CHAUTAUQUA 1880-1900: EDUCATION IN ART HISTORY AND APPRECIATION

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Though sometimes disguised in the cloak of a Humanities course, some form of art history or art appreciation is well on its way to becoming a standard part of the general education, required of every degree-seeking undergraduate, in the United States. While some such program of required fine arts was apparently first envisioned by Thomas Jefferson, very little was accomplished prior to 1874, the year that Charles Eliot Norton first offered at Harvard his courses in what we now designate “art history.”

Early attempts in this country to give art instruction a definite place in the college curriculum seem to have been but six; and they apparently were “a subject for some slight misgivings on the part of educators and critics of the period.” By 1874, counting all forms of art instruction, including Harvard’s “art history,” there were perhaps eleven colleges interested in the teaching of art; and by 1883 art had a definite “strong foothold in our colleges.”

Considering this rather cautious incorporation of the study of art into the college curriculum during the nineteenth century, it is surprising that the first major program of correspondence education, the Chautauqua Literary and Scientific Circle, should have made, almost from its very beginning in 1878, the study of art history and appreciation an important part of its program.

The Chautauqua Literary and Scientific Circle, more familiarly known as the C.L.S.C., was part of that remarkable movement called Chautauqua. The influence and significance, particularly in the nineteenth century, of Chautauqua has never been fully assessed. That it might have been, through its vigorous offspring the C.L.S.C., the source of a major influence in the creation of taste in art, is the subject of this particular study.

To a good many people “Chautauqua” conjures up a vision of a combination lyceum and vaudeville, housed in brown tents off Main Street, on circuit throughout the country during the first years of the twentieth century. This “Chautauqua,” which reached perhaps 35,000,000 people in 1924, the jubilee year of the original Chautauqua, had no connection whatsoever with the parent group other than a retention of the basic format, the outdoor location, and a preempting of the name.

The first Chautauqua grew out of a desire on the part of two men, John Heyl Vincent, who later became a bishop of the Methodist Episcopal Church, and Lewis Miller, to implement a program of advanced training of Sunday school teachers through a summer institute of two or more weeks duration. At Mr. Miller’s suggestion that the institute be held in the woods rather than in a city, the site then known as Fair Point on Chautauqua Lake in western New York was selected and the first session was held in August of 1874. The New York Chautauqua was soon imitated and the many summer programs which emulated the lofty ideals of the parent group must not be confused with the packaged circuit programs run for profit and accurately tagged by

1. Priscilla Hisa and Roberta Fasler, Research in Fine Arts in the Colleges and Universities of the United States, New York, 1934, p. 3. Part I consists of “The Beginnings of Fine Arts Instruction.”
2. Ibid., p. 9.
3. Ibid., pp. 17-18.
the government as principally entertainment. The parent Chautauqua, with which Bishop Vincent is identified, was the organization that presented a remarkably advanced form of study, including the history and appreciation of art, through the agency of its pioneer program of education by correspondence, the C.L.S.C.

The Chautauqua Literary and Scientific Circle, the first extension of the Chautauquan plan beyond the confines of the summer season, was founded in 1878. Basically a four years' course of directed reading, a system of correspondence was soon arranged and monthly reports were made by those engaged in study. The C.L.S.C. with its home reading course "reached into innumerable towns, especially in the Middle West, and made popular education a powerful force in American life."9

The C.L.S.C. was an immediate success and participants soon ranged throughout the United States; and while the program had correspondents in other lands, the Chautauqua Literary and Scientific Circle was American in its orientation and directed toward specific American needs.

The enrollment figures standing alone mean little, yet the numbers in themselves are indicative of the fact that the C.L.S.C. was filling a need felt by the American public. From 1878 to 1891 "fully 180,000" enrolled;10 and by 1918 the total enrollment had risen to over 300,000 and it was "estimated that 'more than a half a million people have read the Chautauqua course'" since 1878.11 While, as might be expected, only a fraction finished the four year program, enrollment entailed the purchase of a yearly average of five or six books and subscription to the Chautauquan, a monthly magazine that was founded as the organ of the C.L.S.C. in 1880; and it was the books and the magazine that formed the durable agency through which Chautauqua presented literature and commentary on art to dispersed thousands.

It was the avowed aim of the Chautauqua Literary and Scientific Circle to "promote habits of reading and study in nature, art, science, and in secular and sacred literature, in connection with the routine of daily life, (especially among those whose educational advantages have been limited,) so as to secure to them the college student's general outlook upon the world and life, and to develop the habit of close, connected thinking."12 As will be noted, the project hoped to accomplish more than mere distribution of factual knowledge. There was intent to influence, and in part to influence habits of reading and study, and thinking in the matter of art. If the C.L.S.C. did in fact influence its correspondents, then it was a remarkably elaborate and early effort to affect taste on a national scale during the last quarter of the nineteenth century.

The subject of art was approached on several levels, and it is necessary to consider these individually before speculating upon their possible combined significance. Instructional material in the C.L.S.C. was essentially confined to selected books and the magazine, the Chautauquan, to be read at home or in the communal atmosphere of a "local circle." This material falls into four natural groups.

1. Required books. The C.L.S.C. used at various times books on art history or art appreciation as part of curricular reading. See appended bibliography for an annotated list.

2. Required readings in the Chautauquan. The readings in required books were supplemented by reading an average of four articles in each issue to complete the required study assignments. A fair number of these articles dealt in some manner with art.

3. General readings in the Chautauquan. Each issue contained a group of articles which ranged widely in subject matter; some of these were on art.

4. Editorials in the Chautauquan. For the first fifteen or so years of publication, editorial com-

7. Same, op.cit., p. 223.
8. Chautauqua Assembly Herald, August 12, 1878, p. 4. quoted in and amplified by Bestor, op.cit., p. 5.
mentary formed an important department in the *Chautauquan*. Not infrequently these dealt with art matters.

This then was the vehicle for possible influence. Required readings, in books and in the *Chautauquan*, form the major element, and the *Chautauquan* as a general circulation magazine, the minor.

The original reading courses were planned on the assumption that each class would begin by reading the books with which its predecessor had started. In 1880, however, a simpler plan was adopted by which all the students read the same books at the same time, and any four consecutive years of reading were accepted as a complete course. In a general way each annual group was organized around a general subject, and these subjects were repeated in a four year cycle. There were variations, of course, but a typical sequence would comprise an English, an American, a Continental European, and a Classical Year.\(^\text{13}\)

This arrangement which tended to group the required readings in a given subject so as to form three year intervals did not affect art this way. Since the programing followed what was basically a geographical division, readings in art appeared with fair regularity. If the required books on art and the required *Chautauquan* readings are taken as a unit, one can say that the C.L.S.C. provided some form of education in art almost every year.

A typical four years' course of the C.L.S.C. was the one which the Class of 1895 pursued beginning in October of 1891. In the 1891-1892 year no reading in art was required; this was an "American year." The following year, 1892-1893, was a "Greek year," and that called for a book, *Greek Architecture and Greek Sculpture*, by Smith and Redford, and a series of readings in the *Chautauquan* (vols. xvi, xvii), which included such articles as: "The Iliad in Art," and "The Odyssey in Art," by Eugene Parsons; "Influence of Greek Architecture in the United States," by William H. Goodyear, and an article on Columbus monuments. All of these articles were illustrated.

The next year, 1893-1894, was a "Roman year," and art was once again required reading. The book, *Roman and Medieval Art*, by W. H. Goodyear, was supplemented in the *Chautauquan* by "Literature and Art in Italy," by E. Panzacchi, translated for this purpose from the Italian *Nuova antologia*, and an anonymous essay on "How to Study the Fine Arts." The last year in the sequence, 1894-1895, an "English year," made use of Mr. Goodyear's *Renaissance and Modern Art*, and required the articles: "Some Historic Landmarks of London," by John Gennings; and "The Painter's Art in England," by Horance Townsend, both illustrated.

With art following what was essentially a geographical categorization, there was a tendency to concentrate in certain periods or schools in the choice of reading materials. The strong flavoring of "Greek and Roman Studies" in the C.L.S.C. program resulted in an emphasis on the art of antiquity. This, and the rather strong religious undercurrent in the Chautauqua movement, dictated the content of the bulk of the required readings in the *Chautauquan*.

In the earlier years this required reading in the *Chautauquan* tended to be of a general historical nature, obviously filling the need for literature that was finally met by the various art histories. Once these texts were available, the articles were more frequently on individual themes and we find for example "Architecture as a Profession," by Mrs. Schuyler Van Rensselaer, a required reading in the May 1887 number of the *Chautauquan*. The January 1896 number required Lorado Taft's "American Sculpture and Sculptors"; and "The Modern Tall Building," by Owen Brainard was a required article for the C.L.S.C. in the November 1897 issue.

The Chautauqua Literary and Scientific Circle was very deliberate in its program of study. A pamphlet circularizing the C.L.S.C. for the "American year," 1891-1892, asked, "Should you like to pursue a carefully arranged course of reading in History, Literature, Science, and Art?"\(^\text{14}\)

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\(^{13}\) *Handbook of Information* (1918), p. 46, quoted in *Bestor, op.cit.*, p. 11.

\(^{14}\) *The Chautauqua Literary and Scientific Circle (Course of Study, 1891-1892)*, p. 2.
Further on it cautioned that the C.L.S.C. did not claim to be a substitute for either high school or college, that it did not guarantee what was implied in "a liberal education." It did claim that the C.L.S.C. embraced the subjects taken up in an average college course, thereby giving its readers the college students’ general outlook in History, Literature, Science and Art. 15

The membership fee was fifty cents. In 1891 the required books and a subscription to the Chautauquan were obtainable for seven dollars. This was the basic cost of a year’s study in the C.L.S.C.

A diploma was awarded to any member of the C.L.S.C. who had read and reported the four years’ work, though each reader was urged to answer question papers called memoranda, and on at least one occasion to pursue the more scholarly activity of writing short essays. 16

Extensive use over the years was made of lists of questions, keyed to the various reading assignments, the answers to which provided a sort of catechism. This trend in art toward an orthodoxy followed what might be labeled "the expected conservative nineteenth century view."

It must be assumed that of all Chautauqua literature the books and articles required for the certificate were those read by the largest number and in the greatest detail. It seems reasonable that the Chautauquan however was also read by its subscribers as a general magazine, for its makeup reflected that sort of format. It is in the general reading section that we find a heterogeneous group of articles dealing with art. No pattern is evident, though there is an orientation toward the women who made up the majority of C.L.S.C. participants. This tendency eventuates in a special section, the “Woman’s Council Table.”

An average of three to four art articles of a general nature appeared each year in the Chautauquan. In many ways they are of greater interest to this study than the more academic, required reading, in that they often deal with contemporary problems in art. More than fifty authors signed articles on art for the Chautauquan during the first twenty years of publication; and while many contributed but a single time, and that often a grimly dull item, several might be considered regular contributors.

During the middle years of this period, the one-time, caustic art critic of the New York Tribune, Clarence Cook, contributed eleven articles; most of them deal with various aspects of American art. Cook began his contributions with a series of four articles, on American art museums, which appeared in 1885. He is at his typical best in critical articles on “Monuments in America” (1886), “The Art Year” (1888), and “Some Present Aspects of Art in America” (1896).

Another active contributor was Charles Mason Fairbanks, an individual whose reputation has survived about as well as that of Nathaniel Sichel, the subject for one of his essays, “Sichel’s Ideal Portraits of Classic Beauties” (March 1892). Fairbanks was a varied writer and his efforts included discussion of illustrations, New York as an art center, as well as commentary on individual artists.

On occasion the Chautauquan carried articles of a more academic nature in its general section. In September 1890, for example, there appeared a detailed presentation on Japanese art, and S. G. W. Benjamin contributed, “What The World Owes to the Arts of Persia,” in April 1891.

Of miscellaneous interest there are: “High Buildings in England and America” (July 1894); “The Evolution of a Statue” (April 1894); “The Photographer and the Artist” (May 1893); “The Catlin Paintings” (June 1885); “The Modern Poster” (September 1899); an article on the technique of etching (June 1883); and an essay, translated from a French journal, which evaluated the iron architecture of the exposition of 1889 in Paris (October 1889).

On occasion the Chautauquan included a very direct attack on the decoration of the American home. It carried such articles for the general reader as Susan Hayes Ward’s “The Homelike

15. ibid.
House" (February 1885) in which she made a special case for the use in the home of a "good photograph, or wood-cut, or etching, [rather] than a poor chromo, steel engraving, or water-color; and better, a hundred fold, a good water-color than a poor oil painting." Six and a half years later, in the "Woman's Council Table," Hester M. Poole made the same plea in almost the same words (November 1891).

A tendency to talk to specific points on a relatively subjective basis is found in the editorials of the first years of publication. Theodore L. Flood was the editor during this period, and it is likely that he was responsible for the majority of the editorial commentary.

The editor spoke on many subjects, sometimes as an objective commentator, or as the tolerant interpreter, and on occasion as a vigorous advocate. He urged his readers that "one good work of art does more to beautify the home than a crowd of inferior productions"; he commented on aesthetic principles as a result of Oscar Wilde's lecturing in the United States, with side thoughts on Ruskin's "The True and the Beautiful," and Lord Kames' "Elements of Criticism," and he managed to involve himself, by criticizing and recanting, in an attempt by Anthony Comstock to suppress the sale of photos of French paintings as "calculated to corrupt the morals of the community."

Editorial policy supported the study of art. When art was introduced in 1881, the editor observed:

A new field of study has been introduced. The American mind is rapidly becoming more and more interested in the subject of art. The best works of modern artists in Europe are being sold to American purchasers, and brought into this country. American students throng the art-schools of the continent, and bear away the laurels by their ability and enthusiasm. The man of culture sees in this growth of interest in art, a refining, elevating influence upon character. The religious teacher must not fail to utilize it as a moral and spiritual power.

This approach toward art, which emphasized the refining and elevating influences and its moral and spiritual power, was in keeping with the origin of Chautauqua and the general aim of the C.L.S.C. Once the call was answered, the C.L.S.C. pursued its objective with vigorous dedication. In 1885 the editor stated: "If it is possible for this nation to become artistic in tastes and habits, we shall not fail. There is no branch of special education more enthusiastically advocated and patronized."

He continued with an exposition, not untypical of that era, which called for the need to educate designers of useful goods and expressed the hopeful assurance that: "The art-life will find ample room in our hospitable civilization, if it can acquire the courage to live its own life and escape being a parasite on the robust body of our commercial life."

Such then was the scope and character of the education in art attempted by the Chautauqua Literary and Scientific Circle.

How successful was the program?

The supporters of the C.L.S.C. felt that they were filling a cultural need. An editorial in the Chautauquan spoke to the point.

It needs no argument ... to show that an organization with the plans, aims and methods of the Chautauqua Literary and Scientific Circle has a mission which bears the sanction of necessity. The wide gap between the common school and the college must be filled, and only can be filled by that which brings the means of education to the home, to the youth learning his trade, to the man or woman in the midst of daily duties and employment. The demand is for that which will fill the atmosphere about life with aspiration and the spirit.
of inquiry. It is for that which will furnish suggestions, a plan and a guide to lead the inquiring mind. Precisely this is the C.L.S.C. Here is its mission and here its necessity—and the necessity likewise of all kindred similar organizations which are yet to spring up and follow in her course.24

Apparently the writer of the editorial was close to the spirit of the times. In an investigation made at the instance of the Carnegie Corporation, John S. Noffsinger reported:

The Circle began in 1878 with 7,000 enrolled. It grew fast, and in the first twenty years of its existence 10,000 local groups were formed in the United States and Canada. It is significant that 25% of these were in villages of less than 500 population and 50% in communities of between 500 and 3,500 population. These were communities, it need not be said, where there were no other cultural agencies or education agencies except for the young. There were no theaters, no public libraries and no lyceums, for the local lyceum had passed and small communities could not afford to engage lecturers regularly from the lecture bureaus. The Chautauqua Literary and Scientific Circle was their library, forum and lyceum.25

“This permeation of American life through its small units is perhaps the most significant social fact about Chautauqua.”26

In an article written for the Report of the Commissioner of Education for The Year 1894-95, Herbert B. Adams viewed the C.L.S.C. as a successful enterprise.

The simple facts are eloquent. Since 1878, when the first class was organized, 225,000 readers have joined. Every year 10,000 or more new readers are enrolled. There are at least 1,000 local reading circles, miniature Chautauquas, where year after year, systematic courses of private and class discussion are enthusiastically maintained. . . . The wholesome, quickening influences of these little neighborhood circles of organized intelligence upon the surrounding communities are not overstated by the friends of the Chautauqua movement.27

Possible influence can be measured other than by enrollments. It was claimed by the Principal of the C.L.S.C., J. C. Hurlbut, in a fourteenth anniversary address, that the C.L.S.C. circulated an average of 30,000 sets of books each year. These went to the four different C.L.S.C. classes that were in session in a given year. In the first fourteen years that would amount to about 180,000 volumes each year or a total of nearly 2,000,000 books.28 This astonishing number of books was spread, somewhat unevenly it is true, in a distribution that reached every part of the United States. The Chautauquan followed the books. While we can gauge the availability of the literature with some certainty, their use is more a matter of speculation.

The Chautauquan began publishing the names of graduates (recipients of diplomas) with the first group to graduate, the Class of 1882. Each year thereafter, for eleven years, the names were listed. The figures presented have a peculiar distribution. The first four classes totaled 5,561 graduates, ranging from 1,250 to 1,600, "more than half as many graduates," as the Chautauquan observed, "as Yale or Harvard has had, the former in its 184 years of life, the latter in its 247 years."29 The fifth class, that of 1886, jumped to a total of 4,024 graduates,30 and that of 1887, to 4,444.31

The seventh class dropped slightly, to 3,997 individuals;32 and from that point a slow, steady decline set in. The Class of 1893 was listed with but 1,691 names,33 and thereafter the magazine abandoned its practice of publishing the graduation list.

This drop in participation can be observed in the enrollment figures previously noted. Adams in his 1894-1895 report cited a cumulative enrollment of 225,000 readers. The Handbook of Information claimed only "over 300,000" by 1918. It would appear that the enthusiasm with

24. ibid., iii (October 1885), p. 53.
28. ibid., p. 1008.
30. ibid., vii (March 1887).
31. ibid., vii (April 1888).
32. ibid., ix (April 1889).
33. ibid., xix (May 1894).
which the C.L.S.C. was greeted in the decade of the 1880’s began a slow retreat through the 1890’s and, though the C.L.S.C. continued to the middle 1930’s, its place as a leader in correspondence education was no longer secure by 1900.

The causes for this reversal of fortune are difficult to assess; perhaps the success of other ventures in correspondence schools bears on this problem. The International Correspondence Schools of Scranton, Pa., which had a total of 115 students in 1891, saw a growth in cumulative enrollment to 10,105 in 1895, 251,310 in 1900, and by 1905 its total had reached 853,773.44

Other factors which suggest themselves as causal agencies for this decline are of a more tenuous character. Changing patterns in public education might have had its effect. Then there is the fact that the majority of C.L.S.C. students were women, raising the possibility that their needs were changing, and that the program might have failed in catering to them. The Chautauquan, which changed its format in 1890 and again in 1899, tended more and more to emulate general circulation magazines, and this may have contributed to the decline in some way.

Whatever the reasons, it is apparent that such influence as the program of the Chautauqua Literary and Scientific Circle might have had upon the American public, that influence was confined principally to the first twenty years of its existence, 1878-1898.

What then was the meaning of Chautauqua in the matter of art?

Chautauqua, in the program of the Chautauqua Literary and Scientific Circle, had a possibility of affecting the people of the United States in two ways. There was the organized program that provided a series of correspondence courses which included the study of art history and related subjects. At the end of fifteen years 33,000 people had completed a full, four year curriculum, and untold thousands finished one year or more. It is probable that this was the only education in art experienced by these people.

Then there was the residual effect inherent in the distribution of books on art, and in a magazine which carried articles and news about the art world. These remained as references and guides in matters pertaining to art. This was probably the only art literature readily accessible in the communities of less than 3,500 population which furnished three-quarters of C.L.S.C. participants. In all likelihood there were few volumes of Ruskin or Eastlake in the homes of participants to balance the heavy emphasis Chautauqua placed on classic art. It seems not unreasonable to assume that the average reader of the Chautauquan and the C.L.S.C. books was an uncritical reader and given to acceptance of criteria sanctioned by publication and institutional imprint. Many of these books could well have been early acquisitions, via gifts, of small town libraries, reaching thereby a greater number of readers.

What could have competed with Chautauqua’s art literature in the last two decades of the nineteenth century? In the small scattered communities of the Middle West there could have been little or no competition whatsoever. It is this probable, preferred position that magnified Chautauqua’s importance as a tastemaker during the last two decades of the nineteenth century in America, and in the early years of the twentieth century.

In his book dealing with the making of taste, Russell Lynes stated that “Chautauqua was never greatly interested in the fine arts, except music.”45 If we were to compare the number of art books in C.L.S.C., or inches of art copy in the Chautauquan, or the number of lectures on art at the summer meetings, against the total in each category, this is true. But an effort need not be overwhelming in its magnitude to have a meaningful effect. Chautauqua, in the C.L.S.C., was concerned with art and taste, and this early interest was consciously deliberate on the part of the sponsors. This fact alone demands consideration of the C.L.S.C. in an investigation of the making of taste.

The history of Chautauqua, in the last years of the nineteenth century, provides us with an insight into a probable source of public taste. This source would have been distinguished by its reliance upon learned criteria, belief in the inherent value in classic art, and dependence upon moral evaluations which tended to equate excellence with "beauty."

If the program sponsored by Chautauqua had been superficial or patently subjective, its possible influence could be adjudged of little importance. But Chautauqua utilized the accepted materials and some of the methods of the American university. Its respectability and its obvious dedication to a worthy cause undoubtedly contributed to Chautauqua’s early appeal.

Drawing its support from a largely nonsophisticated audience, it is not surprising that Chautauqua’s influence has not been adequately documented. Chautauqua must have had some influence; the exact nature and degree of this influence however has yet to be determined in individual and local cases. In any case, Chautauqua was part of the cultural environment of the late nineteenth century, and it too must be considered in attempts to understand the complex pattern of influences which entered into the formation of the public’s taste.

APPENDIX

A List of Books and Pamphlets on Art Used by Chautauqua*

de Forest, Julia B. *A Brief Outline of the History of Art: Architecture, Sculpture, and Painting.*


Also published by Phillips and Hunt (New York) and Walden and Stowe (Cincinnati and Chicago). Used by C.L.S.C. for 1881-1882. Contains illustrations, index, glossary, and a chronological line-chart of principal artists. Derivative from standard works on the subject such as Lübke.


Used by C.L.S.C. for 1893-1894. A revised and enlarged edition (1897, 307 pages) was used by C.L.S.C. for 1897-1898. The introduction states: "A history of art is not so much a history of the arts of design as it is a history of civilization."


Used by the C.L.S.C. for 1916-1917. The original copyright is 1912. Art is treated in an incidental manner. Contains illustrations, a Belgian chronology, and an index.


Paper covers. Published for a short-lived (one year) course.


The book originally published by Charles Scribner’s Sons (New York, 1924) contained viii + 319 pp. Used by C.L.S.C. for 1925-1926. Written by one-time President of the Archi-

*Some of the books carry the following notation: "The required books of the C.L.S.C. are recommended by a Council of six. It must, however, be understood that recommendation does not involve an approval by the Council, or any member of it, of every principle or doctrine contained in the book recommended."
tectural League, it is largely a text for art appreciation. Contains bibliography, index, maps, and illustrations.


Used by C.L.S.C. for 1913-1914. Contains illustrations, index, and an appendix of review questions. "This is not a history of Greek art." "As the title of the book implies, the subject here chiefly discussed is Greek art, but with emphasis rather upon the adjective than upon the noun."


Used by C.L.S.C. for 1912-1913. Edition published by Macmillan (New York, 1912) contained x + 461 pp. Illustrations taken from University Prints. "It is an attempt partially to interpret the development of Christian art from the time of Constantine to the death of Michelangelo." Christian art is considered to be that from the fourth century to the sixteenth which was developed primarily in the service of the Christian religion.


Also published by Walden and Stowe (Cincinnati). Part of the "Chautauqua Spare-Minute Course." Paper covers. Illustrated and footnoted with references. Contains a thought-outline to help the memory and general notes which are brief excerpts from standard works. The text finishes on a Christian moral note.


Also published by Walden and Stowe (Cincinnati). Part of the "Chautauqua Spare-Minute Course." Paper covers. Illustrated and footnoted with references. Contains a thought-outline to help the memory and notes by Joseph Cook. The text finished on a Christian moral note. This and the preceding entry are the only examples of the following series which were available for examination. It is assumed that the others are similar in structure.

——. Art in Greece, Part I. No. 56.
——. Art in Italy, Part I. No. 57.
——. Art in Germany. No. 58.
——. Art in France. No. 59.
——. Art in England. No. 60.
——. Art in America. No. 61.
——. Art in Greece, Part II. No. 78.
——. Art in Italy, Part II. No. 79.
——. Art in the Land of the Saracens. No. 80.
——. Art in Northern Europe, Part I. No. 81.
——. Art in Northern Europe, Part II. No. 82.
——. Art in Western Asia. No. 83.


Used by C.L.S.C. for 1895-1896 and 1905-1906. "... this book has been written in the conviction that the greatest of all motives for studying art, the motive which is and ought to be strongest in most people, is the desire to become acquainted with beautiful and noble things, the things that 'soothe the cares, and lift the thoughts of man.'" Illustrated.


Copyright 1889 by Hunt and Eaton (New York). Used by C.L.S.C. for 1889-1890. Sub-titled, "Familiar Talks in the Gallery with Uncritical Lovers of Art." It is essentially a text
on art appreciation with a short biographical index of artists with school and speciality. Subjective and didactic.


An outline supplied as supplementary material for C.L.S.C. Special Courses.


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