced program in design and in the history of art.

The new Design Center, then, would stand as Harvard's visible recognition of the importance of the living artist, just as the Fogg Museum symbolizes the importance of art in history. We hope that the Design Center will attract visiting artists, who can give Harvard very valuable opinion as to the liveliness of the program.

It would be difficult to determine in advance the number of teachers that will be necessary to staff this activity. We assume, of course, no general undergraduate requirement to study design or the history of art, although several institutions do require it (for example, Georgia, Arkansas, Oberlin, Lawrence College, and Wesleyan University, and very recently Yale), usually in combination with other arts, or as a choice between the study of art or music. With no guaranteed student enrollment, future growth will depend, as indeed it should, upon the vitality of the program. The details of such a program need not be worked out in this report. We limit our recommendations to more general considerations, leaving the execution to the experience and imagination of the members of the new department.

There appear to us to be four distinct areas in instruction of undergraduates in the practice of the visual arts: (1) the theory of

design, that is, inductive studies proceeding from the work of art to principles; (2) studies in the application of design to contemporary life; (3) middle-group or advanced courses in special branches of design, including architecture; and (4) practical laboratory exercises to illustrate problems of technique encountered in studying the history of art. We believe that the first two of these areas are appropriate in courses for Freshmen and Sophomores, that the third should normally follow them for the upper classes, and that the fourth should accompany certain courses in the history of art.

In the following sections of this chapter we consider these matters in some detail.

A Basic Course in the Theory of Design

For about seventy-five years courses in the theory of design were offered by the Fine Arts Department at Harvard but a few years ago this work disappeared from the curriculum. *The committee believes that Harvard's fine tradition of study in this area should be reinstated in the Department of Design; it should be adjusted to modern methods and needs, rather than attempt to reproduce courses presented in the past.*

The committee feels that a course of this type can have great value for the general student, for the undergraduate concentrator in design, for the undergraduate student of art history as well as for those graduate students whose earlier program did not include this kind of experience. Our belief is supported by considerable testimony from "Fogg alumni" who consider the work they did in the theory of drawing and painting indispensable to their later activities.

The course should translate the terms of design into a common language of expression. It should explore the technical methods employed in various processes of sculpture, painting, and the graphic arts in both East and West. It should offer an analysis of

tone relations; explain the modes of visual representation; and compare the principles of design exemplified in drawing, painting, and the structural arts, with music, literature, dance, theatre, and motion pictures.

Studies in theory overlap to some extent the program of laboratory exercises, which will be discussed on pages 60–61. As a general rule, both might be expected to serve a different type of student from those whose interests lie in the practice of the visual arts.

Instruction in the theory of design appears to belong at the Freshman and Sophomore grade, although we believe it should be offered to those graduate students who need it. In the upper half of undergraduate work a more advanced course in the theory of design also appears desirable. Although details of operation of these theory courses should be the responsibility of the Department of Design, they should be coördinated through the Division of the Visual Arts.

A Basic Course in Contemporary Design

The committee proposes that a full course in contemporary design be instituted. It should provide the student with a clear grasp of the influence which design exerts on our way of living and on our everyday thoughts and habits. The course should develop a sense of discrimination, taste, and direction in producer and consumer in the field of the visual arts. We believe it should also help the undergraduate to discover a particular interest in the visual arts and enable him to develop this interest on an extra-curricular basis.

Distinction between fine arts, applied arts, and functional arts should be avoided in favor of their common denominator, contemporary design. The course might emphasize the design characteristics of those buildings wherein we live, work, worship, and find recreation, and of the complex furnishings and equipment those buildings contain. Our modern ways of living exert a powerful influence on the directions of contemporary painting, sculpture,

photography, printing — in fact, on all those visual techniques which are concerned with attracting the "caring eye." The effect of artificial illumination on contemporary design might also be stressed, as well as the role of design in the theatre, motion pictures, and television. Attention should be focused on design applied to all the varied modes of transportation. In short, the course should reveal the extent to which science, industry, and especially our way of living are served by design today.

The course should be presented through a combination of lectures and laboratory practice in the Design Center. Designers eminent in their field should occasionally be invited to participate.

Undergraduate Concentration in Design

Despite the prior claims of distribution, our recommendations include a proposal to allow undergraduate concentration in design. Within limits imposed by facilities available, students should be able to choose between special branches of design, such as architecture and planning, drawing and painting, the graphic arts, and sculpture. *We recommend that courses in the history of art be required of all students concentrating in design.* The number of such courses in the history of art will have to be worked out by the Division of the Visual Arts; general practice suggests a minimum of one introductory course and perhaps three additional semester courses.

We should be proud of every good artist turned out by Harvard and Radcliffe, but we must reiterate that we are not proposing any competition with the professional art school. Our aim is similar to the point of view expressed by the Art Department of the University of Arkansas, in answer to our questionnaire:

> It is our belief that the field of art is as crowded with mere technicians as the field of science. We believe that the college and university art department is in a better position to define the contemporary position of the creative artist than any other institution of education or method of training. To be constantly surrounded by the creative thought of men in the fields of science, social science and the humanities, we believe to

> be a great help to the student in defining his objectives in the field of art. What may be sacrificed in highly technical training will be more than gained in a general knowledge of his contemporary world and its traditions, mores, and history.

We have been repeatedly warned against giving illusions of grandeur to the undergraduate art student. In our opinion, an educational exposure of the type we have outlined is the best guarantee that such a student will recognize his own limitations. We believe that extreme technical specialization will often fail to make the student distinguish between an acquired facility and deeper spiritual significance.

Laboratory Supplements to Courses in the History of Art

The committee has been favorably impressed by a method, long practiced at Wellesley College, of supplementing art-history courses by practical exercises in the workshop. According to this plan (an illuminating statement of which is reproduced as Appendix D) the student gains direct insight into processes, materials, and techniques involved in the art being studied. Most of the historical courses, including the introductory survey, are provided with this weekly laboratory supplement. Thus a student learns not only through lectures — a method which we continue to hold in honor — but also through such exercises as painting a head in fresco, making a section of mosaic, painting a landscape in the technique of the Impressionists, and recomposing a van Eyck Madonna in modern perspective. The last, done in simple outline drawing, is eloquent testimony to the relationship between the rendering of space in early Flemish painting and its fundamental artistic meaning. Elementary exercises in sculpture are also provided by using blocks of salt; these are easy to carve and in this process the student grasps at first hand some of the problems with which the sculptor has to contend.

Exercises of this nature are fundamentally different from crea-

tive work. They are inductive, proceeding from the work to clarification of principles. At Wellesley the distinction is made clear by the terms employed. Creative work is called "studio"; these supplementary exercises are called "lab."

In architecture there are, of course, analogies to both types of activity. Students of the history of architecture profit from the making of architectural models, a practice long in force at Harvard as well as at other colleges. On the other hand, students who hope to become architects require instruction in the fundamentals of architectural design. We propose that both sorts of training be offered at the Design Center, the one as a service to the Department of the History of Art, the other as a regular activity of the new Department of Design.

An interesting variant on the Wellesley plan is being followed at Oberlin in the introductory course, and at Princeton in a basic course in art history for students of architecture. Practical exercises are designed prior to lecture-discussion of the material or of the special problem involved. Thus the student is asked to come to grips with a certain historic or cultural point of view, as it was expressed in visual forms, before hearing the instructor analyze the character of this expression. The Oberlin course operates on a basis of two weekly lectures and one extended discussion of these exercises in groups of fifteen or twenty; the Princeton course comprises one weekly lecture plus four hours of laboratory practice, plus two preceptorial sessions in groups of ten or less.

The committee recommends that in middle-group courses in the history of art weekly laboratory supplements be incorporated. It also recommends that the Department of Design be assigned the responsibility to provide the facilities and the instruction necessary for this work, except in those instances where the art historian can conduct such exercises himself. The recommendation would also apply to introductory courses were it not for the very large number of students involved.

Architectural Sciences in the Context of the Department of Design

In the preceding sections we have been careful to list architecture among the branches of design. Our desire is to provide all students of design with a basic training as a point of departure for work in the various media of expression in the visual arts.

We recommend that the present undergraduate offering in the Department of Architectural Sciences be incorporated in the more comprehensive proposed program of the new Department of Design. We believe that design is architecture's most important function in the context of a liberal arts education, although we fully acknowledge that the engineering and social aspects of architecture are equally important from a professional point of view. At present the courses offered by the Department of Architectural Sciences are in effect open only to undergraduates who are concentrating in the department. They offer almost no service to Harvard College as a whole. We are aware that this situation is the result of restricted manpower, and that it is by no means a fixed departmental policy. Yet, such college-wide service is urgently needed, and Harvard should take steps immediately to see that the requisite staff is provided within the framework of the new Department of Design. With additional help, several courses now offered in architectural sciences could be opened generally to undergraduates; some of them might be divided into two sections, one with more and one with less professional emphasis. In a university of Harvard's size such refinements are often possible.

Accommodating a more representative student participation could be of enormous value to the field of architecture itself. One can hardly exaggerate the importance of training future "patrons" (perhaps we should call them future clients) in understanding the principles of the creative arts today, architecture among them.

The committee realizes the necessity for the careful supervision

of pre-professional architectural studies in order to assure continuity with the work of the Graduate School of Design. In recommending the inclusion of the present program of the Department of Architectural Sciences in the program of the Department of Design, we take for granted the planning of architectural studies by the Faculty of the Graduate School of Design, whose dean would be a member of the Division of the Visual Arts. (See Chapter 6.)

Integration of pre-architectural study with the ideals of a liberal arts education poses very difficult problems, and it would be most unwise to minimize them. The teaching of the history of architecture is a case in point. Opinion divides sharply on the question of who should give instruction in this field. One architect cited to us the example of Professor Charles Herbert Moore of Harvard, whose courses required numerous drawings and diagrams of great buildings which were studied. Several indicated a total unwillingness to allow architectural students to study architectural history under anyone who had not received an architectural training.

At the University of California at Berkeley, however, it is felt by the College of Architecture that such instruction should be given by a professional architectural historian, that he should have status in the College of Letters and Sciences (equivalent of the Faculty of Arts and Sciences at Harvard), and that the standard of his scholarship should be maintained by expecting him to train graduate students in architectural history. It is argued that such a man can best bring to architecture the sense of its cultural context, and that he can speak with a different kind of authority from that of the architect and thus counterbalance the purely professional or vocational atmosphere of the architectural school. Furthermore, architects seldom have sufficient historical training to be equipped for this type of teaching: even less frequently do they have the historian's temperament. (See Appendix E.)

We recommend that a study be made by the proposed Division of the Visual Arts of the system of joint appointments which has been worked

out for architectural historians in the Department of Art and the College of Architecture at Berkeley. We believe such discussion of this problem would be salutary and that joint appointments could help insure unity within the division as a whole. Proper safeguard should be taken to insure that the holder of such a joint appointment shares in the normal salary increases and promotions.

Relationship to the Graduate School of Design

Much in the preceding section applies to the study of architecture on a graduate basis because no rigid line separates undergraduate from graduate work in this (or in any other) field. Since most students in the Graduate School of Design are not graduates of Harvard or Radcliffe and therefore differ widely in kind and intensity of preparation, the connection between undergraduate and graduate work must remain very flexible.

The reader will have noted the verbal difficulties implicit in the names "Graduate School of Design" and "Department of Architectural Sciences," both of them descriptive of programs in the study of architecture. Almost everywhere except at Harvard, a school of architecture is called a School of Architecture. If Harvard is to have a new Department of Design, and if Harvard also has a Graduate School of Design which offers instruction not in design but in architecture, landscape architecture, and city planning, no one should be surprised if the result is a semantic shambles.

We do not propose to interfere with the present structure of the Graduate School of Design or even to recommend changing its cumbersome name. Although "School of Architecture" is simpler, it has the apparent disadvantage of omitting landscape architecture and city planning. Only rather recently did architecture become so specialized as to cut itself off from these fields. Such distinctions would have surely bewildered a Palladio, a Wren, and a Jefferson, not to mention the architects of classical antiquity and the Middle Ages. We like to hold to that broader concept of

architecture, hallowed by history and lately reinvigorated by the old masters of modern architecture — not to be confused with modern masters of the old architecture.

The Graduate School of Design offers courses in architecture, in landscape architecture, and in city and regional planning. In addition, all of the courses offered by the Department of Architectural Sciences are given by members of the Faculty of Design or staff of the Graduate School of Design, and in space allocated to the Graduate School of Design. Some of the instructors serve jointly under the Faculty of Arts and Sciences and the Faculty of Design. A transfer of funds from one faculty to the other aids in compensation for cost of instruction.

Under the proposal for the new Design Center, these joint activities and the so-called "first year" curriculum for students of the Graduate School of Design (including College Seniors now concentrating in architectural sciences) would be physically housed in the Design Center. The somewhat complicated financial adjustments are beyond the scope of this report, but the number of both teachers and students is expected to increase substantially with the expanded program envisaged for the Department of Design.

Training for the Talented Student

Our proposals for the Department of Design are intended to apply, as in any other Harvard department, to the over-all training of the liberal arts student. We do not propose to inject the art school into the academic life, but rather to give the experience of art its rightful place in liberal education. Nevertheless, young people with artistic talent often desire a college education as well as a professional training, and we think the college does a great disservice to itself if such potential students are not encouraged to apply.

What can the college offer such a student? Facilities for work must obviously be made available to him. Even more important,

however, is the question of a sympathetic environment. It is still doubtful if a student at Harvard can find space or time to apply himself seriously to creative work in the visual arts. To provide such conditions is fundamental to our recommendation for the formation of a Department of Design. For this reason we urge provision of facilities for work on a noncredit basis. In many instances this will answer the needs of the talented student. More than anything else, more even than competent instruction, he requires the stimulation of working in friendly surroundings with his own contemporaries, and of criticizing his own work by silent comparison.

One should not assume that the talented student will concentrate in design or in the history of art. It may be much more profitable for him to explore such fields as philosophy, literature, history, and science.

Training of Teachers

The committee has been impressed by the current demand for teachers equipped to give instruction in design (in its various branches) at colleges and universities. There are also frequent requests for teachers trained both in the history of art and in design. Several centers (Iowa in particular, but also Yale, Berkeley, U.C.L.A., Indiana, Oberlin, and Minnesota) train students to fill these positions. Yet, in recent years, Harvard has provided art historians alone, except in those occasional instances where the student has received studio training elsewhere.

In pointing out the existence of these current demands, we do not mean to imply that Harvard should automatically yield to them. We commend this dual training because it is an application of our basic belief that the history of art and the practice of art should be intimately connected. The best bridge of all is the teacher himself. Fortunately for the art historian, photography enables him to function as a teacher without being able to draw, paint, or

model. If he can command these techniques, however, his teaching would surely benefit. We do not say that the art historian *must* have this ability, or that the artist-teacher is necessarily or in fact a better teacher than the pure art historian. We are merely suggesting possibilities for the improved training of college and university teachers.

Returning to the teacher trained in design, we emphasize that command of the broader reaches of the history of art can hardly be considered superfluous. The bridge between these disciplines leads in both directions. The university whose art department is staffed by genuinely creative artists honoring art-history studies and by art historians honoring the living artist both in theory and in fact, should treasure its great good fortune.

Faculty of the Department of Design

The committee consulted a number of artists and designers of national reputation. Each was asked the following question: assuming a decision to expand teaching in the practice of art, how shall the most competent professionals be attracted to serve at a university, and how long shall they stay?

An answer we shall long remember came in the form of a paradox: no good artist should teach, but the university should employ only the best artists. A resolution to the paradox was thereupon offered: the university can attract the best artists, but they will not stay very long; in fact, they should not stay for more than two or three years.

This extreme but challenging statement brings up a central issue. If the practicing artist becomes habitually identified with teaching, will his creative power as an artist inevitably decline? Many of our consultants indicated a belief that it will. We are not convinced that this opinion is not colored by prejudice. In the final analysis, the question perhaps turns on what constitutes a sympathetic environment for the artist. If so, we challenge the idea that

either Hollywood or Bohemia is preferable to the university town. If garrets are desired, Harvard too can provide them; and if penury is an adjunct to artistic integrity (Rubens to the contrary notwithstanding), what better guarantee than the life of a professor?

It is important to know if the distinguished artist as teacher will continue to produce distinguished art. It is equally important to be certain that he will make a good teacher. There is indeed nothing automatic about it, and risks will have to be taken. Neither can one guarantee that any good scholar will develop a capacity to teach.

In too many cases, unfortunately, the artist-teacher gradually develops into something else: the teacher who was formerly an artist. Too often the initial basis of appointment was fallacious. In the desire to find an artist who would "get along" with art historians, the department acquired a colleague who got along well enough but turned out to be neither much of an artist nor much of a teacher. Few artists are sufficiently dedicated to teaching to make a career of it. Over a long time, the danger is that the artist will produce less and less art while still preserving the attitude that his teaching is of secondary importance to it.

Despite these very real difficulties, we believe that it will be possible to staff the new department with distinguished artists, architects, and designers who will bring to teaching — whether on a long- or short-term basis — the enthusiasm of their professional calling and the authority of their prestige within it.

If a considerable turnover is essential to maintaining vitality in the work of the Department of Design, a permanent staff is equally essential to insure continuity. Selection of the first chairman is perhaps the most crucial decision that would arise in the execution of these proposals. His prestige should be above question in his profession, and his position at Harvard should be correspondingly eminent.

We recommend that the Department of Design maintain a balance between permanent and temporary appointments. We suggest that three permanent appointments comprise the nucleus around which the department can be built.

Conclusion

The committee believes that a Department of Design properly housed in a Design Center with its vistas for tomorrow, and a Department of the History of Art centered in the Fogg Museum with its treasures of the past, would make a dual contribution to the task of visual education at Harvard. The Department of Design should in no sense assume the character of a professional art school, but it should provide imaginative architects, artists, designers, and craftsmen to guide the student's mind and eye and hand, as well as to stimulate his curiosity in observing life around him.

When Winckelmann stated that "Beauty with the Ancients was the index on the balance of expression," he was thinking of the perfect balance between the spirit and the intellect. Dr. J. Robert Oppenheimer lends support to our convictions in his appeal for the creation of this same balance of expression within the great university:

> It is with a sense of interest and hope that we see a growing recognition that the creative artist is a proper charge on the university, and the university a proper home for him: that a composer or a poet or a playwright or a painter needs the toleration, understanding, the rather local and parochial patronage that a university can give; and that this will protect him to some extent from the tyranny of man's communication and professional promotion.
>
> For here there is an honest chance that what the artist has of insight and of beauty will take root in the community and that some intimacy and some human bonds can mark his relations with his patrons. For a university rightly and inherently is a place where the individual man can form new syntheses, where the accidents of friendship and association can open a man's eyes to a part of science or art which he had not known before, where parts of human life, remote and perhaps superficially in-

compatible one with the other, can find in men their harmony and their synthesis.[1]

To envision at Harvard an over-all design for a more balanced way of life in our restless time is to reaffirm and recognize the enduring role that design can play in the life of the university.

[1] From an address, "Prospects in the Arts and Sciences," delivered at the final exercises, Columbia University Bicentennial Celebration, December 26, 1954.

4
THE HARVARD THEATRE

The Proposed Harvard Theatre

IN 1914 George Pierce Baker, having successfully established his 47 Workshop at Harvard, approached the university with an assurance of sufficient funds to build a Harvard Theatre. He almost succeeded in convincing the "disinclined and reluctant" authorities that theatre — *a* theatre — was a proper and essential addition to the Harvard complex. But the theatre was not for the "best interest," and in the ensuing decades various groups of enthusiastic alumni have attempted in vain to breach the wall of official apathy. Meantime, during these same forty years, over 400 theatre departments, most of them offering degrees in drama, have found sanctuary in practically every important college and university in the United States. Only recently the Harvard Theatre Project has emerged into the light of legitimacy. A proper site for the theatre has been assured by the university and permission for soliciting funds for the building has been granted.

The committee recommends that a theatre program be inaugurated at Harvard and that it be housed in the proposed theatre. We were strongly tempted to suggest that the organization of this program be included within the proposed Division of the Visual Arts. Theatre must be seen by an audience in actual performance to become alive. We recognize, of course, that other disciplines can equally well insist upon their own claims to an interest in the theatre. In any case, theatre is concerned with the harmonious union of the arts of time — which include writing, speech, acting, music, and lighting — and the arts of space — which include architecture, painting, sculpture, and the applied arts.

We believe, therefore, that a satisfactory solution to the administrative problem would be an interdisciplinary committee of the Faculty of Arts and Sciences, which would have charge of the theatre as a whole under the chairmanship of a Director of the Theatre, who in turn would be a member *ex officio* of the Division of the Visual Arts.

Certain proposals concerning the policies and scope of the activities of the theatre should, we believe, be outlined in this report. This is done in the hope that the theatre may be integrated with the interests of other departments of the university, with the proposed curriculum of the Department of Design, and with the resources and activities of the Teaching Collections. In short, the committee hopes that these proposals may prove helpful to those who are concerned with bringing a theatre into existence at Harvard.

Undergraduate and Extra-Curricular Theatre

The theatre program which we propose for Harvard is one of modest dimensions, to be limited to undergraduate work. Many other universities have well-established departments and schools of the theatre which offer training of graduate standard and of professional calibre. The training offered by these institutions appears to satisfy the demands of academic, civic, and professional theatre. The theatre at Harvard should exist for the Harvard community. Its primary function should be to fulfill the needs of the undergraduate. Therefore, it should not be an independent department or school within the university. Several basic courses should be offered, but essentially Harvard's theatre should be of an extra-curricular character. The theatre building should serve as a laboratory or workshop where the undergraduate may discover and exercise his special talent, be it playwriting, directing, acting, designing, or technical work. It is to be expected that a few undergraduates with a particular ability for the theatre will be stimulated

to pursue graduate work elsewhere as preparation for a professional career. In any case, the theatre should be a place in the college where all undergraduates can find outlet for their interests and test their skill as amateurs in the varied arts of the theatre. If it attracts talented undergraduates to Harvard, so much the better.

Faculty and Courses

It is recommended that an endowed chair for a professorship in dramatic arts be established at Harvard. The incumbent of this chair should automatically become the chairman of the theatre program and also the director of the Harvard Theatre. He should be responsible for policy and should administer and schedule the program of the theatre. He should be a talented director as well as an infectious teacher of both the history of the visual theatre and of dramatic literature. He might assume the direction of a certain number of undergraduate productions.

The committee recommends the appointment of a second faculty member, a designer-technician to aid in maintaining a high quality of theatre. He should be responsible for the maintenance of the stage and its technical equipment, and in this capacity he should act as adviser to all undergraduate organizations using the stage.

Two general theatre courses should be introduced in the theatre program: (1) a course in the development of the visual theatre and drama, and (2) a course in play production. Of special importance would be the introduction of a seminar in playwriting for undergraduates under the auspices of the Department of English. The two basic theoretical and practical courses mentioned above should be complemented by several informal noncredit seminars: (1) scene and costume design, (2) technical direction, and (3) lighting. The work of these seminars should be made an integral part of the workshop program of the Department of Design.

Use of the Harvard Theatre

The theatre, judiciously managed and with a coördinated program, should centralize and house the varied theatrical needs of Harvard undergraduate theatre organizations. It should:

1. Accommodate the productions of the foreign language societies and the Classical Society, the Hasty Pudding and the Pi Eta musicals, the Harvard Dramatic Club, and other undergraduate theatre organizations.

2. Present special motion picture programs.

3. Accommodate certain university concerts and musical programs.

4. Serve for meetings, lectures, and conferences relating to the varied activities of the visual arts.

5. Offer its lobby as a changing exhibition area for theatrical exhibitions derived from drawings, prints, programs, posters, and photographs in Houghton Library and the incomparable Shaw Theatre Collection. If the lobby is built to adjoin Warburg Hall of the Fogg Museum, this area could also serve the needs of the Fogg when not required by the theatre.

Integration with Other Activities of the University

The theatre cannot live in splendid isolation. It is in the nature of theatre to borrow from and extend into all fields of the arts. Herein lies its strength. This process should bring the Department of Design into the theatre and the theatre into the Department of Design. The theatre should explore and take full advantage of the Teaching Collections. The drama faculty should attract and stimulate the interest of undergraduates in creative writing courses to write plays for the theatre. They and their students should extend their interest into courses on drama offered by the departments of European and classical literatures. They should seek collaboration with the college band, the orchestra, the glee club, and the Music Department to promote collaboration on productions of oratorios,

opera, and modern musical theatre compositions. In short, the Harvard Theatre should be a magnetic center for attracting varied and combined manifestations of creative effort now existing in numerous undergraduate and graduate activities of the university.

5
THE TEACHING COLLECTIONS

The Museum in the University

TAKEN AS A WHOLE, the collections of works of art owned by Harvard University and housed in the William Hayes Fogg Art Museum, the Busch-Reisinger Museum of Germanic Culture, the Semitic Museum, the Peabody Museum of Archaeology and Ethnology, Houghton Library, and in various Harvard buildings such as the Law School — not to mention the Dumbarton Oaks collection — are the finest not only in any American university but among university collections in the world. The educational value of such holdings cannot be exaggerated. Harvard is in a favored position to present to its students a Mirror of History, not alone in the sense of Vincent de Beauvais' great *Speculum*, but with all the advantages of modern knowledge and comprehensiveness.[1]

These collections have been assembled over the years through the generosity of private donors and through such special, voluntary organizations as the Friends of the Fogg Art Museum. Funds for the erection of the Fogg Museum and for much of its maintenance have likewise been provided by private donations, acquired through the vigorous activity of its directors. Our problem is to survey the educational uses to which this priceless heritage can be put.

First of all, Harvard is to be congratulated on the *quality* of its collections of art. Extensiveness is important, but quality is the touchstone of educational value. Indeed, the higher the quality of

[1] Compare Francis Henry Taylor, "Mirror to History," *Harvard Alumni Bulletin*, 24 September 1954.

the work of art, the greater its potential for the student's discovery of complex meanings and interrelationships. It is, of course, the task of the museum to demonstrate quality and not merely to take it for granted. Just as we envisage a permanent sequence of rooms arranged didactically to show the work of art in historical context, so also we envisage occasional juxtapositions of first-class, second-class, and even inconsequential works of art — juxtapositions designed to point up the existence as well as the absence of quality. It is not easy to distinguish between the museum as a gallery (in the sense of the National Gallery) and the museum as an educational institution. Exhibits of the sort mentioned above seem to be the special field of the university museum. Such activity, however, presupposes works of the highest quality. Each time such a work is added to the university's holdings its educational possibilities are multiplied. The Fogg's recent acquisition (by anonymous gift) of a Watteau drawing of a nude throws the whole study of drawing, of Watteau, of French culture, and of the eighteenth century into new focus. It cannot be emphasized too greatly that its donor makes a unique contribution to education at elementary, intermediate, and advanced levels.

On the other hand, there is a limit to the manageable size of a university museum. The director's lot is not always a happy one. He must, on occasion, refuse gifts, and yet do it so tactfully that a potential source of important donations is not cut off. A degree of understanding on the part of donors is, therefore, necessary.

The Fogg Art Museum

Scope of the Collections

As Harvard's chief art museum, the Fogg should continue to build its permanent collections with a view to providing fine examples of the art of all major periods of Western and Eastern civilizations. By purchase, gift, or loan it should attempt to fill

gaps in historical periods as well as in the various media of visual expression. We believe that this can be accomplished with only very minor increase in the total size of the collections. Possibilities for a corresponding reduction in the collections are discussed in the next section.

The committee supports the finding of the director that holdings in the field of American painting and sculpture are weak, and that there is little to represent early Flemish painting. Other collections are spotty, notably in Islamic and Near Eastern art, though here the Boston Museum of Fine Arts is very rich. Contemporary art is likewise insufficiently represented. We suggest an active program of borrowing in these fields, together with a continuation of current policy to interest collectors in making donations to the Fogg's holdings. We are concerned lest the visitor to the Fogg receive the impression that the arts flourished some time ago and only in Europe and the Far East.

The Harvard museums are now setting an example in exploring contemporary art. We are happy to note, for example, the recent purchases of contemporary German painting. We think it is a wise policy for the Fogg Museum to keep the university public informed on vital contemporary production wherever it occurs.

Relationship to Other Harvard Museums

In addition to the collections housed at the Fogg, Harvard has important holdings in Germanic art (Busch-Reisinger Museum), and in prehistoric, African Negro, Oceanic, and precolonial American art (Peabody Museum). A small collection of Near Eastern art is grimly installed on the top floor of the Semitic Museum.

The existence of these collections poses a problem: shall the Fogg Museum display merely that art which is not otherwise assigned to Harvard's centers of defined cultural studies, or shall the Fogg in its capacity as the university's principal art museum exhibit the best (or some of the best) of *all* that Harvard owns?

The committee is strongly in favor of the latter solution. We think it is unfortunate that the visitor to the Fogg can leave without seeing any examples of what exists in great quantity at Harvard's other museums; yet it would obviously be silly to spend funds to duplicate holdings merely because of separate museum administrations. We believe that arrangements can be worked out so that the Fogg Museum can assume a new function of encouraging visitors to explore the riches of other Harvard museums. The director of the Fogg Art Museum is listed officially as "Director of the Museums of Art," and these include the Semitic Museum and the Busch-Reisinger Museum of Germanic Culture, as well as the Fogg. An administrative structure already exists, therefore, which can facilitate the general policy we have in mind, at least as far as these three museums are concerned. The Peabody Museum of Archaeology and Ethnology has an entirely separate administration. Even though it is clearly impossible to draw an arbitrary line between what is significant as a work of art and what is significant as an archaeological artifact, we point out that Peabody Museum contains works of the highest aesthetic interest. Fortunately, these exist in some quantity as well. A policy of frequent borrowing by the Fogg from Peabody should not be difficult to work out.

We recommend, therefore, that the Fogg Museum display a few examples of good quality borrowed from other Harvard museums from fields not represented in the Fogg collections.

If it be argued that the Fogg is already overcrowded, we have several answers. One is our suggestion (p. 98) to create a Center for Oriental Studies which can exhibit more adequately the existing collections in this field. Another is a more liberal policy of placing Harvard-owned works of art in Harvard buildings (p. 106). A third would be the expected demand for the use of original works of art by the new Department of Design. A fourth is the possibility, already apparent, of weeding out the Fogg collections by sale and exchange to eliminate duplication. A fifth is to increase

"live storage" space where works of art can be readily examined by students (see pp. 90–92).

Returning to the theme of increased coverage of world art by the Fogg Museum, we do not recommend depleting existing collections in Harvard's several centers for cultural studies. We are persuaded that both objectives can be fulfilled without jeopardy to either of them. To cite a single example: the collection of African masks on an upper floor of Peabody Museum may be described as a jumble; and its present display (unlike the recent superb installation of Mayan sculpture) resembles all too closely the front window of an Army-Navy remnant store. We assume that steps will eventually be taken by Peabody to make these masks a pleasure to see, but we urge that a small part of this collection be shared with the Fogg, which could make immediate use of it.

Relationship to the Boston Museum of Fine Arts and to Fenway Court

Excellent coöperation has existed for many years between the Fogg Museum and the Boston Museum of Fine Arts, whose curators may lend to the Fogg without going through the usual red tape. In general, effort is made to avoid duplication of collections. For example, there is a kind of gentleman's agreement that the Fogg takes the lead in collecting drawings, whereas the Boston Museum acquires the more expensive prints.

For the future, the most fruitful areas of discussion appear to lie in the appointment of curators at both institutions. It would clearly be advantageous to make joint appointments. We mean not only the sharing of curatorial responsibilities, but the use of Boston's curators as part-time graduate teachers at Harvard, notably in fields in which Harvard is deficient, as for example in medieval studies. We recall that Professor George Reisner, Harvard's great Egyptologist, was a curator at the Boston Museum, and that Mr. FitzRoy Carrington, curator of the print department

in the Museum of Fine Arts, conducted a course at Harvard on the history and principles of engraving, under the terms of his appointment in the museum. Today Dr. William S. Smith continues this fine tradition by offering at Harvard a course in Egyptian art, once every other year. Furthermore, students in the museum training course work with curators both at the Fogg and at the Museum of Fine Arts.

Rapport with Fenway Court must perforce fit into the rather special conditions of Mrs. Gardner's gift to the city of Boston. Intermuseum loans are therefore not a possibility, but we assume that Harvard instructors will continue to take their students to this great collection and otherwise encourage them to familiarize themselves with its contents. As in the case of the Museum of Fine Arts, the Fogg's staff could benefit greatly through joint appointment, making certain specialized talents available to Harvard.

The Fogg Museum Library

The books, slides, and other library materials dealing with the visual arts are divided among the University Library and the special collections at the Fogg Museum and Robinson Hall. The fine arts materials are primarily the responsibility of the Fogg, whereas the collections on architecture, landscape architecture, and city and regional planning are under the libraries of the Graduate School of Design.

The discussion which follows relates primarily to the Fogg Museum Library. If the committee had explored the situation, problems, and potentialities of the collections in Robinson Hall, it would doubtless have many recommendations concerning them and with import similar to the proposals for the Fogg Library which follow. The staff problems of the libraries of the Graduate School of Design are in many ways similar to those of the Fogg. Additional money is also needed for purchase and binding of books and for modernization of the slide collection with color slides.

Administratively, the Fogg Museum Library is considered the collection of a research institution affiliated with the Faculty of Arts and Sciences. Most of the selecting of fine arts books for the university is done by the Fogg's librarian, who has worked out an admirable system for deciding what to place in Widener and what to keep at the Fogg. We have no desire to change it, nor does anyone whom we consulted.

After original works of art, slides and photographs are the lifeblood of undergraduate and graduate instruction. That they can be misused, or used to the exclusion of a sense of the original work, we are only too aware. Nevertheless, group instruction would hardly be possible without their aid, and no one in his senses would wish instruction to be limited to available originals.

Technical questions relating to books, slides, and photographs are relegated to Appendices F and G. Our conclusions, however, are as follows:

The committee recommends systematic renovation of the collection of slides and photographs from the point of view of quality; immediate completion of the current program of replacing obsolete filing cabinets; a large-scale program for the rapid acquisition of good color slides; proper financial support for the normal growth and maintenance of the collections; and the acquisition within the next academic year of a sufficient number of projectors for both 2-by-2-inch and 3¼-by-4-inch slides to provide adequate teaching facilities in all lecture rooms.

To provide needed expansion of storage space for the photograph collection, we make a further recommendation in the chapter on new construction (p. 117).

Details concerning all these matters, as well as suggestions concerning the proper equipment of lecture rooms will be found in Appendices G and H. (The Fogg Museum's large lecture room has been described to us as "depressing"; we consider this adjective much too mild.)

The Fogg Museum Library is, as we have indicated, a collection

not merely of books but also of much-used photographs and slides, amounting altogether to more than 325,000 items. In the study of the visual arts such a collection is essential and requires for its use a relatively large staff trained in the history of art as well as in library techniques. Because of our strong belief in the importance of this part of the Teaching Collections and because of our admiration for the skillful direction which over the years has made the library a great one, we believe that it is necessary to have a staff adequately trained and sufficiently permanent to insure the most efficient use of the material at hand. If the *present* use of the library is to be continued, the members of the staff must be advanced in the pay scale, and two more assistant librarians must be added.

The committee has decided, however, *to recommend that the university review its generous policy of lending slides outside the university, and, if the decision is to abandon its present liberal policy, then we recommend discontinuance of the catalogue of slides.* This catalogue, which includes a print of most of the 70,000 slides, has been a show piece, but a costly one. Its abandonment would save the equivalent of the salary of one assistant librarian. In suggesting this radical change, we point out that as more and more color slides are added to the collection, the catalogue, which cannot have prints from color slides, will become increasingly obsolete. Furthermore, we believe there is a positive gain in not having a slide catalogue, thus forcing the users to go through the actual slides, as is done in most other institutions. Often new slides, especially new color slides, will be discovered to the surprise of the lecturer and the improvement of instruction. We must also point out that, if the slide catalogue is given up, it will be greatly missed by those outside Harvard who wish to order black and white slides from the photographer. This is regrettable, but we do not think this service to others can longer be justified in terms of the budget.

A similar problem exists in the catalogue of the collection of 225,000 photographs. Although this catalogue is a convenience to

scholars, we are in doubt if its cost, too, can be justified. Some years ago nearly all the subject cataloguing was given up. *We now recommend that the catalogue of photographs also be given up*, thus saving the equivalent of another assistant librarian. We point out that the photograph files will continue to be open to qualified students and to the faculty.

The matter of the low pay scale and the consequent turnover of staff still remains. *The committee recommends that the librarian and her staff be raised in pay in order to meet the standards now prevailing in other parts of the country.*

Study Areas

a. Undergraduate. The committee is fully aware of the need for special study areas for large courses. These should not impinge on the main facilities of the library itself. If our recommendations result, as we expect they will, in increased enrollment in art-history courses, the demand will become all the more urgent. We deplore, however, the current practice of placing unsightly screens plastered with photographs like so many postage stamps, in the midst of expensive exhibition halls containing fine original works of art. We recommend study of the system long in force at Wellesley College and to be continued in its new art building, whereby each course has its own study space in an area separated from the museum itself. In such areas, appearance need not be an important concern; availability is what matters. We would insist, however, on the quality of such photographs as are selected for exhibition. In general, these should be kept to a minimum, and greater reliance should be placed on good picture books, the intensive use of which will make them expendable. One can overemphasize the importance of holding the student responsible for a restricted list of material. He should be encouraged to explore further (for example, in an artist's whole work) and so relate what he knows to what he can discover on his own.

Study areas for undergraduate courses need not always be separate rooms. Corridors and alcoves can also be put to this use, provided they are well lighted. When workshop space is provided in the new Design Center, the present studios on the upper floors of the Fogg can perhaps serve this new purpose.

b. Graduate. Facilities for individual graduate study now offered by the Fogg Museum Library seem to us inadequate. Many students naturally prefer to work in Widener Library, but we point out that photographs, which are essential to their work, cannot be taken from the Fogg. Furthermore, proximity to original works of art can be of tremendous advantage during the course of graduate research in the history of art. Better facilities, therefore, may attract graduate students to work more often in the Fogg Library.

At present only five working cubicles are provided. Even though it is unlikely that more than half of the fifty graduate students will need working space at the Fogg, we emphasize that if space could be provided in one area, the benefits of frequent contact could be realized more effectively than is now possible.

We warmly approve arrangements at Princeton University whereby all twelve graduate students have generous working space in a special room off the art library in McCormick Hall. The greater numbers at Harvard preclude similar arrangements, but we believe that the principle could be applied to advantage.

A large area on the ground floor of the library under the Naumburg Room seems ideal for these purposes. At present it contains the slide collection and catalogue, and the photograph reserve for undergraduate courses. We have suggested (p. 83) elimination of this catalogue. *We now recommend transfer of the undergraduate study area to the third (or fourth) floor of the Fogg, and the development of the resulting ground-floor space into a study area for graduate students in the history of art.* Accommodations for approximately twenty students would appear to be sufficient. The slide collection, which would remain in its present position, would provide a natural opportunity

for frequent informal contact between the faculty and the graduate students.

In addition to the advantages already cited, this area, which has its own entrance off Prescott Street, could be opened at night without opening the library itself. The graduate student need only take the books and photographs he needs into this area before the library closes at the end of the afternoon.

The Fogg Museum as a Center for Research

The proposals which we shall make with respect to the Fogg Museum primarily concern its ability to serve the interests of the undergraduates. This should not be taken to imply that the committee is less interested in the graduate aspect of the Fogg's activities. On the contrary, we believe that the Fogg, taken in all its ramifications as a total complex, offers one of Harvard's most unique opportunities for the advanced scholar. If we make little or no recommendation in this area, it is because we are confident that this great facility is being successfully and expertly utilized to that end.

Since we do not believe that undergraduate interests are being served by the museum with equal success, we turn to them now.

Service to Courses in the Division of the Visual Arts

Once more we emphasize that teaching is the Fogg Museum's major function. Most of the exhibitions it sponsors should therefore have a didactic purpose, whether they interpret art history or illuminate some phase of design. For example, we visualize galleries arranged for brief periods (and for specific courses) with works of art on three walls and study material (photographs, diagrams, models, fragments, and even forgeries) on the fourth wall. Another possibility would be to mingle works of art with study material in order to place them in a desired context or association. For another example of what can be done, see Appendix I.

To make possible such a program of frequent ad hoc *exhibitions, we recommend that a special officer of the museum be assigned to this task.* We suspect that a good part of his time will be absorbed in fulfilling the requirements of the division for changing shows of the sort described above. *We do not recommend that he be a member of the teaching staff, nor that he be assigned curatorial responsibilities.* We believe he will have insufficient time to perform these and other duties adequately. Furthermore, the requirements of this position call for qualities not always found in the teacher-scholar. This officer should have a marked flair for display and lighting, and he should be prepared to take advantage of all modern methods of presentation, either on his own or in consultation with the faculty of design or architecture. He should also be thoroughly familiar with other museums, notably in the Boston area, for part of his duties will involve a very active program of borrowing.

The director of the Fogg Museum cannot be expected to devote his time to this type of activity. The new officer would become, therefore, the chief means of liaison for day-to-day teaching needs between the Teaching Collections and the departments of the History of Art and of Design, and perhaps the Graduate School of Design.

Service to Other Departments in the University

Many instances could be cited to illustrate the constant and growing use of the Fogg Museum by various Harvard departments and by the program in general education. The latter has requested an exhibition of William Blake's *Illustrations for Dante* almost every year for the past six years for Humanities 2 and Humanities 4, each with several hundred students. Whenever possible, one or two galleries have been devoted to this exhibition, and the Fogg has displayed not only its twenty-three original watercolors and drawings for the *Divine Comedy*, but some of Blake's engravings and books owned by Houghton Library. On

occasions during this show, these rooms have been reserved for discussion sessions on "Problems of Good and Evil in Western Literature." The staff also recalls the surprise and enthusiasm of an instructor in English Literature when he learned that the Fogg owns no less than nineteen of Blake's twenty-one illustrations for his *Vision of the Book of Job*.

In addition to shows organized for courses in fine arts, the museum has aided the work of various departments in the past twelve years by such special exhibitions as:

1.	French Romanticism of the 1830's	1943
2.	North Africa Interpreted by European Artists	1943
3.	Washington – Lafayette – Franklin	1944
4.	Between the French Empires	1946
5.	The Pre-Raphaelites	1946
6.	Three Harvard Designers for the Contemporary Theatre	1950
7.	Science in the Civilization of the Renaissance (to accompany a symposium organized by the New England Conference on Renaissance Studies)	1951
8.	Fifth-Century Greece	1951–52
9.	Leonardo da Vinci (500th Anniversary)	1952
10.	Baudelaire and the Artists Whom He Discussed	1955

For English A (with 1100 students), another special exhibition was mounted in 1949 to display the work of the Mexican painter, Diego Rivera. During this time a paper was assigned on the ethical problem involved in the removal and destruction of the Rivera mural in Radio City. The focal piece was a large pencil drawing, Rivera's preliminary study for this mural, lent by the Museum of Modern Art and never before exhibited. As with many of these enterprises, the request for this show came on rather short notice, indeed at a time when the original examples of Rivera's work which the Fogg owns were on loan to Mexico City. Although the instructor in charge of the course is said to have found the exhibition "stimulating and productive," the staff has reported to us

that "with a little more warning we could have made it more interesting artistically."

The reader will have inferred from the space we have given to describing these cross-departmental ventures that we warmly approve of them. It is obvious that over-all planning will become an absolute necessity if the pace is stepped up to the point, which we would strongly favor, where the Fogg Museum undertakes to offer several such course-exhibitions during each academic year. The scheduling would have to be dovetailed, of course, into the entire program for which the director is responsible.

A discussion with members of the Department of History proved very helpful. These interested outsiders were mindful of limits on the time of the existing staff of the Fogg Museum. They described their reception at the Fogg as always cordial and co-operative. Their suggestions presupposed an addition to the staff, and they urged that such an addition could greatly benefit Harvard undergraduate education. *As a result of this and other conversations, we recommend that the new liaison officer (described in the preceding section) should:*

1. Meet with various departments to explain what services the Fogg Museum is prepared to offer, and to make suggestions as to how it might supplement specific courses.

2. Regularly receive departmental requests, schedule and execute them. A professor who does not know the slide collection, for example, wastes much time trying to find what he wants; and sometimes this discourages him from making a second attempt.

3. Initiate ways and means of servicing two or more courses or departments by a single exhibition.

The extraordinary wealth of Harvard's collections of art is much too little known to the university community as a whole. It is too seldom realized that although only a fraction can be exhibited at any one time, what is not on display is for the most part

readily accessible. Within reasonable limits, the staff is more than willing to make anything available to an interested visitor. Faculty and students alike should be encouraged to take advantage of these opportunities, and not to confine their use of the Fogg collections to what they happen to see on display at a given moment.

General Policy on Temporary and Permanent Exhibitions

In addition to temporary exhibitions designed for specific courses, major exhibitions for the public also form an important part of the educational work of the Fogg Museum. The cost entailed in the necessary arrangements for borrowing, installing, and cataloguing is such that their number must be rigorously limited. There is general agreement that two a year is the maximum, and one may well be enough. The committee cites with pride the exhibition of "Ancient Art in American Private Collections" during the past winter season, and the simultaneous showing of "Hellenistic Art in Asia." The outstanding quality of these displays, together with their pioneering significance in their respective fields, was their own best publicity agent. Attendance and interest surpassed the most optimistic hopes, and one of the catalogues went into a second edition.

The suggestion was made to us that when major exhibitions are staged, they should be fully exploited through lectures and symposia, and through coverage not only in the press but by radio and television. Station WGBH–TV offers interesting possibilities for publicity of an educational nature. By such means the educational contribution of Harvard to the public at large could be effectively augmented.

The committee points out, however, that the obligation to the public also extends to less ambitious displays, especially in the field of contemporary work. Within the limitations imposed by Harvard's tax-free status, it is suggested that the museum make it possible for the university community to purchase such work at

modest prices and thus extend an interest by a personal commitment. Graphic arts are especially appropriate for this type of enterprise. We commend recent activities of the Busch-Reisinger Museum in bringing to Cambridge recent work well within the range of the academic pocketbook.

We note a possible conflict of interest between the claims of temporary exhibitions and an obligation to display the best of what is permanently owned — a conflict that can easily reach serious proportions. When the exhibition of "Ancient Art in American Private Collections" was mounted at the Fogg this year, five important galleries on the second floor had to be emptied and their contents stored. We lament the necessity for such a decision, while understanding that no other solution was possible. *As our proposals call for some increase in exhibition space in the Fogg Museum, we recommend the following policy with respect to temporary and permanent exhibition:*

1. That a well-defined area of the Fogg, preferably on the ground floor, be assigned to frequently changing temporary exhibitions.

2. That another area, preferably on the second floor, be assigned to the exhibition of the permanent collections. Although it is understood that frequent changes will occur here in detail, we believe that the museum has an obligation to the university public as a whole to keep constantly on view samples of the best that Harvard owns in all fields of world art. Furthermore, we believe that the museum should exhibit these samples in some kind of chronological order, to illustrate the development of the history of art. Exhibition in this area, then, may be described as semipermanent: changing as to individual object, but permanent as to general sequence.

If our proposed rearrangements for the Fogg Museum are accepted, a much-needed increase in space for study-storage will result from them. At the Rijksmuseum in Amsterdam, a whole series of study rooms is controlled by one guard; by ringing a bell at the entrance a visitor may be admitted to them. This type of

"live" storage is even more important to the functioning of a university museum.

The Lending Program within the University

Many colleges offer a lending or rental service of works of art or reproductions, and Harvard is no exception. This service, which is carried out through the registrar of the Fogg Museum, should be given wide publicity in the university community. Apart from the pleasure it provides, it brings a return to the museum through stimulating interest in the arts.

Our only recommendation here is that the lending policy be made more liberal with respect to original works of art. Color reproductions of paintings do not always lead people to want to see originals, or instruct them to the extent that even a third-rate original can do. A fine drawing can be accurately reproduced, but a fine oil cannot. We suggest, therefore, a very high standard in the selection of reproductions and a generous policy as to lending original works to individuals associated with the university.

The lending program of the Fogg should supplement the lending programs now existing in several undergraduate Houses (p. 108). In the latter, framed color reproductions almost necessarily comprise the main selection. The Fogg Museum's program should strive all the more to make original works available to qualified persons. Although relief of the Fogg's storage problem is hardly a proper reason for supporting its lending program, we nevertheless point out this advantage.

Service to the Community

The Fogg Art Museum obviously deserves consideration in the broad question of Harvard's contribution to the community of Cambridge. It is an important means of assuring community good will.

Apart from what it exhibits and how it publicizes its activities,

the Fogg Museum deserves support by the university as the *de facto* art museum of the city of Cambridge. This means, for example, an immediate change of present policy (forced by budgetary cutbacks) whereby the Fogg is closed on Sundays while the Peabody Museum, open from 1:00 to 4:30 on this day, draws some 150–200 visitors, and up to 500 on Sundays in the holiday seasons. (These figures do not include visitors to the collection of glass flowers in the University Museum.) *We recommend that steps be taken immediately to keep the Fogg Museum open on Sunday afternoons, and that consideration be given to the desirability of occasional evening openings.* We note that the Yale University Art Gallery is to be open one evening a week during the 1955–56 academic year.

The community service of a great university is not alone a local matter. One might apply this thought to ways and means of reaching Harvard's alumni body on a national scale by intelligent development of an interest in the arts wherever it is found to exist. A modest program on the part of the Fogg Museum to exhibit Harvard-owned works of art at major gatherings of the alumni, as was done this spring in Cincinnati, in conjunction with Houghton Library and the School of Design, might help cultivate such alumni interest.

Renovation, Equipment, and Lighting of Galleries

Having outlined the main activities of the Fogg Art Museum and the services it can be expected to render, we turn now to the question of renovating and equipping it to perform these functions properly.

Harvard is justly proud of its policy of spending money on men before spending it on buildings. The committee feels strongly, however, that in the case of a building devoted to the visual arts, careful attention should be paid to its visual effect. There seems to us a senseless paradox in attempting to teach discrimination in the visual arts inside classroom and workshop and then subjecting

the students to a visual *non sequitur* when the class is over or even during it.

The reader is asked, in all fairness, to keep in mind the distinction between current deficiencies in the maintenance of the Fogg Museum and the reason for those deficiencies. The remarks that follow constitute a criticism not of the director and his staff but of the budgetary restrictions that have necessitated such a standard of maintenance.

Any visitor to the Fogg today will be struck by the poor technical condition of the galleries. The skylights leak; lighting is either bad or very bad; walls are dingy; exhibition cases are often ugly and unmatched. The main lecture hall is a deplorable sight; the smaller room merely dull. Ventilation is insufficient. We have enough faith in the art of architecture to believe that these depressing surroundings can of themselves block progress. As President Eliot observed: "To go to school in a house well designed and well decorated gives a pleasure to the pupils which is an important part of their training." [2] A museum, especially a university museum, should give the impression of being lively, a place neither solemn nor stodgy. In Chapter 8 we shall attempt to estimate what it would cost to bring the galleries and lecture rooms up to a reasonable standard. For the present, we shall indicate what changes might be introduced.

We recommend immediate changes to improve the appearance of the lobby and of the main court. As these areas make the first impression, it is inevitably a lasting one. In our opinion, the lobby should contain a few works of art, frequently changed, well lighted, and beautifully displayed. It is the natural place to show important recent accessions. Instead, one finds only catalogues, books, postcards, and oddments of mail. Though a small painting or a fine

[2] From an address delivered at the opening of the Albright Art Gallery, Buffalo, in 1905. W. A. Neilson, ed., *Charles W. Eliot, the Man and His Beliefs* (Cambridge, 1926), II: 561.

drawing or print is usually placed just left of the central access, it is easily missed in all this visual confusion. Furthermore, the great blond space of the court attracts attention from anything the lobby might display. *We suggest, therefore, that the central access to the court itself be blocked off by a screen wall against which a work of art is prominently shown.*

The main court of the Fogg Museum presents more difficult problems. It has been successfully adapted to concerts, social functions, and certain public addresses. Extreme flexibility should be the keynote here. It can hardly be said that in the four colossal stone statues of the Seasons, attributed to Paul Egell, the court has found its ideal tenants; we have other ideas for the location of these fine figures (p. 116). Assuming, then, that the court is cleared, we make the further assumption that its constant use for the educational work of the Fogg is of much greater consequence than its occasional use for concerts and university functions. On the basis of extreme flexibility, however, we believe that virtually all demands could be satisfied. *We recommend, therefore, the design and construction of well-lighted and easily movable exhibition screens as the regular equipment of the main court, and their use to implement its transformation into a major area for temporary exhibitions.* If, during such a temporary show, the court should be needed for a concert or other function, it should be possible to move these screens quickly into an adjoining arcade or corridor and return them to position immediately afterward.

Administrative Organization

The increased activity which we expect will take place in the Fogg Museum will entail a reorganization of its administration.

The discussion which follows is intended to present eventual goals, for some of our proposals will not be immediately practicable. We wish to make clear that no criticism whatever of any individual is implied. To clarify our proposals concerning the ad-

ministrative staff, we describe briefly the present status of those positions which would be affected by them. The *director*, who is a member of the Faculty of Arts and Sciences, divides his time between teaching and administering the museum. The *assistant director*, who holds the post of lecturer in the Department of Fine Arts, is also curator of drawings. In addition to these officers, there is a full-time *assistant to the director*. The duties of the *registrar* include, besides those which normally pertain to such an office, supervision of the Fogg's active program of lending to the university community. The conservation department, so-called, is under the charge of a *chief conservator*. There are four *curators* (paintings, drawings, prints, classical art); one *acting curator* (Oriental art); and three *assistant curators* (drawings, prints, Oriental art).

The director of the Fogg Museum should be, as he now is, a part-time teacher. He should give not more than one-third time to teaching. As director of Harvard's art museums (*ex officio*) he has very broad responsibilities to the corporation. As director, he is responsible for raising funds, for making contact with donors, and for administering the main policies of the museum.

The director's duties are so numerous and his responsibilities so heavy that he requires the services of a full-time, technically trained assistant director. As this in effect is a new position we describe it in some detail. *The assistant director of the Fogg Museum should be a full-time administrator on a three-to-five-year contract.* He should not be engaged in teaching because he will not have time to do it justice. Furthermore, the qualifications necessary for the person who will perform the many duties of this important office are not often to be found in the scholar-teacher. The assistant director is, first of all, the deputy of the director. He is responsible for performing the manifold liaison duties outlined earlier (pp. 87, 89), for placing good works of art in Harvard buildings (p. 106), and for coördinating exhibition activities in the undergraduate Houses (p. 107). He is further responsible for publicizing and for

arranging and hanging exhibitions, and for organizing perhaps half of them. He must therefore have a flair for techniques of museum display, and must obviously regard a museum career as his major interest. The committee feels that under present arrangements it is a misuse of extremely valuable time for an outstanding scholar of the visual arts to be engaged in such activities as are listed above.

The director and the assistant director will require a technical assistant on full time. This appointment may be expected to rotate fairly frequently. It should provide an extremely valuable experience for an ambitious and able beginner in museum administration.

The registrar, with an assistant, should be responsible for knowing the location of every object in the museum or on loan, and for all insurance. This description corresponds with present realities except that under our proposals the assistant director will absorb some of the registrar's present duties with respect to the lending of Fogg-owned pictures. As the registrar's office is overworked, we have attempted in this way to decrease the burden.

The conservation section (it should not be called, as now, a department) *should have, as now, a chief conservator and two assistants. A halftime secretary should continue to be provided.*

Curators should be active teaching members of the Department of the History of Art. This is current policy, but it should be applied without exception. Curators will therefore be eligible for academic vacations; this is essential if they are to maintain their expert knowledge through travel and study and to carry a teaching load as well. Depending upon the extensiveness of the curatorial duty, curators should be relieved of from one-fourth to one-half of full teaching time.

Earlier (p. 80) we discussed the possibility of enlisting the active coöperation of the curatorial staff of the Boston Museum of Fine Arts. Our suggestion also calls for occasional graduate seminars to be given by some of these authorities. Thus our concern to

keep curatorial work and teaching in constant touch with one another is not contravened.

Catalogues and Handbooks

We take it as axiomatic that Harvard has an obligation to scholars the world over to provide adequate catalogues of its collections of art. However much we may praise Harvard's recent three-volume publication of its collection of drawings, in which it is preëminent among all American museums, we are forced to admit that the cost of such a luxurious piece of printing precludes its serving as a model for other such catalogues. *As these other catalogues are now out of date and considerable demand for new ones exists, we recommend early publication of new catalogues.* We believe it will not be difficult to find financial support for these enterprises, and we are happy to commend them to the attention of the Foundations. As stated in the previous section, it should be considered the duty of the appropriate curators to prepare such catalogues. In areas where this is not possible, we suggest that visiting professors, whether from foreign countries or not, might be asked to prepare a catalogue as a part of their contract with the university. Such work might easily become the focus for an advanced graduate course.

For the general public, handbooks and picture books are desirable. These should be planned as self-supporting, if not money-making, schemes. Their purpose is altogether different from scholarly catalogues, and the two projects should of course be kept entirely separate.

A Center for Oriental Studies

Even before the Winthrop Collection came to the Fogg Museum, Harvard's collections of Oriental art were among her most extensive and most valuable. Taken together with those of the Boston Museum of Fine Arts, they now make the Boston area one of the few great centers, and perhaps the greatest center in the

world, for the study of Far Eastern civilizations. All consultants urged upon us the necessity of knowing the history, religions, and languages of these civilizations for making progress in the study of their art. We should not have supposed it necessary to point out that study of Oriental art is indispensable for comprehension of Far Eastern history, society, and culture, but this relationship appears to need emphasis.

In addition to considering Harvard's Oriental collections and its activity in Far Eastern studies of many kinds, one should give thought to what it means to have in Boylston Hall, adjacent to Widener Library, the finest Oriental library in existence. The possession of the Harvard-Yenching Institute, this library is fast outgrowing its archaic quarters, and is now encroaching upon the overcrowded storage space of Widener.

The committee recommends that any consideration of the display of the Fogg's collections of Oriental art, and of the maintenance of the Fogg's own very important library and collection of photographs in this field, should be approached in the light of the broad question of Oriental studies as a whole.

Even though a generous — perhaps overgenerous — amount of exhibition space on the ground floor of the Fogg Museum has been assigned to Oriental art, considerably more room would be required to show these great collections properly. This part of the Fogg has been consistently outstanding for the taste of its displays, and for the manner in which a plan of rotation has been put into effect. It would take many visits to the Fogg to gain a real comprehension of the resources and teaching possibilities of this collection.

We recommend increased curatorial and secretarial assistance in the Oriental field. At present, there is an acting curator, whose other commitments give him too little time to act; one assistant curator; and a librarian. The director was forced for budgetary reasons several years ago to forego replacing the retiring curator; in his

opinion, a full-time curator, two assistant curators, a librarian, and an assistant librarian-secretary would be necessary to staff this part of the Fogg adequately. Such a substantial increase, which may be questioned when balanced against all the Fogg's activities, would seem altogether reasonable if one takes the broader view which we have suggested. A further detail may be helpful in throwing light on the magnitude of the problem: we are told that the Fogg's Oriental library and photograph collection, both of which are maintained separately from the Fogg Library itself, amount to the equivalent of a Frick Art Reference Library for the whole Eastern world. Thousands of photographs still await cataloguing, and many of these exist only in the form of negatives purchased in bulk from the late Dr. Coomaraswamy.

In the face of the incredible richness of these resources, we note with concern the small amount of opportunity which Harvard offers for the study of Oriental art. To take the elementary grade first: there is no study of this field in Fine Arts 13, at present Harvard's only introductory course. In our opinion, it is a grave error for several hundred students to take a full course each year in the history of the world's art and learn nothing of the Far East. Even four or five lectures, supplemented perhaps by the showing of an available motion picture in color (much used in American colleges) which recounts one of the great epics as a scroll-painting is gradually unrolled (from right to left) — even such minimal exposure could have enormously beneficial effects in challenging certain artistic principles which Westerners take for granted. Furthermore, as Oriental art is exerting an increasing influence on contemporary forms of expression in Western painting (not to mention architecture), the necessity of acquainting the general student with Oriental forms is all the more urgent. We are happy to note that a half-course is offered in the general education program in alternate years for Juniors and Seniors; this provides a systematic comparison of Western and Eastern interpretations of the main themes

of visual expression. Advanced studies of Oriental art, however, seem to be at an absolute minimum, quantitatively speaking.

In succeeding sections of this chapter, we shall comment on the desirability of establishing centers of cultural studies. Some of these exist already, as for example at the Busch-Reisinger Museum of Germanic Culture, and at the Peabody Museum of Archaeology and Ethnology. *We strongly recommend application of this principle to the Oriental field.* In making this recommendation, we hope very frankly to attract a massive new donation from some Foundation or interested individual. It appears to be the only practicable outcome for the problem we have been discussing. Full utilization of all Harvard's resources in the Oriental field would place it in an unchallenged position to contribute enlightenment to the global problems of the contemporary world. Such a center ought to provide, in addition to seminar rooms and adequate space for Harvard's Oriental libraries and collections of photographic material, up-to-date facilities for the display of its magnificent collections of Far Eastern art.

If, as we recommend in a later chapter, space in the proposed Design Center is made available to undergraduates in the present Department of Architectural Sciences, it may be that a renovated Hunt Hall could serve this purpose — a purpose approximating that for which it was originally designed.

The Busch-Reisinger Museum of Germanic Culture

Founded as the Germanic Museum in 1902 through the vision and energy of Professor Kuno Francke, the Busch-Reisinger Museum serves as Harvard's center of Germanic studies. It houses valuable collections of medieval and modern German art, and offices for members of the Department of Germanic Languages and Literatures. In addition, it contains an organ specially designed for the playing of the music of Bach and his contemporaries. An extensive assembly of casts of German medieval sculpture occupies

the main entrance hall. The building itself, completed in 1917, is an excellent example of German architecture of its period.

The Busch-Reisinger Museum has been active in providing exhibitions of contemporary German art, and has purchased with taste and skill in this field. Display in the small galleries off the wing is both effective and attractive.

Following an earlier suggestion that Harvard's museums (other than the Fogg) become centers of defined cultural studies, and in line with present realities in the Busch-Reisinger Museum itself, *we recommend that Harvard-owned works of Germanic art continue to be centralized there*, though exception to this principle should be made for drawings and prints. A selection of fine examples of Germanic art should, of course, remain at the Fogg.

We recommend for the Busch-Reisinger Museum continuation and expansion of its borrowing policy. With added material from the Fogg and loans from such sources as the Boston Museum of Fine Arts and perhaps The Cloisters in New York, it should make a strong impact in the whole field of German art. We visualize expanded displays in the main gallery of the wing of the Busch-Reisinger Museum, on a par with what is offered in the small rooms adjacent to it. This large space is not yet justified by the quality of its contents.

The Semitic Museum

It is officially stated in the Harvard catalogue that the Semitic Museum is one of Harvard's art museums. It would take an intrepid and dedicated sightseer, however, to discover that this structure contains a collection of Near Eastern art. Everything blocks such discovery: an antiquated and dreary building, nothing to see on the ground floor, and no indication whatever that there is anything to be seen upstairs. The explorer who negotiates the first flight of steps may easily fail to find a very large gallery on the front of the building. If he does, he will regret it, for it con-

tains a white sea of plaster casts (behind glass in golden oak cases) of what would seem to be most of the Assyrian reliefs so far unearthed. Not unless he persists to the third floor will he be rewarded, and then only with considerable reservation. For the contents of this gallery cannot be said to be displayed; they are merely exposed. The visitor will learn little from them unless he already knows what they mean; and any beauty they may possess will come to him entirely through his own effort. There may be some hidden Spartan virtue in all this; but we believe the time has come for the Semitic Museum to make a few concessions to the public. We sought no statistics for annual attendance, feeling certain that to list them would serve no useful purpose.

The collection contains some manuscripts in great need of expert care, some fine examples of decorative arts, and a large group of architectural models of major Jewish buildings, as well as of the Temple of Baalbek.

We recommend that the director of Harvard's art museums make a vigorous study of the value of the contents of the Semitic Museum from the point of view of the visual arts, and that he be asked to offer an opinion as to whether it should in fact belong in the complex of Harvard's art museums.

The Peabody Museum of Archaeology and Ethnology

The committee's suggestions as to the most fruitful areas of cooperation between the Peabody and the Fogg museums have been outlined elsewhere (p. 79). The enormous collections of the Peabody Museum have been amassed by gifts, by purchase, and through archaeological expeditions conducted by the departments concerned. Its administration is altogether separate from the Fogg Museum, and we do not recommend any fundamental change in these arrangements.

Our chief hope is that it will be possible for the Fogg Museum

to display world art in fine examples, and for the visitor to get some conception of it in the Fogg itself through intelligently arranged sequences and juxtapositions. When the new Fogg Museum opened in June 1927, examples of Mayan art from the Peabody Museum comprised an important section of a comprehensive loan exhibition. We see no point whatever in suggesting that the Fogg duplicate for these limited purposes what already exists in quantity in the Peabody. *We recommend, therefore, transfer to the Fogg, on a loan basis from the Peabody Museum, of a few first-rate examples of prehistoric, Oceanic, African Negro, and precolonial American art.* As a reciprocal gesture, we recommend that the Fogg display these objects in such a way as to call attention to Harvard's vast holdings in these fields in the Peabody itself. We assume that these loans will change from time to time, so that the Peabody will not be permanently deprived of any particular object, and recurrent visitors to the Fogg will find the same flexibility in these areas as they are accustomed to find in the Fogg's other displays.

The Peabody Museum needs money and encouragement in the matter of exhibiting what it owns. The collections of prehistoric material are now admirably shown, and remarkable progress has been made in the presentation of Mayan sculpture. The collection in this field includes some of the finest pieces to be found anywhere in the world. As always, good display means having the courage to select rigorously from what is available. A by-product is the placing of a good deal in storage: there is enough for the Peabody and for the Fogg as well.

Illuminated Manuscripts and Illustrated Books

We are glad to report that no artificial barrier exists between the print collection of the Fogg Museum and prints as they occur in illustrated books owned by Widener and Houghton libraries. This is a tribute to the coöperative spirit of those who administer these important segments of Harvard's treasure in the visual arts.

Fortunately, too, both the curators of prints and of the graphic arts department of the Harvard College Library are engaged in teaching. Borrowing is frequent in both directions and with mutual benefit. Lack of such coöperation could quickly degenerate into absurdity: for example, a given landscape etching by Canaletto may be found in a book of views published by him, and also as a treasured print matted and cared for in the print collection. Goya's etchings were likewise issued in book form, and in the case of his series on bullfighting it has recently been discovered that a very important source for them was another such book of prints by an artist of far less consequence. Research in this field implies, therefore, an absolute lack of demarcation between the areas of prints as such and prints in books.

Illuminated manuscripts, at least in the medieval field, are an extension of the art of painting, and frequently were a major source of the development of painting on a larger scale. As books, they belong in a library but, once again, they are a proper sphere of interest for the Fogg Museum. We commend the exhibition of Harvard-owned illuminated manuscripts during the past season, though the Fogg's limited facilities for display, notably in lighting, precluded achievement of the best results.

In line with a policy outlined earlier, we recommend that a few fine examples of manuscript illumination always be displayed at the Fogg Museum. A few others would doubtless add to the effectiveness of the Busch-Reisinger collection. Again as a by-product of this policy, we hope that visitors to the Fogg will be attracted to explore the treasures at Houghton Library, where attendance for the academic year 1953–54 was estimated at 311 different undergraduates; this is a smaller figure than we could wish, especially because in the same period there were 614 visiting scholars from all over the world.

We suggest that the Fogg continue to give attention to exhibitions of theatre-design, graphic and otherwise, in response to an

evident growth of interest in theatre in Harvard circles. The fact that no less than six undergraduate productions were advertised on the university bulletin boards in mid-April of this year may give some idea of the possibilities in this area of the visual arts.

Harvard's rich collections of graphic art, whether contained in books or not, should attract renewed interest as work in these media develops under the new Department of Design. This is perhaps the place to commend the curator of prints of the Fogg Museum for his quiet but effective campaign to acquire for Harvard a remarkably fine representation of the best recent work done in Europe, in Latin America, and in the United States.

Art in Harvard Buildings

We are informed that more works of art owned by the Fogg Museum are placed in various Harvard buildings than remain in the Fogg itself, a total running to several thousand items. Among the buildings enhanced through this liberal policy, we may mention Massachusetts Hall, University Hall, the Law School, the Medical School, the Faculty Club, Dana-Palmer House, the Freshman Union, and the undergraduate Houses.

The committee encourages all such liberality in making works of art accessible. Intrinsic value and reasonable security are the only conditions to implementation of this policy. *We recommend that the Assistant Director of the Fogg Museum be made responsible for placing good works of art in Harvard buildings.* We suggest that a good place to improve the quality of what is shown would be the Faculty Club.

Corridors in classroom buildings offer opportunities for extending the benefits of experiencing visual art. Even the most casual exposure to a good work may pay dividends in the development of an interest. If an original work is not available, a good reproduction can be useful, especially in classrooms. Tangential to such a policy of helping art to invade the classroom is the question

of the decoration of the classrooms themselves. Too frequently, such questions are settled with little concern for the influence that surroundings can have on the educational process. *We recommend that the Department of Design be consulted in matters pertaining to the visual aspect of classrooms.*

From the undergraduate point of view, the Harvard Houses seem to offer the greatest potentialities in extending unofficially the world of visual art. *The key to effectiveness here is change in what is exhibited; accordingly, the committee recommends that the coördination of exhibition activities in the Houses become the responsibility of the Assistant Director of the Fogg Museum.*

In response to inquiry by the committee, reports were received from each of the Houses. Conditions vary greatly, quite apart from limitations imposed by an architecture which did not sufficiently envisage the possibilities of changing exhibitions. Of the seven Houses, one had no exhibitions for at least five years, three had none for the past year, but one has provided exhibitions as often as every two weeks. Five Houses feel they have enough items on loan from the Fogg but want a degree of change in what is displayed; two desire better quality; one feels insufficiently provided. Five Houses have members of the fine arts faculty or of the Graduate School of Design among their tutors or associates, and three have two apiece; but two have none. We can report no direct correlation between the presence of such advisers and activity in the visual arts.

Creative activity in the visual arts is sporadic, and it shifts from House to House as the student population changes. All but one House provide a darkroom, but there is no studio space in any of them. If such were provided, it seems doubtful that the number of interested students would justify the expense under present conditions. We believe, however, that a vigorous Department of Design would go far toward stimulating such interest. On the whole, it seems preferable to concentrate studio facilities in one center and

so attract all students interested to work together and profit from the resultant give and take. On the question of whether any informal instruction in the practice of the visual arts is provided, the responses were uniformly negative, but three Houses would welcome it. Others felt as strongly that there should be a university center for such activity and that the Houses are not the best locale for it. The committee agrees with this opinion; it places great hope in the success of instruction offered on a noncredit basis, competently administered and staffed. This would, of course, become a concern of the new Department of Design.

Two Houses have an art committee, and a third had one in the past; one has a photography group. Three maintain lending collections of reproductions at modest rentals. *The committee recommends that all Houses institute their own lending services;* an initial outlay of five hundred dollars plus rental fees will enable a good start; furthermore, the existence of such a collection is likely to attract gifts. Harvard College is much too large to depend wholly upon the Fogg Museum's lending services.

Among individual suggestions, we were interested by requests for traveling exhibitions of prints which students might purchase, for museum visits arranged by one of the House tutors, for informal discussions on the historical and critical aspects of the visual arts, and for exhibitions of work done by students in the House itself. We are happy to report that the potential interest in all Houses is clearly greater than what has so far become articulate.

6

THE DIVISION OF THE VISUAL ARTS

IN THE COURSE of our discussion we have made numerous detailed recommendations, designated throughout the text by italics. Each gains its full significance, however, only as part of a general plan. Taken singly, many of them would amount to mere tinkering with existing arrangements. We strongly advise their consideration in relation to the larger whole.

Our major recommendation, from which all detailed recommendations emanate, is the establishment of a Division of the Visual Arts. Table 2 on the following page indicates what we propose for its structure.

The division would consist of four main subdivisions: (1) the *Department of the History of Art* (in substance, the present Department of Fine Arts); (2) the *Department of Design* (incorporating, but not identical to, the present Department of Architectural Sciences); (3) the *Harvard Theatre;* and (4) the complex of Harvard's *Teaching Collections* which we have discussed in the preceding chapter.

We propose that a divisional committee be established, to consist of seven persons: the chairman of the Department of the History of Art and the chairman of the Department of Design; the director of the Harvard Theatre and the director of Teaching Collections; the dean of the Graduate School of Design; and two others to be appointed by the president, one of whom shall serve as divisional chairman.

The Division of the Visual Arts is not intended to be a mere construction on paper. We propose that its committee be an active consultative body concerned with planning and with internal communication and coöperation between the four main subdivisions described previously. Review of all appointments they recommend is defined herewith as part of its function, in order to insure a

Table 2. Division of the Visual Arts

The departmental chairmen of I and II, the directors of III and IV, the dean of the Graduate School of Design,* and two others to be appointed by the president, one of whom shall serve as chairman of the division.

I. Department of the History of Art

Includes, *ex officio*, the chairman of II and the director of IV

Courses in art history

Concentration possible (undergraduate)

At least one course in design ordinarily required

Graduate training in the history of art (M.A. and Ph.D.)

Graduate training and research in conservation

Graduate training for museum work

Liaison with Dumbarton Oaks (for Byzantine studies)

II. Department of Design

Includes, *ex officio*, the chairman of I and the director of IV

Courses now listed in the Department of Architectural Sciences

Courses in the theory of drawing and painting

Courses in the practice of design, in painting, sculpture, graphic arts, and other visual media

Laboratory supplements to art-history courses (studio exercises, building of architectural models, studies in processes)

Concentration possible (undergraduate) in architecture, painting, and other branches of design

Courses in art history required

Responsibility to encourage practice of art on a noncredit basis

III. The Harvard Theatre

Administered by a director as chairman of an interdisciplinary committee

Undergraduate work only

Courses in visual theatre, drama, and play production

Noncredit seminars in scene and costume design, technical work, and lighting

Undergraduate theatre activities

Relationship to other activities of the university

IV. Teaching Collections

Fogg Art Museum

Busch-Reisinger Museum

Semitic Museum

Center for Oriental Studies (proposed)

Coöperation with Peabody Museum and with Widener and Houghton collections of illuminated manuscripts and illustrated books

Administration of other Harvard-owned works of art

Relationship to museums in Boston and vicinity

Service to I, II, and III and to other departments in the university

Lending service

Coördination of art exhibitions in the undergraduate Houses

* The Graduate School of Design is to continue as presently constituted. The dean of the school will, accordingly, report directly to the president of the university in all matters concerning *graduate* instruction which it offers.

growing sense of relatedness within the division as a whole. It will also supervise arrangements for sharing personnel between two or more of the departments or subdivisions. Such joint appointments are to be encouraged, again because they offer strong possibilities for internal cohesiveness. The division will be consulted in all matters of educational policy affecting the division, especially in the planning of programs of concentration. In its broadest function, on which we place great emphasis, it should represent within the university the special needs and aspirations of the visual arts, and the special contributions which this area can make to the life of the university as a whole.

The committee gave serious consideration to recommending an undergraduate concentration on a divisional basis, with wide variations to suit the needs of the individual student. We have come to the conclusion, however, that such a policy would be unwise, and that it is more practicable to allow the departments of the History of Art and of Design to offer their own programs of concentration. It is hoped that a considerable range of variation will develop within each of these programs. The establishment of proper coördination between the over-all programs in the history of art and in design should be the first order of business in consultation on a divisional basis. We believe that students concentrating in each of these departments should be required, under normal circumstances, to take a course or courses in the other one.

The divisional structure, then, is not a matter of merely juxtaposing related activities but of giving them formal integration. The crucial area for such integration lies between the departments of the History of Art and of Design, and in the utilization by both of them of the resources of Harvard's Teaching Collections. *Therefore, we have suggested adding to the official membership of each department the director of Teaching Collections and the chairman of the other department.*

The committee fully recognizes that the success of such a pro-

gram as we are recommending depends on the coöperation of the faculties concerned. No administrative measure can bring this about. The division will function properly if it becomes in effect the symbol of a desire by the participants to work together toward a common goal.

7
NEW CONSTRUCTION

Introduction

THE COMMITTEE began its deliberations with the conviction that Harvard possessed in the cube of the Fogg Museum sufficient space for all the necessary activities in the field of the visual arts. But, as with many other preconceptions, we have come to realize that unfortunately this is not so. The Fogg Museum was built just before the new emphasis on flexibility had been given expression in architectural form. Thus the present building does not lend itself to new uses. Further, the present Fogg is very crowded. Not only are the storerooms filled with valuable and interesting works of art, but the exhibition galleries cannot contain the principal works which need to be shown, not to mention the fact that there remains hardly any room for changing, that is to say temporary, exhibitions. Lastly, the class and study space is scarcely adequate and would be entirely insufficient if our proposals are adopted. Especially is the studio or workshop space far too small and wrongly placed. For instance, there is no way of entering the present studios on the third and fourth floors without keeping the galleries open. Hence students are denied access in the evenings, unlike the situation across the street at Robinson and Hunt Halls, the space occupied by the Graduate School of Design. These last two buildings are also overcrowded, and Hunt Hall in particular is ill-adapted to its present use. The libraries of the School are overcrowded also.

When the committee decided to recommend a new Department of Design, it became immediately clear that enlarged facilities would be essential. Work in the practice and theory of art requires

a great deal of space. *The committee recommends, therefore, the construction of a Design Center; it recommends also a Harvard Theatre, preferably attached to the Design Center, as well as certain moderate rearrangements in the Fogg Museum itself.*

We shall avoid, as far as possible, discussion of details of architecture. We inevitably have specific thoughts on the plans of the new Design Center and Theatre, but we do not presume to suggest a particular scheme to the Harvard administration. We do believe that the Design Center and the Theatre should be expressive of the finest contemporary American architecture.

The Design Center

Argument in favor of building a Design Center has been given in Chapter 3. It is not merely that such centers already flourish elsewhere in the country, but that they can, if competently run, vitalize the whole study of art, historical and otherwise. In this section we propose to describe the major components of such a center and to indicate how they should be related.

The Design Center, built adjacent to the present Fogg Museum and the Theatre could extend along Prescott Street for approximately 160 feet. It could house, in three stories, workshop space for painting, drawing, and the graphic arts (including printing); sculpture, wood and metal work, and ceramics; photography, lighting, display, and the theatre-design workshops; and also the workshop space for undergraduates now in architectural sciences and "first year" students in the Graduate School of Design taking equivalent courses, as well as others who would take the design courses for their broad cultural value.[1] The entrance to the Design

[1] The new Design Center should offer workshop and other space for the undergraduate courses now being given in space of the Graduate School of Design up to the end of the "first year" studies, which are also Senior year for Harvard College. The studio space for the "first year" courses is now in Hunt Hall; the undergraduate workshops are in Robinson Hall.

The Graduate School of Design is now preparing a program for its future require-

Center could be on Prescott Street and, since the building would also be near the present Fogg Library, access in the evening could be had to both areas without the necessity of entering the museum proper.

The Design Center would contain not only well-lit and well-ventilated work spaces but also display space for study collections and for changing exhibitions, notably of student work. All these display areas could be placed on the inner side facing an open court at the back of the present Fogg building. The court could in turn serve for display of sculpture in a garden setting.

The Harvard Theatre

The committee hopes that the university theatre may be thought of as part of the enlarged pattern for the visual arts at Harvard. Undoubtedly, the physical presence of the theatre next to the Design Center would greatly strengthen the design aspects of theatre production. It is hoped also that alongside a theatre seating about 600 there could be built a small, experimental theatre for 200 which could also serve as an auxiliary lecture room, possibly taking the place of the now outmoded small lecture room on the third floor of the Fogg.

The Harvard Theatre should be provided with a fully equipped stage with cyclorama, modern panel control for lighting, adequate dressing rooms, a greenroom, rehearsal room, ample storage space, and offices for the various undergraduate theatre organizations as well as for the staff.

If the university theatre were built next the Fogg Museum from Quincy Street to Prescott Street, it would bound the Fogg sculpture court on the south; it would gain a flexibly arranged exhibition space off the main entrance which could double as a foyer;

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ments as to space for classrooms and libraries, additional endowment funds and scholarship funds.

and it could add to the facilities of the Design Center not only the work spaces associated with stage scenery and design, but also two or three private studios to be allocated to visiting artists. The committee heard many opinions affirming the necessity for providing visiting artists with such studio space for their own creative activities. Lastly, the committee would like to suggest a further advantage to building a link between the new Theatre and the Fogg Museum: exits from the present large lecture hall in the basement could be cut through its south side wall into the basement beneath the new foyer-exhibition area, whence an adequate exit to the street could be easily provided. As it is now, the exits from the large lecture room are distressingly steep and lacking in both utility and aesthetic character.

Improvements to the Fogg Museum

Sculpture Court

Bounded by the Design Center on the east, the Theatre on the south, the Fogg Library on the west, and Warburg Hall on its far western end, the L-shaped sculpture court would provide an admirable area for the installation of large sculpture which does not require protection from the weather. We have in mind, for example, John Flannagan's stone group of the Mother and Child, intended primarily to be seen from above, as its subtitle indicates: "Design for a Skyscraper Court." This fine piece, installed several years ago in the garden behind the Fogg Museum, is too little known and enjoyed.

The four colossal Seasons, attributed to Paul Egell and now in the main court of the Fogg, could become the main occupants of the terrace east of Warburg Hall, which we suggest be enclosed with glass. This open terrace is today seldom visited; it is badly in need of repair. Other statues considered too fragile or too rare for outdoor showing (such as the newly acquired full-length

marble portrait of the Emperor Trajan) might be installed here to good advantage.

Library

From the standpoint of renovation and new construction, the chief needs of the library appear to be (1) additional book storage, (2) a study area for graduate students, and (3) increased space for the photograph collection. We suggest that book storage be provided underneath the new sculpture court. Proposals for a graduate study area are fully discussed on pages 85–86. The present storage room for the photograph collection has a ceiling so high that it appears feasible to lower it and thereby provide a new floor, thus giving greatly increased space for an expected (and desirable) expansion of the collection. In effect this would be a continuation of the present mezzanine floor. We are happy to support the director in recommending this construction. Additional toilet facilities are also needed in the library area.

Museum

If a new small lecture hall is provided (as a dual function of the experimental theatre), then the space occupied by the old one on the third floor would become suitable either for study material related to one or more of the large undergraduate courses, or for "live storage" to which properly qualified students could be admitted. This system has long been effectively used for prints and for drawings.

All lecture halls in the Fogg Museum, whether in existence or to be constructed, should be provided with the most modern equipment, training aids, lighting, and air-conditioning. The large lecture room in the basement should be entirely redesigned along these lines. (See Appendix H for detailed suggestions on equipment.)

The rearrangements which we have proposed within the

museum itself (pp. 91, 93) require redecorating and relighting but no major construction.

Summary

It is important, in the opinion of the committee, that Design and the History of Art, the Teaching Collections, and the Theatre be consolidated so that each part may gain from proximity to the others. Design and the practice of art cannot fail to benefit from close touch with the original works of art in the great collections of the Fogg Museum. Likewise, those specially concerned with the historical aspects and the problems of installation, criticism, and display should come in constant contact with the living and the contemporary.

The recommendation to build over all, or nearly all, of the remaining space between the Fogg and the Faculty Club inevitably puts an end to the major growth of the museum itself. We believe, however, that the Fogg Museum has reached its desirable physical limit. Further development, including future large gifts and accessions, must be thought of as supplementing, improving, and displacing some of what is there now.

We call to mind our urgent recommendation that the very great Oriental collection be given added importance and added usefulness by being installed in an Oriental Center (p. 98). Likewise, we suggest that the future overcrowding of the Fogg Museum can be alleviated by a more vigorous program of lending to Harvard buildings in general (pp. 92, 106), and especially to the appropriate centers for regional or cultural studies. The committee feels that in this way the future needs of the museum can safely be served.

8

FINANCIAL IMPLICATIONS

THE COMMITTEE has made rough estimates of the cost of carrying out its recommendations (see Table 3). We should point out at once that these figures are not based on intensive investigations and may well be raised or lowered by as much as one-third when more expert studies are made by the university. We have dealt only with the broad outlines, but in so doing, we believe that a sense of the scale of the enterprise we recommend can best be shown.

In preparing the figures we have been guided by certain principles. We believe that the university should set its sights high: there seems little justification for undertaking a difficult job with inadequate means. We further believe that the time has come for a long look to the future. New buildings must be accompanied by endowment adequate for their proper maintenance and management. The lesson of recent years in university finance is clear for all to read. Buildings which eat into funds better used for faculty are of questionable value — and low salaries will not bring quality to the staff. We therefore propose a combination of interrelated endowment and building requirements. We venture to hope that this scheme in the large will attract the interest of imaginative donors who seek the opportunity of making an effective impact on the improvement of the visual arts in the university.

In the first place we propose a vigorous and immediate program of bringing Harvard's present facilities and resources up to a reasonable standard of excellence. The committee finds the present Fogg Museum shabby and unattractive. This should be corrected immediately ($100,000 nonrecurring expenditure).

Furthermore the standard once attained should be maintained by means of added funds for maintenance ($10,000 a year). Added staff is needed, including a full-time Assistant Director of the Fogg, a curator of Oriental art, proper secretarial help, some increase in salaries of the staff in the Fogg including librarians, additional guards and porters, as well as new money for an expanded program of exhibitions ($42,500 a year). These expenditures, then, are to put the house in order and keep it there.

For the Department of the History of Art we propose an additional income ($15,000 a year) for instruction through rotating appointments. As indicated at the end of Chapter 2, we believe that further demands can be met by rearrangements within the department itself and by the addition, as needed, of instructors and teaching fellows on the regular budget of the Faculty of Arts and Sciences. The committee has not attempted to investigate the present perplexing financial arrangement of the Faculty of Arts and Sciences in relation to the Department of Fine Arts and the Fogg Museum. The ramifications of this question are extensive. We would suggest consultation between those concerned in order that the financial responsibilities of each unit of the proposed Division be clearly defined.

The newer aspects of our program consist of two parts. First the proposed Department of Design will require substantial financing. It will be necessary to construct a Design Center which the committee estimates should contain approximately 960,000 cubic feet. Conservative estimates lead us to believe that a figure of $1,300,000 would be sufficient to construct and equip the building. To this we add $650,000 for endowment. We estimate also that the new faculty for the Department of Design will require eventually as much as $45,000 a year for the salaries of permanent members; for temporary members we recommend also a budget figure of $25,000 a year. It well may be that at the start more money may be needed for the salaries of the temporary staff and less for

the permanent. In either event we arrive at the capital figure of $1,400,000 asked for new endowment for teaching in this department.

The second part of the new program is the Harvard Theatre. Our best estimates are that the theatre building seating 600 persons

TABLE 3. Summary of Financial Needs

PURPOSE	*Nonrecurring Expenditure*	*New Building*	*Endowment*	*Annual Income from Endowment*
Improving present program facilities:				
In the Fogg Museum	$100,000	.....	.....	.....
Maintenance of facilities	.....	.....	$200,000	*$10,000*
Staff	.....	.....	850,000	*42,500*
Department of the History of Art:				
Faculty, rotating	.....	.....	300,000	*15,000*
Department of Design:				
Faculty, permanent	.....	.....	900,000	*45,000*
Faculty, rotating	.....	.....	500,000	*25,000*
Design Center	.....	$1,300,000	650,000	*32,500*
Theatre:				
Building	.....	1,000,000	400,000	*20,000*
Staff: Director	.....	.....	300,000	*15,000*
Assistant	.....	.....	150,000	*7,500*
TOTAL	$100,000	$2,300,000	$4,250,000	*$212,500*
TOTAL NEEDS			$6,650,000	

with all the modern equipment essential can be built for one million dollars. Since this building will generate income, we have suggested a figure of 40 per cent of cost for endowment, or $400,000. Thus the new Theatre would call for $1,400,000. To this must be added the annual salaries of the staff which we estimate to be $22,500, or when capitalized $450,000.

A substantial majority of the funds proposed are for new enterprises, and particularly for the establishment of the Department of Design and its related Center, and for the Theatre. The funds recommended for the strengthening of existing facilities and pro-

grams, although smaller in amount, are nevertheless equal in importance. We return to our fundamental policy: what is needed in the visual arts at Harvard is a vigorous and collaborative program, of which all the parts are strong and active.

Appendix A

List of Persons Consulted

Many of the persons listed below were consulted by the committee as a whole, others by individual members of the committee. It is not possible to name everyone who has been helpful to us, particularly in the case of the entire staff of many art departments which we visited. The committee takes this opportunity to thank all who gave us their time and advice, and the staffs of various art departments who were unfailingly cordial in their reception.

Members of the administration and the Faculty of Arts and Sciences, Harvard University
All members of the fine arts department at Harvard and the staff of the Fogg Museum, including emeritus members
Members of the faculty of the Graduate School of Design, Harvard University
Staff of the Fogg Museum Library
Librarians and staff members of Widener, Houghton, and Robinson Hall Libraries
Director and staff members of Dumbarton Oaks Research Library and Collection
Graduate students in fine arts, Harvard University
Members of the undergraduate body, Harvard and Radcliffe Colleges

Abbot, Agnes A., Chairman, Department of Art, Wellesley College, Wellesley, Massachusetts
Ackerman, James S., Assistant Professor of Art and Architecture, University of California, Berkeley, California
Albers, Josef, Chairman, Department of Design, Yale University, New Haven, Connecticut
Albrizio, Humbert, Professor of Art, State University of Iowa, Iowa City, Iowa
Alford, Mrs. John, Art Department, Indiana University, Bloomington, Indiana
Allcott, John V., Chairman, Department of Art, University of North Carolina, Chapel Hill, North Carolina
Arnheim, Rudolf, Professor of Psychology, Sarah Lawrence College, Bronxville, New York
Arnold, Paul B., Assistant Professor of Fine Arts, Oberlin College, Oberlin, Ohio
Ashton, Sir Leigh, Director, Victoria and Albert Museum, London, England
Barr, Alfred, Director, Museum of Modern Art, New York, New York
Berenson, Bernard, I Tatti, Settignano, Florence, Italy
Birkmeyer, Karl M., Assistant Professor of Art, University of California, Berkeley, California
Bliss, Hon. and Mrs. Robert Woods, Washington, D. C.
Blum, John, Associate Professor of History, School of Humanities, Massachusetts Institute of Technology, Cambridge, Massachusetts

APPENDIX A

BLUNT, ANTHONY, Courtauld Institute, University of London, London, England

BOUCHÉ, LOUIS, Painter, New York, New York

BOUDREAU, JAMES, Dean, Pratt Institute, Brooklyn, New York

BOWIE, THEODORE R., Fine Arts Librarian and Associate Professor of Fine Arts, Indiana University, Bloomington, Indiana

BREITHAUPT, ERWIN M., Assistant Professor of Art, University of Georgia, Athens, Georgia

BROOKS, CHARLES M., Professor of Art and Architecture, Lawrence College, Appleton, Wisconsin

BUCK, RICHARD D., Director, Intermuseum Laboratory, Oberlin, Ohio

BURDEN, WILLIAM A. M., President, Museum of Modern Art, New York, New York

BUSH-BROWN, ALBERT, Assistant Professor of Architectural History, Massachusetts Institute of Technology, Cambridge, Massachusetts

CANFIELD, F. CURTIS, Chairman, Department of Drama, Yale University, New Haven, Connecticut

CONSTABLE, WILLIAM G., Curator of Painting, Boston Museum of Fine Arts, Boston, Massachusetts

COX, GARDNER, H '28, Painter, Boston Museum School, Boston, Massachusetts

CROSBY, SUMNER, Director of Undergraduate Studies, History of Art, Yale University, New Haven, Connecticut

CUNNINGHAM, CHARLES C., Director, Wadsworth Atheneum, Hartford, Connecticut

DANES, GIBSON, Chairman, Department of Art, University of California, Los Angeles, California

DAVIS, MARIAN B., Professor of Art, University of Texas, Austin, Texas

DIETRICH, THOMAS M., Artist in Residence, Lawrence College, Appleton, Wisconsin

DODD, LAMAR, Chairman, Department of Art, University of Georgia, Athens, Georgia, and President, College Art Association

DORNER, ALEXANDER, Professor of Art, Bennington College, Bennington, Vermont

DOTY, E. WILLIAM, Dean of the College of Fine Arts, University of Texas, Austin, Texas

DOWNING, GEORGE E., Chairman, Department of Art, Brown University, Providence, Rhode Island

EDIE, STUART, Associate Professor of Art, State University of Iowa, Iowa City, Iowa

EISENMAN, ALVIN, Head, Section of Graphic Arts, Yale University, New Haven, Connecticut, and Designer, Yale University Press

FEILD, ROBERT DURANT, H '30, Professor of Art, Sophie Newcomb College, New Orleans, Louisiana

FRANKFORT, MRS. HENRI, Warburg Institute, London, England

GREEN, SAMUEL M., H '33, Chairman, Department of Art, Wesleyan University, Middletown, Connecticut

HAMILTON, GEORGE H., Director of Graduate Studies, History of Art, Yale University, New Haven, Connecticut

HARRIS, HARWELL H., Director, School of Architecture, University of Texas, Austin, Texas

PERSONS CONSULTED

HAYES, MARIAN, Chairman, Department of Art, Mount Holyoke College, South Hadley, Massachusetts

HITCHCOCK, HENRY-RUSSELL, Director of the Museum, Smith College, Northampton, Massachusetts

HOPE, HENRY R., Chairman, Department of Fine Arts, Indiana University, Bloomington, Indiana

HORN, WALTER W., Acting Chairman, Department of Art, University of California, Berkeley, California

*HOWE, GEORGE, H '08, Architect, Emeritus Head of the Yale University School of Architecture

HOWE, THOMAS C., H '26, Director, California Palace of the Legion of Honor, San Francisco, California

JONES, JOHN PAUL, Instructor in Art, University of California, Los Angeles, California

KINGMAN, EUGENE, Director, Joslyn Art Museum, Omaha, Nebraska

KNOWLTON, JOHN, Assistant Professor of Art, State University of Iowa, Iowa City, Iowa

KRAUTHEIMER, RICHARD, Professor of Art History, Institute of Fine Arts of New York University, New York, New York

KUBLER, GEORGE, Chairman, Department of the History of Art, Yale University, New Haven, Connecticut

LARKIN, OLIVER W., Professor of Art, former Chairman, Department of Art, Smith College, Northampton, Massachusetts

LASANSKY, MAURICIO, Professor of Art, State University of Iowa, Iowa City, Iowa

LEE, RENSSELAER W., Professor of Fine Arts, Institute of Fine Arts of New York University, New York, New York

LEONNI, LEO, Designer, Art Director of *Fortune* magazine, New York, New York

LIMBACH, RUSSELL T., Professor of Art, Wesleyan University, Middletown, Connecticut

LONGMAN, LESTER, Chairman, Department of Art, State University of Iowa, Iowa City, Iowa

MCANDREW, JOHN, Director, Farnsworth Art Museum, Wellesley College, Wellesley, Massachusetts

NAGEL, CHARLES, Director, City Art Museum, St. Louis, Missouri

NOGUCHI, ISAMU, Sculptor, New York, New York

PARKERSON, ALICE S., Associate Professor of Art and Acting Head, Department of Art, Sophie Newcomb College, New Orleans, Louisiana

PARKHURST, CHARLES, Chairman, Department of Fine Arts, Oberlin College, Oberlin, Ohio

PLAUT, JAMES S., H '33, Director, Institute of Contemporary Art, Boston, Massachusetts

PRIEST, ALAN, Curator of Far Eastern Art, Metropolitan Museum of Art, New York, New York

RATHBONE, PERRY, Director, Boston Museum of Fine Arts, Boston, Massachusetts

* Deceased.

RICKEY, GEORGE, Chairman, Department of Art, Sophie Newcomb College, New Orleans, Louisiana

ROBB, DAVID M., Chairman, Department of the History of Art, School of Fine Arts, University of Pennsylvania, Philadelphia, Pennsylvania

ROBERTSON, DONALD, Instructor in Art and Acting Chairman, Department of Art, Pomona College, Claremont, California

RORIMER, JAMES J., H '27, Director, The Cloisters, Metropolitan Museum of Art, New York, New York (subsequently appointed Director of the Metropolitan Museum of Art)

ROWLEY, GEORGE, Professor of Art, Princeton University, Princeton, New Jersey

SCHWEIKHER, PAUL, Chairman, Department of Architecture, Yale University, New Haven, Connecticut

SHAHN, BEN, Painter, Roosevelt, New Jersey

SMITH, RUSSELL T., H '27, Director, Boston Museum School, Boston, Massachusetts

SMYTH, CRAIG, Director, Institute of Fine Arts of New York University, New York, New York

STODDARD, WHITNEY S., Professor of Art, Williams College, Williamstown, Massachusetts

STOUT, GEORGE L., Director, Fenway Court, Boston, Massachusetts

STRAUS, JOHN W., H '42, Treasurer, College Art Association, New York, New York

TAYLOR, FRANCIS HENRY, Director, The Metropolitan Museum of Art, New York, New York (subsequently appointed Director, Worcester Art Museum, Worcester, Massachusetts)

TRAPP, FRANK A., Instructor in Art, Williams College, Williamstown, Massachusetts

WEISMANN, DONALD, Chairman, Department of Art, University of Texas, Austin, Texas

WIGHT, FREDERICK S., Director of the Art Galleries and Professor of Art, University of California, Los Angeles, California

WRISTON, HENRY M., President, Brown University, Providence, Rhode Island

Appendix B

List of Institutions Visited or Consulted

Amherst College, Amherst, Massachusetts
Arkansas, University of, Fayetteville, Arkansas
Bard College, Annandale-on-Hudson, New York
*Bennington College, Bennington, Vermont
*Bowdoin College, Brunswick, Maine
*Brown University, Providence, Rhode Island
Bryn Mawr College, Bryn Mawr, Pennsylvania
*California, University of, Berkeley, California
*California, University of, Los Angeles, California
*Claremont College, Claremont, California
Colby College, Waterville, Maine
Colorado, University of, Boulder, Colorado
Columbia University, New York, New York
Cornell University, Ithaca, New York
Duke University, Durham, North Carolina
Florida State University, Tallahassee, Florida
*Georgia, University of, Athens, Georgia
Illinois, University of, Urbana, Illinois
*Indiana University, Bloomington, Indiana
*Iowa, State University of, Iowa City, Iowa
*Lawrence College, Appleton, Wisconsin
*London, University of, London, England
*Louvre, Ecole du, Paris, France
*Massachusetts Institute of Technology, Cambridge, Massachusetts
Michigan, University of, Ann Arbor, Michigan
Minnesota, University of, Minneapolis, Minnesota
*Mount Holyoke College, South Hadley, Massachusetts
*New York University, New York, New York
*North Carolina, University of, Chapel Hill, North Carolina
Northwestern University, Chicago, Illinois
*Notre Dame, University of, Notre Dame, Indiana
*Oberlin College, Oberlin, Ohio
Ohio State University, Columbus, Ohio
Oklahoma, University of, Norman, Oklahoma
Oregon, University of, Eugene, Oregon
*Paris, University of (Sorbonne), Paris, France
*Pennsylvania, University of, Philadelphia, Pennsylvania
Phillips Academy, Andover, Massachusetts
Phillips-Exeter Academy, Exeter, New Hampshire

* Visited in 1954–55 by one or more members of the committee.

*Pomona College, Claremont, California
*Princeton University, Princeton, New Jersey
Sarah Lawrence College, Bronxville, New York
*Scripps College, Claremont, California
Skidmore College, Saratoga Springs, New York
*Smith College, Northampton, Massachusetts
*Sophie Newcomb College, New Orleans, Louisiana
Southern California, University of, Los Angeles, California
*Swarthmore College, Swarthmore, Pennsylvania
*Texas, University of, Austin, Texas
Texas Christian University, Fort Worth, Texas
Tulane University, New Orleans, Louisiana
*Vanderbilt University, Nashville, Tennessee
Vassar College, Poughkeepsie, New York
*Warburg Institute, London, England
*Wellesley College, Wellesley, Massachusetts
*Wesleyan University, Middletown, Connecticut
*Williams College, Williamstown, Massachusetts
*Yale University, New Haven, Connecticut

*Visited in 1954–55 by one or more members of the committee.

Appendix C

The Teaching of Art in American Colleges and Universities

In order to obtain general knowledge of methods of teaching the visual arts now followed in American colleges and universities, the committee distributed a questionnaire (reproduced at the end of this appendix). Although a good many institutions were circularized, no attempt whatever was made at complete coverage. We correctly anticipated a certain lack of response because of the length of the questionnaire itself. What we hoped for, and received, was a sample representative of how art is taught in our institutions of higher learning. No institution should take offense if it did not receive a questionnaire; rather, the departmental chairman should consider himself fortunate in having escaped yet another statistical chore.

We take pleasure in expressing grateful appreciation to those institutions which went to the not inconsiderable trouble of answering our questionnaire. The sample which we received is large enough to cover the variables of size, of region, of type of institution, of liberal arts as against professional point of view, of general education as against specialization, and of the conflicting claims of history, theory, and practice in the teaching of the visual arts.

The 43 answers which we analyzed have been divided according to (1) region: Northeastern (including New England, New York, New Jersey, and Pennsylvania), Midwestern, Western, and Southern; and (2) type of institution: men's colleges, women's colleges, coeducational colleges, and liberal arts colleges within a university. The following nine groupings resulted:

Northeastern universities (8): Brown, Columbia, Cornell, Harvard-Radcliffe, New York University, Princeton, University of Pennsylvania, Yale.

Northeastern men's colleges (3): Amherst, Wesleyan,[1] Williams.

Northeastern women's colleges (9): Barnard, Bennington, Bryn Mawr, Mount Holyoke, Sarah Lawrence, Skidmore, Smith, Vassar, Wellesley.

Northeastern coeducational colleges (1): Bard.

[1] Though Wesleyan is officially a university, its character is in effect similar to that of the liberal arts college.

APPENDIX C

MIDWESTERN UNIVERSITIES (7): Illinois, Indiana, State University of Iowa, Michigan, Minnesota, Northwestern, Ohio State.

MIDWESTERN COEDUCATIONAL COLLEGES (2): Lawrence, Oberlin.

WESTERN UNIVERSITIES (5): University of California (Berkeley), University of California (Los Angeles), University of Southern California, Oregon, Colorado.

SOUTHERN UNIVERSITIES (7): Arkansas, Duke, Florida State, Georgia, Oklahoma, Texas Christian, University of Texas.

SOUTHERN WOMEN'S COLLEGE (1): Sophie Newcomb.

In the compilation of this summary, single institutions could, quite obviously, not be compared with larger groups; for this reason Bard College and Sophie Newcomb are included here only in regional or over-all comparisons. Where possible, Radcliffe is compared with other Northeastern women's colleges, but because of its relationship with Harvard this could not be done with reference to faculty and course distribution.

THE PROPORTION OF STAFF ENGAGED IN TEACHING UNDERGRADUATE HISTORY OF ART AS OPPOSED TO COURSES IN THE PRACTICE OF ART (Question 1), AND THE RELATED RATIO OF PRACTICE TO HISTORY COURSES (Question 11): The Northeastern universities offer much less practice of art than any other type of institution. The greatest interest in such courses is in Midwestern and Southern universities; and Northeastern women's colleges offer more than Northeastern universities. Among Northeastern universities Harvard presents the extreme low in percentage of faculty engaged in teaching the practice of art: the average of all Northeastern universities is 35%, the proportion at Harvard is 7%. The ratio of practice to history of art courses at Harvard is barely one to six, excluding all courses "primarily for graduates" in which a few advanced undergraduate students of the history of art are enrolled. With the exception of one Southern university, this is the lowest ratio of practice to history which we have discovered, although other universities approach this low figure.

COURSE PROGRAM AND REQUIREMENT IN THE MAJOR OR CONCENTRATION (Questions 4 and 5): The typical requirement for the major is 20–24% of the student's entire program (in 31% of all institutions polled). The next largest group (28%) require 25–29% of the entire

program for the art major. Thus Harvard's requirement of 25% for concentrators, and 29% for the honors program, is fairly typical.

INCORPORATION OF ART IN A CORE CURRICULUM (Question 6): Twenty-one institutions include art in such a curriculum, but they do not always make clear how this is effected. In 13 institutions an art course is either required in the curriculum, or art is part of such a required course; in the remaining eight institutions, an art course is apparently included in a group from which a selection must be made. Unfortunately, this question was ambiguously phrased and hence often misunderstood.

OTHER MEANS USED TO BRING ART INTO RELATION WITH THE HUMANITIES (Question 7): To this question, likewise misunderstood, nine institutions said that art is part of a survey course of an interdepartmental nature; six institutions which did not indicate that art is included in a core curriculum report that art history constitutes part of their general humanities course.

REQUIREMENT OF ONE OR MORE STUDIO/WORKSHOP COURSES AS PART OF AN UNDERGRADUATE MAJOR PRIMARILY GROUNDED IN THE HISTORY OF ART (Question 8): Fifty-three per cent of the institutions require of art-history majors at least one studio/workshop course. This is most prevalent in universities (other than Northeastern). Nine institutions, none of them Northeastern universities, require studio/workshop exercises ("lab") as supplement to courses in the history of art; of these, one men's college and one women's college are in the Northeastern region.

REQUIREMENT OF THE HISTORY OF ART IN A MAJOR IN THE PRACTICE OF ART (Question 9): Of 30 institutions offering a major in practice of art, 29 have such a requirement, and these courses are usually given by art historians.

AVAILABILITY OF ART IN THE FRESHMAN YEAR (Question 10): Eighty-eight per cent of the institutions replied in the affirmative.

OFFERING OF STUDIO COURSES BY THE SAME DEPARTMENT AS THE HISTORY OF ART COURSES, NOT BY A SEPARATE DEPARTMENT (Question 11): Seventy-four per cent of the institutions replied in the affirmative.

PROGRAM FOR HONORS CANDIDATES (Question 12): Fifty per cent of the institutions made some distinction from the program for nonhonors

candidates, a practice fairly typical in the Northeast. Nine give a program of individually supervised work, six require a thesis, and five have special courses or classes for honors candidates.

COLLEGE EDUCATION FOR THE ARTIST (Question 13): Thirty-four institutions answered in the affirmative and one in the negative. Several gave no answer. Sixteen institutions, including all the Midwestern universities and some in the Southern and Western groups, believe that the artist should also attend the university; four are categorically opposed to this suggestion.

PARTICIPATION OF THE COLLEGE IN THE TRAINING OF THE ARTIST (Question 13): The general consensus holds that it should take no part in his professional training but should give him a broad liberal background. Answers which disagreed with this opinion came from universities having professional schools of art.

BEST COURSE FOR STUDENTS WHO PLAN TO TAKE ONLY ONE ART COURSE (Question 14): The most popular is the historical survey, and art appreciation comes second. Only two institutions recommend a course entirely in the practice of art. Six insist that a variety of courses must be offered.

PERCENTAGE OF STUDENTS ENROLLED IN ART COURSES AS A PROPORTION OF TOTAL ENROLLMENT (Question 17): This was often misunderstood. The percentages vary widely without much regional pattern. Harvard-Radcliffe occupies a low position in this category. In the percentage of students in Northeastern women's colleges who are enrolled in the introductory course, Radcliffe ranks second lowest, but in all these colleges the percentage itself is high, as compared with other types of institution.

Conclusion as to Regional Pattern

1. The practice of art receives greater emphasis in universities other than those in the Northeast. This is also generally true in women's colleges, regardless of location.

2. The general examination in the art-history major (given in the Senior year) is customary only in the Northeast.

3. The Junior year abroad is offered primarily by Northeastern women's colleges.

4. Art in a core curriculum is required mostly in Southern universities.

5. The studio or laboratory requirement in art-history majors is found more frequently in the Midwest, West, and South.

6. The institutions in which studio courses outnumber history of art courses are either women's colleges or Southern and Western universities, all of them coeducational.

7. The honors program is primarily a feature of Northeastern institutions.

8. The historical survey course as the introductory course (or the only course if only one art course is taken) is also preferred mostly in the Northeast.

Conclusion as to Radcliffe and Harvard

In certain categories — the number of students in the basic course, percentage of all students taking art courses, number of concentrators — men's colleges in the Northeast show higher figures than universities, and women's colleges higher figures than men's colleges. It seems proper to conclude, therefore, that the percentage of majors as well as the percentage of all students taking art courses is heavily influenced by the undergraduate preference for subjects believed to have use in postgraduate training in professions such as law and medicine, or in preparation for a business career. This is why men's colleges enroll markedly fewer students in art than do women's colleges, and why men's colleges forming part of a university complex enroll fewer art students than do a number of men's liberal arts colleges without such university connections. The low number of concentrators in art at Harvard would therefore seem to be explained by the current number of Harvard students interested in pre-professional training, and by the general decline of interest in the humanities, as recently demonstrated in *Notes on Harvard College: Graphic and Statistical* (February 1955), notably in Tables 11, 13, and 15.

Although Radcliffe stands relatively high in the number of its art concentrators, its enrollment in the basic course and its percentage of all students taking art courses are comparatively low. This appears to indi-

cate that the Department of Fine Arts is not deficient in its ability to attract Radcliffe concentrators, but that it fails to provide, relatively speaking, a sufficiently attractive offering in the general curriculum for the nonconcentrator.

Among Northeastern universities, Harvard does not compare favorably in the number of students taking the basic course, in the percentage of all students taking art courses, or in the number of concentrators. A fundamental reconsideration of the fine arts program at Harvard would therefore seem to be called for. The committee's recommendations have been devised to this end.

Questionnaire

1. How many of your faculty (Instructor or above) teach primarily the history of art (including architecture)?
   How many of them teach primarily the practice of art?
   How many of them teach primarily the practice of architecture?
   How many of them divide their time about evenly between art history and the practice of art (and architecture)?
   TOTAL:
2. Is a general examination required in the major?
   Junior year?....Senior year?
3. Do you believe in the Junior year abroad?
   Offer it?
4. Number of semester hours (one class meeting per week per semester) required in total curriculum for graduation?
   Four or five course program first 3 years?
   Four or five courses in Senior year?
5. Number of semester credits (see above) required in the major?
   If a student can *not* major in art, please check:
   Limit on number of semester credits in the major:
   Of these, is there a limit on number in art history?
   is there a limit on studio course credit?
   If so, please state the limit on each.
   Are supplementary (or "correlation") courses required as part of the structure of the major?
   If so, how many courses?
   Is there a wide or restricted range of them?
6. At the Freshman and Sophomore levels, is art incorporated in any core curriculum?
   How? (We are interested both in art history and in studio or workshop courses.)

7. Is there any other method used to bring art into relation with the humanities (literature, music, history)?
   How is this done?
8. Is one or more studio/workshop course required as part of an *undergraduate* major primarily grounded in art history?
   Is any sort of studio or lab work required (perhaps once a week)
   In any of your art-history courses?....In most of them?....In all of them?
   Are graduate students in art history (if any) required to take such work?
   Please comment, if you wish:
9. If the major is primarily in the practice of art, or if a major of this sort is offered, is art history required?
   How much?
   Is it given primarily by art historians?
10. Can art be taken in Freshman year, as a general rule?
11. Roughly speaking, what is the proportion of studio courses to art-history courses?
    Are studio courses given by the same department?
    in more than one school?
12. Are your honors students treated differently from your regular students as to program followed?
    If so, please explain briefly.
13. Do you believe that the creative artist (or architect) should go to college?....
    To the university?
    If so, to what extent should the college (and/or university) provide facilities for, or participate in, his professional training?
14. Assuming, as one generally must, that the student in your first course will not take any other course in your department, what type of course do you believe is the best answer to the student's needs?
    If the above is a wrong assumption, and a large proportion of your students take two courses, what is the best answer for two courses?

Undergraduates (*A.B. degree only*):

15. How many students are enrolled in your college (or school, if a university subdivision)?
16. How many are now enrolled in your basic (introductory) course? (If there are 2 or more such courses, of equal standing, please indicate the number of such courses and the total enrollment.)
    During what year(s) may students take this course?
    Freshman?....Sophomore?....Junior?....Senior?
17. Roughly speaking, about what percentage of all students enroll for your art courses?
    What percentage of these enrollments are in art-history courses?
    What percentage in practice courses?
18. How many of your Seniors are majoring in art history?
    How many in the practice of art?
    How many in the practice of architecture?

Appendix D

The Direct Approach in the Study of Art History [1]

By Sirarpie Der Nersessian [2]

The opening sentences of M. Focillon's book on the art of the Romanesque sculptors may be applied to the study of all periods of art history. *L'étude de la sculpture médiévale en Occident peut être prise de plusieurs points de vue et, pour bien la comprendre dans son ensemble, il faudrait n'en négliger aucun. . . . La science qui en rendrait compte d'une façon complète devrait être à la fois une iconographie, une philosophie et une analyse formelle.* Each one of these approaches — iconography, philosophy, analysis of forms — requires a special type of knowledge, a special type of preparation and in different studies one or the other has been emphasized or considered exclusively. But whatever the point of view, this fact remains, that the ideas are expressed through the language of art; and in order to get their full meaning one must learn that language. The study of art forms is thus the foundation of art history and the first task is to recognize and understand the essential elements of a work of art.

The methods used in training students in the study of art history are varied. The one most frequently followed might be called the external approach: the work of art is viewed "from the outside," in its final aspect. Through careful consideration of an individual work, through minute comparisons with other works by the same man, or of the same period, or of the national or regional group to which the artist belongs, one tries to determine the style of that artist, the characteristic traits of the art of a period or of a country. Another method, which may be called the direct approach, is based on the recognition of the fact that style and technique are inseparable. Its aim is to supplement the information acquired through the external study of works of art by the immediate knowledge of the technical elements which are responsible for the distinguishing features of the style.

[1] From the *College Art Journal* (March 1942), 1:54–60. This subject is discussed on pp. 60–61 above.

[2] Formerly chairman of the Art Department of Wellesley College, now Professor at Dumbarton Oaks.

In many colleges and universities, painting and modeling were taught long before the introduction of a serious study of art history. When departments of art history were established, these courses of painting, modeling and design were usually maintained, sometimes as a separate unit, sometimes incorporated into the general program of art history. This has brought about a certain confusion; in the minds of many persons any kind of practical work is a survival of an old order which may have its historical *raison d'être* but which does not have a legitimate place in the study of art history. A very clear distinction should be made, therefore, between those courses which are entirely devoted to the practice of the arts and are similar to the work done in art schools, and those courses in which the practical work is closely connected with art history. An attempt has been made at Wellesley to bring out this distinction by calling the former studio courses, and by giving the name "laboratory" to that type of practical work which is allied to the teaching of art history. Only the latter concerns us here.

The direct approach, this method of combining practical and theoretical studies, was initiated at Wellesley in 1897 by Alice Van Vechten Brown; it was developed first under her direction, later under that of Myrtilla Avery, and is now being continued. In the long period of time — over forty years — in which it has been practiced, details of the plan have been and are still being constantly modified or adjusted, and there has been ample opportunity to examine its possible advantages and disadvantages. Since this method was firmly established when I came to Wellesley, and I can in no way claim any credit for it, I am free to say, without being deterred by personal modesty, that the results have fully justified the experiment and have given us the conviction that it is not only a good method but the right method of teaching undergraduates.

The function of technique in the development or changes of style is fully recognized in architecture and in the various works of minor arts such as ceramics, textiles, metalwork. Nor is there much doubt about the advantages of a knowledge of techniques in certain specific fields or periods. No one will deny, for instance, that experiments with the different methods employed in the graphic arts are of invaluable help in

appreciating critically, let us say, a drypoint as distinguished from an etching, or a pencil drawing from a silverpoint. A student trained in this manner will know from first hand experience the possibilities and limitations of each medium and he will have a more intelligent appreciation of the results. Similarly, a person who has tried his hand at different kinds of fresco, who has experimented with mosaics, tempera, oil glazes, will have a more solid foundation for his judgment of medieval and Renaissance painting. Erroneous attributions may be avoided if one is able to recognize fundamental technical differences which may exist between works ascribed to the same artist. Or if any injury has been done to a work of art in the process of restoration, as is often the case, a person with some technical knowledge is in a better position to recognize the condition and to judge the original aspect of the work in question. I need only to recall one of the examples mentioned by Daniel V. Thompson in his important book on *The Materials of Medieval Painting*. Years ago, the Russian copyist, Nicholas Lochoff, asserted that the blackness of the Tintoretto paintings in the Scuola di San Rocco was due to the effect of oil or varnish applied by a later hand on colors tempered with size. Very few were willing to accept his statement that these paintings were originally executed in a color scheme of light grays, blues, reds, greens and yellows. Yet when they were taken down from the walls during the last war, it was discovered that the portion of one of the canvases which had been folded under and, consequently, had never been varnished, showed exactly the color and high value range claimed by Lochoff.

The knowledge of different techniques is only one aspect of the direct method and may be reserved, in a large measure, for the more advanced and specialized courses. The real training must begin as soon as the student is introduced to the study of art, so that he may learn to recognize, through his personal experience and by means of a series of exercises, the fundamental problems connected with line, form, color, design. Thus the understanding of a work of art will be based on firmer ground, the student's faculties of observation, of analysis, will develop more quickly, he will tend to rely less exclusively on what he hears or reads and more on what he sees for himself.

In order that such a method of teaching may be carried out successfully, it is imperative that the art history be taught by a person trained in that field and the practical experiments by another instructor who has been equally well trained in an art school and who has also some knowledge of art history. There should be close collaboration between the two instructors, and what we have called the laboratory work should be subordinated to the historical and critical study. That is, the principal aim should be not to train future artists, but rather to acquaint students as directly as possible with the purely formal aspects. The artistic quality of the student's own work is far less important in this case than his intelligent understanding of the problems involved and a person with no skill at all may derive as much benefit from these exercises as his more gifted companions. It is also advisable to plan the work in such a way that there is as close a parallelism as possible between the type of exercises done in the laboratory appointment and the monuments discussed in the lectures. A few examples will illustrate these points. To draw the student's attention to the degree of stylization of the human figure in certain works of ancient art, the instructor poses a model in the attitude of one of the figures which is being studied, for instance, the boy gathering crocuses from Knossos, or one of the hockey players on the relief from an ancient wall in Athens, or one of the figures from the Aegina pediment. By sketching first from the living model, then from a photograph of the painting, relief or statue projected on the screen, the students readily observe the type of stylization of anatomy in each case. For the study of Greek drapery, similar sketches may be made from a model clothed in the Doric peplos and a slide of a figure from the East pediment of Olympia.

Experiments in light and shade and in color accompany the study of painting. It is well to begin with very elementary problems. In order to teach students to distinguish half tone and shadow without being distracted by differences of local color, the instructor may take simple geometric forms, paint them with varicolored spots or graded tones, and then ask the class to draw and shade these objects, ignoring the local color. Gradually one may pass to more complicated forms, to still lifes and to figures. During these and similar exercises dealing with

the management of light and shade, constant allusion is made to the works which are being studied in the lectures, so that students come to understand more easily, the various styles of painting.

Through his own use of color the student will have an immediate knowledge of the properties of color and of the importance of color relations. Simple exercises in monochrome oil painting, which have as their main object the expression of form, lead to similar studies in full color. Other exercises show the possibilities of producing solid form without adherence to the "total visual effect," that is, without following the sequence of light and shade values, diminution of intensity, etc., which occur under ordinary illumination. This enables students to understand specific aspects of the work of the early Renaissance artists whose color modeling is of that type. By means of other exercises, they are helped to recognize the contrast between those paintings in which there is an organization of tones with reference to a definite source of light, as in Vermeer, and those in which light and shade are managed for dramatic effect as in Tintoretto. Outdoor studies, in which attention is directed to the cooling off of color and the softening of edges in the distance, may help in grasping the principles of aerial perspective. The experience of painting in broken color, both still life and landscape, brings out more clearly the distinction between pigment mixture and the mixture of colors by the eye.

Exercises connected with sculpture present some material difficulties, since it is seldom possible to experiment with actual stone carving, but substitutes may be found and by using fairly hard synthetic materials and small carving tools, students may have some opportunity to distinguish between the cutting away process and the building up process with which they are familiar through their use of clay. Most beginners find it difficult to distinguish between the different planes of a modeled surface. One way of helping them is to ask them to make a clay abstract, in simplified planes, of a fully modeled cast. And since so much of our work is dependent on the study of photographs rather than on that of the originals, it is very important to train students to visualize the relief. For instance, by working from details of such an example as the Ghiberti doors they can deduce the degree of projection. By using dif-

ferent views they can reconstruct the three dimensions not only of reliefs but of statues in the round.

Similar, though usually more difficult, exercises are assigned in many of the advanced courses where a closer connection may be established between the historical study and the practical work. As an example, I may cite a problem in connection with the study of Michelangelo. A model was made to take the pose of one of the youths from the Sistine ceiling; we had to try several times before we could find a pose which could be reproduced fairly closely by the human body, and this in itself was instructive. On the same sheet the students made a drawing from the model and a sketch from the photograph of the youth from the Sistine ceiling. Sometimes original compositions are made as far as possible in the style of an artist, of a school, or of a period. One such experiment, which has particularly interested students in recent years, has been to illustrate an idyll of Theocritus, by making a composition in clay in the manner of late Hellenistic pictorial reliefs.

These are only a few of the exercises given to students. Others concern architecture, others again are devoted to the analysis of composition, but I hope the ones I have mentioned are sufficient to show the special character of the laboratory work and its general aim which is the understanding of style and technique. . . .

One objection raised against this method of teaching art history is the supposed loss of time. I have often heard it said, "Of course we should be very glad to have our students know more about technique, etc., but if we devoted one appointment a week out of the usual three, we should not be able to cover the field." The extent of the "field" that has to be covered is not easy to define. The subject with which we are all concerned is so difficult and so vast that even a lifetime of study in a restricted field cannot give to any of us that complete knowledge which is our distant goal. We are naturally more modest when we refer to the field of study in our teaching, but even there, with the flexibility of the programs, with the range between the number of hours that students may devote to their major subject, there cannot be any set norm. I realize of course that in referring to the field we are thinking of the minimum amount of information that a student must have, first in a

given course, then in a given number of courses, which constitute the minimum requirement for an undergraduate in his major field. But even the concept of the minimum requirement would differ from one qualified person to another, from one well-established program to another. The problem must be approached from another side, and, to my mind, it may be formulated in terms of information versus knowledge. Is the aim of an undergraduate program in a liberal arts college to give as much information as can be crowded into a four year program? If that were the case, naturally more information could be acquired in three hours of lectures than in two hours. But none of us would accept such a definition; we should all say that our aim is to train, to the best of our ability, the student's mind, his powers of observation, of analysis, of criticism, of independent judgment, to lay the proper foundations for more advanced work, to give, in brief, adequate knowledge rather than extended information. The question of time is therefore subsidiary; the real question is, does a student acquire a better knowledge, a truer understanding of art through three hours of lectures, or their equivalent, or is this more surely achieved if theoretical knowledge is supplemented by the proper kind of practical knowledge? It is our belief that the time devoted to the type of practical work I have described is a gain and not a loss, that it assures a better, quicker, more intimate understanding of works of art and a greater ability to distinguish delicate variations of style.

The method I have briefly sketched applies primarily to undergraduate work. Having acquired the necessary technical and basic knowledge, the student need not necessarily continue the practical work in post graduate studies, except when he devotes his time to a special field in which further experiments in technique may be important. But in so far as this method of training lays a firm foundation for independent studies it has a direct bearing on sound methods of research.

Appendix E

Summary of the Structure and Teaching Program of the Art Department of the University of California at Berkeley [1]

Balance between History, Practice, and Theory

The Department of Art at Berkeley offers a balanced program of instruction in the practice of art, the history of art, and the theory of art, regardless of whether the major emphasizes practice or history. This is a feature distinctive of the Berkeley Campus of the University of California and superior, in our opinion, to the practice at many other leading universities, whose program is unbalanced in this respect.

Degrees

The Bachelor of Arts degree can be taken with emphasis in practice or in history of art, but whatever the area of emphasis, the student is required to take a good portion of his work in the unemphasized area. A graduate student may specialize either in history or in practice of art, and is no longer required to take courses in other fields. No Ph.D. is given in the practice of art. Practice training terminates with the M.A. Graduate training in the history of art, on the other hand, provides for both the M.A. and the Ph.D. degrees.

Staff

No academic degrees are required of teachers of the practice of art, but in principle instruction in the history of art can be given only by teachers who have acquired a Ph.D.

Difference between the Teaching Program of the Department of Art and that of Professional Schools

The teaching program of the Department of Art is not identical with that of a professional or vocational training school. First, while the department takes cognizance with pride of the fact that it has produced a sizable group of distinguished artists and teachers of art, it does not con-

[1] This subject is mentioned on pp. 54 and 63 above.

sider professional training to be its specific goal. Second, it includes in its curriculum no commercial art whatever, but leaves vocational specialties to professional art schools. Its aim is to provide a sound and balanced program in art as part of a broad education in the humanities within the framework of the College of Letters and Science. This program, as stated above, is built upon the interrelationship of the theory, practice, and history of art.

Relationship of the Department of Art with the College of Architecture

Before Dean William Wurster's arrival at Berkeley, all courses in the history of architecture given in the College of Architecture of the University of California were taught by professional architects. Dean Wurster introduced an entirely new concept which is now being put into operation as older members of the College of Architecture retire and are being replaced by new men. Briefly, the guiding principle is this. Architectural history should be taught by men who are trained in the College of Letters and Science (or equivalent), and in order to insure that they retain their vitality as scholars while teaching in a professional school they should hold a joint appointment in the College of Architecture and the Department of Art, enabling them to conduct graduate teaching in the latter. The first appointee in this new system . . . was James Ackerman, who is shared by the Department of Art and the College of Architecture. . . . The courses in the history of architecture offered in the College of Architecture are specifically designed for architectural students in so far as they emphasize architecture, but in content and character they are designed as courses in the College of Letters and Science rather than as technical courses of a professional school. This seems to us an excellent solution of a very complicated problem.

WALTER W. HORN
Acting Chairman, Art Department

24 January 1955

Appendix F

The Fogg Museum Library

The librarian of the Fogg receives her appointment from the Fogg, not from Harvard University Library. The budget for purchase of fine arts books is shared, the major portion coming from Widener Library: $2000 is contributed by the Fogg, and $4500 by Widener (of which amount $2000 is from the jointly shared Cabot Fund).

Statistics about the contents of the Fogg Museum Library are therefore meaningless apart from those of the far greater resources of Widener. They are, however, impressive: 30,000 volumes, with an annual growth of about 1200 volumes. Harvard's *total* resources in books on the fine arts place it first among American libraries in this field. For this reason, Harvard was selected under the so-called Farmington Plan as the center which should acquire at least one copy of every new foreign book and pamphlet (except those published in Britain and the Iron Curtain countries) which might reasonably be expected to interest a research worker in fine arts. The field is defined to include not only general books, but publications on collections, criticism, exhibitions, models, museums, prices, "special subjects in art and trade," sculpture, drawing and design, artistic anatomy, book illustration, caricature, commercial art, pictorial humor and satire, painting (encaustic, mural, oil, and watercolor), theatrical scene painting, and "restoration and use of pigments and surfaces." [1]

No institution of learning can afford to let its library requirements remain unfulfilled. At the Fogg, Harvard is most fortunate in having the devoted services of one of the nationally recognized experts in the field. Yet budgetary considerations have forced tremendous reductions in manpower. Whereas before World War II the Fogg Museum Library employed twelve assistants, now the same work must be done by eight. Actually the work is not being fully accomplished, despite valiant effort. The committee believes that unless the present work load can be reduced, two more assistant librarians are necessary. The possibility of such a reduction underlies the recommendations made on page 83.

[1] Edwin E. Williams, *Farmington Plan Handbook* (Association of Research Libraries, 1953).

APPENDIX F

It may be desirable to effect a closer integration between the Fogg Museum Library and the libraries of architecture, landscape architecture and city planning which are maintained in Robinson Hall, but we offer no specific recommendations to this effect. The Robinson Hall librarians purchase for their own collections, and sometimes recommend purchases to Widener, with which these libraries are less closely affiliated than is the Fogg Library. The whole problem is a complex one, particularly as the desirability of greater integration turns upon the extent to which the teaching of architectural history becomes in fact a joint activity of the departments of the History of Art and of Design, and of the Graduate School of Design.

Appendix G

Slides, Photographs, and Other Teaching Aids

Both the slide and photograph collections of the Fogg Museum Library, although large, are in part outmoded, in part deficient. During the war years budgetary cutbacks blocked the normal rate of growth in additional coverage and, equally important, in improvement in quality of what already existed. Thus, attendance at an illustrated lecture at the Fogg can be a shocking experience if judged by qualitative standards for slides which are in force in many American colleges and universities. Moreover, Harvard is very far behind the rest of the country in the acquisition of good color slides, the importance of which for the instruction of undergraduates is very great. As to equipment for the projection of slides, Harvard is truly in the Dark Ages. In the opinion of the committee, rather too much of the budget goes into the cataloguing of slides, and much too little into acquiring slides and projectors of the best quality.

Like the slides (70,000 items), the photographs (225,000 items) are to some extent a victim of Harvard's early leadership in the teaching of the fine arts. Thus, the finest European works are often represented by old photographs; energies tend to go in the direction of adding new items instead of replacing obsolete ones. Furthermore, unlike the slides, major collections of photographs of medieval art (the gift of Professor Arthur Kingsley Porter) and of Oriental art have long awaited processing. Until this is done, they cannot be put into fullest use.

The Slide Collection

The slide collection now numbers about 70,000 in the Fogg Museum Library, not including the Robinson Hall collections of 22,000 slides in architecture, and 20,000 in landscape architecture. The Fogg collection grows at the rate of about 2,500 each year. As the staff handles nearly a thousand slides a day, the use of the collection may safely be described as active. The collection is a large one, yet Oberlin College (with a much smaller student population) has 100,000 slides, including

8,000 2-by-2-inch color slides. The high quality of slides in the Oberlin collection is well known in the profession.

"If some of our slides," the Fogg librarian wrote in her report to the Harvard Visiting Committee in 1953, "fail to go back quite as far as Charles Eliot Norton and the beginning of the department in 1875, they date at least from the beginning of the century." Thus the Fogg collection is less adequate than statistics would seem to indicate.

Furthermore, Harvard has fallen very far behind many other centers in the acquisition of color slides. This is partly a technical problem: shall color slides be kept at the existing 3¼-by-4-inch size, or shall the very high cost of such color slides be cut by introducing 2-by-2 transparencies? If the latter, then a different projector becomes necessary. Since comparative slide projection is indispensable to teaching, four projectors for each room must be provided, rather than two. Most departments we know of have taken the plunge into two sizes of slides and projectors. Harvard has acquired only a few large color slides, relatively speaking, and has only recently begun buying 2-by-2-inch color slides. Explanations follow the all too familiar argument that color slides are not accurate; yet accuracy in color is very nearly possible through present technology. A black-and-white slide, however, is never accurate; it can be meaningful only to the teacher or to the student who has learned how to "read" it, or to the beginner when supplemented with a generous assortment of good color slides. We have commented on pages 14–15, on educating the student concerning the limitations of photography. Comparison of a good black-and-white and a good color slide of the same object can be instructive; and additional black-and-white slides of related objects may then be used with some confidence that the student is making the necessary visual adjustment. Another objection, that color slides tend to fade, is in our opinion ill-founded. Even if some of them do, they can be replaced. We cannot comprehend why a superb facility should not be used just because some day it may no longer be useful.

We trust that the argument for the use of color may now be taken for granted. We have only admiration for the past generation of Harvard teachers who somehow managed to make students understand

Titian in black and white; but we can think of no good reason why at Harvard today a lecture on the painting of Matisse, for example, should not be illustrated almost entirely in color.[1]

It may be possible to turn to advantage Harvard's lag in the purchase of color slides. Color processes have notably improved in recent years, and new ones have made their appearance. Departments which bought early are discovering the need for replacements, not so much because of fading (used with care most color slides seem to last indefinitely) but because of inferior initial quality. Study of all these developments, and of improvement in projectors as well, is now being carried out in the Fogg Museum. When a decision is reached — and we think it can hardly be reached too soon — there will be relatively little work to do over again as far as the collecting and cataloguing of color slides is concerned. Harvard should have the best equipment that can be obtained for visual projection and not, as now, some of the worst.

We strongly recommend that stereoscopic color photography be considered in making future plans. At the State University of Iowa, Professor Lester Longman has assembled a collection of several thousand of these "double" slides. Most of them were taken in European galleries, the cost of the project being borne by a grant for which Mr. Longman enterprisingly applied. For marble sculpture, to take a single example, the addition of space and of scale is as important as the addition of color itself. In slides of paintings, too, scale is instantly clarified; and in details the texture of the paint takes on physical character.

The projection of these stereoscopic slides presents new and difficult problems. Seen through a "viewer" (with push-button electric light), they show to good advantage, but only one person can use a viewer at a time. Projection for a group involves the wearing of special glasses. Professor Longman devotes a few minutes at the beginning or the end of a class period to this type of projection, in order to emphasize the actual character of the object under study. He is enthusiastic about

[1] A check of fact against theory produced the following information: of 126 slides of Matisse paintings, 7 are 3¼-by-4-inch in color and 25 are 2-by-2-inch in color. The remainder are 3¼-by-4-inch in black and white.

the results, although he agrees that it is better to see these slides in a viewer. Both solutions are, of course, possible: projection in class, and student access after class to the slides themselves, with a sufficient number of viewers being made available. We urge study by the Fogg staff of the potentialities of this type of projection. The cost of such transparencies is less than twice that of 2-by-2-inch kodachromes, and very much less than 3¼-by-4-inch ektachromes.

Returning to Harvard's existing collection of slides, we note recent efforts by the staff of the Fogg Museum Library to conserve space by eliminating "dead wood." In her report to the Visiting Committee, the librarian presented an alternative: either pay an assistant to do the weeding, or add one filing case and one catalogue at $1000 each. As a record of use is kept for each slide, it is easy to discover what is pragmatically expendable. The only problem here is occupational: professors fall in love with slides and hate to part with a single one. Last year only *eight* slides were withdrawn.

The committee is torn between admiration of the cataloguing of the slide collection, and concern for its cost. Even if a slide is *given* to the Fogg, about $1.25 is needed to get it fully entered into the collection.[2] One element in this process we think is open to question: the practice of making a card, with small photograph of the slide and all information duplicated, for every slide in the collection. These cards are filed in cases (at $1000 each) in the slide room. Oberlin, with a larger slide collection than Harvard's, keeps no catalogue whatever.

The Photograph Collection

There are some 225,000 photographs in the Fogg Library, with a growth of about 6,000 annually. Maintenance of this collection requires not only purchasing, but mounting, labeling and cataloguing in a cross-indexed card file. Serious cutbacks of funds in the past decade reduced the amount available from $10,000 for photographs alone to $2,500 for slides and photographs together. Current annual need for both is estimated at $5,000 but this figure does not take into account any large-scale purchase of color slides.

[2] Current average cost of a black-and-white, 3¼-by-4-inch slide is $1.50.

Under the librarian's direction, a major revision is now well launched. The size of the cardboard mounts is being reduced by chopping in order to allow the photographs to fit into new metal cases, smaller and cheaper than the original wooden ones. To avoid relabeling, the photograph is left off-center on the mount. The result is not agreeable to the eye, but, as the librarian wrote in her report, "We are primarily a study collection and not an exhibition one."

Sets of intrinsically beautiful photographs, such as those on Verrocchio by Professor Clarence Kennedy of Smith College, are separately filed for special display in a study area.

Other Teaching Aids

Another important aid to visualization in the study of art is the moving picture. Its potential contribution is great, especially in the study of architecture and sculpture. Interesting experiments are in progress at Yale for the production of very short silent films (one minute or less) which can be introduced into lectures; the desired effect is to give to slides a sense of continuity, as of walking around the exterior or through the interior of a building, or of turning one's head as one looks from floor to ceiling. Color, of course, is a desirable additional element, provided that it is sufficiently accurate. Yet, how accurate is even the best black-and-white image of the nave of Chartres Cathedral?

In general, visual aids properly used by a lecturer can greatly increase the speed of the student's comprehension, and give the lecturer more time to develop his own thought. By cutting down the need for description, they become the good teacher's ally.

Appendix H

Equipment of the Lecture Room[1]

High on our list of improvements to the facilities of the Fogg Museum we would place the equipment of the large lecture hall in the basement and the smaller one on the third floor. Any number of colleges and universities offer better facilities to the lecturer on art than Harvard does. Among those we have visited we might cite the universities of Georgia, Iowa, and California at Los Angeles, as well as M.I.T., Yale, Wesleyan, Amherst, Smith, Vassar, Mills, and Pomona. Others, notably Wellesley, have been promised new art buildings with the finest equipment. In so far as equipment can make a difference, both the Harvard and the Radcliffe student are being short-changed.

Oberlin College (1600 undergraduates) has the finest equipped lecture rooms of which we have knowledge. Certain details of these arrangements (which were developed by Emeritus Professor Clarence Ward) cannot be adapted to existing Harvard facilities, but many of them could be, and to immediate advantage.

The slide room is located between two small lecture rooms, so that the projectors work from within the slide room. A large lecture room is just across the hall. Each of the three lecture rooms has four projectors (two for each size). All projectors have automatic racks operated by the lecturer from his lectern. There are no slide operators, except for visitors. Under this system "repeats" are not possible, but an operator or graduate assistant can easily move the "repeat" to a new position in the rack. There is also an opaque projector (for books and photographs) at the back of each room. The large lecture room has two projectors for 16-mm. movies; a portable one serves the two small rooms.

In the lecture rooms, seats are upholstered and comfortable. They are on metal frames, and none is attached to the floor. Small rooms for 50 and 30 students have two chairs to a table (about 4 feet long, also on a metal frame). The large hall seats 150. Tables can be replaced by more chairs in all three rooms, easily doubling the seating capacity. Waxed asphalt tile floors are durable and easily cleaned. All lecture rooms are wired for sound. Music can be piped from the main lecture room; once

[1] This subject is mentioned on pp. 82 and 117 above.

an overflow audience heard a lecture in this way, with slides duplicated from the Oberlin collection. Sliding wall panels are provided for color reproductions or charts. The walls of the room are also fitted for exhibits of this nature. Curtains eliminate all daylight but are easily pulled back. Lighting is controlled by a rheostat on the speaker's lectern. Small blackboards are provided at the sides of the projection screen, each with its own light; sliding panels with more blackboards may be pulled out across the screen if desired. Maps pull down over the screen and are well lighted.

The lectern has a control panel with the following fifteen switches: *dashboard light* for whole panel; *reading light* for lecturer; *signal light* for visitors who require an operator; *two controls for each of four projectors* (total of eight: one turns it on, the other changes the slide); *map light* over screen-wall (also lights sliding panel blackboards); *blackboard lights* for small permanent ones; *opaque projector*, which can also be used as hand-controlled projector; *movie projector*. In addition there are a main switch-button, a hand rheostat for room lights, an electric clock, and a rack for lecturer's pointer. A plywood baffle on the screen side prevents light from the lectern from bleeding onto the screen.

The large lecture room has a pegboard around three sides. Almost anything can be hung from this, including small sculpture on shelves. The color is dark chocolate brown — a handsome and effective background. It is fitted by sections into a channel (to prevent buckling) and lateral expansion is also foreseen. A variety of clips is available. Additional removable panels may be placed in front of the blackboards. The same type of pegboard is being installed in studio rooms, and in the reading room of the library.

A permanent collection of some 25 moving-picture films (16 mm.) is maintained in the projection booth of the large lecture room. About 20 more are rented during a year. A handy "viewer" makes possible a rapid inspection of new films and saves actual projection. It is similarly convenient for editing locally made films on art.

Photographs are tacked up in corridors off the lecture rooms, or on a wall in the library study room, but not in exhibition rooms of the museum. Color reproductions are used in the same areas. Additional photographs are made available in the reading room of the art library.

Appendix I

A Sample Teaching Exhibition

An exhibition concerning the Cathedral of Chartres, organized by the Massachusetts Institute of Technology for its Freshman course in the humanities, exemplifies imaginative handling of visual means for teaching purposes. It was prepared with the assistance of the Fogg Museum Library staff. Combining the scholar's knowledge with the photographer's skill and the designer's sense of display, this exhibition is placed during December in the gallery at the entrance of the new humanities library. The visitor first sees an enormous photomural of the plain of La Beauce with Chartres Cathedral in the extreme distance. In subsequent photographs he gradually approaches it, discovers its organic relationship with the town, walks around it, examines the exterior at several heights, enters the nave, and finally explores the interior spaces as they unfold in varied directions. Over his head is suspended a photomural of the vaults of a Gothic nave. Good color plates give an impression of the stained glass, and a few panels of original glass (borrowed from a collection on loan to the Fogg) supplement this impression. There are several casts of Gothic sculpture (borrowed from the Busch-Reisinger Museum) and some armor is placed near a photograph of the statue of the warrior-saint Theodore. A recording machine affords an opportunity to hear music characteristic of the Gothic period. This show, essentially similar from year to year, is being continuously improved in details. One can easily imagine the effectiveness of such an exhibition for Harvard and Radcliffe students (many of whom visited it at M.I.T.), especially if original works in the Fogg and the Busch-Reisinger museums and illuminated manuscripts of Widener and Houghton libraries could be liberally drawn upon. Furthermore, some "viewers" displaying stereoscopic color slides of high quality could also be used with profit, as has been done by the Museum of Modern Art in certain architectural shows.

Another device exploited in the M.I.T. exhibition was the juxtaposition of a photomural and a large-scale architectural drawing of one of the portals of Chartres, with the subjects of all the sculpture carefully

labeled. For this purpose the doorways were rendered as if splayed out. As a result, the iconographic arrangement became more readable than it is to most contemporary spectators of the portals themselves. The parallel pointed out by Emile Mâle between these sculptures and the *Speculum* of Vincent de Beauvais, was thereby effectively clarified.

We may suggest a further addition to such an exhibition. In architectural history courses given at Harvard students are required to construct models of buildings. Many of these have been preserved, and if a good one of Chartres does not exist — or even if it does — a class project (in a small advanced course) to build one might be very profitable. Set in the center of such a show, it could provide a focus of three-dimensional reference. A related problem is that of reconstructing the appearance of Chartres at certain stages of its history.

In describing a show of this nature, we wish to emphasize that its purpose is not to provide a *substitute* for the experience of the original work or monument but precisely the opposite: to create a *hunger* for the experience. The value of such a show may well be judged by the extent to which it achieves that end. The analogy of recorded music comes to mind: it seems reasonably clear that developments in this field have stimulated, not lessened, attendance at "live" performances.

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