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These publications include : —

**The Annual Reports of the President and of the Treasurer.
The Annual University Catalogue.**

**The Annual Catalogues of the College and the several Pro-
fessional Schools of the University; the Descriptive Pam-
phlet; the Announcements of the several Departments;
etc., etc.**

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FACULTY OF ARTS AND SCIENCES

DIVISION OF THE FINE ARTS

GENERAL STATEMENT

The instruction provided by the Division of the Fine Arts is intended to afford a basis for a comprehensive knowledge of the history and principles of the Fine Arts from ancient times to the present day, to provide a certain amount of training in drawing and painting, and to offer to students who intend to enter the Schools of Architecture and Landscape Architecture an opportunity to begin their training as undergraduates. For this reason, several courses which are announced by the Faculties of these two Schools are also listed as courses in Fine Arts. Most of these courses are not highly technical in character, and may profitably be taken by students who do not look forward to a professional career.*

Instruction is given chiefly in the Fogg Art Museum and in Robinson Hall, where the stereopticons, the collections of slides, photographs, casts, and original works of art used in connection with the work are kept. These buildings with their collections and the other museums whose contents illustrate developments in the field of the Fine Arts are briefly described in this pamphlet.

The attention of students is called to the opportunities for supplementing their studies which are afforded by Boston and its vicinity. Collections of the greatest value, both public and private, are easily accessible; and lectures on subjects relating to the Fine Arts are frequently announced by various artistic and scientific institutions or associations.

* For descriptions of advanced professional courses in architecture and landscape architecture, together with programmes of study leading to the professional degrees in applied science, reference should be made to the pamphlets issued by the School of Architecture and the School of Landscape Architecture.

COURSES OFFERED BY THE DIVISION OF FINE ARTS

(Bracketed courses will not be given in 1923-24)

Primarily for Undergraduates

- FINE ARTS 1a. Principles of Drawing and Painting, and Theory of Design.

For Undergraduates and Graduates

- FINE ARTS 1c. History of Ancient Art.
 FINE ARTS 1d. History of Mediaeval, Renaissance, and Modern Art.
 FINE ARTS 1f. Principles of Landscape Architecture.
 FINE ARTS 2a. Freehand Drawing.
 FINE ARTS 2b. Freehand Drawing (advanced course).
 FINE ARTS 2c. Drawing and Painting (advanced course).
 FINE ARTS 2f. Perspective.
 FINE ARTS 3a. History of Ancient Architecture.
 FINE ARTS 3b. History of Greek Sculpture.
 FINE ARTS 4a. History of Mediaeval Architecture.
 [FINE ARTS 4b. Mediaeval Sculpture.]
 [FINE ARTS 4c. Romanesque Architecture.]
 FINE ARTS 4d. Byzantine Art.
 FINE ARTS 4e. Mediaeval Art.
 FINE ARTS 5a. History of Renaissance and Modern Architecture.
 [FINE ARTS 5b. Renaissance Sculpture.]
 FINE ARTS 5c. The Central Italian Painters of the Renaissance.
 *FINE ARTS 5e. History of the Printed Book.
 FINE ARTS 5f. History of Engraving.
 *FINE ARTS 5g. Methods and Processes of Italian Painting.
 [FINE ARTS 5h. History of Florentine Painting.]
 [FINE ARTS 5k. History of Flemish Painting.]
 [FINE ARTS 5m. History of German Painting and Engraving.]
 FINE ARTS 5n. History of French Painting.
 [FINE ARTS 5r. Modern Sculpture.]
 [FINE ARTS 8a. Theory of Design.]
 [FINE ARTS 8d. Theory of Design (advanced course).]
 [FINE ARTS 9a. The Art and Culture of Italy in the Middle Ages and the Renaissance.]
 FINE ARTS 9b. The Art and Culture of Spain.
 FINE ARTS 10a. Elementary Architectural Drawing and Design.
 FINE ARTS 10b. Elementary Architectural Design.

Primarily for Graduates

- *‡ FINE ARTS 14. Mediaeval Illuminated Manuscripts prior to the Twelfth Century.
- [FINE ARTS 15. Museum Work and Museum Problems.]
- *‡ FINE ARTS 22. Drawing and Painting (advanced course).
- *‡ FINE ARTS 28. Theory and Practice of Stage Design.
- FINE ARTS 20*a*. Study of Engravings, Etchings, and Drawings.
- FINE ARTS 20*c*. Theory and Practice of Drawing and Painting.
- FINE ARTS 20*d*. History of Ancient Art.
- FINE ARTS 20*e*. History of Mediaeval Art.
- FINE ARTS 20*f*. History of Italian Art.
- FINE ARTS 20*g*. History and Theory of Painting.
- FINE ARTS 20*h*. History of Spanish Art.
- FINE ARTS 20*i*. History of Printing.
- FINE ARTS 20*k*. History of City Planning.

A star (*) prefixed to the number of a course indicates that the course cannot be taken without the previous consent of the instructor.

A double dagger (‡) prefixed to the number of a course indicates that the course is open, under certain conditions, to properly qualified students of Radcliffe College.

DESCRIPTION OF COURSES

Fine Arts Ia, Ic, and Id are introductory courses, for which no previous study of the Fine Arts is required. One of these courses is generally required for admission to more advanced courses. Students who have not satisfied this requirement must obtain the written permission of the Chairman of the Division before they can be admitted to any advanced course.

Primarily for Undergraduates

FINE ARTS 1a. Principles of Drawing and Painting, and Theory of Design. *Tu., Th., and (at the pleasure of the instructor) Sat., at 11, and two other hours for drawing.* Professor POPE and Mr. MOWER. (XIII)

This course is ordinarily required for admission to more advanced courses in drawing and painting. With the consent of the instructor, it may in exceptional cases be taken as a half-course throughout the year.

This course will count as a half-course only for those students who after taking it remove a condition in elective work by the admission examination in Freehand Drawing.

The course aims to give a clear understanding of the principles of drawing and painting and of the general theory of design, together with systematic training in actual practice. The lectures deal with the general theory of Tone Relations (Value, Color, Color-Intensity), the principles governing Tone Relations in nature, the different Modes of Drawing and Painting and their use in the principal epochs of art, both west and east. The Principles of Design (Harmony, Sequence, Balance) are considered with regard to their manifestation in the aspect of nature and their application to the terms of the various arts. Especial attention is given to Pictorial Design. Reading and the study of examples in the Fogg Art Museum and the Boston Museum of Fine Arts supplement the lectures.

The exercises in drawing and painting are arranged to give an understanding of the possibilities of the art as well as experience in the methods of drawing in pencil and painting in water-color. Drawing or painting is considered as a useful means of expression, valuable in many pursuits, while its practice is almost indispensable for a complete understanding and appreciation of the beauty of nature and of art.

For Undergraduates and Graduates

FINE ARTS 1c ¹/₂hf. History of Ancient Art. *Half-course (first half-year)*. Mon., Wed., Fri., at 11. Professor CHASE, assisted by Mr. PRIEST and Mr. FERGUSON. (IV)

See note under Course 1d.

FINE ARTS 1d ²/₂hf. History of Mediaeval, Renaissance, and Modern Art. *Half-course (second half-year)*. Mon., Wed., Fri., at 11. Associate Professor EDGELL, assisted by Mr. PRIEST and Mr. FERGUSON. (IV)

Courses 1c and 1d are introductory courses, for which no previous study of Fine Arts is required. Taken together, they are intended to cover the whole history of art.

Course 1c is intended to give a general view of the development of architecture, sculpture, and painting from their earliest beginnings to the end of the Roman Empire, with some account of the lesser arts. The earlier lectures are devoted to a brief consideration of the art of Egypt, Babylonia, and Assyria; then the development of Greek art is considered in some detail; and in the final lectures, the art of the Roman period is discussed. Particular attention is given to important modern excavations and their results, and the development of Greek architecture is considered in connection with the temples of Olympia and Athens.

Course 1d begins with Christian Roman and Byzantine art and takes up the history of architecture, sculpture, and painting to modern times. Special attention is given to the development of architecture and sculpture in the Middle Ages and the Renaissance, with brief references to certain of the minor arts. The history of Renaissance and modern painting is discussed from its beginnings in France and Flanders and in Italy through the principal schools of later times.

The required reading in Fine Arts 1c will be selected largely from the following books: Maspero, *Manual of Egyptian Archaeology*; Hancock, *Mesopotamian Archaeology*; Fowler and Wheeler, *Handbook of Greek Archaeology*; Hall, *Aegean Archaeology*; Baikie, *The Sea Kings of Crete*; Tarbell, *History of Greek Art*; E. A. Gardner, *Handbook of Greek Sculpture and Ancient Athens*; Percy Gardner, *Principles of Greek Art*; Dickinson, *The Greek View of Life*; Plutarch, *Life of Pericles*; Frazer, *Pausanias's Description of Greece*; Harrison and Verrall, *Mythology and Monuments of Ancient Athens*; Anderson and Spiers, *The Architecture of Greece and Rome*; Walters, *The Art of the Romans*.

The reading in Fine Arts 1d will be selected largely from the following books: S. Reinach, *Apollo*; L. Hourticq, *Art in France*; Sir W. Armstrong, *Art in Great Britain and Ireland*; C. Ricci, *Art in Northern Italy*; M. Dieulafoy, *Art in Spain and Portugal*; M. Rooses, *Art in Flanders*; F. Kimball and G. H. Edgell, *History of Architecture*; B. Fletcher and B. F. Fletcher, *History of Architecture*; W. Lowrie, *Monuments of the Early Church*; C. E. Norton, *Church Building in the Middle Ages*; A. K. Porter, *Mediaeval Architecture*; C. H. Moore, *Development and Character of Gothic Architecture, The Mediaeval Church Architecture of England*; H. D. Sedgwick, *A Short History of Italy*; C. R. Post, *A History of European and American Sculpture*; W. J. Anderson, *The Architecture of the Renaissance in Italy*; J. Ruskin, *Giotto and his Works in Padua*; J. A. Symonds, *The Renaissance in Italy*, Part III, "The Fine Arts"; W. Pater, *The Renaissance*; Vasari, *Lives of the Painters*; B. Berenson, *Florentine Painters, Central Italian Painters, North Italian Painters, Venetian Painters*; Fogg Museum Catalogue; Okakura-Kakuzo, *Ideals of the East*; D. W. Ross, *On Drawing and Painting*.

Courses 1c and 1d are conducted by means of lectures, illustrated by lantern slides, and supplemented by reading and the study of photographs and original works of art in the Fogg Museum and the Museum of Fine Arts in Boston. The third hour each alternate week is usually devoted to section meetings.

FINE ARTS 1f. Principles of Landscape Architecture, illustrated by a critical study of examples. Lectures, with collateral reading, conferences, and special reports. *Mon., Wed., Fri., at 9.*
Professor PRAY. (II)

Course 1f is the same as Landscape Architecture I, announced by the School of Landscape Architecture. Except by special permission, it is not open to undergraduates till after the Sophomore year.

With the consent of the instructor, either half of Course 1f may be counted as a half-course.

The object of this course is to give the students a broad knowledge of many types of landscape and garden forms, of the elements which make up the quality of each, of the motives which underlie them when of artificial creation, of their limitations, and of the constant adaptation of means to ends in all good work. The instruction is in the form of lectures, supplemented by collateral reading, by informal conferences, and by frequent exercises in writing. The types of landscape and garden design are severally taken up in the historical order of their highest development, but in addition to the critical description of historical examples with the aid of

plans, drawings, and photographs, reference is made whenever possible to actual examples, illustrative of the same principles, to be found in the vicinity of Boston, which students may readily visit.

During the year each student is required to make a study of one example of formal and one of informal landscape work, one special type of landscape design, and one example of natural landscape, and to submit a report in each case.

The course is illustrated by the use of the stereopticon.

FINE ARTS 2*a*. Freehand Drawing. *Tu., Th., Sat., 9-11.* Mr. MOWER. (XI, XII)

Course 1*a* or its equivalent is required for admission to this course. Course 2*a* may be taken in either half-year as a half-course.

This course, in continuation of Course 1*a*, is planned for all students who wish to gain greater facility in freehand drawing. Its particular aim is to give training in the expression of form in delineation and in light and shade, but work in color may be added in individual cases. Simple and direct methods of expression are especially insisted upon. As much latitude as possible is allowed in the choice of subjects according to the interests of the individual student. The collections of casts, photographs, photographic enlargements, etc., in the Fogg Museum of Art, as well as the collections in Robinson Hall, the University Museum, the Peabody Museum and the Boston Museum of Fine Arts, are accessible for work in this course.

FINE ARTS 2*b*. Freehand Drawing (advanced course). *Tu., Th., Sat., at 11.* Mr. MOWER. (XIII)

Course 2*b* may be taken in successive years. It may be taken in either half-year as a half-course.

This course is planned as a continuation of Course 2*a*, and includes work in pencil, pen, wash, and water color. The work consists chiefly of drawing from architectural and landscape subjects out of doors, and of drawing from the life, but, as in Course 2*a*, considerable latitude is allowed in the choice of subject and of medium, according to the needs of the individual student.

FINE ARTS 2*c*. Drawing and Painting (advanced course). *Mon., Wed., and (at the pleasure of the instructor) Fri., 9-11.* Professor POPE. (II, III)

Course 2*c* may be taken in successive years. It may be taken in either half-year as a half-course.

This course is designed particularly to give systematic training in painting with scaled palettes in oil. Considerable freedom, however, is allowed the individual student in the choice of subject, mode, handling, and to some extent materials employed. Practice is accompanied by constant criticism. Especial attention is directed toward thorough understanding of the general principles involved.

FINE ARTS 2f^{2hf}. Perspective. The theory of perspective and its application to the laying out of architectural subjects. Lectures and practice. *Half-course (second half-year)*. Tu., Th., 9-11. Mr. FROST and Mr. MOWER. (XI, XII)

Course 2f is the same as Architecture 3a, announced by the School of Architecture. It is open only to students who have passed Engineering Sciences 3b or its equivalent.

In perspective, the methods of projection from orthographic plan and from perspective plan are both used.

The theory of laying out subjects in perspective is studied with reference to the practical work of the architectural draftsman.

FINE ARTS 3a^{1hf}. History of Ancient Architecture. Lectures and drawing. *Half-course (first half-year)*. Tu., Th., and (at the pleasure of the instructor) Sat., at 12. Professor CHASE and Mr. CONANT. (XIV)

Course 3a is the same as Architecture 1a, announced by the School of Architecture. See the notes under Course 5a.

FINE ARTS 3b^{2hf}. History of Greek Sculpture. *Half-course (second half-year)*. Mon., Wed., Fri., at 9. Professor CHASE. (II)

Course 3b is planned as a continuation of Course 1c. In it the history of Greek sculpture will be traced in more detail than is possible in that course, with reference especially to the work of the great sculptors and to problems of modern criticism.

The course will be conducted by means of lectures, supplemented by reading and the study of photographs and original works in the Fogg Museum and the Museum of Fine Arts in Boston; but members of the class will be expected to prepare and present brief reports on assigned topics from time to time.

The required reading is selected from the following books: Jones, *Select Passages from Ancient Writers Illustrative of the History of Greek Sculpture*; Richardson, *History of Greek Sculpture*; Furtwängler, *Master-*

pieces of Greek Sculpture; Collignon, *Histoire de la Sculpture Grecque*; Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*; Waldstein, *Essays on the Art of Pheidias*; Murray, *The Sculptures of the Parthenon*; Dickins, *Hellenistic Sculpture*.

Ability to use French and German will be of advantage to those who take this course.

FINE ARTS 4a ¹/_{hf}. History of Mediaeval Architecture. Lectures and drawing. *Half-course (first half-year)*. Mon., Wed., and (at the pleasure of the instructor) Fri., at 12. Associate Professor EDGELL and Mr. CONANT. (V)

This course is the same as Architecture 1b, announced by the School of Architecture. Except by special permission, it is open to those students only who have passed satisfactorily in Course 3a. See the notes under Course 5a.

[FINE ARTS 4b ¹/_{hf}. Mediaeval Sculpture. *Half-course (first half-year)*. Mon., Wed., Fri., at 3. Professor PORTER.] (VIII)

Omitted in 1923-24.

The aim of this course will be to give the student familiarity with the chief monuments of mediaeval sculpture in France, Italy, Germany, Spain, and England, while at the same time developing his ability to detect and remember stylistic peculiarities in a work of art. Study will therefore be made primarily of the monuments themselves through reproductions, or in the originals, so far as this may be possible. Stress will be laid upon the art of the twelfth century, especially in France; the development of the Gothic style will be traced and followed through the fourteenth century and the School of Dijon. The relationship of ivory-carvings and miniatures with sculpture will be discussed. The early sculpture of Italy will be studied, and the influences leading to the Renaissance analyzed.

Instruction will be given by means of illustrated lectures and informal discussion in the class-room. Written criticisms and the solution of original problems in stylistic analysis will be required.

For students electing this course neither knowledge of foreign languages nor the ability to draw is necessary. They must, however, have an acquaintance with the history of art at least equivalent to that provided by Fine Arts 1d.

Students will be required to read Mâle's *Religious Art of the Thirteenth Century in France* collaterally with the lectures.

[FINE ARTS 4c ²hf. Romanesque Architecture. *Half-course (second half-year)*. Mon., Wed., Fri., at 3. Professor PORTER.] (VIII)

Omitted in 1923-24.

The outlines of the history of Romanesque art in Europe will be traced from the origins in Rome and the East to the final evolution into Gothic. The Byzantine question will be studied. Especial stress will be laid upon the development of architecture in France during the eleventh and twelfth centuries. The influences of the pilgrimages will be analyzed in the light of the monuments along the roads to Santiago, Rome, and Jerusalem. The polychromatic decoration of Romanesque Architecture will be emphasized; frescoes and mosaics will be studied. An attempt will be made to distinguish the more conspicuous types of Romanesque architecture which arose in France, Spain, Italy, Germany, and England.

Instruction will be given by illustrated lectures and informal discussion in the class-room. Collateral reading will be required.

Ability to draw is not necessary; the student must, however, be able to read at least one of the four languages, French, German, Italian, or Spanish.

The required reading will be selected from the following works: Strzygowski, *Orient oder Rom*; Strzygowski, *Die Baukunst der Armenier und Europa*; Lampérez, *Historia de la Arquitectura Cristiana Española*; Gómez-Moreño, *Iglesias Mozárabes*; Rivoira, *Architettura Musulmanna*; Porter, *Lombard Architecture*; Porter, *Construction of Gothic and Lombard Vaults*; de Lasteyrie, *L'Architecture Religieuse en France à l'époque Romane*; Puig y Cadafalch, *L'Arquitectura Romànica a Catalunya*; Clemen, *Die Romanische Monumentalmalerei*; Rizzo e Toesca, *Storia dell'Arte Italiana*; André Michel, *Histoire de l'Art*; Bertaux, *L'Art dans l'Italie méridionale*.

FINE ARTS 4d ²hf. Byzantine Art. *Half-course (second half-year)*. Mon., Wed., Fri., at 3. Professor PORTER. (VIII)

This course will be devoted to a study of the architecture, enamels, painting, mosaics, miniatures, ivories, and stone sculptures of the Byzantine empire from the fourth to the thirteenth centuries, with special reference to the influences in the West. The aim will be to give the student a working knowledge of the outlines of the history of art in the Near East and an acquaintance with the chief monuments and with the literature. Instruction will be carried on by means of informal discussions in the class-room and conferences. Individual and original research will be required from all members of the course.

Reading will be selected from the following books: Strzygowski, *Orient oder Rom*, *Kleinasien*, *Die Baukunst der Armenier und Europa*; Rivoira,

Le Origini dell'Architettura Lombarda; Diehl, *Manuel de l'art byzantin*; Dalton, *Byzantine Art and Archaeology*; Wulff, *Byzantinische Kunst*; Millet, *L'école grecque dans l'architecture Byzantine*.

Students electing this course must have an acquaintance with the history of art at least equivalent to that provided by Fine Arts 1*d*. No ability to draw is required, but the ability to read at least one foreign language with ease is necessary.

FINE ARTS 4e ¹/_{hf}. Mediaeval Art: the Evolution of Mediaeval Style in Sculpture, Painting, and the Minor Arts. *Half-course (first half-year)*. Mon., Wed., and (at the pleasure of the instructor) Fri., at 12. Professor C. R. MOREY (Princeton University). (V)

The purpose of the course is to trace the transformation of the antique into the modern point-of-view through the transitional period of the Middle Ages, as illustrated by the shifting styles of mediaeval sculpture, painting, and the minor arts. The styles of architecture will also be used in illustration, but only incidentally, and for a considerable period the evolution of mediaeval style will be considered in the field of the illumination of manuscripts. The course will open with a consideration of Hellenistic Art as antecedent to Mediaeval Art, after which the persistence of the two Hellenistic styles will be followed throughout the Early Christian period. The genesis and evolution of Byzantine Art, as the result of the combination of Oriental and Greek, will be treated next, and the parallel combination in the West, of Latin Hellenistic with barbarian elements, will be studied in its early phase of Carolingian Art, and its later phase of Romanesque. The rest of the course will be devoted to the formation and development of the Gothic style, ending with the final capitulation of the mediaeval point-of-view to modern realism, first visible in the Northern Gothic sculpture and painting of the fifteenth century. The course thus covers a period from c. 300 B.C. to the sixteenth century.

The course will be conducted according to the preceptorial method in use at Princeton, with two hours a week devoted to lectures, the third hour to reports and discussion based on the week's reading. For the third hour the class will meet in separate small groups, which will be considered as informal meetings, designed to stimulate discussion, to define the ideas of the students, and to afford a more intimate and intelligent use of the illustrative material. Summary illustration of the course is afforded by a set of University Prints, designed especially for the course, and accompanied by a printed outline. Ability to read French is desirable but not necessary.

The reading is selected chiefly from the following books: L. M. Phillipps, *Form and Colour*; O. M. Dalton, *Guide to the Mediaeval Antiquities of the British Museum*; J. A. Herbert, *Illuminated Manuscripts*; H. O. Taylor, *The Mediaeval Mind*; C. R. Morey, *Romanesque Sculpture*; E. Mâle, *Religious Art in France; XIII Century*; H. Adams, *Mont-Saint-Michel and Chartres*; Weale, *The Art of the Van Eycks*; L. Eckenstein, *Dürer*; C. R. Post, *A History of European and American Sculpture*, vol. I; Marriage, *The Sculptures of Chartres Cathedral*; L. Réau, *Peter Vischer*; L. Pillion, *Les Sculpteurs français du XIII^e siècle*; E. Mâle, *L'Art français du XII^e siècle; L'Art religieux à la fin du moyen-âge*.

FINE ARTS 5a^{2hf}. History of Renaissance and Modern Architecture. Lectures and drawing. *Half-course (second half-year). Tu., Th., and (at the pleasure of the instructor) Sat., at 12.* Associate Professor EDGELL and Mr. CONANT. (XIV)

Course 5a is the same as Architecture 1c, announced by the School of Architecture. Except by special permission, it is open to those students only who have passed satisfactorily in Course 3a.

Courses 3a, 4a, and 5a form a series of courses which aim to cover the history of the central styles of European Architecture. Ability to read French and German will be of advantage to those who take these courses.

In these courses the history of architectural development is considered, both technically and as an expression of the successive civilizations which produced it. The principles of design which underlie the development of architecture are considered, and the courses include the study of the development both of structure and of ornamental detail and their interrelation. Definite knowledge of the forms that are met with, and their proper use, is insisted upon. The subject is studied by means of lectures illustrated by the stereopticon, by conferences, and the writing of reports and theses with illustrative drawings by the students. Methods of vaulting in different periods are made familiar by the study of large models of vaulting, which show precisely the methods that would be employed in the construction of actual vaults.

The endeavor is not so much to study the history of architecture archaeologically as to obtain a knowledge of principles of design by an analysis of the growth of architectural form and its use. Architectural form and composition are thus studied by means of the history of architecture.

In Course 3a the gradual development of architectural forms and the technical processes of building are traced, beginning with a summary study of the buildings of Egypt, Assyria, and Persia, and passing on to

the more thorough and detailed consideration of the architecture of Greece and Rome. Especial emphasis is placed on acquiring familiarity with the elements of classical architectural form, especially the Greek and Roman orders and their uses. The course is not merely historical, but aims to lay the foundation of a working knowledge of architectural form, and thus serves as an introduction to Courses 4a and 5a, which continue the history of architecture, and to the courses in architectural design begun in Course 10b.

Reference-books: In Course 3a,—Perrot and Chipiez, *Histoire de l'art dans l'antiquité*; Warren, *Foundations of Classic Architecture*; Kimball and Edgell, *History of Architecture*; Hall, *Aegean Archaeology*; Fowler and Wheeler, *Greek Archaeology*; Marquand, *Greek Architecture*; Anderson and Spiers, *The Architecture of Greece and Rome*; Choisy, *L'Art de bâtir chez les Romains*. In Course 4a,—Dehio und v. Bezold, *Kirchliche Baukunst des Abendlandes*; Emerton, *Introduction to the Middle Ages*; Diehl, *Manuel de l'art byzantin*; Cummings, *History of Architecture in Italy*; Moore, *Development and Character of Gothic Architecture*; Viollet le Duc, *Dictionnaire raisonné de l'Architecture française*; Huss, *Rational Building* (translation from Viollet le Duc); Adams, *Growth of the French Nation*; Jackson, *Byzantine and Romanesque Architecture*; Fletcher, *History of Architecture*; Kimball and Edgell, *History of Architecture*; Bond, *Gothic Architecture in England*. In Course 5a,—Symonds, *Renaissance in Italy*; Norton, *Church-building in the Middle Ages*; Moore, *Character of Renaissance Architecture*; Sturgis and Frothingham, *History of Architecture*; Gromort, *Renaissance en Italie*; Anderson, *Architecture of the Renaissance in Italy*; Blomfield, *The History of Renaissance Architecture in England, French Renaissance Architecture*; Ward, *The Architecture of the Renaissance in France*; Martin Briggs, *Baroque Architecture*; Gotch, *Early Renaissance in England*.

General for all three courses, Robinson and Breasted, *Outlines of European History*.

Except by special permission Courses 4a and 5a are open to those students only who have passed in Course 3a; but students who have passed in Courses 1c and 1d with satisfactory grades will usually be admitted.

[FINE ARTS 5b²hf. Renaissance Sculpture. *Half-course (second half-year)*. Mon., Wed., and (at the pleasure of the instructor) Fri., at 12. Professor POST.] (V)

Omitted in 1923-24.

The purpose of this course is to study the sculpture of the Renaissance from the standpoints of its historical development, its aesthetic signifi-

cance, its technical qualities, and its relation to contemporary architecture, painting, literature, and general culture; in order to bring into relief its characteristics, comparison is constantly made to ancient, mediaeval, and modern art. Attention is concentrated upon Italy in the fifteenth and sixteenth centuries, but there is also a discussion of the production of the other European countries, especially of France and of Spain. Particular regard is paid to examples in the Metropolitan Museum at New York and in other American collections. If time permits, there are a few lectures upon the evolution of sculpture subsequent to the Renaissance.

The lectures are illustrated by the lantern and by visits to the casts in the Boston Museum, and are supplemented by the student's private reading and examination of photographs reserved at the Fogg Museum. Two reports on special reading are required, or, with the instructor's permission, a longer thesis may be substituted.

Neither ability to draw nor to read foreign languages is necessary, although a knowledge of French, German, Italian, or Spanish will be of advantage.

The required reading is selected from the following books (the list including only works in English): W. G. Waters, *Italian Sculptors*; C. C. Perkins, *Tuscan Sculptors*; L. J. Freeman, *Italian Sculpture*; Vasari's *Lives*, Blashfield edition; Marquand and Frothingham, *History of Sculpture*; D. C. Eaton, *Modern French Sculpture*; A. F. Calvert, *Sculpture in Spain*; Benvenuto Cellini, *Autobiography*; J. A. Symonds, *Renaissance in Italy, The Fine Arts*; J. Burekhardt, *The Renaissance in Italy*; W. Pater, *The Renaissance*.

FINE ARTS 5c¹hf. The Central Italian Painters of the Renaissance.
Half-course (first half-year). Tu., Th., and (at the pleasure of the instructor) Sat., at 9. Associate Professor EDGELL.
 (XI)

In this course the work of the painters of the Sieneese and Umbrian schools, including Raphael, will be studied in detail. Two hours a week will be devoted to lectures, and generally a third hour will be used for conferences, written tests, and individual work on the part of the members of the class. Ability to use Italian, German, or French will be of advantage to those who take the course.

The lists in Berenson's *Central Italian Painters of the Renaissance* will constantly be used, and considerable reading will be prescribed from Vasari's *Lives of the Painters*, Jameson's *Sacred and Legendary Art*, the Bible and the Apocrypha. Other reading on allied subjects, historical or literary, will also be prescribed; and, in connection with their individual work, the students will be required to read certain of the standard modern

biographies of the more important Central Italian painters. The necessary books will be reserved for the use of the class in the University Library or at the Fogg Museum.

*FINE ARTS 5e ¹/₂f. The History of the Printed Book. *Half-course* (first half-year). Tu., Th., at 3. DR. WINSHIP. (XVII)

This course is intended for men who are interested in books as objects of art, and who desire to possess or to produce beautiful books. The lectures on the history of printing and its subsidiary crafts will be supplemented by discussions of the characteristic qualities which affect the excellence and the value of any volume. The physical make-up of a book and the conditions governing its manufacture will be explained with sufficient detail to provide a basis for sound judgment of the quality of any piece of work.

The lectures will treat of book production from the period of the illuminated manuscripts to the present time. The work of the men who made noteworthy contributions to the advancement or the deterioration of the art of fine book-making will be studied historically and technically. Considerable attention will be given to the presses which are now producing good work.

The incidental aspects of the subject which affect the collecting of books will be considered. An important object of the course is to train the taste of book-buyers, and to cultivate a well-informed judgment of the value of rare and attractive volumes. The methods by which books of moderate importance are made to seem desirable will be explained. Old and modern examples of good and bad book-making will be shown. There will be opportunities to examine volumes belonging to members of the class and to express opinions as to their fundamental and commercial value.

The class will meet in the Widener Memorial room. The lectures will be illustrated by examples from the Harry Elkins Widener library as well as from the other special collections and the Treasure Room of the Harvard Library. The class will visit near-by libraries to examine the literary and bibliographical treasures which they contain. Those men whose subjects for individual study require it may have an opportunity to see some of the private libraries in the neighborhood. In addition to the required reading, each student will be expected to prepare a written report upon the bibliography of some subject of especial interest to him.

FINE ARTS 5f. History of Engraving. Tu., Th., at 3, and a third hour at the pleasure of the instructor. Associate Professor SACHS. (XVII)

In this course a study will be made of the history of engraving and etching as exemplified by its acknowledged great masters from its beginning in Germany and Italy in the fifteenth century down to the work of our contemporaries. There will also be a brief study, with practical demonstration, of the technical process of engraving, etching, wood cutting, wood engraving, mezzotinting, lithographing, etc.

Two hours a week will be devoted to lectures illustrated by the lantern, and frequently a third hour to conferences, and to the examination of original material under the guidance of the instructor, who also hopes to arrange visits to the Museum of Fine Arts, Boston, the Metropolitan Museum, New York, and many private collections in Cambridge, Boston, and New York.

Neither ability to draw nor to read foreign languages will be required, although a knowledge of French and German will be of advantage to students who take the course.

Students will be required to read in full and to study with care A. M. Hind, *A Short History of Engraving and Etching*. In addition each student will be required to do special reading in connection with his particular problem.

*FINE ARTS 5g²hf. Methods and Processes of Italian Painting. *Half-course (second half-year)*. Tu., Th., and (at the pleasure of the instructor) Sat., at 9. Mr. E. W. FORBES. (XI)

This course is intended primarily for students who are interested in the processes of painting and who have some knowledge of drawing. The course will take up the history of Italian painting of the Florentine, Central Italian, and Venetian schools from 1300 to 1550. The principal effort will be to study such original paintings of this period as are available in the neighborhood and the methods by which those works of art were produced. A knowledge of Italian, French, and German is desirable for this course.

[FINE ARTS 5h¹hf. History of Florentine Painting. *Half-course (first half-year)*. Tu., Th., and (at the pleasure of the instructor) Sat., at 9. Associate Professor EDGELL.] (XI)

Omitted in 1923-24.

In this course the work of the Florentine painters, from Giotto to Michelangelo, will be considered in some detail. Two hours a week will be devoted to lectures, and usually a third hour to conferences, the examination of photographs, etc. Neither ability to draw nor to read foreign languages will be required, although a knowledge of French, Italian, or German will be of advantage to students who take the course.

Berenson's *Florentine Painters of the Renaissance* will constantly be used, and students will be required to read considerable parts of Vasari's *Lives of the Painters*. The reading will also include Ruskin, *Giotto and his Works in Padua*, and selections from the Bible, the Apocrypha, Jameson's *Sacred and Legendary Art*, Symonds, *The Renaissance in Italy*, and Pater, *The Renaissance*. Other reading on allied subjects, iconographic and historical, will be prescribed, and, in connection with their individual work, students will be required to read modern biographies of the more important painters. The necessary books will be reserved for the use of the class in the University Library, the Fogg Museum, or both.

[FINE ARTS 5k¹hf. History of Flemish Painting. *Half-course (first half-year)*. Tu., Th., and (at the pleasure of the instructor) Sat., at 12. Associate Professor EDGELL.] (XIV)

Omitted in 1923-24.

In this course the work of the Flemish painters will be studied in detail. The allied, primitive schools of France will also be considered, as well as the typical early German schools. Much time will be spent on Rubens, Van Dyck, and allied Flemish painters, but no serious discussion of Dutch painting will be included. Two hours a week will be devoted to lectures, and generally a third to tests, the examination of photographs, and individual work on the part of members of the class. Ability to read French and German will be of great assistance to students taking the course.

The works of Crowe and Cavalcaselle, Michel, Max Rooses, and Fierens-Gevaert will be used as text-books and students will be required to read biographies of the more important Flemish painters. Allied reading on subjects historical, literary, and iconographic will also be prescribed. The necessary books will be reserved in the University Library or the Fogg Museum.

[FINE ARTS 5m²hf. History of German Painting and Engraving. *Half-course (second half-year)*. Tu., Th., and (at the pleasure of the instructor) Sat., at 12. Associate Professor SACHS.] (XIV)

Omitted in 1923-24.

In this course the history of German painting and engraving from 1400 to 1600 will be considered. The work of Dürer, Holbein, and Cranach will be studied in detail, and quite as much emphasis will be laid upon the drawings and engravings of these masters as upon their paintings. In order to emphasize the characteristics of this period in Germany comparison will frequently be made with the art of Italy.

Two hours a week will be devoted to lectures illustrated by the lantern, and a third to the study of original works and reproductions under the guidance of the instructor in the Fogg Museum, the Museum of Fine Arts, the Metropolitan Museum, New York, and important private collections in New York, Boston, and elsewhere.

Required reading will be selected from Michel, *Histoire de l'Art*; the Bible; Cambridge Modern History; Dickenson, *German Masters in Art*; Dodgson, *Catalogue of Early German and Flemish Woodcuts*; Jameson, *Sacred and Legendary Art*; Reinach, *Apollo*; Berenson, *North Italian Painters of the Renaissance*, and *Venetian Painters of the Renaissance*; Kristeller, *Andrea Mantegna*; Cust, *The Engravings of Albrecht Dürer*; Knackfuss, *Dürer*; Koehler, *Chronological Catalogue, etc.*; Thausing, *Albrecht Dürer, His Life and Works*; Chamberlain, *Hans Holbein the Younger*; Dudley Heath, *Miniatures*; Hueffer, *Hans Holbein the Younger*; Woltmann, *Holbein and His Times*; Voss, *Albrecht Altdorfer and Wolf Huber*; and other works. Neither ability to draw nor to read foreign languages is necessary. A knowledge of German and French will be of great aid to the student taking the course. Most of the books containing the required reading will be reserved for the use of the class in the University Library or in the Fogg Museum, or in both.

FINE ARTS 5n 1/2. History of French Painting. Half-course (first half-year). Tu., Th., and (at the pleasure of the instructor) Sat., at 12. Associate Professor SACHS. (XIV)

In this course the history of French painting will be considered from the early manifestations, but the emphasis will be laid on the work of the masters of the seventeenth century, eighteenth century, and nineteenth century. Two hours a week will be devoted to lectures, illustrated by the lantern, and a third to the study of original works and reproductions under the guidance of the instructor in the Fogg Museum, the Museum of Fine Arts, Boston, the Metropolitan Museum, New York, and important private collections in New York, Boston, and elsewhere.

Reading will be selected from: Michel, *Histoire de l'Art*; Reinach, *Apollo*; Hourticq, *Art in France*; Herbert, *Illuminated Manuscripts*; Bouchot, *l'Exposition des Primitifs Français*; Lady Dilke, *The Renaissance of Art in France*; Dimier, *French Painting of the 16th Century*; Louis Gillet, *La Peinture XVII et XVIII siècles*; Brownell, *French Art*; *Gazette des Beaux-Arts*, and other periodicals. A knowledge of French will be of great aid to those who take the course. Most of the books containing the required reading will be reserved for the use of the class in the Widener Library and in the Fogg Museum.

[FINE ARTS 5r²hf. Modern Sculpture. *Half-course (second half-year)*. Mon., Wed., and (at the pleasure of the instructor) Fri., at 12. Professor POST.] (V)

Omitted in 1923-24.

For the purposes of this course, the term "modern" is interpreted to include sculpture since the Renaissance. The periods treated are the baroque of the seventeenth century, the rococo of the eighteenth, the neo-classic of the end of the eighteenth and the beginning of the nineteenth, and the modern, in the stricter sense of the word, including the production of the present day. The achievements of the principal nations of Europe during these periods are discussed, comprising, in the nineteenth and twentieth centuries, the output of the Scandinavian and Slavic countries; but special emphasis is laid upon American sculpture. One lecture, at the end of the year, is devoted to Post-Impressionism. The sculpture is considered from the standpoints of its historical development, its aesthetic significance, its technical qualities, and its relation to contemporary architecture, painting, and general culture. Particular attention is paid to the evolution of public and sepulchral monuments. The political history as a setting to the art of each period is studied by the members of the course through assigned reading. Comparison is constantly made with the sculpture of antiquity, of the Middle Ages, and of the Renaissance.

The lectures are illustrated by the lantern, and visits to works of sculpture in Boston, Cambridge, and the immediate vicinity, and are supplemented by the student's private reading and examination of photographs reserved at the Fogg Museum. A thesis is required, preferably dealing with some American sculptor whose production, at least in part, may be studied at first hand.

The following are some of the books from which the outside reading is selected: Richard Norton, *Bernini and Other Studies*; D. C. Eaton, *Handbook of Modern French Sculpture*; Lady Dilke, *French Architects and Sculptors of the Eighteenth Century*; Louis Hourticq, *Art in France*; Max Rooses, *Art in Flanders*; Walter Armstrong, *Art in Great Britain and Ireland*; Marcel Dieulafoy, *Art in Spain and Portugal*; A. F. Calvert, *Sculpture in Spain*; Lorado Taft, *History of American Sculpture*; C. H. Caffin, *American Masters of Sculpture*; Julius Meier-Graefe, *Modern Art*; A. R. Willard, *History of Modern Italian Art*; O. G. Destrée, *The Renaissance of Sculpture in Belgium*; M. H. Spielmann, *British Sculpture and Sculptors of Today*; A. J. Eddy, *Cubists and Post-Impressionism*; Carleton Hayes, *Political and Social History of Modern Europe*.

[FINE ARTS 8a^{2hf}. The Theory of Design. Lectures, with practice.
Half-course (second half-year). Mon., Wed., 2-5. Professor
 POPE.] (VII-IX)

Omitted in 1923-24.

This course is open only to students who have taken or are taking Fine Arts 1a as a whole course or as a half-course.

This is an introductory course in the principles and procedures of design. The course is conducted by means of lectures and of exercises which serve not only as elementary practice in design but also as an aid in the understanding of the principles of design. The course also includes a study of historic examples in the Fogg Art Museum and the Museum of Fine Arts, Boston.

[FINE ARTS 8d^{2hf}. The Theory of Design (advanced course).
Half-course (second half-year). Mon., Wed., and (at the
pleasure of the instructor) Fri., 9-11. Professor POPE.]
 (II, III)

Omitted in 1923-24.

Fine Arts 8a or its equivalent is required for admission to this course.

This is a course in the practice of design in continuation of Course 8a. The precise character of the exercises is determined by the needs of the individual student.

[FINE ARTS 9a. The Art and Culture of Italy in the Middle Ages
 and the Renaissance. *Mon., Wed., and (at the pleasure of*
the instructor) Fri., at 12. Professor POST.] (V)

Omitted in 1923-24.

The purpose of this course is to study the great cultural period in Italy which begins with the rise of the Free Communes and culminates in the high Renaissance at the beginning of the sixteenth century and which, since the Middle Ages and the Renaissance are not so sharply distinguished in Italy as elsewhere, may be considered as a single movement in successive stages of development. It is planned to discuss all the chief manifestations of this movement in political history, religious and intellectual tendencies, manners, the Fine Arts, and literature, and to seek to understand each manifestation better by examining the light thrown upon it by the others. Attention is concentrated principally upon the Fine Arts, as the most typical and greatest expression of the civilization of the time, and the lectures give, primarily, a connected history of Italian Art in the three major phases of architecture, sculpture, and painting during the period under discussion. The political history is studied as a setting to the culture, and the literature in so far as it affords parallels to artistic tendencies.

Such topics as the religious excitement in the thirteenth century, hagiology, the rise of humanism and individualism, the cult of Neoplatonism, the processions, festivals, and drama, contemporaneous costume, etc., since they have an intimate relation to the Fine Arts, are examined at length.

The lectures are illustrated by the lantern, photographs, and visits to the Fogg Museum, the Boston Museum of Fine Arts, and Fenway Court, and are supplemented by the student's private reading. Two or three short reports on special reading are required each half-year; in the second half-year a longer thesis may be substituted.

Neither an ability to draw nor to read foreign languages is necessary, although a knowledge of French, German, or Italian will be of advantage.

The required reading is selected from the following books: the *Bible*; Mrs. Jameson, *Sacred and Legendary Art, Legends of the Madonna, Legends of the Monastic Orders*; E. M. Jamison et al., *Italy, Mediaeval and Modern*; H. D. Sedgwick, *Short History of Italy, Italy in the Thirteenth Century*; H. B. Cotterill, *Medieval Italy*; Sismondi, *Italian Republics*; E. H. and E. W. Blashfield, *Italian Cities*; G. Biagi, *Men and Manners of Old Florence*; W. R. Thayer, *A Short History of Venice*; L. Douglas, *A History of Siena*; J. A. Symonds, *Renaissance in Italy, Sketches from Italy*; J. Burckhardt, *Renaissance in Italy*; W. Pater, *The Renaissance*; W. Lowrie, *Christian Art and Archaeology*; A. L. Frothingham, *Monuments of Christian Rome*; C. A. Cummings, *History of Architecture in Italy*; C. H. Moore, *Development and Character of Gothic Architecture, Character of Renaissance Architecture*; F. M. Simpson, *History of Architectural Development*; A. Kingsley Porter, *Lombard Architecture*; W. J. Anderson, *Architecture of the Renaissance in Italy*; E. H. and E. W. Blashfield, *Vasari's Lives of the Painters*; B. Berenson, *Florentine Painters of Renaissance, Central Italian Painters of Renaissance, North Italian Painters of Renaissance, Venetian Painters of Renaissance*; Ruskin, *Giotto and his Works in Padua, Mornings in Florence, Michael Angelo and Tintoretto, St. Mark's Rest*; Brown and Rankin, *A Short History of Italian Painting*; P. Kristeller, *Andrea Mantegna*, English edition; W. G. Waters, *Italian Sculptors*; C. R. Post, *A History of European and American Sculpture*.

FINE ARTS 9b²/_{hf}. The Art and Culture of Spain. *Half-course* (second half-year). Mon., Wed., and (at the pleasure of the instructor) Fri., at 12. Professor POST. (V)

The purpose of this course is to study the cultural development of Spain from the Visigothic period through the seventeenth century. Attention is concentrated chiefly upon the Fine Arts, and the lectures give, primarily, a connected history of Spanish art in the three major phases of

architecture, sculpture, and painting; but it is planned also to treat the other principal manifestations of culture, such as religious and intellectual tendencies, manners, the minor arts, and costume, and to seek to understand each manifestation better by examining the light thrown upon it by the others. The political history is discussed as a setting to the culture and the literature, in so far as it affords parallels to artistic movements. The Romanesque, Gothic, and Renaissance periods are studied at length, but particular stress is laid upon the golden age of Spanish art, the seventeenth century. The Moorish art and civilization of the peninsula are included in the survey, and, if time permits, one or two lectures are devoted to modern painting.

The lectures are illustrated by the lantern and by visits to the Boston Museum and Fenway Court, and are supplemented by the student's private reading and examination of photographs reserved at the Fogg Museum. Two reports on special reading are required, or, with the instructor's permission, a longer thesis may be substituted.

Neither ability to draw nor to read foreign languages is necessary, although a knowledge of French, German, or Spanish will be of advantage.

The required reading is selected from the following books (the list including only works in English): N. R. Burke, *A History of Spain*; W. C. Oman, *Europe*; Lane-Poole, *The Moors in Spain*; M. A. S. Hume, *The Spanish People*; K. Baedeker, *Spain and Portugal*; J. Fitzmaurice-Kelly, *A History of Spanish Literature*; C. R. Post, *Mediaeval Spanish Allegory*; *A History of European and American Sculpture*; M. Dieulafoy, *Art in Spain and Portugal* (*Ars Una* series); C. H. Caffin, *The Story of Spanish Painting*; A. F. Calvert, *Sculpture in Spain*; N. Sennenach, *The School of Seville*; A. de Beruete, *The School of Madrid*; J. A. Gade, *Cathedrals of Spain*.

FINE ARTS 10a. Elementary Architectural Drawing and Design.

Preparatory course for landscape design. Criticism, discussion, and practice. *Th.*, 9-12, and additional hours.

Mr. CONANT, with occasional instruction by Professor HUBBARD.

(XI-XIII)

Course 10a is the same as Landscape Architecture 13, announced by the School of Landscape Architecture; see note under Course 10b. This course includes a short study of the orders, a measured drawing, and simple problems planned with a view to familiarizing the student with architectural form and detail. It is intended for students looking forward to the professional study of Landscape Architecture, and is required of students in the School of Landscape Architecture who have not obtained similar preparation elsewhere.

FINE ARTS 10*b*. Elementary Architectural Design.—Elements of Architectural Form.—The Orders.—Simple problems in the application of these elements. *Mon., Wed., Fri., 2-5, and nine other hours at students' convenience, which may include evening hours. (To be counted as two courses.)* Associate Professor HUMPHREYS, with occasional criticisms by Professor HAFNER. (VII-IX)

Course 10*b* is the same as Architecture 4*a*, announced by the School of Architecture. It may be taken in either half-year as a whole course and may be entered at the beginning of either half-year. It is open to those students only who either take or have taken Courses 1*a* and 3*a* and Engineering Sciences 3*b*. It is intended especially for students looking forward to the professional study of architecture. Courses 10*a* and 10*b* are parallel courses and cannot both be counted for a degree.

The purpose of this course is to familiarize the student with the classical elements of architectural form by means of studying and drawing the architectural orders at a large scale and applying the orders and a few of the other elements of buildings to a few simple problems in composition which will also serve to give the student instruction in the technique of architectural drawing and rendering. Individual and general criticism of the student's work will be given regularly, and informal conferences and discussions of the orders, and the uses of them in architectural composition, will be given from time to time.

Primarily for Graduates

‡*FINE ARTS 14¹/₂*f*. Mediaeval Illuminated Manuscripts prior to the Twelfth Century. *Half-course (first half-year). Mon., Wed., and (at the pleasure of the instructor) Fri., at 3.* Professor C. R. MOREY (Princeton University). (VIII)

The purpose of the course is to analyze the Hellenistic styles which were transmitted to the Middle Ages in East and West, and to trace their continuation and transformation through the "Dark Ages" by means of illuminated manuscripts. Ability to read German and either French or Italian is required.

[FINE ARTS 15¹/₂*f*. Museum Work and Museum Problems. *Half-course (first half-year). Tu., Th., at 3.* Associate Professor SACHS and other Members of the Division.] (XVII)

Omitted in 1923-24.

‡*FINE ARTS 22. Drawing and Painting (advanced course). Practice, lectures, and conferences. *Hours to be arranged.* (*To be counted as two courses.*) Professor POPE and Mr. MOWER.

Only properly qualified students will be admitted to this course; the submission of previous work and an examination may be required of candidates for admission.

The course is planned for those who wish to carry practice in painting and drawing farther than is possible in undergraduate courses. It aims particularly to give thorough training in the use of scaled palettes, together with advanced practice in drawing. The work will consist of daily practice in painting and drawing, partly from nature, partly from the imagination; this will be accompanied by explanatory lectures and conferences and constant criticism. Especial emphasis will be placed on pictorial design. A series of subjects will be assigned to be developed in imaginative compositions.

It is planned to have drawing from life several times each week.

‡*FINE ARTS 28. Theory and Practice of Stage Design. Problems, conferences, and lectures. *Tu., Th., at 2.* Professor POPE and other Members of the Division of Fine Arts, with the coöperation of Professor BAKER and Members of The 47 Workshop. (XVI)

The purpose of this course is to give a thorough understanding of the principles of design as applied to the art of the stage, and also to give practice in the working out of definite problems in stage design. This involves the making of preliminary sketches, three-dimensional models, and carefully scaled drawings. The use of lighting as an aid to design and as a means of expression will be particularly studied. Special emphasis will also be placed on the study of fine examples of design by the great masters of painting as well as of the methods of stage setting employed in the past and at the present day.

The course will be conducted by means of laboratory work with supplementary conferences and lectures. Part of the assigned problems may be connected with the competitions for the plays produced in The 47 Workshop.

COURSES OF SPECIAL STUDY

Competent graduate students are afforded opportunities for advanced study in special fields, as follows:—

20a. Study of Engravings, Etchings, and Drawings. Associate Professor SACHS.

- 20c. Theory and Practice of Drawing and Painting. Dr. ROSS.
 20d. History of Ancient Art. Professor CHASE.
 20e. History of Mediaeval Art. Professor PORTER, Professor
 C. R. MOREY (Princeton University), and Associate Professor
 EDGELL.
 20f². History of Italian Art. *Second half-year*. Professor POST.
 20g. History and Theory of Painting. Professor POPE.
 20h². History of Spanish Art. *Second half-year*. Professor POST.
 20i. History of Printing. Dr. WINSHIP.
 20k. History of City Planning. Professor PRAY.

Attention is also called to the following courses * : —

For Undergraduates and Graduates

- [GREEK 10. A Survey of Greek Civilization. — Lectures; required
 reading. *Tu., Th., Sat., at 12*. Professor GULICK.] (XIV)
 Omitted in 1923-24.
- LATIN 10^{2hf}. A Survey of Roman Civilization. — Lectures; required
 reading. *Half-course (second half-year)*. *Tu., Th., Sat.,
 at 12*. Professor CLIFFORD H. MOORE. (XIV)
- CLASSICAL ARCHAEOLOGY 1a^{1hf}. Greek Archaeology. *Half-
 course (first half-year)*. *Tu., Th., Sat., at 11*. Professor
 CHASE. (XIII)
- CLASSICAL ARCHAEOLOGY 1b^{2hf}. Etruscan and Roman Archae-
 ology. *Half-course (second half-year)*. *Tu., Th., Sat., at
 11*. Professor CHASE. (XIII)
- ITALIAN 2. Italian Literature of the Fifteenth and Sixteenth Cen-
 turies. *Mon., Wed., and (at the pleasure of the instructor)
 Fri., at 9*. Asst. Professor G. B. WESTON. (II)
- [ITALIAN 5. Modern Italian Literature. *Mon., Wed., Fri., at 2*.
 Asst. Professor G. B. WESTON.] (VII)
 Omitted in 1923-24.

* For detailed description of these courses consult the pamphlets of the respective
 Departments.

HISTORY 37 ¹/_{hf}. Hellenistic Culture. *Half-course (first half-year)*.
Tu., Th., at 2. Professor FERGUSON. (XVI)

PHILOSOPHY 10 ²/_{hf}. Aesthetics. *Half-course (second half-year)*.
Mon., Wed., Fri., at 11. Associate Professor LANGFELD. (IV)

Primarily for Graduates

[COMPARATIVE LITERATURE 5 ¹/_{hf}. The History of Classical Culture
 in the Middle Ages. *Half-course (first half-year)*. *Mon.,*
Wed., Fri., at 2. Professor E. K. RAND.] (VII)
 Omitted in 1923-24.

SUMMER COURSES

For Summer Courses in Fine Arts which may be counted as half-courses towards a degree, see the Announcement of the Summer School of Arts and Sciences.

MUSEUMS AND EQUIPMENT

Collections of original works of art, paintings, sculpture, pottery, textiles, engravings, casts, and photographs illustrative of the history and principles of the Fine Arts are to be found in the Fogg Art Museum, Nelson Robinson Jr. Hall, the Germanic Museum, the Semitic Museum, and the Collection of Classical Antiquities. There is a large drafting room for freehand drawing on the fourth floor of Sever Hall; and in Nelson Robinson Jr. Hall are other rooms for freehand drawing and architectural drawing.

THE WILLIAM HAYES FOGG ART MUSEUM

EDWARD WALDO FORBES, A.M., *Director*.

PAUL JOSEPH SACHS, A.B., *Assistant Director*.

The WILLIAM HAYES FOGG ART MUSEUM was founded by Mrs. ELIZABETH FOGG of New York in memory of her husband whose name it bears. Mrs. Fogg bequeathed to the President and Fellows for this purpose the sum of \$220,000. Of this amount \$150,000 was expended on the fireproof building which was completed in 1895, and is situated in the College Yard facing on Broadway. The building contains a lecture room with a seating capacity of about two hundred. The ground floor is divided into a large hall and

five smaller rooms. On the upper floor are a large central gallery in which the paintings are hung, an adjoining room for the storage and exhibition of engravings, and four other rooms which are used for the collection of photographs and slides and for purposes of administration.

In addition to the works of art which constitute the permanent property of the University, a number of the objects on exhibition are deposited as indefinite loans by persons interested in the University and its Art Collection.

In the main entrance hall is the collection of sculpture. There are several original works of Greek sculpture, among which may be noted: a fine fragment of a fifth century head, probably representing Ares; a fourth century head of an athlete; a marble statue of Meleager, which is perhaps the best existing ancient copy of a lost statue by the famous fourth century sculptor, Scopas; an Aphrodite, given by members of the Class of 1895; a Narcissus; a well-known idealized head of a woman, formerly in the Ponsonby Collection; and a head of a young girl dating from the third century. Here is also a collection of Greek vases. The collection of Romanesque sculpture is very fine. There are sixteen capitals, twelve from the Church of Moutier-Saint-Jean and four from Saint-Pons. These capitals represent twelfth-century French sculpture at its purest and best. In this hall there is also a statue of the Virgin and Child, the work of the sixteenth-century School of Troyes. Around the top of the walls of the hall are casts of a large portion of the frieze of the Parthenon. In the southeast room are Greek and Graeco-Roman reliefs, including one from Palmyra; Greek heads; a Graeco-Roman statue of Aesculapius; and reproductions of Cretan frescoes. The northeast room is used principally as a working room for the students in drawing and painting. In it may be seen a rare series of Gandhara sculptures, the work of the early Buddhist sculptors, who were perhaps descendants of the Greek artists who travelled with Alexander the Great into India. Some of these belong to the Fogg Art Museum and others are lent by the Boston Museum of Fine Arts. There are besides examples of Japanese painting. Here are also a collection of moulds and fragments of Arretine pottery; a collection of reproductions of Mycenaean art; reproductions of French and Italian medals of the Renaissance; and a collection of ancient coins.

In the northwest room is the Hervey E. Wetzel collection of valuable Chinese and Japanese works of art, including pottery, jade, bronzes, and textiles, and Persian painting and calligraphy from the fourteenth to the seventeenth centuries. In accordance with the wishes of Hervey E. Wetzel, Mrs. Valentine gave to the Fogg Art Museum and the Museum of Fine Arts of Boston this collection which Mr. Wetzel himself arranged in this Museum. In the adjoining room is an unfinished painting by Copley and a few early Italian, Spanish, and German paintings. This room is also used as a working room by the students in drawing and painting. The southwest room contains some American paintings, including a number of water colors by Dodge Macknight, and examples of the work of Winslow Homer, Sargent, LaFarge, and Bierstadt. Unfortunately it is impossible to display these American pictures properly, as the room is used as an office and work room.

In the corridor, around the large semi-circular lecture room, Dr. Ross has arranged an exhibition to illustrate the History and Theory of Design and Representation.

On the stairway leading to the second floor are two cartoons representing Apollo and a Muse, by Guido Reni.

On the walls of the corridor of the upper floor are some fine Japanese prints and Chinese, Japanese, Corean, and Thibetan paintings. In this corridor there are also three fine Cambodian heads—beautiful examples of the art of that civilization which had its beginning in the ninth century of our era and its ending in the thirteenth.

In the main gallery there is a collection of Italian, Flemish, and German paintings of the thirteenth, fourteenth, fifteenth, and sixteenth centuries. There is an early Italian Nativity, dating from about 1250; there are six Giottesque panels, three by Spinello Aretino, one attributed to Jacopo di Cione, the brother of Orcagna, one attributed to Bernardo Daddi, and one—an interesting so-called double portrait of Dante and Petrarch—by Giovanni dal Ponte. There are also several works by Florentine masters of the fifteenth century, including a singularly noble Crucifixion by Fra Angelico. The Sienese School is well represented by a number of panels. Among the paintings by the early masters are a Saint Dominic, attributed to Guido da Siena; a beautiful little Crucifixion by

Simone Martini, and another by Ambrogio Lorenzetti. The progress of the School may be studied in fine examples by Taddeo di Bartolo, Vanni, Sassetta, and others, and by two large panels by Matteo da Siena and Benvenuto di Giovanni. There are a few good Umbrian pictures, including a large triptych by Niccolò da Foligno and paintings by Pintoricchio and others. There are some Venetian pictures, including an exceptionally fine unfinished Tintoretto, which is lent for a few months each year by a friend. A painting of the Entombment, probably the work of a master of the School of Verona, and a small panel by Cosimo Tura are beautiful examples of the North Italian School. The early Flemish School is represented by a diptych attributed to Rogier van der Weyden and Gerard David. A remarkably fine portrait of a young man by Holbein is lent to the Museum each year. A characteristic early portrait by Van Dyck, a fine Ribera, a portrait of a family by Ochtervelt, a portrait of Count Rumford by Gainsborough, and a remarkable Turner in the manner of Rembrandt represent the later schools. American painting is represented by a landscape, "Lake O'Hara," by John S. Sargent. There is also in the Museum a small collection of important original drawings, including a splendid example by Pollaiuolo and fine drawings by Perugino, Pintoricchio, and other early Italians; six by Rembrandt, three by Dürer, two by Rubens, two by Van Dyck, and several by the great masters of the French School of the eighteenth and nineteenth centuries. There is also a small number of water-color drawings by artists of the early English School, including works by Turner, Hunt, and Ruskin. Italian Renaissance sculpture is represented by a marble relief of a kneeling angel, and Romanesque sculpture by a masterful French twelfth-century head of a king, and a very beautiful capital from the Cathedral of Notre-Dame-des-Doms, Avignon, representing the story of Samson.

The west rooms on this floor are devoted chiefly to the storage of photographs and to the work of administration. The collection of photographs numbers over 46,000. It affords a wide range of illustrations of the Fine Arts of all epochs and all countries, including architecture, sculpture, and painting. There are also many photographs of value in the study of Archaeology and the Minor Arts. These photographs are for the use of members of the Uni-

versity and for other persons on application to the assistants in charge. Large tables are provided for the convenient examination of the photographs. In addition there are over 14,000 slides.

In the larger east room on this floor, and in a part of the large gallery, are deposited the Gray and the Randall collections of engravings, which together include about 30,000 prints. The Gray Collection was bequeathed to Harvard College, with provision for its increase and maintenance, by Francis Calley Gray, of the Class of 1809. It is rich in prints from the works of the great German and Italian wood and metal engravers and etchers; and contains many specimens of later forms of engraving, including numerous examples of modern work.

The Randall Collection was given to the College in the year 1892 by Miss Belinda L. Randall in accordance with the wishes of her brother, John Witt Randall, of the Class of 1834, together with the sum of \$30,000 to establish a fund, the income of which is to be used, as far as it may be needed, for the care and preservation of the prints; any surplus income may be used at the discretion of the President and Fellows for the general purposes of "the department of Engravings and allied branches of Fine Arts." This large collection, gathered by Mr. Randall to illustrate the history of the art of engraving, contains some very important prints.

The glazed cases are used for the exhibition of select portions of these collections. Access to the prints may always be had, under suitable regulations, on application to the Director or his assistants.

The Museum is open on week-days from 9 A.M. until 5 P.M. and on Sundays from 12 M. to 5 P.M.

NELSON ROBINSON JR. HALL

This building, which is the home of the Schools of Architecture and Landscape Architecture, was provided by the gift of Mr. and Mrs. Nelson Robinson, of New York, in memory of their son, Nelson Robinson, Jr., of the Class of 1900. It contains on the ground floor the following rooms:—

A Hall of Casts, which runs through two stories, and in which are set up full-size casts of important pieces of architecture. These include the order of the so-called Theseum and one corner of the Temple of Niké Apteros at Athens, the orders of the Maus-

leum at Halicarnassus and of the Temple of Vesta at Tivoli, the entablature of the Temple of Concord in Rome, a large part of the Arch of Trajan at Beneventum, several important Roman and Renaissance doorways (including that of the Temple of Hercules at Cori), the balcony and window of the Cancelleria palace in Rome, the fountain by Verrocchio from the courtyard of the Palazzo Vecchio in Florence, the altar found at Ostia, besides statues, vases, cornices, and other smaller objects. The collections include also a remarkably fine series of casts from Greek architectural detail, made in Athens for the School, including several casts from objects never hitherto reproduced; and an interesting series of original fragments, chiefly marble, of Greek, Roman, and Italian Renaissance detail.

A lecture-room, 50 X 30 feet, provided with two electric stereopticons in a gallery. In this room a collection of Oriental prints has been hung. This collection and a number of water-colors, mainly architectural, in the freehand drawing-room, are lent by Dr. Ross.

Two rooms for drawing used by the School of Landscape Architecture.

The library of the School of Landscape Architecture. The collections of this library include books, periodicals, pamphlets, plates, photographs, plans, maps, and models. The collection of books and pamphlets contains those most desirable for convenient reference in connection with the study of the subjects of landscape architecture and city planning. The extensive collections of graphic material supplement the literature of these subjects, for use in connection with the practical work in design as well as in research. Students are given access to all these resources, and encouraged to make the freest use of them. The School takes currently a considerable number of periodicals, which are bound annually and placed in the reference collection. The library is especially strong in works relating to city planning, both general works and reports on special cities and towns, particularly those of the United States.

A smaller lecture-room surrounded with blackboards.

On the walls of the main corridor hang two large paintings, by Mr. Joseph Lindon Smith, of the Temple of Abou Simbel in Nubia, the gift of Mrs. David P. Kimball of Boston, and of the interior of the temple at Philae, the gift of Mr. A. C. Hemenway.

On the second floor is the main drawing-room of the School of Architecture, 110 × 30 feet, from which at one end opens a smaller drawing-room for freehand work. The collection of drawings and water-colors kept in cases or hung on the walls of this room includes, besides more modern works, original drawings of architectural subjects by such masters as J. M. W. Turner, Samuel Prout, J. D. Harding, David Cox, and S. J. Cotman. There are also cases containing a small collection of pottery and bronze ware lent by Dr. Ross as examples of design and color.

The drawing-room contains other important casts and drawings. It is open to students every day except Saturday from 8 A.M. to 10 P.M.; on Saturdays, from 8 A.M. to 6 P.M.

A smaller drawing-room used by advanced students in architecture.

The library of the School of Architecture occupies a room about 30 × 40 feet, and is open every week-day during term-time from 9 A.M. to 5 P.M., except on Saturdays, when it closes at 1 o'clock. Large tables are provided for the convenient examination of the books and photographs and for tracing. Students are encouraged to make the freest use of the books, photographs, and drawings. It is intended essentially as a reference library, and contains, besides a collection of about 20,000 photographs, all the works referred to in the courses on architectural history, and in the lectures on the theory of design; but most of the books have been chosen with regard to the work of the drawing-room, and especially to facilitate the practical work in design. The plates of many of the volumes have been taken from their bindings and mounted on separate cards like photographs, and are conveniently catalogued and arranged in cases. The library now contains 2,500 bound volumes, besides 245 portfolios containing mounted plates.

The larger and more expensive books, mounted plates, and photographs are not to be removed from the building, but may be taken at any time for use in the drawing-room. The octavos and other volumes of moderate size may be taken out on application to the librarian.

To facilitate the use of the large and valuable collection of works on Architecture, Landscape Architecture, and other Fine Arts in the University Library, catalogues of these books are kept in the libraries

at Robinson Hall, as well as a catalogue of the books on Architecture and Landscape Architecture in the Boston Public Library.

THE GERMANIC MUSEUM

Professor KUNO FRANCKE, *Honorary Curator.*

The Germanic Museum was established in 1902, as the result of collections undertaken by the Visiting Board of the Germanic Department and by the Germanic Museum Association. The object of the Museum is to illustrate by means of plaster casts and other kinds of reproduction the outward aspect of the development of Germanic civilization.

The new Museum building, the gift of the late Adolphus Busch of St. Louis, designed by Professor German Bestelmeyer of Berlin, is situated at the corner of Kirkland Street and Divinity Avenue. It consists, in the main, of three large halls devoted respectively to the Romanesque, Gothic, and Renaissance periods, each hall bearing the architectural stamp of the period to which it belongs. The chief monuments grouped in the Romanesque hall are: the bronze gates and the Bernard column of Hildesheim cathedral, the bronze gates of Augsburg cathedral, the choir screen of St. Michael's Church at Hildesheim, the baptismal font of Hildesheim cathedral, St. Elisabeth, St. Kunigunde, and Emperor Henry II of Bamberg cathedral, the Golden Gate of Freiberg. The Gothic hall, combining in its shape both transept and choir of a mediaeval church, contains representative monuments from the transition period between Romanesque and Gothic to the fully developed and the latest phases of Gothic style. Among the most important monuments in this hall are the following: The pulpit and the crucifixion groups of Wechselburg, the Bamberg rider, the rood-screen and the founders' statues of Naumburg cathedral, the tomb of Henry the Lion at Braunschweig, the bishop's seat at Ulm cathedral, the Madonna of the Germanisches Museum and Peter Vischer's St. Sebald's tomb at Nürnberg. In the richly ornamented Renaissance hall are placed, among other monuments, Peter Vischer's statues from the Emperor Maximilian memorial at Innsbruck, the tomb of Count Henneberg and his wife, various works by Adam Kraft and Hans Brüggemann, the equestrian statue of the Great Elector, and masks of dying soldiers by Andreas

Schlüter. In an adjoining room are a few representations of modern German sculpture, such as the Amazon by Kiss and Lederer's fencer. A number of smaller rooms contain photographs of German architecture of various periods. In the center of the decorative court, flanked by arcades, stands a bronze replica of the Lion of Braunschweig.

The Museum is open on week-days from 9 A.M. until 5 P.M. and on Sundays from 1 until 5 P.M.

THE SEMITIC MUSEUM

Professor DAVID GORDON LYON, *Honorary Curator.*

By a gift of \$10,000 in 1889 Jacob H. Schiff, Esq., laid the foundation for a Semitic Collection, the design of which was primarily to illustrate the Semitic instruction given in the University. The material bought with this money was opened to the public on May 13, 1891. It occupied a room in the Peabody Museum, and there it remained till the autumn of 1902, when it was transferred to its permanent home in the new building known as the Semitic Museum.

The Museum building is also the gift of Mr. Schiff and has cost, with furniture and cases, about \$80,000. In June, 1899, Mr. Schiff gave for this object \$50,000, which he increased by subsequent gifts, as the needs in the process of construction became apparent. In the year named other friends contributed nearly \$20,000 for making additional purchases. The erection of the building began in the autumn of 1900 and was completed in the autumn of 1902.

The Museum has three floors. On the first are three lecture rooms, in which all the Semitic instruction is given, and the library room, to which all students of the Department may have access. On the second floor is the curator's room, and also the Assyrian Room. The latter contains the Assyrian, Babylonian, and Hittite material. This includes casts of many of the best Assyrian monuments in the British Museum, the Louvre, the Berlin Museum, and the Imperial Museum at Constantinople; casts of Hittite monuments from the same sources; and a considerable collection of Babylonian-Assyrian originals, such as stone seal cylinders, statuettes, pottery, and inscriptions on clay and stone. This collection illustrates Babylonian-

Assyrian art, religion, literature, manners and customs, and political history, and is thus of value to the members of other departments of the University and to the casual visitor, no less than to students of Semitic. To such students it furnishes material for research, and the means of illustrating the courses of instruction in Assyrian, Hebrew, and the Bible.

On the top floor is the Palestinian room of the same size as the Assyrian room, and a work-room about 20 feet square. The collections in the Palestinian room are mainly originals, both modern and antique, and embrace a great variety of objects from Palestine, Egypt, Arabia, Phoenicia, Syria, and Persia. Among these objects are geological specimens; woods, seeds, and flowers; birds and animals; costumes; implements and utensils; pottery; Bedouin objects; tiles; mortuary stones; glass-ware; lamps; manuscripts; jewelry; work in wood, both carved and inlaid; inscriptions; ossuaries; mummy cases; coins; photographs; models, etc.

The Museum is on Divinity Avenue. It is open on week-days (holidays excepted) from 9 A.M. until 5 P.M., and on Sundays from 2 until 5 P.M.

THE COLLECTION OF CLASSICAL ANTIQUITIES

Professor GEORGE HENRY CHASE, *Curator*.

The Collection of Classical Antiquities in Sever 25 and 27 is intended primarily to serve as illustrative material for the courses in archaeology and antiquities. It consists of several hundred objects of minor art, such as bronzes, vases, and coins, as well as specimens of marble, bricks, and other building materials, fragments of mosaics, inscriptions, etc. With these is a considerable collection of casts (including the Scott Collection of casts from portraits of Julius Caesar), photographs, squeezes and rubbings of inscriptions, and models of ancient utensils. The objects in the collection are always at the disposal of students and can be taken out, if necessary, for study and comparison with similar collections in Boston and Cambridge.

LIBRARY

The University Library contains a very complete collection of books on the Fine Arts, numbering over 12,000 volumes. The Libraries of the Schools of Architecture and Landscape Architecture, in Robinson Hall, include nearly 3000 volumes and 245 portfolios containing mounted plates, intended especially for the use of students of architecture, but accessible to others. The Fogg Museum contains a large collection of books dealing with engravings and also a small number of reference works.

DEGREES

DEGREE OF A.B. OR S.B.*

Students who concentrate in the Division of the Fine Arts are required, at the close of their college course and as a prerequisite for the degree of A.B. or S.B., to pass an oral examination on the field of their concentration. This examination covers the history of art, the principles of drawing and painting, and the theory of design.

Fine Arts 1*a* should ordinarily be elected in the Freshman or the Sophomore year. Other courses should be chosen under the advice of members of the Division and of the Tutors in Fine Arts.

DEGREE OF A.B. OR S.B. WITH DISTINCTION IN THE
FINE ARTS*

The requirements for the Degree with Distinction in the Fine Arts are as follows:—

Four courses in the Division of Fine Arts and four additional courses in Fine Arts or related subjects. Ordinarily, at least two must be courses involving drawing as part of the work, namely, Fine Arts 1*a*, 2*a*, 2*b*, 2*c*, 2*f*, 8*a*, 8*d*, 10*a*, 10*b*, 22, and 20*c*.

The candidate will be required to pass a special oral examination on the field indicated by the courses which he offers.

Approved work done independently by the student may be substituted for a part of the requirements. The plan of work for each year must be submitted to the Division before the 15th of October.

* For the general regulations in regard to the Degree of A.B. or S.B., consult the pamphlet on Rules relating to College Studies.

DEGREE OF A.M.*

The ordinary requirement for the degree of Master of Arts consists of one year of residence and study devoted to advanced work approved by the Administrative Board of the Graduate School of Arts and Sciences and completed with distinction.

Early in the academic year the candidate for the degree of Master of Arts in Fine Arts must submit his programme of studies to the Division Committee on Honors and Higher Degrees and to the Administrative Board of the Graduate School of Arts and Sciences. Its approval by both of these bodies constitutes formal admission to candidacy.

DEGREE OF PH.D.*

Candidates for the degree of Ph.D. in Fine Arts must fulfil the following requirements: —

A. Ability to read French and German. The candidate may satisfy this requirement by submitting satisfactory evidence of his proficiency in these languages, or by passing examinations set for the purpose.

B. Ability to draw. This requirement may be satisfied by submitting satisfactory evidence of practice in drawing, or by passing a test set for the purpose. A degree of proficiency in drawing in line and in light and shade, which will enable the candidate to define form accurately, is expected.

C. An oral examination on the general history and theory of the Fine Arts. The candidate will be expected to show (1) a thorough knowledge of the development of Western art from ancient times to the present day; (2) a knowledge of the principal schools and epochs of Eastern art; (3) an understanding of the fundamentals of the theory which underlies design and expression in the various arts. This examination must be passed at least one year before the candidate presents himself for his degree.

D. A thesis which must embody the results of original investigation in a subject approved by the Division. This subject may be historical or theoretical in character. The thesis must be handed

* For the general regulations in regard to the Higher Degrees, consult the University Catalogue or the Catalogue of the Graduate School of Arts and Sciences.

in on or before April 1st of the year in which the candidate presents himself for his degree.

E. An oral examination, primarily on the thesis and on two special fields chosen by the candidate and approved by the Division. One of these must be the field in which the subject of the thesis lies. In these two fields a more detailed knowledge is expected than in the general examination. The following fields are suggested as among those proper for specialization; Egyptian Art; Greek Art; Roman Art; Classical Architecture; Greek and Roman Sculpture; Byzantine Art; Byzantine Architecture; Byzantine and Mediaeval Miniatures; Romanesque and Gothic Architecture; Romanesque and Gothic Sculpture; Renaissance Architecture; Renaissance Sculpture; Italian Painting of the Renaissance; Baroque Architecture; Baroque Sculpture; Painting in the XVII and XVIII Centuries; French Painting; Flemish Painting; Dutch Painting; Spanish Painting; English Painting; American Painting; Modern Architecture; Modern Sculpture; Modern Painting; European Furniture and Decorative Art; Chinese Sculpture; Chinese and Japanese Painting; Indian Art; Theory of Design. This statement is not meant to exclude the choice of other fields or subdivisions of the fields mentioned. The thesis must be considered and approved by the Division before this examination is taken.

Experts, not members of the Division, may be invited to consider the thesis and to take part in the examinations.

For further information the Chairman of the Division should be consulted.

PRIZES

BOWDOIN PRIZE FOR GRADUATES

A prize of *two hundred dollars* is offered every two years to Graduate Students, for an essay of high literary merit on a subject chosen from the field of Philosophy, Education, and the Fine Arts. Any holder of an academic degree in Arts, Literature, Philosophy or Science, who has been in residence in the Graduate School of Arts and Sciences for one full year within a period beginning not more than two years before Commencement Day of the year of competition, may compete for this prize.

This prize will be offered in 1923-24.

Competitors are at liberty to select the topics of their essays; but the topics must be approved in advance by the Committee on Bowdoin Prizes. Before submission to the judges, each essay offered in competition will be referred to the Committee on Honors and Higher Degrees of the Division within whose province its subject lies, for their approval. Essays presented for other prizes, or for academic recognition elsewhere than in Harvard University, are not admissible.

The literary quality as well as the substance of the essays submitted will be taken into account in making the award.

The winner of the prize is named as such on the Commencement Programme.

The winner will receive in addition to the sum of money a bronze medal.

No essay offered by a graduate in competition for a Bowdoin Prize may contain more than fifteen thousand words, it being understood that parts of doctoral dissertations are eligible.

The general rules laid down in the University Catalogue for the guidance of competitors for prizes must be accurately followed.

All inquiries concerning the prize should be addressed to the Chairman of the Standing Committee on Bowdoin Prizes.

BOWERS PRIZES FOR DRAWING AND PAINTING

Through the generosity of Mr. HENRY S. BOWERS, Class of 1900, of New York, the following prizes in drawing and painting are offered each year:

A prize of \$50 for the best original painting in oil or water color made by an undergraduate in any of the courses in Fine Arts during the year.

A prize of \$25 for the best drawing in pencil, pen, or wash, made directly from nature, of architectural, landscape, or figure subject, by an undergraduate in any of the courses in Fine Arts during the year.

Both prizes are not to be awarded to the same student in any one year, and neither prize is to be awarded to the same student more than once.

The committee of award will consist of the members of the Division of the Fine Arts, or of a group of members or other persons

whom the Division may designate. If, in any year, no work is considered of sufficient merit, the prizes may be withheld.

All paintings or drawings for which prizes are awarded shall become the property of the Division of the Fine Arts.

SCHOLARSHIPS AND FELLOWSHIPS

Financial aid to an amount somewhat in excess of \$150,000 is available each year for meritorious students, registered as undergraduates in Harvard University. Of this sum, about \$16,000, the income of the Price Greenleaf Fund, is assigned to Freshmen, candidates for the degree of Bachelor of Arts, and to students admitted to a higher class as candidates for this degree, in their first year of regular standing. Most of the scholarships (except those given on the ground of special claim) are awarded to members of the three upper classes. Honorary scholarships are assigned to students of distinction who do not need scholarships with stipend. The Beneficiary and the Loan Funds are available for members of these classes who have not won scholarships. A full account of scholarships is given in the University Catalogue.

Of the fellowships and scholarships available to students in the Graduate School of Arts and Sciences, with incomes ranging from \$200 to \$2000, many are by the terms of their foundation open to students of the Fine Arts. A full account of these fellowships and scholarships is given in the University Catalogue. The following are of special interest to students of the fine arts: —

THE SACHS RESEARCH FELLOWSHIP IN FINE ARTS, with an income of \$2000, was established in 1916 by SAMUEL SACHS, Esq., of New York. By the terms of its foundation, this fellowship is to be assigned to scholars of proved ability, whether students, instructors, or others, for the purpose of enabling them to pursue in any part of the world advanced studies in the history, principles, or methods of the fine arts. It is open to any American, man or woman, and is to be awarded annually (on the basis of evidence submitted by the applicants) by the Corporation, on the recommendation of a committee consisting of the President of Harvard University, the President of Radcliffe College, the Directors of the Fogg Museum, the Chairman of the Division of the Fine Arts of

Harvard University, and such other members of that Division as these five may select. The holder is eligible for reappointment, in case such reappointment seems desirable. If in any year no suitable candidate appears, the sum available is to be set aside in a separate fund which may be used for one or more additional Fellows in subsequent years or to help the Harvard University Press to defray the expenses incurred in publishing, as a Fogg Museum publication, work produced by any Sachs Research Fellow. In the letter in which he proposed the establishment of this Fellowship, Mr. Sachs said: "It is my hope that this Fellowship may be used, as many Fellowships in Oxford and Cambridge are used, to encourage original research and productive scholarship; that through such encouragement it may attract to Harvard University and Radcliffe College and to the study of the Fine Arts young men and women of promise, and may thus contribute to the development of competent teachers and critics, and directors and curators of museums. I should hope that it might occasionally be awarded to teachers, on sabbatical leave of absence, for special study abroad."

THE EDWARD R. BACON ART SCHOLARSHIPS, with an income of \$1000 each, were established in 1921 by the will of VIRGINIA PURDY BACON (Mrs. WALTER RATHBONE BACON). Under the terms of this legacy these scholarships are to be awarded to graduate students for the study of painting, preferably in Europe, under the direction of Harvard University. They are to be held for two years.

For further information in regard to Scholarships and Fellowships, the Chairman of the Division should be consulted.