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THE WASHINGTON UNIVERSITY ASSOCIATION is an organization of officers, graduates, and friends of Washington University devoted to the furtherance of the University's work and the extension of its usefulness and influence throughout the community. Its principal activity is the maintenance of a series of public lectures and lecture courses; to these lectures members of the Association are admitted free. Eligible to membership are all officers, graduates, and former students of any department of the University, and other persons who may be nominated by the Executive Council of the Association. The annual membership fee is three dollars.



THE BULLETIN of the Washington University Association is designed to provide a medium for the publication of a selection of lectures from the Association's courses and for the occasional publication of other papers of a special local or educational interest; to record the corporate interests of the University and its scholarly activities; and to serve as an organ for the interests of the Alumni. The Association is not responsible for opinions expressed by lecturers and contributors. THE BULLETIN is, for the present, published annually, on the University anniversary. Each member of the Association is entitled to receive one copy; others may obtain copies at fifty cents, postpaid, by addressing the Secretary of The Washington University Association, St. Louis, Mo.

THE ST. LOUIS SCHOOL AND MUSEUM OF FINE ARTS *

HALSEY COOLEY IVES

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Art-education is a potent civilizing factor in modern American life. Not merely development of appreciation for art objects and of technical ability to produce them is meant, however, but, as well, development of the faculty to apply art knowledge broadly in home and industry, and the establishment of critical judgment. As a nation we realize, in a general way, the importance of such education, a fact evidenced by our many art institutions, those of New York, Boston, Chicago, Philadelphia, Buffalo, Cleveland, Cincinnati, Indianapolis, New Orleans, Kansas City, Saint Louis, Pittsburg, Washington and other cities. We now begin to realize its importance in improving the value of our industrial products, as well as in improving our national taste and enjoyment.

At present our art-educational institutions take five distinct forms:

First. Museums or galleries, or art apart from art schools; *i. e.*, those institutions whose purpose is the acquisition and display of works of art for the benefit of visitors.

The functions of such museums or galleries consist in the assemblage and arrangement of art collections in such manner as to give them the full value of their artistic worth so far as perfect installation can contribute to such an end. The aesthetic influence of the collections in them-

* Condensed from chapter 10, last report of the Commissioner of Education of the Department of the Interior.

selves is considered of sufficient value to justify the maintenance of such institutions. Among these should be classed the many private collections installed in the residences of owners or in specially constructed private galleries, at least in those cases where the generosity of the owners makes the collections quasi-public property by permitting the public to visit them and by permitting class lessons and lectures in which the exhibits are used for purposes of instruction. Under this head also come the many temporary exhibitions of art works, including those of the great expositions, as well as those of the art societies and others.

Second. Schools of instruction apart from museums or galleries, where technical instruction is given to professional students by trained instructors and professors, who criticise studies executed by the students in the classroom or studio.

Third. Museums combined with schools of instruction, where the general public and students are not merely afforded opportunities for the unguided study of collections, but are also given technical instruction in the schools, and where the influence of the school of instruction is carried into the work of the public museum or gallery through lectures by expert instructors before the objects. Such institutions are the Art Museum and Museum School of Boston, the Art Institute of Chicago, the Buffalo Fine Arts Academy and Albright Gallery in Buffalo, the Cincinnati Museum Association and our own School and Museum of Fine Arts.

Fourth. A fourth type of art-educational institution, and the one that is perhaps exerting the broadest and most healthy influence for good, is the combined school and museum established as an integral part of a liberal university—such an institution as that intended in the proposed combining of the National Academy of Design with certain departments of Columbia University and with the Metropolitan Museum of Art.

Institutions of this character have been in existence for many years. Examples are the Yale Art School, the Art Department of Syracuse University, the Saint Louis School and Museum of Fine Arts, a department of Washington University, and the more recently organized Art Department of the University of Kansas, where a school of instruction is maintained and exhibitions of works of art are frequently held. Other institutions which, though not directly connected with universities, approach these conditions are the Chicago Art Institute and the Pennsylvania Academy of the Fine Arts, in each of which the plan and scope of the curriculum is such as to cover instruction almost as broad and comprehensive as that of the university.

Fifth. We may include in a fifth group art societies, clubs, civic, state and national associations, and other organized influences that work for art-education. Comprised in this group, for example, will be courses of lectures on art subjects, which may supplement the efforts of established art institutions or even lead to the establishment of new ones, as in the case of the establishment of the Saint Louis School and Museum. In many towns where other organized influences for art have been lacking, groups of ladies have devoted themselves to planning and carrying out such lecture courses and to building up sentiment in favor of more permanent art work. In such a way the John Herron Art Institute of Indianapolis came about.

Our most effective way to educate artists is through the coöperation of three factors, which hitherto have usually worked separately: the university, affording the essential opportunities for liberal education; the technical art school, in which master artists convey their art directly to the pupils, and lecturers treat the literature and theory of art; and the art museum, in which the student is brought directly into touch with what mankind has achieved. The reorganization of the New York art-educational situation is along this line.

A splendid work accomplished through the wise management of the parent art institution of the country, the Pennsylvania Academy of the Fine Arts, has had a stimulating influence upon a large constituency, in spreading a knowledge of the real strength of American art. Its well-arranged exhibitions of current productions during the last ten or twelve years have commanded the respect and admiration of all lovers of national art. The Museum and School of Instruction of the Pennsylvania Museum of Industrial Art has been equally successful.

The development of the Western institutions has differed from that of the older ones of the East in combining the interests of the school of instruction with the work of the museum in the most intimate manner possible, and establishing close connection between the educational work conducted for the student and that conducted for the general public. • In at least two of these institutions, the Chicago and the Saint Louis, the schools of instruction have constantly utilized the museum collections in systematic education of the general public as well as in the education of students; and carefully planned courses of lectures intended both for students and the public have been given in the lecture halls and in the galleries, before the objects. Similar work has been carried on successfully in the East, notably in the Pratt Institute, of Brooklyn; but from personal observations I am led to believe that more successful use has been made of museum collections in Western than in Eastern institutions.

Perhaps in the history of art schools in our country no institution has exercised a more pronounced influence upon the feelings and opinion of the people of its home city than has the Chicago Art Institute, to whose wise management we may safely accredit important modifications in the development of the northern metropolis and the country round about it. In Chicago the work of the museum and school of instruction was backed by men who believed

that if the work of the institution could be so conducted as to influence the working people of the city through one generation, further effort to raise money would be comparatively easy. This belief has been proved to be well founded. By a far-sighted and generous application of business principles to the management of that institution, an intimate civilizing influence has been maintained for nearly a generation. Recognition and approval by the people of the city has been freely accorded to this work, and is evidenced by a vote of a special tax which has given the Art Institute a special annual income that last year reached \$58,500, and increases with the growth of the city. Without the influence of the liberal policy pursued by the management of the institution, I doubt if this provision of public money would have been made. Valuable bequests and gifts are due to the same policy, including a leading merchant's bequest of \$1,000,000, establishing a fund to be administered by the Art Institute for the improvement of Chicago through the erection of monuments, and other works of art, in its public squares, parks and places.

In the Saint Louis Museum broad courses of instruction have been afforded, courses made possible by the close connection of the School with the College of Arts and Sciences of Washington University, the School and Museum forming the art department of that institution. Here the Art School students are permitted to enter the undergraduate classes of the University, having the privilege of pursuing studies in the modern languages, history and literature. This assists the art student who has a common-school education to acquire in addition to technical training such a broadening course of instruction as will fit him more fully for the practice of any branch of art work, or for any calling allied to art. It is true that, owing to administrative conditions, neither students studying with the view of becoming professional artists nor those pursuing the subject of art as a means of culture have availed themselves of

these opportunities except to a limited extent, but larger results may well be anticipated for the future.

One of the most recently created and splendidly directed artistic activities is that developed, through the generosity of Mr. Albright, in Buffalo, in the extension of the Buffalo Fine Arts Academy. In this institution, as in Chicago, Saint Louis and Cincinnati, the double work already described is provided for and carried on in a broad and liberal manner.

Several vigorous institutions of broad character have grown up in the West and Middle West during the last thirty years, besides the Chicago Art Institute and the Saint Louis School and Museum of Fine Arts. Among them may be mentioned the Cincinnati Academy and Museum (the School having existed as a working force many years before the Museum was founded), in Eden Park, of that city, the Detroit Museum of Art, the Cleveland Art School, and the John Herron Art Institute of Indianapolis. The establishment of an energetic art institution in Kansas City is now assured. A public-spirited citizen, Colonel Swope, has proposed to give the sum of \$250,000 to build with, together with the site, and to establish a maintenance fund also. It is anticipated that others will come forward, with the civic pride and energy so characteristic of that city, to help in building up the work.

In the South the most substantial progress in the development of an art institution, and a progress which has produced a lasting influence upon the territory tributary to it, is that which appears in a department of the Tulane University of New Orleans, a department known as the Sophie Newcomb School of Art. This art school has developed, as an important factor in its work, a pottery school of strong merit. The efforts to establish art schools in several other Southern cities must perhaps be termed sporadic, though there are earnest workers who hope with reason for success.

THE SAINT LOUIS SCHOOL AND MUSEUM

The Saint Louis School of Fine Arts had its inception in the classes in drawing and decorative design established in Washington University in 1874. A course of class lectures on art was given during the same year, and then instruction in ornamental geometry, as applied to surface decoration, was added for a class formed at the close of the lectures. The work was found to be popular with the students, and the classes were well attended. A number of generous-minded people became interested, and provided funds for extending the scope of the work; classes in drawing and painting were added, and classes for work from the antique and from life models. In 1881 Mr. Wayman Crow presented land and a museum building, with auditorium, class rooms, exhibition galleries, etc., to be the home of these expanded classes, which became established under the present name as a department of Washington University. The Museum was started with a collection of reproductions of classic sculpture for the instruction of the students, and a small number of loaned paintings and objects of applied art work. The School and Museum were thus combined and closely dependent one upon the other at the beginning, as they have been ever since. Classes were added from time to time. The course of instruction was further extended to include pottery, ceramic decoration, book-binding, carving and wood and metal working. Night classes for people occupied during the day were established. A working library was built up. The courses of lectures were augmented, including lectures of popular interest which were open to the public and were well attended. Courses of night and Sunday morning lectures were undertaken, especially lectures on the application of art to industry. Friends were induced to become annual or life members of the Museum, or guarantors of expenses and contributors to its work. The Museum collections were gradually ex-

tended, by gifts, bequests, special subscriptions, and by the income of a small purchase fund, an endowment created when the building was presented. A small endowment was also created to help meet expenses which had been dependent on fees and on subscriptions from friends, and on the willingness of the University to make up the deficit. Progress, though slow, was certain and substantial, and the work done was based on solid principles, so that after a time its influence was felt—as was inevitable—in a broadened public opinion in the city, and in good work done by pupils. In one way and another it has been a larger influence than the uninitiated perhaps imagine, acting now through its former pupils who have been inspired with a true appreciation of art, and again through its director or through the members and ex-members of its Board of Control. Business men who in a number of cases became connected with it simply through a disposition to assist in any good work, afterwards developed their love of art and became enthusiastic collectors and exponents of the value of art appreciation. In recent years gifts and bequests to the Museum have been frequent, and some have been large. A recent bequest by a deceased member of the Board comprises an art collection valued at \$250,000, and \$75,000 in cash; while last year a gift from a friend still living (and in his prime, as may be surmised) established an endowment which brings annually an income of \$10,000 to \$12,500 for the purchase of American art works for the Museum.

In time the old home was out-grown. Prior to the building of the World's Fair, the interest of the citizens permitted a city ordinance to be obtained which provided that the institution might select a site in Forest Park, and erect a building to be forever devoted to the purposes of art-education. The act provided that the Museum collections should be opened free to the public on Sunday afternoons, and that the Mayor, Comptroller and Park Com-

missioner should be added to the Board of Control, when possession should be taken of the park building. To these the President of the Board of Public Improvements has been added. When the exposition was organized, suitable material for the formation of an Art Committee was found among the friends of the School and Museum. The exposition authorities decided that it would be most fitting that a permanent home of art should grow out of the exposition, to continue afterwards its work of education and enlightenment in a broad and inspiring manner. Accordingly, the central structure of the great Art Palace was built in permanent form, at an outlay of nearly three-quarters of a million dollars, in the anticipation that if all should go well the Art Museum and School might, in conformity to the ordinance referred to, and with the consent of the city, acquire this building as its permanent abode. Largely through the exposition, also, the Museum has acquired a very comprehensive collection of reproductions of American sculpture, which is installed in the large central nave of the park art building. Taking advantage of the favorable conditions now existing, a renewed and greatly enheartened activity has been inaugurated by the Board of Control. The Museum membership has been much augmented. The Museum collections have been moved to the new park building inherited from the exposition. The values devoted to the works of the School and Museum have increased from the small beginning in 1881 to a total of over \$2,000,000. In addition to this, the city has established an Art Museum Fund of one-fifth of a mill on the dollar of taxable property, which will add to the Museum's income about \$102,000 for the first year, and will increase yearly with the growth of the city. Broad plans for the enlargement of the work have been mapped out, providing for a monumental museum of comparative architecture, as a new department, and for other features intended to bring the educational influence of the institution home to the people of the

surrounding country as well as to the people of its home city.

With a liberality of purpose which is rare to find, and which has especially endeared his memory to us, Mr. Wayman Crow, when he presented to the Art School the home of the Museum, contemplated such a possibility as its extension through the generosity of other and perhaps wealthier men, and refused to have his name connected with the institution in any way, saying: "If there is to be a name, let it be the name of Saint Louis until some generous-minded citizen shall come forward and shall provide for the whole work that I am in a small way inaugurating—then let it bear his name." Even in that early stage of development, no institution in the country had seemingly a more brilliant future in store for it than had this—a promise attributable to the liberal and broad-minded view of the Chancellor of the University, the late Dr. William Greenleaf Eliot. Following this stage, however, there were sixteen years which might be described as a period of arrested development. Fortunately, more recent influences which have dominated the institution have revived a spirit in keeping with the carrying out of the broad and liberal plans formulated in the earlier years.

In building up a museum with limited resources, a point to be kept in mind is the value of concentrating on some line of collecting in which the museum can reasonably hope to command the attention and respect of competent critics, and at the same time serve as a valuable factor in art-education. In pursuance of such a policy, the Saint Louis Museum, for a quarter of a century mainly dependent upon voluntary or solicited contributions, has aimed and endeavored, with all the energy it could command for that purpose, to acquire a notable and comprehensive collection of American art, and has made substantial progress towards realizing this aim. And again, devoted as this institution has been to the broadest type of art educational work, it

has necessarily found comprehensive collections of applied art work indispensable, and has ceaselessly endeavored to advance in this great field—a field the more suited to a young and not too wealthy museum from the fact that, with knowledge and painstaking care, very moderate expenditures can be made to produce results of great educational value. Under these conditions, the Saint Louis Museum, while congratulating itself upon the possession of old French, Italian or English masterpieces—of Corot, Dupré, Daubigny, Cazin, Israels, or other great workers—grateful for them, and fully cognizant of how much its usefulness is extended by their possession, yet feels that for its acquisitions in this field it must rely almost entirely upon direct gifts, or upon funds designated for their purchase, and must devote its purchase endowment funds mainly to improving its special collections, including its collection of American art. That the friends of the Museum and of our national art have the courage of their convictions in this respect has been shown by recent gifts, and especially by one—already alluded to—from a friend of American art, which came in the form of a very substantial recognition of this plan, establishing an endowment with the single condition that every dollar of the income should be used for the acquisition of works by American artists. The development of a native American art is in itself one of the principal functions of any American art-educational institution. The American artist, to attain his full stature, must work with native feeling, as did the artists of the fifteenth century. He must understand the trend of American spirit. While he must study the old masters, and select from them, he must do so without servilely copying them, and with a conscious determination to advance along lines which shall not be French, English or German, but American. For his education, we require not merely art institutions in America, but American art institutions.

The work laid out in planning the development of the

Saint Louis School and Museum was far broader than any visible resources, in fact wider and deeper than the scope of the usual art institution. Free from any restrictions, the aim was to help in broadening the accepted conception, as well as the appreciation, of art, and to help to broaden the lives of our people through making art a vital, every-day influence in commerce, in industry, and in living—an ennobling and enriching possession of all the people. It was clearly seen at that time that successful efforts to further this ambition would have a far-reaching influence upon American life and upon industry. It was recognized at the beginning of the work, and adopted as a working maxim, that art is simply the expression and the fulfillment of the healthy and natural longing of normal human beings for beauty, and for the expression of ideality in design and workmanship, and therefore should be a matter of every-day enjoyment and use to every normally constituted man, woman and child. With the understanding (more widely understood in France, Germany, Japan, England and elsewhere than here) that in art or good workmanship—call the factor of ideality by what name you will—lies the difference between success and failure in industry, we seek to engender in our own country the appreciation of that beneficent influence in commerce and in life. So much having been accomplished with so little means, how great is the promise of the future in this department of the University—if its purpose is rightly understood and fostered—is a question which can be safely left to the thoughtful reader and to the friend of the institution.

UNIVERSITY OF MICHIGAN



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